



OVERDUE FINES ARE 25¢ PER DAY
PER ITEM

Return to book drop to remove
this checkout from your record.

~~RECEIVED~~
DL DAY

© Copyright
WENDY KATHLEEN SUTTON
1978

A STUDY OF SELECTED ALTERNATE LITERARY CONVENTIONS
IN FICTION FOR CHILDREN AND YOUNG ADULTS AND AN
EXAMINATION OF THE RESPONSES OF PROFESSIONALS
INFLUENTIAL IN JUVENILE LITERATURE TO THE
PRESENCE OF THESE CONVENTIONS

By

Wendy Kathleen Sutton

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Elementary and Special Education
College of Education

1978

ABSTRACT

A STUDY OF SELECTED ALTERNATE LITERARY CONVENTIONS IN FICTION FOR CHILDREN AND YOUNG ADULTS AND AN EXAMINATION OF THE RESPONSES OF PROFESSIONALS INFLUENTIAL IN JUVENILE LITERATURE TO THE PRESENCE OF THESE CONVENTIONS

By

Wendy Kathleen Sutton

The purposes for which this study was designed were twofold. One purpose was to identify a selection of alternate literary conventions present in contemporary adult prose fiction and to demonstrate the presence of these conventions in books currently being written and published for children and young adults. The second purpose was to examine influential reviewing media and recent professional textbooks on literature for young people in order to assess the scope and nature of the responses of these influential authorities in children's literature to the presence of these alternate literary forms in juvenile fiction. Whether these professionals recognized, accepted, or were even aware of the many literary options and innovations that appear to have made their way from adult literature to books for children was the major focus of this portion of the study. In order to accomplish these two purposes, two instruments were constructed and found to be reliable for the design and methodology of this study. Instrument One was designed to identify selected alternate literary conventions in a sampling of contemporary juvenile fiction. The data gathered was used to demonstrate the

presence of these conventions in books written for children and young adults. Instrument Two assessed the extent to which the influential reviewers and textbook authors selected for this study acknowledged and accepted the specific alternate literary conventions that had been identified as present in contemporary juvenile fiction.

To accomplish the first purpose of identifying a selection of conventions in juvenile fiction comparable to that found in contemporary adult fiction, three separate procedures were followed--a survey of the literary criticism of contemporary adult fiction, a questionnaire to twenty-five validators, and a test of interrater reliability. As a result of these procedures, twenty alternate literary conventions were acknowledged as present in juvenile literature and excerpts from fifteen books were used to demonstrate their presence in juvenile literature. These conventions, books, and the many titles offered by the validators supported this researcher's belief that a wealth of literary innovation and diversity is to be found in contemporary juvenile literature.

That educators need to be aware of this literary diversity was emphasized by recent research which revealed that students brought inflexible criteria to literature, criteria that were often the direct result of preferred responses to literature inculcated by teachers. However, in order to provide young people with a richer and more diversified range of literary experiences, teachers and librarians need to be informed of the variety and complexity of juvenile literature available. Because these professionals are mainly dependent upon the reviewing media and professional textbooks on children's literature for this information, these two influential resources were analyzed. The

conventions validated by this research were used to assess the usefulness of these resources for keeping their readers informed of the innovations and diversity found in contemporary adult literature.

Although the reviewers identified a higher proportion of these conventions than did the textbook authors, the findings revealed that neither group could be regarded as a useful source of information as to changes in juvenile literature. The main limitations found were an apparent lack of knowledge of contemporary adult literature, a narrow view of children's literature, too heavy a dependence upon traditional literary criteria and categories, and an over emphasis upon plot summaries and subjective evaluations rather than upon discussion of specific literary aspects characterizing a particular book. Literature today is still responsive to conventional literary criteria but there also appears to be a need for new, more flexible analytical tools, such as those developed in this study, to help professionals identify the literary innovations present in contemporary juvenile literature.

DEDICATION

*To my mother, Kathleen Sutton, whose
confidence in me, encouragement and
support have been forever constant.*

ACKNOWLEDGMENTS

I would like to take this opportunity to thank the many people who have helped to make my association with Michigan State University a very pleasant and rewarding experience. The first of these is my major professor, Dr. Patricia J. Cianciolo, who gave generously of her guidance, knowledge and friendship. To her I will be forever grateful. Two others whose friendship has been a source of strength are Drs. Gloria and Frank Blatt. I am also grateful to each of my committee members for their interest and constant support: Dr. Stephen N. Judy, Dr. Lawrence E. Sarbaugh, Dr. James E. Snoddy, and Dr. William J. Walsh.

I would also like to thank again my five raters who so willingly and diligently carried out the tasks involved in establishing the reliability of my two instruments: Gloria Blatt, Nancy Berkowitz, Shelley McNamara, Jan Mitzner, and Denise Storey. Another who was most diligent as well as efficient and creative at carrying out her task was my typist, Mrs. Grace Rutherford, to whom I am extremely grateful.

A special thank-you goes to Virginia Wiseman who came to my rescue during my first day at MSU and has remained cheerfully helpful throughout my program. I would also like to thank Judy Taylor and Dave Soloman of the Office of Research Consultation for their help.

Finally, although there are many people I wish I were able to acknowledge specifically, I would like to thank members of two particular departments for their interest, moral support and good wishes: the Department of Elementary and Special Education at MSU, and my colleagues and friends in the English Education Department at the University of British Columbia.

TABLE OF CONTENTS

	Page
LIST OF TABLES	ix
LIST OF FIGURES	xii
 Chapter	
I. INTRODUCTION	1
Purpose	1
Need for the Study	2
Significance of the Study	13
Assumptions	21
Research Questions	22
Scope of the Study	24
Limitations	26
Definition of Terms	27
Descriptions of Alternate Literary Conventions	28
Organization of the Study	33
II. REVIEW OF THE LITERATURE	35
Literary Criteria and Criticism	35
Summary of Studies Pertaining to Literary	
Criteria and Criticism	54
Reviewing Media and Professional Textbooks on	
Juvenile Literature	55
Summary of Studies Pertaining to Reviewing	
Media and Professional Textbooks on Juvenile	
Literature	69
Summary	70
III. DESIGN AND METHODOLOGY	72
Instrument One	72
Establishing the Reliability of Instrument One	74
Selection of Demonstration Books	78
Instrument Two	80
Establishing the Reliability of Instrument Two	82
Selection of Reviewing Media	84
Analysis of Demonstration Books and Reviewing Media . . .	85

Chapter	Page
Selection of Professional Textbooks	86
Analysis of the Professional Textbooks	87
Summary	88
IV. INSTRUMENTATION	89
Survey of Literary Criticism	90
Alternate Literary Conventions Related to Aspects of Story	91
Elements of Nonsense and the Surreal	96
Experimentation with Traditional Literary Forms	98
Innovations in Concepts and Techniques of Character	99
Questionnaire to Authorities in Juvenile Literature	105
Instrument One	109
Establishing the Reliability of Instrument One	111
Instrument Two	120
Establishing the Reliability of Instrument Two	121
Interrater Agreement on Presence of Conventions in Reviews	124
Interrater Agreement on Attitude of Reviewers towards Conventions	128
Interrater Agreement on Overall Evaluations of Books by Reviewers	134
Summary	137
V. ANALYSIS OF DATA	141
Research Questions	143
Research Question One	145
Sub-Question 1a	146
Research Question Two	146
Convention 1--Open-Ended	147
Convention 2--Episodic	148
Convention 3--Mood or Theme Predominant	149
Convention 4--Restricted Perspective	150
Convention 5--Two or More Narrators	151
Convention 6--Predominantly Introspective	151
Convention 7--Alienation/Isolation Predominant	152
Convention 8--Basically Psychological	153
Convention 9--Anti-Hero	154
Convention 10--Lack of Character Development	155
Convention 11--Unusual, Zany Characters	157
Convention 12--Surrealism	157
Convention 13--Dialect/Vernacular/Slang	159
Convention 14--Satire/Parody	159
Convention 15--Word Play	160

Chapter	Page
Convention 16--Emphasis Upon the Nonrational	161
Convention 17--Incidents of Fantasy with Psychological Overtones	162
Convention 18--Elements of the Unusual	164
Convention 19--Unusual/Ridiculous Names	165
Convention 20--Mixture of Traditional and Contemporary	165
Summary of Data for Research Question Two	166
Research Question Three	168
Sub-Question 3a	169
Sub-Question 3b	195
Sub-Question 3c	239
Summary of Data for Research Question Three	243
Research Question Four	250
Sub-Question 4a	251
Sub-Question 4b	267
Sub-Question 4c	293
Summary of Data for Research Question Four	306
Summary	309
VI. SUMMARY, CONCLUSIONS AND DISCUSSION	315
Research Question One	321
Research Question Two	325
Research Question Three	325
Research Question Four	329
Conclusions and Implications	332
Problems and Suggestions for Change	341
Suggestions for Further Research	343
Appendix	
A. PROFESSIONAL POSITIONS AND ADDRESSES OF TWENTY-FIVE AUTHORITIES	345
B. COVER LETTER AND QUESTIONNAIRE TO AUTHORITIES/ VALIDATORS	349
C. LETTERS AND COMMENTS FROM AUTHORITIES; TITLES SUGGESTED BY AUTHORITIES; AND DETAILS OF RESPONSE TO QUESTIONNAIRE	351
D. INSTRUCTIONS TO RATERS AND INSTRUMENTS ONE AND TWO	362
E. PRACTICE SET OF REVIEWS FOR TRAINING RATERS	367

Appendix	Page
F. REVIEWS OF SEVEN RATER BOOKS	370
G. BIBLIOGRAPHIC ENTRIES OF REVIEWS OF DEMONSTRATION BOOKS	384
H. ANNOTATED BIBLIOGRAPHY OF DEMONSTRATION BOOKS	390
BIBLIOGRAPHY	394

LIST OF TABLES

Table	Page
4.1 Alternate Literary Conventions Grouped According to Proportions of Acknowledgment	107
4.2 Proportions of Acknowledgment of Alternate Literary Conventions by Authorities	108
4.3 Final Version of Instrument One	110
4.4 Alternate Literary Conventions Grouped According to Proportions of Agreement	114
4.5 Interrater Agreement for the Twenty Alternate Literary Conventions	115
4.6 Interrater Agreement on Alternate Literary Conventions in Seven Rater Books	118
4.7 Interrater Agreement on Specific Conventions Identified in Rater Books	119
4.8 Interrater Agreement on Presence of Alternate Literary Conventions in Reviews	127
4.9 Interrater Agreement on Presence in Reviews of Rater Books	128
4.10 Interrater Agreement on Attitude of Reviewers towards Alternate Literary Conventions	132
4.11 Interrater Agreement on Attitude in Reviews of Rater Books	133
4.12 Interrater Agreement on Overall Evaluations of Books by Reviewers	138
5.1 Alternate Literary Conventions Present in Demonstration Books	167
5.2 Distribution of Reviews of Demonstration Books	170

Table		Page
5.3	Proportions of Acknowledgment of Conventions by Reviewing Media	192
5.4	Summary of Attitudes of Reviewers to Presence of Conventions	230
5.5	Comparison of Attitudes of Reviewing Media to Alternate Literary Conventions	232
5.6	<u>Booklist</u> --Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books	233
5.7	<u>Bulletin</u> --Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books	234
5.8	<u>Horn Book</u> --Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books	235
5.9	<u>Kirkus</u> --Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books	236
5.10	<u>New York Times Book Review</u> --Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books	237
5.11	<u>School Library Journal</u> --Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books	238
5.12	Frequencies and Proportions of Overall Evaluations of Demonstration Books by Reviewing Media	244
5.13	Summary of Acknowledgment and Attitude Scores of the Reviewing Media	248
5.14	Conventions Identified by Textbook Authors in Literary Criticism and Criteria	266
5.15	Demonstration Books Referred to in Professional Textbooks	270

Table		Page
5.16	Conventions Identified by Textbook Authors in Demonstration and Other Books	290
5.17	Total Specific Alternate Literary Conventions Identified by Authors of Professional Textbooks . . .	294
5.18	Distribution of Attitudes of Textbook Authors to Presence of Conventions Identified	306
5.19	Attitudes of Textbook Authors to Specific Alternate Literary Conventions	307
C.1	Acknowledgment by Authorities of Alternative Literary Conventions in Literature for Children and Young Adults	361

LIST OF FIGURES

Figure	Page
5.1 Acknowledgment of Convention 1--Open-Ended--by Reviewing Media	171
5.2 Acknowledgment of Convention 2--Episodic--by Reviewing Media	172
5.3 Acknowledgment of Convention 3--Mood or Theme Predominant--by Reviewing Media	173
5.4 Acknowledgment of Convention 4--Restricted Perspective-- by Reviewing Media	174
5.5 Acknowledgment of Convention 5--Two or More Narrators-- by Reviewing Media	175
5.6 Acknowledgment of Convention 6--Predominantly Introspective--by Reviewing Media	176
5.7 Acknowledgment of Convention 7--Alienation/Isolation Predominant--by Reviewing Media	177
5.8 Acknowledgment of Convention 8--Basically Psychological--by Reviewing Media	178
5.9 Acknowledgment of Convention 9--Anti-Hero--by Reviewing Media	179
5.10 Acknowledgment of Convention 10--Lack of Character Development--by Reviewing Media	180
5.11 Acknowledgment of Convention 11--Unusual, Zany Characters--by Reviewing Media	181
5.12 Acknowledgment of Convention 12--Surrealism--by Reviewing Media	182
5.13 Acknowledgment of Convention 13--Dialect/Vernacular/ Slang--by Reviewing Media	183
5.14 Acknowledgment of Convention 14--Satire/Parody--by Reviewing Media	184

Figure		Page
5.15	Acknowledgment of Convention 15--Word Play--by Reviewing Media	185
5.16	Acknowledgment of Convention 16--Emphasis Upon the Nonrational--by Reviewing Media	186
5.17	Acknowledgment of Convention 17--Incidents of Fantasy With Psychological Overtones--by Reviewing Media	187
5.18	Acknowledgment of Convention 18--Elements of the Unusual--by Reviewing Media	188
5.19	Acknowledgment of Convention 19--Unusual, Ridiculous Names--by Reviewing Media	189
5.20	Acknowledgment of Convention 20--Mixture of Traditional and Contemporary--by Reviewing Media	190
5.21	Comparison of the Average Proportions of Acknowledgment of the Twenty Conventions	193
5.22	Comparison of the Average Proportions of the Six Reviewing Media	194
5.23	Attitude of Reviewers to Presence of Convention 1-- Open-Ended	197
5.24	Attitude of Reviewers to Presence of Convention 2-- Episodic	198
5.25	Attitude of Reviewers to Presence of Convention 3-- Mood or Theme Predominant	201
5.26	Attitude of Reviewers to Presence of Convention 4-- Restricted Perspective	203
5.27	Attitude of Reviewers to Presence of Convention 5-- Two or More Narrators	204
5.28	Attitude of Reviewers to Presence of Convention 6-- Predominantly Introspective	206
5.29	Attitude of Reviewers to Presence of Convention 7-- Alienation/Isolation Predominant	207
5.30	Attitude of Reviewers to Presence of Convention 8-- Basically Psychological	209

Figure		Page
5.31	Attitude of Reviewers to Presence of Convention 9-- Anti-Hero	210
5.32	Attitude of Reviewers to Presence of Convention 10-- Lack of Character Development	212
5.33	Attitude of Reviewers to Presence of Convention 11-- Unusual, Zany Characters	213
5.34	Attitude of Reviewers to Presence of Convention 12-- Surrealism	215
5.35	Attitude of Reviewers to Presence of Convention 13-- Dialect/Vernacular/Slang	217
5.36	Attitude of Reviewers to Presence of Convention 14-- Satire/Parody	219
5.37	Attitude of Reviewers to Presence of Convention 15-- Word Play	220
5.38	Attitude of Reviewers to Presence of Convention 16-- Emphasis on the Nonrational	222
5.39	Attitude of Reviewers to Presence of Convention 17-- Incidents of Fantasy With Psychological Overtones	224
5.40	Attitude of Reviewers to Presence of Convention 18-- Elements of the Unusual	226
5.41	Attitude of Reviewers to Presence of Convention 19-- Unusual/Ridiculous Names	227
5.42	Attitude of Reviewers to Presence of Convention 20-- Mixture of Traditional and Contemporary	229
5.43	Overall Evaluation of Demonstration Books by Reviewing Media	240
5.44	Comparison of Attitude Scores of Reviewing Media for Conventions and Demonstration Books	249
5.45	Acknowledgment of Conventions by Authors in Literary Criticism and Criteria	265
5.46	Acknowledgment of Conventions by Authors in Demonstration and Other Books	289

Figure		Page
5.47	Total Proportions of Conventions Acknowledged by Textbook Authors	292
5.48	Summary of Attitudes of Textbook Authors to Conventions Identified	304

CHAPTER I

INTRODUCTION

Purpose

One purpose of this study was to identify a selection of alternate literary conventions present in contemporary adult prose fiction and to demonstrate the presence of these conventions in books currently being written and published for children and young adults.

A second purpose of this research was to examine the reviewing media and recent textbooks on literature for children and young adults to assess the scope and nature of the responses of professional reviewers and authorities in the field of children's literature to the presence of these alternate literary forms in juvenile fiction. Whether those influential in the discussion and criticism of literature for school-age children recognized, accepted, or were even aware of the many alternate literary conventions that appear to have made their way from adult literature to books for children and young adults was the major focus of the content analysis portion of this study.

This researcher did not assume that the conventional analytical tools of literary criticism were no longer valid. What she did question was whether the literary criteria used by reviewers and authors of professional textbooks were sensitive enough or flexible enough

to accommodate innovations in conventions such as structure, style, characterization or intention in literature.

In order to accomplish these purposes, two instruments had to be constructed. Instrument One was designed to identify selected alternate literary conventions in contemporary juvenile fiction and thus demonstrate the presence of these conventions in books currently being written for children and young adults. Instrument Two was designed to help assess the extent to which reviewers and textbook authors acknowledged and accepted the specific alternate literary conventions that had been identified as present in the juvenile books selected for this research.

Need for the Study

Although this researcher has long been intrigued by the changes and innovations which have been taking place in children's literature, interest in a study of this nature began when a few of the more influential writers of contemporary adult fiction began writing books for children. When one of the most experimental of these writers, Donald Barthelme, won the National Book Award in the Children's Category with his The Slightly Irregular Fire Engine or The Hithering Thithering Djinn, the reaction it provoked among many of these prominent in the world of children's literature ranged from strong skepticism to outrage. A perusal of the reviews and comment made it quite apparent that the literary techniques used by Barthelme in his writing for adults were considered by many to be unsuitable for children. Reviews of the book and letters to editors contained comments such as the following:

- The plot is almost invisible, the only attraction of the text being its non-sequential character, a sort of humor that may appeal more to adults than to children. . . .¹
- [Illustrations] are only one reason why this certainly slightly irregular enterprise is just for children over 35. . . .²
- It is certainly not for children. . . .³
- I was horrified at the choice of book. . . .⁴
- It is actually a mockery of children's literature. . . .⁵

There were, however, others who were enthusiastic about Barthelme's book and felt that it was appropriate for children. In an article in The New Yorker in which she describes some new books for children, Jean Stafford wrote:

Tops on my list this year is The Slightly Irregular Fire Engine, by Donald Barthelme (Farrar, Straus & Giroux), which, in an immediately captivating variation of "*Once upon a time*," begins "*One morning in a recent year, a year not too long ago--the year 1887, to be precise. . . .*"⁶

¹Review of Donald Barthelme, The Slightly Irregular Fire Engine (Farrar), Bulletin of the Center for Children's Books 25 (May 1972): 134.

²Review of Donald Barthelme, The Slightly Irregular Fire Engine (Farrar), Kirkus Reviews 39 (15 August 1971): 870.

³Mrs. Lewis A. Waddell, "Letters to the Editor," The Horn Book Magazine 48 (October 1972): 501.

⁴Ruth Gagliardo, "Letters to the Editor," The Horn Book Magazine 48 (October 1972): 501.

⁵Julius Lester, "Letters to the Editor," The Horn Book Magazine 48 (October 1972): 501.

⁶Jean Stafford, "Children's Books for Christmas," The New Yorker 47 (4 December 1971): 181.

The following is a description of the presentation of the National Book Award in the Children's Category to Donald Barthelme:

The children's books' award went to Donald Barthelme for The Slightly Irregular Fire Engine or The Hithering Thithering Djinn (Farrar, Straus & Giroux), which he wrote and illustrated.

The jurors described it as "a book of originality, wit and intellectual adventure. Mr. Barthelme's ingenuity lies in his use of word and picture: sometimes the picture illustrates the word: sometimes it initiates the thought. [The book] is at once elegant and playful, and each re-reading discovers fresh surprises and delights."⁷

Similar concerns, questioning the suitability of sophisticated literary techniques and style for children, were levelled by some reviewers at books for children by other innovative writers of adult literature such as Eugene Ionesco and Mordecai Richler. The following are comments from reviews, spanning a seven-year period, of four of Ionesco's children's books, Story Number 1, Story Number 2, Story Number 3, and Story Number 4:

- Too adult, abstract and highly stylized for child appreciation or even appeal. . . .⁸
- The surrealistic art and story are interesting/ appealing to sophisticated adults. . . .⁹
- A book too sophisticated for children of picture-book age. . . .¹⁰

⁷"NBA: Controversy Again Marks Annual Literary Event," Publishers Weekly 201 (1 May 1972): 20.

⁸Susan T. Halbreich, rev. of Eugene Ionesco, Story Number 1 (Harlin Quist), School Library Journal in Library Journal 94 (15 February 1969): 863.

⁹Marguerite M. Murray, rev. of Eugene Ionesco, Story Number 2 (Harlin Quist), Library Journal 95 (15 December 1970): 4338.

¹⁰Elva Harmon, rev. of Eugene Ionesco, Story Number 3 (Harlin Quist), Library Journal 97 (15 June 1971): 2231.

- Told in the same mock naive style as Number One, Story Number 4 is a more conventional children's story and (even though some of the lines are obviously aimed at parents) less likely to offend children's book professionals.¹¹

Not all reviewers reacted negatively to these books. One who favored Ionesco's books for children interpreted the trend in the picture-book field "towards simple-mindedness and banality, as if a wary hesitation to entertain the radical innovation signalled by Ionesco had pushed publishers back into the 'Run Spot Run' category."¹² Protesting also the "additional complication of exhausted conventions," this same reviewer suggested that the fantasy, the reversal of usual relationships, the delight in nonsense found in Ionesco's books "are more readily assimilable by children than by their elders."¹³ And yet the "elders" are the ones who make the decisions as to what children will like or with benefit from the most.

Mordecai Richler's first book for children, Jacob Two-Two Meets the Hooded Fang, also received mixed criticism. One reviewer denounced the book by charging that "the plot is ridiculous and there are moments when the vocabulary or the humor seem almost adult."¹⁴ Another

¹¹ Review of Eugene Ionesco, Story Number 4 (Harlin Quist), Kirkus Reviews 43 (15 February 1975): 179.

¹² Barbara Novak, "Picture Books," rev. of Eugene Ionesco, Story Number 2 (Harlin Quist), New York Times Book Review, 24 May 1970, p. 46.

¹³ Ibid.

¹⁴ Review of Mordecai Richler, Jacob Two-Two Meets the Hooded Fang (Knopf), Bulletin of the Center for Children's Books 28 (July-August 1975): 184.

reviewer was wildly enthusiastic and suggested that "everyone should go out tomorrow morning and beat his local bookseller into submission if he hasn't got a nice plump display" of Jacob Two-Two Meets the Hooded Fang.¹⁵

A similar contrast of reaction regarding what is suitable for children is found in reviews of John Donovan's Good Old James. Describing it as "an adult parable for middle grade discussion," Booklist praised Donovan for "leaving room for readers to reach as far as they can into the social and emotional implications of James' superfluosness and to interpret the ending aseither bitter or sweet."¹⁶ School Library Journal, on the other hand, praised Donovan for his "experiment" in presenting an important message but claimed that "the medium he has chosen for this message is for all the good old Jameses. Not for their grandchildren."¹⁷

When beginning this study it was the experience of this researcher that reviews of children's books were primarily plot summaries with little space or attention being given to a discussion of the specific literary elements characterizing a particular book. This impression of a lack of literary criticism was strongly supported by Donnarae MacCann who, when introducing a special issue of the Wilson

¹⁵ Julia Whedon, rev. of Mordecai Richler, Jacob Two-Two Meets the Hooded Fang (Knopf), New York Times Book Review, 4 May 1975, p. 19.

¹⁶ Review of John Donovan, Good Old James (Harper), Booklist 71 (1 May 1975): 912.

¹⁷ Marjorie Lewis, rev. of John Donovan, Good Old James (Harper), SLJ/School Library Journal 21 (April 1975): 51.

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

Library Bulletin dealing with the literary criticism of children's books, wrote:

Even a relatively brief review should be considered a "critical notice." In recent years this has not often been the case in reviews of children's books. Whether long or short, they tend to be mere plot summaries and include few references to specific pieces of text. They speculate about the possible responses of children at different age levels, but do not consider in any detail the book's wholeness of meaning or the elements which combine to produce it. There is no body of critical writing to turn to, even for those books which have been awarded the highest literary prizes in children's literature in Britain and America.¹⁸

Although most of the taboos linked with what is considered to be suitable content for children's books have virtually disappeared, it appears that many influential reviewers and critics still regard the traditional literary conventions as being more appropriate for young readers than many of the alternate literary forms. In fact, as has been demonstrated, many of the negative responses to contemporary books for children have been the result of letting nonliterary concerns, such as suitability for children, take precedence over the literary considerations. Commenting on this very point, Paul Heins, as editor of The Horn Book Magazine, wrote: "Surely the question of acceptability to a child is a question concerning book selection and not a fundamental critical question--not a question of literary criticism."¹⁹ He then elaborated upon this concern and stressed the need to first respect and treat children's books as "works of literature" before dealing with the

¹⁸ Donnarae MacCann, "Valid Criticism for Children's Books," Wilson Library Bulletin 44 (December 1969): 395.

¹⁹ Paul Heins, "Out on a Limb with the Critics," The Horn Book Magazine 46 (June 1970): 270.

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

task of trying to decide for what kinds of children and for how many will the books have an appeal.²⁰ In a later article in which he acknowledges that there are some distinctions between reviewing and criticism, Heins continues to stress that criticism is an integral part of reviewing:

Perhaps one should distinguish, in the long run, between the two different ways of approaching children's books: (1) the criticism of these books as they concern the different kinds of people who use and work with these books and (2) the literary criticism of children's literature. But I still feel that a conscious and enlightened literary criticism should direct and govern our whole approach to children's literature.²¹

Lillian Gerhardt, editor of School Library Journal, claims that the "nonliterary considerations that often override the literary" are "the most divisive element in selecting books for children . . . and block the entrance to the Mainstream"²² of literature. However, when she described books for children as "the last bastion of yesterday's literary methods and standards,"²³ her charge drew almost unanimous and widespread denial. Professionals in the field seem loath to accept any suggestion that literature for children and young adults is not firmly established within the mainstream of literature.

²⁰ Ibid., p. 271.

²¹ Paul Heins, "Coming to Terms with Criticism," The Horn Book Magazine 46 (August 1970): 375.

²² Lillian N. Gerhardt, "An Argument Worth Opening," Library Journal 99 (15 May 1974): 1425.

²³ Ibid.

ing

are

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

The wide diversity of opinion illustrated by the comments from the reviews quoted earlier is equally prevalent in reviews of other contemporary books by authors who write exclusively for children and young adults. One explanation for this diversity could be the high degree of subjectivity admittedly used by many influential children's book reviewers. For example, George Woods, children's book editor of the New York Times and the New York Times Book Review, told a panel of book critics that in determining what will be reviewed "there is no objective standard, no code. . . . In my own case, it's a gut response."²⁴ Betsy Hearne, children's book editor for The Booklist of the American Library Association, also relies upon personal feelings when reviewing books: ". . . and I have enough faith that my gut reaction is enough in tune with a child's gut reaction that it can be used as a primary selection in trying to assess the book."²⁵ Unfortunately, comments such as these suggest that the books selected to be reviewed, and often the reviews themselves, are frequently not the product of literary judgment. Such comments also suggest the need to take a closer look at the literary criteria used by those in positions of evaluating and recommending books for children and young adults.

Whether those influential in the world of literature for children and young adults recognized, accepted, or were even aware

²⁴"Children's Book Critics Discuss Aims and Methods," Publishers Weekly 205 (7 January 1974): 26.

²⁵*Ibid.*, p. 27.

of the

from

quest

curve

press

100

tail

of, a

refine

of the

part

cont

tail

too

resp

1.5

2000

title

we

are

the

of the many alternate literary conventions that have made their way from adult literature into books for children seemed to be open to question. What had been demonstrated was that when some of the less conventional literary techniques were identified by reviewers as present in specific juvenile books, they were often judged to be too "adult" for children. It appeared that many reviewers could be faulted for reviewing juvenile fiction on the basis of "gut" reactions or, at best, mind-sets or concepts of children's literature that reflected criteria that were too long-standing to accommodate many of the innovative alternate literary conventions of adult literature that began to appear in children's books around 1965.

One explanation for this 'time lag' may be, as Gerhardt contends, that many specialists in children's literature do not read adult fiction. Commenting upon this situation, she warns: "Reading too few adult books disqualifies children's book specialists from responsible criticism of any reading level."²⁶ Paul Heins expressed a similar conviction when he wrote: "a good reviewer's critical apparatus should obviously include a wide knowledge of universal literature."²⁷ Although reviewing is essentially concerned with what is being published at the present time, it involves judgments and therefore is a form of literary criticism. In an article on literary criticism, Heins wrote:

²⁶Gerhardt, p. 1425.

²⁷Heins, "Out on a Limb with the Critics," p. 269.

Any form of literary classification, comparison, or evaluation must also be considered a form of criticism. Actual--one should even dare to say serious--criticism will occur only when judgments are being made in a context of literary knowledge and of literary standards.²⁸

For the response of the reviewers to the presence of alternate literary conventions in juvenile books to be of significance in this study, this researcher felt that it was important to establish that the six reviewing media used for this research were influential among professionals involved in the evaluation and selection of books for children and young adults. The Booklist, Bulletin of the Center for Children's Books, The Horn Book Magazine, and School Library Journal are the four that are named most frequently in studies of reviewing media and selection aids in children's literature. In an article, "A Spotlight on Reviewing Books for Children," Alice Lohrer wrote:

Of the current book reviewing media available for selecting children's books, the most valuable and best known ones are The Booklist, The Horn Book, Bulletin of the Center for Children's Books, and 'Junior Books Appraised' in the School Library Journal (also in Library Journal).²⁹

Commonly spoken of as "The Big Four,"³⁰ these four periodicals were described in detail in an article on reviewing media by Rachael DeAngelo. To introduce her discussion, she wrote: "These four remain

²⁸ Ibid., p. 268.

²⁹ Alice Lohrer, "A Spotlight on Reviewing Books for Children," Illinois Libraries 46 (December 1964): 852-853.

³⁰ "The Big Four Speak," Library Journal 88 (15 May 1963): 2069-2080.

the be

useful

and on

area

recess

with

recess

first

body

leg b

was s

area

impor

time

and

the m

field

area

area

area

the best known, the most widely consulted, and the most generally useful in book selection for children and young people in both school and public libraries."³¹

The selection aid Kirkus Reviews was chosen for this research because of its comprehensive coverage of juvenile literature. This researcher was also influenced by the fact that it was named along with Publishers Weekly and Library Journal as one of "the three review media all publishers keep an eagle eye on before pushing the button on first printings."³² Richard Kluger describes the Kirkus Reviews as "stylistically the most ambitious of the lot and their impact among key buyers is recognized as very direct."³³

The sixth reviewing media used, The New York Times Book Review, was selected for this study because of its prestige and influence. Declaring that "it is an indisputable fact of life that the most important book reviewing medium in the United States is The New York Times," Kluger describes The New York Times Book Review as "the only truly national magazine devoted to serious books."³⁴ Commenting upon the relationship between publishers and reviewers, he wrote: "you will

³¹ Rachael W. DeAngelo, "Media for Disseminating Critiques," in Evaluating Books for Children and Young People, ed. Helen Huus, Perspectives in Reading No. 10 (Newark: International Reading Association, 1968), p. 112.

³² Richard Kluger, "Such Good Friends?" American Libraries 4 (January 1973): 25.

³³ Ibid.

³⁴ Ibid., p. 22.

find something approaching consensus in New York publishing circles that the Times reviews count more heavily than all reviews rolled into one."³⁵ Although The New York Times Book Review is not generally included in studies of reviewing media, this researcher felt that the perspective it offered would be valuable.

In light of the strong influence enjoyed by those who write for the reviewing media and by authors of professional textbooks on children's literature, this researcher felt that it was important to have a detailed knowledge of the content and scope of their work. If it became apparent that the literary discussion and criticism currently being provided by these sources failed to assist teachers and librarians attempting to widen the literary experiences of the young people with whom they work, it was hoped that instruments such as the two designed for this study would suggest a means by which the literary diversity available in children's books could be more readily identified.

Significance of the Study

The universality of mass media may well deny children today the carefree unawareness enjoyed by past generations for they are emotionally, and to some extent intellectually, involved in the crises and demands of the present and of the future which they must soon face. Rather than try to protect them from such involvement by ignoring many of the unpleasant aspects which characterize modern society, adults must

³⁵ Ibid.

help prepare children by ensuring that they are given the opportunity to become mature, clear, independent thinkers who are equipped to make considered, independent decisions. One way to achieve this is to expose them to the wide range of human thinking and experience that is to be found in literature. In a paper included among the Dartmouth Seminar Papers because it "seemed to group members to phrase eloquently the Seminar's concern with one of the fundamental dimensions of the literary experience,"³⁶ James Miller wrote:

One of the major purposes for offering a wide variety of authors and works in the literary curriculum is to liberate the student from his ethical parochialism and rigidity, to free him from a moral position often platitudinous and frequently unexamined. Literature properly presented should confront the student (like life itself) with a multiplicity of ethical systems or moral perspectives.³⁷

In the conclusion of a comprehensive overview of trends in contemporary literature for children and young adults, Patricia Cianciolo adds strength to the contention of this researcher that a rich variety of literary experiences, capable of 'confronting' today's young people, does, in fact, exist:

We are fortunate that our publishers have withstood the pressures of conformity and censorship. We find publications that range from the most meretricious to the purest expression of literature, from the experimental book to the bestseller. Publishers both set and follow trends, and people are reading with pleasure and enthusiasm what the publishing industry is producing. We are indeed fortunate that we now have such a rich variety for our children.³⁸

³⁶ James R. Squire, Response to Literature (Champaign: National Council of Teachers of English, 1968), p. 2.

³⁷ Ibid., p. 30.

³⁸ Patricia J. Cianciolo, ed., Adventuring with Books (Urbana: National Council of Teachers of English, 1977), p. 10.

and

del

re

pro

at

pro

as

re

pro

re

del

re

re

re

re

re

re

re

re

re

re

re

re

re

re

Contemporary literature does offer a multiplicity of values and philosophical perspectives and more and more frequently they are being expressed in unconventional artistic and literary forms that more effectively accommodate them. The conventions of literature are changing and may change even more dramatically as writers of both adult and children's literature are becoming more adventuresome and are experimenting with an ever-widening range of literary techniques as they portray our quickly-changing, more complex world. In fact, the actual form of literature may become quite different and the traditional elements of plot, characters, and setting may take on totally new relationships to one another. Envisioning such change, Jean Karl, well-known children's book editor and author, wrote: "In the field beyond, the classic criteria for literature we have inherited from the past may seem like a small bird singing about its own affairs and being left behind."³⁹

It is essential, therefore, that adults directly responsible for the intellectual growth of young people be in a position to help them interpret and understand the newer forms of literary expression through which are presented many of the philosophical, sociological, and moral concerns of our time, some of which counter prevailing values. It is not as important that young people like all the alternate literary forms being used as it is that, if they reject them and perhaps the thinking that they present, they reject them on the basis of intelligent

³⁹Jean Karl, "The Here and Beyond," Wilson Library Bulletin 45 (October 1970): 155.

decision rather than as a consequence of a lack of experience or through ignorance.

An awareness of the limitless range of thought and experience which literature permits to coexist is also of great personal value to both children and adults. Differing and often extreme points of view are necessary if individuals are to be in a position not only to identify but to change their own convictions and values. The following statement by literary critic Tony Tanner is presented in full as it so effectively expresses some of the personal convictions of this researcher that led to the formulation of this study.

Different novels, different selections and arrangements, remind us that the picture can be changed. The acceptance of, and delight in, a large variety of pictures does not necessarily mean that one becomes a pure relativist and asserts that there is no truth to be found. Here the literary critic may align himself with the philosopher who says that a variety of pictures is necessary in order to represent the complexity and variety of things as they are. One of our most common limitations is to get fixed in established ways of patterning things. Here too, it seems to me that the very multiplicity of structurings and configurations made possible by literature has a very real value. It offers us not definitive verdicts but alternative versions. And to those who are concerned about the moral status and influence of literary fictions, I would suggest that a sensitive response to a plurality of fictions inculcates something between the rigidity of dogma and the fluidity of indifferent acceptance.⁴⁰

Implications of response research. Studies of response to literature, such as those spearheaded by James Squire, provide disturbing evidence of the need to help students acquire an awareness of the wide variety of forms that literary expression can take. Squire

⁴⁰Tony Tanner, City of Words: American Fiction 1950-1970 (New York: Harper and Row, Publishers, 1971), p. 419.

found that students brought narrow, hampering predispositions to the examination of a piece of literature which resulted in their approaching each story with the same criteria "regardless of the uniqueness of a single work of fiction."⁴¹

He also found that many of the critical dispositions brought by students to the reading of literature--dispositions which he emphasized were often "acquired concerns"--almost inevitably restricted their response and their ability to interpret. For example, for many students the significant test of the quality of literature was whether it was "true to life."⁴² "Good description" was another of the fixations which he found adversely affected meaningful response to literature.⁴³ Students also seemed to share a fixation on the obvious features of plot. "They almost always misinterpret literature which derives its primary value from the experience and feeling of the characters rather than from the narrative exposition of the plot."⁴⁴ In fact, such findings led Squire to strongly recommend that teachers re-examine their current instructional practices to ensure that narrow, inflexible literary criteria were not being encouraged by their teaching.

⁴¹James R. Squire, The Responses of Adolescents While Reading Four Short Stories (Champaign: National Council of Teachers of English, 1964), p. 44.

⁴² Ibid.

⁴³ Ibid., p. 45.

⁴⁴ Ibid., p. 48.

A major study by Alan Purves--Literature Education in Ten Countries--provides support for many of Squire's concerns. For example, Purves found that many of the responses expressed by students were the direct result of secondary schooling which inculcated a preferred set of responses to literature, with students in different countries merely demonstrating a different set of acquired responses.⁴⁵ As does Squire, Purves suspects that teachers are at least partially to blame for students' limited response to literature for he found that they exercise a type of literary indoctrination. In an article highlighting some of the findings of his comprehensive study, he wrote:

We have so drawn a net of circumstantial evidence that leads us to the conclusion that whatever else schools may fail to do with respect to the literature education, they succeed in imparting to students a preferred way of approaching literary works. Older students tend to be more definite in their choices of responses than do younger ones; older students tend to agree more closely with teachers than do younger ones.⁴⁶

Such limited awareness of the complexity of literature as was found among students by Squire and subsequent researchers is particularly distressing when viewed in the light of research that suggests that such narrow responses have been encouraged and shaped by educators.

Many studies, such as one by Alfred Muller, suggest that contemporary literature, and in this case literature for adolescents, is changing. After isolating the general characteristics of thirty

⁴⁵Alan C. Purves, Literature Education in Ten Countries (New York: John Wiley, 1973).

⁴⁶Alan C. Purves, "Indoctrination in Literature," English Journal 63 (May 1974): 69-70.

3

3

3

1

t

t

1

3

1

2

3

1

1

2

1

3

2

3

1

1

1

popular adolescent novels, Muller concluded that novels currently being written for young people have changed in emphasis and tend to be "novels of character, not novels of incident."⁴⁷ In a recent study of fifty years of Newbery award and honor books, Marilyn Solt found that the action in these novels had shifted from the externally adventurous to the psychologically motivated.⁴⁸

In conjunction with the increasing emphasis upon characterization and theme rather than plot have come changes in literary style and structure. Some that have been identified in both adult and juvenile fiction are the abandonment of the strict, chronological progression of action, the use of interior monologue, sudden shifts between external and internal action, and the use of informal style, slang and dialect. Muller became aware of some of these literary techniques while he was analyzing selected juvenile novels for such characteristics as the topics dealt with and the nature of the themes presented.⁴⁹ It is important that professionals in influential positions of selecting books for young people are aware of literary changes such as these and that this knowledge is reflected in the choices they make from among contemporary literature.

⁴⁷ Alfred Peter Muller, "New Reading Material: The Junior Novel," Journal of Reading 18 (April 1975): 532.

⁴⁸ Marilyn J. Solt, "The Newbery Award: A Survey of Fifty Years of Newbery Winners and Honor Books" (Ph.D. dissertation, Bowling Green State University, 1973).

⁴⁹ Muller, pp. 531-534.

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

Details of the specific literary features present in many of the books currently available are important to teachers and librarians for such information alerts them to the variety and complexity of literature available and thus enables them to provide young people with a richer and more diversified range of literary experiences. Uncritical statements praising or denouncing books are of little value to these professionals. They need to be informed of the range of literary possibilities available, both conventional and unconventional, in order to be discriminating when selecting books. An authority in juvenile literature, Wallace Hildick contends that "the criticism of children's fiction requires more space than the criticism of adult fiction if justice is to be done to it and an essential service to the public performed."⁵⁰ Heins calls the criticism of children's literature "a formidable task, and much more difficult than the criticism of adult literature."⁵¹ Literary criticism concerned with aspects such as those identified for this study would also acquaint teachers and librarians with many of the literary attributes to be found in the spontaneous reading of their students and thus enable them to build upon many of the literary experiences that these young people bring to the classroom and the library.

While literature today is still responsive to the conventional tools of literary criticism, new analytical tools are also necessary

⁵⁰ Wallace Hildick, Children and Fiction (London: Evans Bros., 1970), p. 140.

⁵¹ Heins, "Out on a Limb with the Critics," p. 264.

if the evaluation and criticism of many of the new juvenile books is to be valid. However, in order to develop the analytical techniques required, professionals in the field of juvenile literature need to be aware of and knowledgeable about the growing number of alternate literary conventions that are becoming more and more prevalent in literature for both adults and children. Instruments such as the two designed for this study might serve as examples to reviewers, librarians, academicians and teachers of a means by which they can be helped to identify and evaluate some of the alternate literary conventions currently found in literature for children and young adults. However, these instruments are not presented as, nor are they to be regarded as, a set of norms or literary aspects that should be in a book; rather, they are a means of identifying what, in fact, is in a book.

Assumptions

This study is based upon the following assumptions:

1. Literature for children and young adults is part of the total body of literature and as such should be judged by the same literary criteria and standards as are applied to literature for adults.
2. Contemporary literature for both children and adults offers a multiplicity of values and philosophical perspectives which are increasingly being expressed in unconventional artistic and literary forms.

3. Educators and librarians frequently depend upon the reviewing media and professional textbooks on children's literature to keep informed of the most recent books and trends in juvenile literature.
4. Acknowledgment in reviewing media and professional textbooks of the alternate literary conventions identified in this study constitutes a measure of the extent to which contributors to and authors of these publications are aware of the changes and trends in contemporary juvenile fiction.

Research Questions

1. Can specific alternate literary conventions be identified through a survey of the literary criticisms of contemporary adult fiction in order to construct a valid and reliable instrument which can be used to identify the same conventions in literature for children and young adults?
 - Sub-Question 1a. What are some of the specific alternate literary conventions found in contemporary adult literature that are also present in literature currently being written for children and young adults?
2. What are some contemporary books for children and young adults which demonstrate that the specific alternate literary conventions identified in this study are present in juvenile literature?

3. What are the scope and nature of the responses of influential reviewers to the presence of selected alternate literary conventions in a sampling of contemporary juvenile fiction?
 - Sub-Question 3a. Do these reviewers acknowledge the presence of any of the alternate literary conventions identified in this study?
 - Sub-Question 3b. What is the attitude of these reviewers to the presence of these alternate literary conventions in literature for children and young adults?
 - Sub-Question 3c. What is the overall evaluation by these reviewers of the books which have been identified as containing selected alternate literary conventions?
4. What are the scope and nature of the responses of the authors of some of the most recently published textbooks on literature for children and young adults to the presence of selected alternate literary conventions in contemporary juvenile fiction?
 - Sub-Question 4a. Do these authors include any of the alternate literary conventions identified in this study in their literary criticism and criteria for the evaluation of books for children and young adults?
 - Sub-Question 4b. Do these authors acknowledge the presence of any of the alternate literary conventions in their discussion of the demonstration books used in this study? Do they specify the presence of these conventions in their

for

of

son

has

the

also

and

to

has

at

of

the

the

the

the

the

discussion of any books which are of the same genres as those of the demonstration books?

- Sub-Question 4c. What appears to be the attitude of these authors to the presence of these alternate literary conventions in literature for children and young adults?

Scope of the Study

1. The literary criticism of contemporary adult literature, focusing primarily upon those literary conventions linked with aspects of style and technique which were identified by literary critics and scholars as being experimental or innovative in nature, served as the basis for the list of alternate literary conventions that were used in the construction of Instrument One.

2. The books used to demonstrate the presence of selected alternate literary conventions in contemporary literature for children and young adults were selected by this researcher on the basis of familiarity with both adult and children's literature. This researcher has taught courses in or related to children's and adolescent literature at the university level for nine years and in this capacity became aware of many books being published for young readers which did not appear to contain the conventional literary forms nor come within the scope of the traditional literary criteria for prose fiction. Familiarity with contemporary juvenile literature has also been augmented by committee involvement such as the Committee on the Elementary School Booklist of the National Council of Teachers of English and its publication

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

Adventuring with Books (Urbana: NCTE, 1977). Many of the books used in this study were also among the wide variety of titles suggested by the twenty-five authorities contacted as examples of the alternate literary conventions listed in the questionnaire. These titles, which were included as part of the response to the questionnaire, are listed in Appendix C.

3. All the books used in this research would be classified as contemporary prose fiction and included picture books, fantasy, folk and fairy tale, and realistic fiction.

4. The juvenile books used to demonstrate the presence of selected alternate literary conventions in literature being written for children and young adults were limited to those published in 1970 through 1976.

5. Collectively the books selected represented the range of contemporary prose fiction being written for young people, from pre-schoolers to students eighteen years of age.

6. The six reviewing media selected for analysis in this study are either primarily devoted to reviewing books for children and young adults or have specific sections of their publications which deal with books for this group. They are also among those most frequently mentioned in library science studies as being the most influential selection aids in the field of literature for children and young adults.

7. The professional textbooks on children's literature selected for this research were limited to those published from 1975 through 1977 to ensure timeliness and to enable the authors to include

and/or reflect the latest in titles and trends in juvenile literature. Their influence is extensive as they are used as required textbooks in undergraduate and graduate courses in both English Education and Library Science.

Limitations

The only limitations in this study were associated with the reviewing media used in the content analysis portion of this research. The six reviewing media analyzed were selected on the basis of their influence among professionals in the field of juvenile literature and therefore differences in their policies and structure had to be accepted. For example, The Booklist and The Horn Book Magazine only publish reviews of books which they feel have literary quality whereas Kirkus Reviews, School Library Journal and the Bulletin of the Center for Children's Books strive to be comprehensive in the total number and quality of books they review. These differences also reflect in the number and length of the reviews found in the six periodicals.

Another limitation linked with the reviewing media was that some of them provide symbols to indicate their overall evaluation of a book. For example, Bulletin of the Center for Children's Books codes each of its annotations; The Booklist, Kirkus Reviews and School Library Journal occasionally place an asterisk on reviews of books which they feel are of exceptionally high literary quality. Although the majority of the reviews were not coded, this coding may have been a contaminating factor as the raters and this researcher may or may not

have been influenced by such assessments before using Instrument Two to analyze the reviews.

Definition of Terms

Traditional literary conventions: Those characteristics of the elements of fiction most commonly used in the study and criticism of literature.

Alternate literary conventions: Those literary conventions which are a departure from the traditional literary conventions and are frequently described by literary critics and academicians as experimental or innovative.

Professional textbooks: Textbooks written by authorities in the field of literature for children and young adults which identify and discuss criteria for the evaluation of literature in general and for each genre within literature. These textbooks, primarily intended for the instruction of teachers and librarians, also identify and discuss individual titles which the authors present as exemplary of each genre.

Rater books: Juvenile books which met specified criteria and were used in this study to establish the interrater reliability of Instrument One.

Demonstration books: Juvenile books which met specified criteria and were used in this study to demonstrate the presence of selected alternate literary conventions in literature for children and young adults.

Descriptions of Alternate Literary Conventions

Convention 1--Open ended: This literary convention describes a book in which the ending or resolution is temporary or inconclusive. That is, the reader is not explicitly told the outcome of the story. Although the elements of the story combine to suggest possibilities or implications, the author compels the reader to draw his own conclusions. Thus, the author abandons the more traditional convention of bringing a story to closure and instead leaves the answering of the question, "What happened?" to the reader.

Convention 2: Episodic: This technique, an episodic collection of incidents, is described as an alternate literary convention because, contrary to the traditional structure of a story, the events are not sequentially arranged in close cause-and-effect relationships. Although authors vary in the extent to which they experiment with this type of structuring, they usually use it to present separate episodes which are often, within themselves, open-ended and therefore lend themselves to whatever combinations the author, and sometimes the reader, desires. Therefore, an author using this convention purposely abandons sequential structuring in order to leave himself free to make whatever statement he wishes through his manipulation of the episodes.

Convention 3--Mood or theme predominant: This convention describes a book in which the mood and/or theme are more dominant than the sequence of events or plot. Although there is often a story line linking the events, the predominant impact is not the story but the particular feeling--loneliness, alienation, anticipation--that the

author wishes the reader to experience. A number of contemporary writers have achieved a sense of 'experiencing' by the reader in many innovative ways. On the other hand, it may be that the events, sequenced or episodic, are used by the author to make a specific statement, perhaps related to the mood he has created. Whether the intention is to share a mood, an idea, or both, the author uses the events as a means of achieving his purpose rather than to present a more conventional narrative.

Convention 4--Restricted perspective: Although there are many variations on an author's use of a first person narrator, this convention describes a piece of prose fiction in which the protagonist is the narrator and the reader views things from his highly personal, restricted perspective only. The author does not intend that his protagonist-narrator serve as a conventional narrator who provides the type of details that are usually found in a sequentially plotted story. Instead, only those aspects which the protagonist perceives, understands or experiences directly are presented.

Convention 5--Two or more narrators: This convention refers to a story told from the perspective of more than one narrator. The language of the characters is presented as a natural expression of their own personalities, each character speaking differently, and is not the 'voice' of the author. Although usually a collection of first person narrations, occasionally portions of third person narration are also included.

Convention 6--Predominantly introspective: This convention describes a story in which the thoughts and feelings of the character, or characters, are shared through first person narration. The speaker does more than present the characters and events that involve him; he shares his reactions to and thoughts about those characters and events.

Convention 7--Alienation/isolation predominant: This convention is found in a story in which the mood and/or theme are predominant and is one particular exemplification of that convention. Presented in either the first or third person, this convention is frequently linked with existential philosophy and is an expression of the kind of alienation felt by those who share that perspective of life. It also characterizes stories in which the characters cannot find their place in the life that surrounds them.

Convention 8--Basically psychological: This convention describes a story in which the events are predominantly directed toward or are manifestations of the conscious will or desire of the main character. Prose fiction containing this convention is narrated in either the first or third person.

Convention 9--Anti-hero: The anti-hero protagonist is inherently unconventional in that he lacks all of the attributes expected and eventually found in the conventional 'hero' of prose fiction. The anti-hero is fundamentally weak, unadmirable, or evil; he is a misfit or loser in contrast with the conventional literary figure of stature.

Convention 10--Lack of character development: Frequently linked with the presentation of an anti-hero, this particular structuring is the antithesis of that characterizing traditional prose fiction. Whereas in the latter the events combine to effect a change in the main character, in a story using this convention the events do not bring about a change in the protagonist's self-awareness or moral perception.

Convention 11--Unusual, zany characters: In some ways reflective of the intention behind the portrayal of an anti-hero in a story, the depiction of unusual, zany characters is another means by which an author has fun with, exploits, or even intentionally rejects literary aspects regarded as being conventional in prose fiction.

Convention 12--Surrealism: This convention describes a story in which the text and/or illustrations radically and willfully distort the nature of "real" experience. Unconcerned with trying to replicate reality in the traditional literary sense, authors and illustrators using this convention give a sense of credibility to the incredible as they create anti-real, dream/nightmare-like experiences both verbally and visually.

Convention 13--Dialect/vernacular/slang: Whether found in first person narration or in the dialogue of a story, authors use this convention to heighten the reality and credibility of their stories by using language natural to the characters they are depicting. Traditionally dialect, slang and profanity have been considered 'non-literary,' but many contemporary authors use this convention to

add authenticity to characters and situation and, in so doing, usually heighten the emotional involvement of the reader.

Convention 14--Satire/parody: This convention refers to stories in which the author intends more than a literal level of meaning. Literary techniques such as satire, parody, burlesque, irony and fable are possible extensions of the story line which serves as a vehicle for their expression.

Convention 15--Word play: Word play, twisted syntax and unexpected word and idea combinations are all literary techniques used by an author to surprise and entertain his readers. Elements of this convention often share an authorial intention similar to that found in the use of surrealism and the depiction of unusual, zany characters.

Convention 16--Emphasis upon the nonrational: This convention describes stories in which dreams, nightmares, and other manifestations of subconscious experience play a significant literary role. Frequently, aspects of this convention appear in conjunction with other alternate literary conventions such as the predominance of mood or theme, surrealism, incidents of psychological fantasy, or elements of the unusual.

Convention 17--Incidents of fantasy with psychological overtones: Frequently found in conjunction with an emphasis upon the nonrational, this convention describes stories in which incidents of fantasy are predominantly linked with or are manifestations of the conscious will or desire of the main character.

Convention 18--Elements of the unusual: Contemporary fiction frequently contains elements of the unusual, grotesque, bizarre and ridiculous. Often aspects of this convention are intentionally chosen by authors to express attitudes similar to those expressed through their use of surrealism, word play, and the depiction of unusual, zany characters.

Convention 19--Unusual/ridiculous names: Aspects of this convention most frequently occur in conjunction with conventions such as satire and parody, elements of the unusual, and unusual, zany characters and share the same authorial intention.

Convention 20--Mixture of traditional and contemporary: This convention describes fiction in which there is a mixture of traditional literary forms, such as myth and fairy tale, with aspects of contemporary society. Frequently an author uses this convention as a technique for creating fiction with more than one level of meaning.

Organization of the Study

Chapter I has stated the two purposes of this research, the need for and significance of the study, research questions and descriptions of terms used.

Chapter II will present a review of pertinent research in two areas: the studies in literary criticism related to the focus of this study and research linked with the analysis of reviewing media and professional textbooks.

Chapter III will outline the procedures followed to develop the two instruments designed for this research and will describe the procedures used to select the juvenile books, reviewing media, and professional textbooks analyzed in this study.

Chapter IV will provide a detailed description of the procedures followed to create and find reliable the two instruments used in this research.

Chapter V will present and analyze the data drawn by the research questions.

Chapter VI will contain a summary of the study and present conclusions, implications and suggestions for further research.

CHAPTER II

REVIEW OF THE LITERATURE

The review of the literature has been divided into two major areas that are directly relevant to the procedures used in this research study: (1) research pertaining to literary criteria and criticism of juvenile literature, and (2) research related to reviewing media and professional textbooks primarily concerned with juvenile literature.

Literary Criteria and Criticism

Although a number of studies have been done analyzing the content of themes found in contemporary adult and children's literature, little appears to have been done that considers specific literary aspects and, in particular, literary aspects shared by both literatures. A study by Dorothy Petitt, in which she formulated an instrument from a survey of the opinions of literary critics and scholars, appears to be the closest in design to that used in one part of this research.¹ Petitt wanted to establish literary criteria for judging the 'junior novel,' a term used to describe literature written primarily for the young, adolescent reader. Assuming that the junior novel should be judged by the same critical standards that are applied to any

¹Dorothy J. Petitt, "A Study of the Qualities of Literary Excellence Which Characterize Selected Fiction for Younger Adolescents" (Ph.D. dissertation, University of Minnesota, 1961).

literature, Petitt reviewed the criticism of the novel as a literary form and summarized the points about the techniques of writing fiction upon which recognized critics agreed. The generalizations that she identified in this manner were then translated into a series of questions which became the criteria used to analyze thirty-three works of fiction for younger adolescents that were judged by teachers and librarians to be well-written. One main purpose of the study was to determine whether fiction for the younger adolescent did, in fact, qualify as literature. As a result of her evaluations, the books were grouped into three categories: of the thirty-three, sixteen qualified as literature; eleven were considered to be marginal; six were categorized as non-literature.² The main conclusion arising from these findings was that fiction written specifically for the young reader can qualify as literature and therefore can be judged by the same literary standards as are applied to adult literature.

Of particular interest to this researcher, in addition to her procedure for identifying and formulating her series of eighty-six questions, were the criteria that Petitt identified as being "crucial" in order for a novel to qualify as literature: "Certain criteria are crucial; unless a novel can fulfill them, it cannot be considered literature."³ That is, a piece of fiction containing any of the following would not qualify as literature: a lack of unity; lack of plot; lacking at least one fully developed character; the omission

²Ibid., pp. 347-348.

³Ibid., p. 349.

of the theme of the individual in society; nonfunctional descriptions; a character in whom there is no change or persistence in an established direction.⁴ Although none of these aspects characterizes the majority of fiction written today, each has been identified in current literary criticism and discussion as a well-established literary option in contemporary adult literature. A perusal of the publication dates of the thirty-three novels Petitt analyzed revealed that they ranged from 1926 through 1956. It would be interesting to see how applicable her criteria would be to fiction published in the 1970s. Hopefully, before too many contemporary juvenile books were judged to be "non-literature," there would be a recognition of the inadequacy of the criteria being used.

The apparent difference in literary judgment between Petitt and Stephen Dunning, whose study she replicated in many ways, is interesting.⁵ Dunning also used the literary criticism of the novel as a genre to establish his literary criteria as to what a junior novel would have to possess to be considered of literary quality. However, unlike Petitt, who selected her sample of novels on the basis of their literary quality as assigned by librarians and teachers, Dunning used a sample of thirty novels which librarians had identified as the most popular among teenage readers, popularity being measured upon how widely read they were. His set of novels were also published in the

⁴Ibid., pp. 350-352.

⁵Arthur Stephenson Dunning, "A Definition of the Role of the Junior Novel Based on Analyses of Thirty Selected Novels" (Ph.D. dissertation, Florida State University, 1959).

1940s and the 1950s. Although there was very little duplication in the books used by each, two titles and one author found in both studies made some comparisons possible. Of the title and author to which Dunning assigned the highest ratings,⁶ Petitt classified the book as "Marginal" and the author, based upon the two titles she used in her study, as "Non-literature."⁷ These comparisons are particularly interesting in light of the similarity of their procedure and criteria, although Petitt's analyses were much more detailed and thorough. On the basis of their findings, both Petitt and Dunning concluded that from among the junior novels there were those which could be considered to be literature. As Dunning expressed it when referring to his own research, "the thirty popular junior novels selected for this study reflect a difference of literary quality paralleling that which one might expect in a selection of popular adult novels."⁸ Both researchers also identified specific characteristics which they found junior novels possessed.

As was seen in Petitt's criteria, some of the literary standards used by Dunning also reflect little awareness of many of the changes that have taken place in contemporary juvenile fiction. Of particular interest to this researcher, in light of some of the alternate literary

⁶Stephen Dunning, "Excerpts from Chapter Five of A Definition of the Role of the Junior Novel Based on Analyses of Thirty Selected Novels," in Literature for Adolescents: Selection and Use, eds. Richard A. Meade and Robert C. Small, Jr. (Columbus: Charles E. Merrill Publishing Co., 1973), p. 158.

⁷Petitt, p. 348.

⁸Dunning, "Excerpts from Chapter Five," p. 154.

pro
ain
o b
ol

As
Cae

use
his
sit
co

a
sy

in
2
12

5
1/2

conventions to be examined in this study, were his standards for the main adolescent character in a novel. Dunning stated that for a novel to be considered of literary quality, the protagonists must meet the following criteria:

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.⁹

As will be demonstrated in this research, juvenile books of literary quality do exist that do not meet these criteria.

In a later study, in which he applied the literary standards used by Petitt and Dunning, James Davis found that junior novels published in the early and mid-1960s had improved in literary quality since the earlier studies. Not only did he conclude that the literary competence of the authors had improved, but he found that there was a greater range of literary devices being used such as flashbacks, symbolism, and subplots.¹⁰ In an article in which he compares his

⁹Stephen Dunning, "Criticism and the 'Young Adult Novel,'" in Literature for Adolescents: Selection and Use, eds. Richard A. Meade and Robert C. Small, Jr. (Columbus: Charles E. Merrill Publishing Co., 1973), p. 151.

¹⁰Richard A. Meade and Robert C. Small, Jr., eds. Literature for Adolescents: Selection and Use (Columbus: Charles E. Merrill Publishing Co., 1973), p. 169.

findings with those of Pettitt and Dunning, Davis offered the following conclusions:

The junior novel is definitely being perpetuated, with some changes in thematic emphasis and limited but interesting experimentation in such aspects as point of view. . . . Many of the recent junior novels are not only well written, but if the 23 studied here are in any way typical, they are improving to the point that some of them may well survive as classics no longer labeled with a qualifier.¹¹

Unfortunately, the novels used by Davis, ranging in publication dates from 1960 to 1964 with only one 1965 title, just fell short of the date after which changes in the content and techniques of juvenile literature began to be more apparent. However, he did allude to some of these changes in his conclusions just stated.

Robert Small was another researcher who used a set of literary criteria to judge the quality of a sampling of juvenile literature.¹² Interested in assessing the literary quality of junior novels with major Negro characters, Small used the standards established by Pettitt to analyze thirty novels that had been identified by a group of teachers and librarians, whom he had invited to serve as judges, as being widely read by teenagers. Although he does not acknowledge it, Small appears to have duplicated some of the procedure used by Dunning such as the use of a five-point scale with a low of one and a high of five. Although Small did not present a thorough analysis of each novel

¹¹James E. Davis, "Recent Trends in Fiction for Adolescents," English Journal 56 (May 1967): 724.

¹²Robert C. Small, Jr., "An Analysis and Evaluation of Widely Read Junior Novels with Major Negro Characters" (Ed.D. dissertation, University of Virginia, 1970).

as Pettitt did, he chose four novels which he felt were representative of his sample and evaluated them in lengthy analyses as illustrations of his technique of literary analysis.¹³

Small's sample of thirty books ranged in publication dates from 1937, Sad-Faced Boy by Arna Bontemps, to 1968 with Dead End School by Robert Cole. Although when the books were published was not an aspect in this study, it was interesting to this researcher to find, after a search of the bibliography, that five of the six books found by Small to be of highest literary quality were published between 1965 and 1967. This combination of publication dates and literary quality seemed to be further evidence in support of Davis' conclusion that the literary quality of the junior novel is improving. In his conclusions, Small comments upon the literary strengths and shortcomings he found in the novels that he analyzed:

An examination of the literary quality of selected widely read junior novels with major Negro characters revealed that like all types of novels, they vary in quality from excellent to poor. This range of variation was found not only in the quality of the novels in general but also within each of the critical aspects of the novels. Certain areas such as unity and dialogue were found to be characteristically strong in these books whereas others such as plot and style tended to be weak. . . . If a genre can be judged by the best works within it, then the junior novel with major Negro characters can be said to possess a very high degree of literary excellence.¹⁴

Although he did not allude to the study of Robert Small, John Simmons did an interesting analysis of The Contender by Robert Lipsyte

¹³ Ibid., p. 203.

¹⁴ Ibid., pp. 226-227.

(Harper, 1967), which was the novel that Small found to be of highest literary quality from among the novels he examined.¹⁵ Simmons also applied the techniques of literary criticism put forth by Petitt and Dunning but for the primary purpose of demonstrating rather than evaluating the quality of this particular novel which he believed was excellent, representative, and of great potential for classroom use.¹⁶ In his article he shows where this novel meets the criteria of quality literature but he also describes some of the literary techniques that are among the alternate literary conventions being examined in this study:

As significant as new thematic directions in this novel are the departures from the rigid stylistic conventions to be found in The Contender. There is little of the quasi-Victorian sentimentality of past adolescent works. The carefully drawn pictures of ghetto life accentuate its grimness and resultant dearth of hope. . . . The narrative is also made more complex and enjoyable by the mixing of relevant memories of the past and idealistic speculations of the future in Alfred's mind. Flashback is used frequently and effectively to give those reveries dramatic intensity. And, as has been mentioned previously, the author has done an impressive job of reproducing several New York City dialects, especially that of the Harlem Negro.¹⁷

Leah Wilcox also used the writings of authorities to compile a body of literary criteria but her research differed in two major ways from the studies just cited.¹⁸ One way was that her authorities were

¹⁵ Ibid., p. 224.

¹⁶ John S. Simmons, "Lipsyte's Contender: Another Look at the Junior Novel," Elementary English 49 (January 1972): 116.

¹⁷ Ibid., p. 119.

¹⁸ Leah Margaret Wilcox, "Choosing Literature for Young Children" (Ed. D. dissertation, University of Southern California, 1971).

in the field of children's rather than adult literature, and the other was related to the purpose of her research. Rather than using her criteria to judge the literary merit of juvenile literature, Wilcox constructed a questionnaire with which to determine if educators, specifically directors of Head Start programs, considered the same criteria when they selected books for children as those identified by academicians. While she found that her twelve authorities reached basic agreement on what constituted good literature for children, it appeared that her contact with educators made her realize that academicians often tended to be too narrow.

Academicians in the field of children's literature should be more diversified in their writings about standards of excellence in children's books. Educators need criteria for the evaluation of all genre of books that are included in the school curriculum.¹⁹

Wilcox also found that while all the academicians felt that literature for children must fulfill standards of excellence in writing, only 63 percent of the directors said that they considered this criterion when selecting books for children.²⁰ Responding to this finding with concern, she wrote: "If teachers lack a substantial literary background themselves and do not know resources, they can contribute little to the enrichment of children's literary experiences."²¹ Although Wilcox was specifically commenting upon the preparation of teachers in early childhood education, this researcher believes that the implications of this concern apply to the preparation of all teachers, kindergarten through

¹⁹ Ibid., p. 259.

²⁰ Ibid., p. 253.

²¹ Ibid.

grade twelve. Even though her questionnaire had been formulated from her survey of the writings of twelve selected experts, it may have been valuable to have had these experts also respond to it along with the educators, particularly as her statistical analysis did not establish a significant difference between the academicians and the educators.

Another study using the writings of experts in children's literature was one by Irma Lou Griggs in which she developed an instrument with which to measure literary appreciation and taste.²² One of the few studies of this kind to focus on elementary school age children, Griggs found that, although literary taste could be assessed through testing, teachers may be able to judge a student's literary taste as effectively as any test.²³ Distressing to this researcher was Griggs' propensity to regard literature as either "good" or "bad," particularly in light of the criteria she offered as a basis for such judgments. Claiming that "good children's literature must possess the following ingredients," she presented a very brief list of criteria:

- sound structure;
- an appropriate theme;
- real characters whose personalities grow and develop as the story unfolds;
- a setting which is an integral part of the action of the plot;

²² Irma Lou Griggs, "The Development of an Instrument to Measure Literary Discrimination and Its Use with Other Tests to Judge Children's Literary Taste" (Ph.D. dissertation, University of Akron, 1975).

²³ Ibid., p. 101.

- a literary style that uses rhythmical language and words . . . to make the meaning of the story clear, yet exciting.²⁴

Although what constitutes an "appropriate theme" is not explained, none **o**f these characteristics are, in themselves, unacceptable except when **v**iewed in terms of her definition of "poor" children's literature: **"**Poor children's literature is literature which does not contain all **t**he elements mentioned as qualities of good children's literature."²⁵ **I**t is hard to imagine that a study done in 1975 could reflect such a **l**imited awareness and knowledge of the many changes that have taken **p**lace in both adult and children's literature.

These studies have all developed instruments or lists of **c**riteria from surveys of literary criticism, research and the writings **o**f authorities in both adult and children's literature and, in so doing, **a**dd credibility to a similar procedure used by this researcher. In **f**act, so confident were these various researchers in the procedures **t**hat they were following that none of them appears to have tested his **o**r her instrument to establish its validity or reliability. As Pettitt **w**rote: "The validity of applying these criteria to thirty-three works **o**f fiction . . . has been demonstrated by the summary statements about **t**he literary qualities of the group of works studied."²⁶ Certainly **s**ubsequent researchers using her set of criteria appeared to have **a**ssumed its validity and reliability. As has been described, these

²⁴ Ibid., pp. 23-24.

²⁵ Ibid., p. 28.

²⁶ Pettitt, p. 346.

researchers used their criteria as "norms" with which to measure the literary quality of samples of juvenile literature. However, this researcher sees her instrument as a means of identifying rather than evaluating specific literary characteristics, a way of discovering what is in the book rather than what should be in it. For this reason, the study by Loretta Clarke, in which she analyzed a sample of both adult and adolescent novels from the perspective of literary criticism rather than with an established list of criteria, was of particular interest.²⁷

Defining literary criticism as "a performing art that demonstrates how it arrives at its conclusions,"²⁸ Clarke explains what she means by this description:

The critic works with the achieved experience, and his work, in turn, like the performance he beholds, also emerges as a performance. His performance is concerned with the quality of the work of literature. This, of course, is generated by the work itself and is unique to it. This uniqueness forbids a preconceived, methodological approach of searching to find what one is looking for while, perhaps, overlooking what is there.²⁹

Clarke is therefore predictably critical of "static" approaches such as Petitt's, whose study she cites, of offering eighty-six questions by which books are to be judged, even though they do not pertain to every book. She acknowledged that the questions concern themselves with literary criticism, "but the application of her list to determine literary excellence could only be compared to giving the book an exam

²⁷ Loretta Marie Clarke, "A Critical Approach to Four Novels of Adolescence" (Ph.D. dissertation, University of Iowa, 1970).

²⁸ Ibid., p. 16.

²⁹ Ibid., p. 17.

to pass."³⁰ Clarke's point of view is supported by John Rowe Townsend, well-know author and critic of children's literature:

Once establish a formula and you open the door to bad and pedantic criticism by people who rely on rules instead of perceptions. Not only that but you risk creating a structure within which writers can be imprisoned. Writers should never be given the idea that there is one approved way of doing things.³¹

Clarke concedes that there may be a place for this approach to literature for those who need to evaluate rather than critically analyze books but maintains that such an approach does not constitute literary criticism "even though the questions asked are those every critic is concerned about to some degree."³² She regards Petitt's approach, and would undoubtedly include others who take a set of norms to the analysis of a piece of literature, as an example "of how one can use the critic's tools without doing the critic's work."³³ After quoting in full two reviews of The Pigman by Paul Zindel (Harper, 1968) which were published in The Horn Book Magazine and the Bulletin of the Center for Children's Books, Clarke articulates a similar concern and outlines her own approach to literary criticism:

I am neither condemning nor belittling these reviews. However, I feel that their focus looks more toward what makes the book adolescent than toward what makes it good literature. Therefore, I want to examine these books

³⁰ Ibid., p. 31.

³¹ John Rowe Townsend, "Standards of Criticism for Children's Literature," Top of the News 27 (June 1971): 385.

³² Clarke, p. 31.

³³ Ibid.

primarily on the grounds of their literary achievement.
 The major question which I will attempt to answer is
 "How well do these books succeed as works of literature?"³⁴

Referring to her approach as "organic," Clarke readily admitted to having many of the literary norms listed by Petitt but these were listed after analyzing the books; that is, they were the critical norms that she found operating and they evolved within the critical analysis performed in connection with each book.³⁵

Clarke found that all four novels she analyzed were of literary quality and, because of the attractiveness of such books to the adolescent, sees them as having important implications for the teaching of literature:

It would seem untenable to claim that only through study of the great classics will our students come to appreciate literature. . . . The study contends that an approach to literature began with adolescent books of the quality and nature analyzed here would naturally lead to inquiry into, and serious study of similar stories written by those traditionally considered masters of the art of fiction.³⁶

Evidence of the value of using junior novels with young people as an introduction to adult literature is found in a study by Nathan Blount.³⁷ By comparing the effect of the study of junior novels with the effect of the study of adult novels by high school students, Blount

³⁴ Ibid., p. 34.

³⁵ Ibid., p. 21.

³⁶ Ibid., p. 120.

³⁷ Nathan S. Blount, "The Effects of Selected Junior Novels and Selected Adult Novels on Student Attitudes toward the 'Ideal' Novel" (Ph.D. dissertation, Florida State University, 1963).

found that the junior novel was at least as effective as, if not more effective than, the adult novel in bringing the student's perception of the ideal novel into agreement with the expert's perception of the ideal novel.³⁸ Using a different method from that used by Blount, William Evans also attempted to discover what the junior novel could contribute to a student's ability to read the novel as a genre. Evans also concluded that the traditional pieces of literature may often be successfully replaced by junior novels for the traditional purpose of reading and studying the novel as a genre.³⁹ Both these studies also attest to the fact that juvenile fiction can qualify as literature.

The validity of looking at a piece of literature as a whole in order to discover its parts, which appeared to be the premise underlying Clarke's research, rather than using an analysis of the parts in order to discover the value of the whole, is given an interesting perspective in a study by Jerry Walker.⁴⁰ Walker also did a survey of current literary theories but for the purpose of identifying an approach to the teaching of literature which would be most in keeping with the structure of literature. He found that among teachers, critics and students of literature, there appeared to be unanimous agreement that the study of structure is the study of relationships,

³⁸Nathan S. Blount, "The Effects of Selected Junior Novels and Selected Adult Novels on Student Attitudes toward the Ideal Novel," Journal of Educational Research 59 (December 1965): 182.

³⁹Meade and Small, pp. 264-265.

⁴⁰Jerry Lee Walker, "An Investigation into Individual Differences and the Structure of Literature and Suggested Guidelines for a Program to Teach the Structure of Literature to the Individual" (Ed.D. dissertation, Wayne State University, 1964).

But that there was disagreement concerning the "things" that are involved in structure.⁴¹ His survey identified three different, well-established and well-articulated orientations toward what constitutes the whole and the parts of a piece of literature:

1. that the work itself constitutes the whole and only these elements found within the work are the parts;
2. that the work itself constitutes the whole and those elements, both external and internal, which contribute to the whole are the parts;
3. that the experience between the reader and the work constitutes the whole and those elements which mean something to the reader are the parts.⁴²

Although there are marked differences in attitude towards literature to be found among spokesmen for each of these three perspectives, Walker did find consensus on the approach to literature that should be taken, an approach which underscores that advocated by Clarke and others of a similar persuasion:

The steps involved in identifying a work's structure are generally agreed upon. Getting a view of the whole is the first step because only after the whole has been established can the parts and their relationships be seen in the proper perspective.⁴³

In keeping with this view of literature, and with definite implications for the teaching of literature, proponents of all three points of view endorsed induction as the best process for discovering structure in a piece of literature:

⁴¹ Ibid., p. 81.

⁴² Ibid.

⁴³ Ibid., p. 100.

The investigation of structure should be inductive. Those who advocate approaching a piece of literature with a formula or a list of structural elements in mind, as well as those who suggest that the reader enter a work and attend only to those elements which claim his attention, proceed by discovering particular structural relationships in order to make generalizations later on.⁴⁴

One of the few studies that this researcher could find that actually identified some of the specific changes in structure and technique that are part of the focus of this research was done by Alfred Muller.⁴⁵ As in the studies by Blount and Evans cited earlier, Muller was primarily interested in the role of juvenile fiction as transitional literature to bridge the gap between the reading of children's books and the reading of serious adult literature. However, aware of the increased sophistication of the form and content of the current adolescent novel, he seriously questioned whether it would continue to be appropriate in meeting its traditional role.⁴⁶ Although he used a set of standards for transitional literature compiled by Dwight Burton⁴⁷ and a sample of popular novels obtained through the method used by Stephen Dunning in a study described earlier, Muller's actual procedure seemed more aligned with the holistic approach so strongly advocated by Clarke and Walker. That is, although he organized his

⁴⁴ Ibid., p. 94.

⁴⁵ Alfred Peter Muller, "The Currently Popular Adolescent Novel as Transitional Literature" (Ph.D. dissertation, Florida State University, 1973).

⁴⁶ Ibid., p. 15.

⁴⁷ Dwight L. Burton, Literature Study in the High Schools, 3rd ed. (New York: Holt, Rinehart and Winston, Inc., 1970).

analyses around the elements of fiction--subject matter, theme, setting, point of view, tone, character, action and plot, language, and symbolism⁴⁸--he did not bring a set of norms or criteria with which to evaluate his sample of thirty novels. Instead, on the basis of his analyses, he identified what he found to be the general characteristics of the currently popular adolescent novel. It was while doing these analyses that Muller became aware of the presence in these novels of such literary devices as flashbacks, indirect interior monologues, and the use of symbolism and irony.⁴⁹ As mentioned, however, Muller's main concern was whether the current adolescent novel would continue to be valuable as transitional literature. To assess this, he evaluated the characteristics that he had identified with those established by Burton. In stating his findings, he wrote: "The currently popular adolescent novels analyzed in this study conform to the characteristics of transitional literature despite some significant developments in the characteristics of the adolescent genre."⁵⁰ Of great disappointment to this researcher was Muller's apparent unawareness of how more valuable juvenile fiction has become, because of its increasing literary sophistication, as an introduction to contemporary adult literature. Instead, confirmed by his word "despite," Muller seems to view these literary changes as hurdles to reading with which teachers must be prepared to deal:

⁴⁸Muller, p. 55.

⁴⁹Ibid., p. 295.

⁵⁰Ibid., p. 302.

The classroom teacher may continue to assume that adolescent novels are easier to read than the better-quality adult novel; however, the classroom teacher should not assume that the adolescent novel will not provide an occasional reading problem to young readers. For example, while the majority of flashbacks used in the adolescent novels examined in this study are printed in italics, the classroom teacher should not assume that the young readers will understand the purpose of the italicized passages. The classroom teacher should anticipate such possible difficulties and develop readiness activities designed to acquaint the students with the sophisticated elements of literary art appearing in an adolescent novel.⁵¹

This reading skills perspective, lack of faith in an author's skill, and underestimation of the abilities of both young readers and teachers are disturbing aspects to find in a piece of research with literature as its focus.

Although in his study Muller does not acknowledge the closer relationship between adult and juvenile literature due to some of the more experimental literary techniques which they have begun to share, he does allude to it in a later article. Again speaking of the fact that teachers can no longer assume that junior novels are easy to read and understand, he wrote:

This conclusion is by no means an indictment; in fact, it is welcomed. Perhaps now more than ever, the junior novel possesses the characteristics and sophistication for being a viable tool for introducing students to and preparing them for reading serious, adult literature.⁵²

The only other writer in the field of literature for children and young adults whom this researcher found discussed, with some degree

⁵¹ Ibid., p. 305.

⁵² Al Muller, "New Reading Material: The Junior Novel," Journal of Reading 18 (April 1975): 534.

of consistency, a number of the alternate literary conventions selected for this study was Lou Willet Stanek. In one of many articles dealing with adolescent literature, Stanek identifies experimentation in style such as first-person and multicharacter point of view, stream of conscious narration, non-standard English dialogue, and "anti-heroes, black kids, Indians, and fat kids" as protagonists.⁵³ In the same article she expresses a concern shared by this researcher: "English teachers, librarians, and parents are often uninformed about adolescent literature--a genre where more experimentation is probably taking place than in any other type of literature."⁵⁴ It is interesting that both Muller and Stanek became aware of the presence of these literary options in adolescent literature while pursuing research involving another focus. Both studies appear to lend support to those who advocate an 'open' rather than a prescriptive approach to the examination of a piece of literature.

Summary of Studies Pertaining to Literary Criteria and Criticism

This survey of research studies and articles has identified two polarized attitudes toward literary criticism and the use of pre-determined criteria to evaluate literature. A number of studies have been described which used a survey of the opinion of literary critics and scholars as the basis for a set of criteria with which to evaluate

⁵³ Lou Willet Stanek, "Real People, Real Books: About YA Readers," Top of the News 31 (June 1975): 418.

⁵⁴ Ibid., p. 425.

the literary quality of a sample of juvenile fiction. Others in the field were critical of this prescriptive approach to literary criticism and advocated waiting until a piece of fiction had been analyzed before identifying its specific characteristics. Thus, it was those who believe in looking at the parts to identify the quality of the whole versus those who advocate looking at the whole in order to identify the nature of the parts. Very few studies were found that revealed an awareness of some of the literary experimentation that is the focus of this study, and none was found that compared adult and juvenile fiction from this perspective. On the basis of the research and writings available, it appears that the presence in juvenile literature of some of the alternate literary conventions currently found in adult literature has not yet caught the attention and/or interest of researchers in the field.

Reviewing Media and Professional Textbooks on Juvenile Literature

The dependence of public and school librarians upon the reviewing media, which describe and evaluate the current books, has been articulated many times by professionals in the field. In order to select books to add to their basic collections, librarians need to have a description and evaluation of the new books that they have not had an opportunity to see and evaluate for themselves. Even twenty-five years ago, when publishing for children and young adults was approximately one-third of what it is today, librarians felt overwhelmed by the huge task of trying to know firsthand the large quantity of books being published:

The field of children's books is so large that it is impossible for even the best trained and most enthusiastic school librarians to know firsthand all of the books. The problem is further complicated by the large number of new books which are published each year. Those who select books must, therefore, rely on book lists and book reviews and must be familiar with the authoritative book selection aids.⁵⁵

Although a number of selection aids are available and are used, school librarians rely most heavily upon the reviewing media: "there is agreement that most selection for school libraries is made from reviews of books."⁵⁶ The influence of the reviewing media becomes even more apparent when viewed in the light of the purchasing power of school and public librarians: "Libraries and schools buy 80-85% of children's books. . . . And libraries and school rely most heavily upon trade publications for buying guidance."⁵⁷

Professionals in library work also appear to agree upon the need for those selecting books to be familiar with a number of the reviewing media as each has its own policies, procedures and preferences. Virginia Haviland, a well-known authority in children's literature and library science, wrote: "No single summary or review medium is sufficient, but a number of them together become a substitute for reading and examination of the books themselves."⁵⁸ Rachael DeAngelo,

⁵⁵ Jewel Gardiner, Administering Library Service in the Elementary School, 2nd ed. (Chicago: American Library Association, 1954), p. 69.

⁵⁶ Azile Wofford, Book Selection for School Libraries (New York: H. W. Wilson Co., 1962), p. 50.

⁵⁷ "Are Children's Book Reviews Effective?" Publishers Weekly 197 (23 March 1970): 32.

⁵⁸ Virginia Haviland, "Search for the Real Thing," Library Journal 86 (15 December 1961): 4334.

in the context of her detailed discussion of some of the most influential reviewing media, expressed a similar view and elaborated upon the need to use a number of media:

Not one of the media is perfect or adequate alone; each has distinct values and unique contributions. Each should be judged in relation to its avowed purpose, philosophy, and the audience for which it is intended, for reviews vary according to the reviewer, the purpose of the review, and the philosophy of the editor. The larger the staff of reviewers, the greater the variation in the reviews; no matter how clear and complete the instructions, deviations are inevitable. Conversely, the smaller the staff of reviewers, the greater is the uniformity in the quality and style of the reviewing. Moreover, no single source reviews all the books published in any one year, but together they cover about three-fourths of the total output, and this includes most books worthy of consideration for purchase.⁵⁹

It is apparent that if librarians are to use a number of reviewing media effectively, they need to have a detailed knowledge of the strengths, limitations and unique characteristics of each. In an attempt to acquire such knowledge, two major studies have been done involving content analyses of a sampling of reviews published in the most influential reviewing media. Both studies are frequently cited and, although their procedures and findings are remarkably similar, both are worth examining.

The first of these two major studies was done in 1957 by Evelyn Anderson.⁶⁰ Anderson did a content analysis of reviews

⁵⁹ Rachael W. DeAngelo, "Media for Disseminating Critiques," in Evaluating Books for Children and Young Adults, ed. Helen Huus (Newark, Del.: International Reading Association, 1968), p. 111.

⁶⁰ Evelyn Anderson, "A Study of Some Reviewing Media of Children's Books" (M.A. thesis, Graduate Library School, University of Chicago, 1957).

published in the four reviewing media that were most highly recommended by standard publications in her field--The Booklist, the Bulletin of the Center for Children's Books, The Horn Book Magazine, and the journal presently titled School Library Journal. Of the 1,450 juvenile titles listed in Publishers Weekly for 1955, she selected those which were reviewed in all four of the media chosen for her study. This procedure identified 166 titles and therefore 664 reviews to be analyzed. Of these 166 titles, 98 were fiction. Because The Horn Book Magazine and The Booklist only review books they recommend, her analyses did not consider the reviewing of less desirable children's books.⁶¹ Anderson then developed a list of fifteen kinds of information that she believed librarians needed to know when selecting current books for their collection and used this list to guide her analysis of each of the 664 reviews. On the basis of these analyses she summarized what she found to be the strengths and limitations of each of the four media.

Of particular interest to this researcher were Anderson's categories most directly related to the fiction being reviewed: writing style, literary quality, and treatment; illustration; plot development; character development and characterization; rating or indication of outstanding books; weaknesses or limitations.⁶² Although she did not evaluate the actual treatment of these considerations by the media, she did give an indication of the manner in which they handled them. Her main purpose was to record the number of times these aspects

⁶¹ Ibid., p. 3.

⁶² Ibid., p. 6.

appeared in the reviews. For example, she found that the aspects of plot and/or character were not extensively handled in any of the four reviewing media--Bulletin referred to them 51 times; Horn Book, 50 times; Booklist, 49 times; School Library Journal, 30 times.⁶³

Although she did not give proportions for these, one can probably safely assume that the total possible would have been 98, corresponding to the number of fiction reviewed, rather than 166. The other aspects in her set of criteria were related to such concerns as the length, scope and format of the reviews, age and grade level, uses and accuracy of the books, and time lag between publication date and review.

After weighing all the factors identified by her analyses, Anderson appeared to conclude that the four reviewing media fell into two categories: those which she regarded as basic aids to book selection, and those which she considered to be useful as supplementary book selection aids. She identified The Booklist and the Bulletin of the Center for Children's Books as basic selection aids and The Horn Book Magazine and School Library Journal as supplemental.⁶⁴ Her main conclusion, based upon her results, was the need for librarians to guide their book selection by using a number of reviewing sources. As Anderson was one of the earliest to express what now appears to be axiomatic among libraries, it bears repeating:

Each journal makes some unique contribution as an aid in the selection of children's books, and each is excelled by another medium in some respects. For the most satisfactory practice of book selection the children's librarian

⁶³ Ibid., p. 19.

⁶⁴ Ibid., pp. 67-71.

therefore needs to use several book selection aids, guided by an informed awareness of the strengths and weaknesses of each.⁶⁵

A few years after Anderson's study a "book reviewers' summit conference" was held in New York City at which the book review editors of the "four major recognized children's book reviewing periodicals" discussed their policies, procedures and problems.⁶⁶ Since then, and perhaps even before, the four reviewing media used by Anderson in her study have been thought and spoken of as "the big four" in the reviewing of juvenile literature.

Anderson's study, identifying the characteristics and usefulness of "the big four" as selection aids, was replicated by Jean Horseman with the additional purpose of determining how effectively these media were meeting the increase in the number of children's books being published each year.⁶⁷ In her review of the literature on book selection, Horseman found no change in the criteria for judging a book from that which had prevailed at the time of Anderson's study nine years earlier.⁶⁸ When comparing her findings with those of Anderson, Horseman identified some apparent trends which this researcher would describe as discouraging:

⁶⁵ Ibid., p. 72.

⁶⁶ "The Big Four Speak," Library Journal 88 (15 May 1963): 2069.

⁶⁷ Jean M. Horseman, "An Analytical Study of Four Reviewing Media for Children's Books for the Year 1962" (M.S. in Library Science thesis, Catholic University of America, 1964).

⁶⁸ Ibid., p. 3.

In comparing the figures of the present study with those of the original, it is disconcerting to note that literary quality is mentioned fewer times in the case of each journal. Style of writing is also mentioned fewer times except in the Bulletin where the increase is considerable.⁶⁹

She quoted editors of the reviewing media who stated that literary quality was one of their criteria but her results led her to ask: "Were there actually fewer books of literary quality in 1962 than in 1955?"⁷⁰ According to Horseman's tables, Bulletin and Horn Book were still first and second in the overall handling of plot and/or character and School Library Journal still had the poorest record for these aspects.⁷¹ Horseman concluded that the choice of reviewing media must depend upon the kind of information that was most needed as none of the media met the criteria better than any of the others.⁷²

While reading the research studies and articles related to the reviewing media, this researcher became aware of a rather general concern among professionals in the field regarding the quality of the reviewing in School Library Journal. In an article in which she is clearly referring to but does not name Horseman's study, Alice Lohrer questions the practice of relying upon librarians who have not been trained to judge books critically:

⁶⁹ Ibid., p. 25.

⁷⁰ Ibid., p. 26.

⁷¹ Ibid., p. 31.

⁷² Ibid., p. 43.

The greatest coverage of book reviews appears in the School Library Journal but unfortunately these are the least critical of the four reviewing publications. In checking briefly into general backgrounds of the reviewers, those reviews done by librarians in the field tend to be the least critical.

This, then, leads one to question realistically the merit of the practice in our country of relying upon librarians without special training in literary criticism to critically review new books that appear on the market.⁷³

Concern regarding this practice by School Library Journal, of using volunteer librarians as reviewers, was also expressed by John Goldthwaite in a comprehensive article on children's book publishing. Criticizing the "roundup reviewing" found in the reviewing media as they attempt to keep up with the quantity of children's books being published, he wrote:

School Library Journal thinks it has found a solution of sorts in turning over its reviews to a hundred volunteer librarians. The lead time it gains by this it has devoted to some fine reportage and fed-up editorials, but it also now runs the risk of becoming the basement of book reviewing in the bargain. The author of a rejected work, his eye jumping from the astute review to the witless, from the generous to the stingy, is left with the meagre consolation of knowing that a bad review in SLJ--and because of it the abrupt demise of his book--was due as much to the luck of the draw as to whether or not the reviewing librarian was right.⁷⁴

In her study in 1957, Anderson commented upon this "unevenness" in School Library Journal's reviews due to their being written by so many different reviewers.⁷⁵ More significant than the criticism of

⁷³ Alice Lohrer, "A Spotlight on Reviewing Books for Children," Illinois Libraries 46 (December 1964): 853.

⁷⁴ John Goldthwaite, Notes on the Children's Book Trade (New York: Harlin Quist, 1977), pp. 9-10.

⁷⁵ Anderson, p. 68.

School Library Journal is the fact that these comments reflect the importance which professionals in the field attach to competent literary criticism and reviewing.

The second major study of the characteristics and effectiveness of the media reviewing juvenile literature was done by Mabel Louise Galloway in 1965.⁷⁶ Actually, the date of her study is misleading as she analyzed reviews published in 1959, only four years after Anderson's study and predating Horseman's 1962 research. This needs to be noted in that much of the focus of these studies is upon publication dates, number of books published in a given year, and so on. Although Galloway did not acknowledge any dependence upon Anderson's study, it was essentially the same and thus invites comparison. In fact, having read both studies carefully, this researcher must declare her preference for Anderson's study which she found to be more informative and thus more useful. Galloway might better have used Anderson's study as a basis for comparison and discussion of her own results as Horseman did.

The design of Galloway's study differed from Anderson's in two minor ways. First, she built her instrument from the direct opinions of teachers and librarians and from writings of authorities in the fields of education and school librarianship.⁷⁷ However, although her items numbered nineteen, nothing was included that was not also

⁷⁶ Mabel Louise Galloway, "An Analytical Study of the Extent and Nature of the Reviewing of Juvenile Books in Eight Journals and Newspapers with Special Regard to Their Usefulness as Selection Aids for School Libraries" (Ed.D. dissertation, Columbia University, 1965).

⁷⁷ Ibid., p. 12.

found in the fifteen listed by Anderson. The second difference was Galloway's use of eight reviewing journals and newspapers rather than four but, in the opinion of this researcher, this seriously limits the value of her study. What at first appears to be a more comprehensive survey results in the analysis of only the fourteen books which were reviewed in all eight publications; that is, fourteen books of the 1,617 juvenile titles listed in Publishers Weekly for the year 1959.⁷⁸ By including in her research the thirty-eight books that were reviewed in seven of her eight media,⁷⁹ she would have had a more creditable sample of reviews. The fourteen books resulted in the analysis of 126 reviews as compared with the 664 reviews analyzed by Anderson.

One of her main conclusions related to these reviews was that they included few derogatory criticisms. "The general tenor of all of the 126 reviews is favorable."⁸⁰ Such a conclusion would seem to have been implicit in her sample of fourteen books. Any book which is selected for review by eight publications, including those who only publish reviews of books they recommend, is hardly likely to receive unfavorable criticism. In regard to the reviewing media themselves, the only concluding result she presents is that The Booklist and the present School Library Journal both reviewed more than half of the juvenile books published in 1959, 52.3 percent and 59.1 percent,

⁷⁸ Ibid., p. 8.

⁷⁹ Ibid., p. 63.

⁸⁰ Ibid., p. 110.

respectively.⁸¹ "These, therefore, are the two media out of the eight that offer the greatest review coverage for persons choosing juvenile books."⁸² This is the only summary comment regarding the "usefulness" of the eight media. She did not provide, as Anderson did, any conclusions as to which of the media were most useful in terms of the different aspects listed in her criteria. Thus her study provides some detailed analyses of individual reviewing media but fails to present any clear, general picture of the characteristics and effectiveness of the media in the selection of juvenile literature.

In 1965 Zena Sutherland, editor of the Bulletin of the Center for Children's Books, did a study of the reviewing of books published in that year rather than an analysis of the reviewing of 1965 titles.⁸³ She also used "the big four" of earlier studies--The Booklist, the Bulletin of the Center for Children's Books, The Horn Book Magazine, and School Library Journal. Sutherland found that of the 2,473 juvenile books published in 1965, 2,299 were reviewed in one or more of these four reviewing media and 94 were reviewed in all four. In terms of fiction and non-fiction, 721 titles of the 1,501 reviewed in only one medium were non-fiction; 28 of the 94 books reviewed in all four media were non-fiction. In this list of 94 books, 32 publishers were represented, ranging from one with twelve books to eleven publishers with only one title represented. Although the extent of the reviewing

⁸¹ Ibid., p. 64.

⁸² Ibid., p. 120.

⁸³ Zena Sutherland, "Current Reviewing of Children's Books," The Library Quarterly 37 (January 1967): 114-116.

of juvenile books is obviously increasing, the need for reviews seems to be greater than ever. Commenting upon the increasing number of books being published each year, books which will therefore need review coverage, Sutherland wrote: "Possibly the need for such assessments will lead either to cooperative reviewing or to some practical division of responsibilities."⁸⁴ Sutherland restates the need for some form of cooperative reviewing in a more recent article. Referring to her statistic that only 94 of nearly 3,000 books were reviewed in the four major reviewing media, she wrote:

It's a statistic better described as appalling rather than interesting. Although I can see all the problems attached to it even as I suggest it, I say that we need some sort of cooperative reviewing among the review sources. It really seems a shame that so many books get so little coverage.⁸⁵

An interesting study, and the only one this researcher could locate that actually analyzed reviews of specific juvenile books, was done by Jane Hirsch.⁸⁶ This study grew out of meetings endeavoring to find ways for librarians to approach and evaluate several new juvenile novels whose content and style seemed to "break with the children's fiction of the past."⁸⁷ Hirsch was interested in the fact that several books which had been rejected for purchase by county public libraries had received enthusiastic reviews in the

⁸⁴ Ibid., p. 118.

⁸⁵ Zena Bailey Sutherland, "Book Reviews: Before and After," School Library Journal 21 (February 1975): 23.

⁸⁶ Jane K. Hirsch, "The Critical Reception of Three Controversial Children's Books" (M.A. in Library Science thesis, Catholic University of America, 1966).

⁸⁷ Ibid., p. 1.

professional reviewing media. The three "controversial" books she used in her study were: Harriet the Spy by Louise Fitzhugh (1964), Ring the Judas Bell by James Forman (1965), and Dorp Dead by Julia Cunningham (1965). Part of her approach was to compare the reviews of these three books with those written by the librarians themselves. One finding was that the librarians were concerned about the "damage" to children resulting from these books. In response to this, Hirsch pointed out that this fear of the psychological effect of Harriet the Spy, for example, was not felt by the Gessell Institute, publishers of what are probably some of the most influential books on child-rearing; it called the book "a children's classic."⁸⁸ After comparing the comments of the professional reviewers with those of the children's librarians, Hirsch wrote:

Perhaps the main conclusion that can be drawn from this study is that book selection is a dynamic process in a changing world and that whether every change or trend is to the good is not the point. The fact that people who work professionally with children's books are alive to the problems and involved with them means that children's literature will not become a stagnant discipline.⁸⁹

Very little in the way of critical analyses of the professional textbooks on children's literature has been done in addition to the reviews of these books when they are first published. In addition to these reviews are a few articles which present a comparative look at a number of the textbooks being used in children's literature courses. Perhaps one of the best known of the latter is by Rosemary Weber in

⁸⁸Ibid., p. 68.

⁸⁹Ibid., p. 73.

which she presents general analyses of four professional textbooks on children's literature--the 1964 edition of Children and Books by May Hill Arbuthnot, Children and Their Literature by Constantine Georgiou published in 1969, the 1968 edition of Children's Literature in the Elementary School by Charlotte S. Huck and Doris Young Kuhn, and A Critical Approach to Children's Literature by James Steel Smith published in 1967.⁹⁰ After describing the strengths and limitations of each of these four textbooks, Weber ends her discussion with much the same conclusion as that found among those writing about the reviewing media:

All of this underlines the fact that today no one book can answer all questions and fill all needs. The teacher in college, even as in elementary and high school, needs to keep up-to-date on the many trade and textbooks available, choosing the best source to illustrate a particular aspect of children's literature from among all those available.⁹¹

With a narrower focus but similar content, a more recent article by Laurel Ladevich looks at a number of the books that are often used as texts in courses dealing with children's literature, two of which were in Rosemary Weber's article. Ladevich was primarily concerned that a lack of interest in literary quality was beginning to develop as a result of "sexism, racism and relevance" becoming current topics in children's literature.⁹² From this perspective she then describes

⁹⁰ Rosemary Weber, "Children's Literature: Books for Teaching It," Wilson Library Bulletin 45 (October 1970): 172.

⁹¹ Ibid., p. 179.

⁹² Laurel Ladevich, "Determining Literary Quality in Children's Literature," Elementary English 51 (October 1974): 983.

the various textbooks in terms of the discussions of literary quality found in each.

The most comprehensive survey of textbooks found by this researcher was a study done by William Lally.⁹³ Lally used secondary school methods textbooks on the teaching of English for the purpose of tracing the various kinds of advice given on the teaching of literature from 1900 to 1970. Specifically, he examined the textbooks for three kinds of advice: on selecting literature, on organizing literature for treatment, and on teaching literature.⁹⁴ Thus he limited himself to the more theoretical principles offered rather than dealing in any depth with the practical suggestions related to the teaching of literature. Of particular interest to this researcher, in addition to Lally's rather 'open' method of analysis, was the way in which the various textbooks reflected what was considered to be the role of the English teacher in any given era.

Summary of Studies Pertaining to Reviewing Media and Professional Textbooks on Juvenile Literature

This survey of research studies and articles has primarily dealt with the analyses of reviewing media and professional textbooks. There appeared to be consensus among the researchers and authorities in the field that a number of reviewing media should be used to guide

⁹³William Shaun Lally, "Recommended Aims and Practices for the Teaching of Literature in the Secondary School According to Methods Books Published in Two or More Editions Between 1900 and 1970" (Ph.D. dissertation, University of Iowa, 1974).

⁹⁴Ibid., p. 5.

book selection as each of the media had a unique contribution to make. There also seemed to be a general feeling that more descriptive and critical literary reviewing was needed. Surveys of the textbooks on children's literature appeared to reach the same conclusion as that found among those studying the reviewing media; that is, that no one textbook can meet all of the needs of the professionals using them.

Each of the studies involving a comparison of reviewing media did so on the basis of the reviews of books which all the media used in the study had reviewed. In this study, however, the analyses were not limited in this way as this researcher felt that, by including reviews of books which they did not all review, differences among the media would be more apparent. Most of the studies also involved keeping a "tally" of the number of times a specific aspect from a list of criteria was found in the reviews published in each of the media being analyzed. No studies were found that evaluated or measured the attitudes of the reviewers toward these various criteria or toward the books being reviewed.

Summary

Chapter II has presented a review of research studies and professional articles in two major areas directly related to the design and procedures used in this research study: (1) research pertaining to literary criteria and the criticism of juvenile literature, (2) research related to reviewing media and professional textbooks primarily concerned with juvenile literature. Each of these reviews of literature has been summarized within the chapter.

Chapter III will outline the procedures followed to develop the two instruments designed for this research and will describe the procedures used to select the juvenile books, the reviewing media, and the professional textbooks analyzed in this study.

CHAPTER III

DESIGN AND METHODOLOGY

The purposes for which this study was designed were twofold. One purpose was to identify a selection of alternate literary conventions, primarily linked with aspects of style and technique, that are present in contemporary adult literature and to demonstrate the presence of these conventions in books currently being written and published for children and young adults. The second purpose was to examine the reviewing media and recent textbooks on children's literature in order to assess the scope and nature of the responses of professional reviewers and of authorities in the field of children's literature to the presence of these alternate literary forms in juvenile fiction.

Instrument One

To accomplish the first purpose of identifying a selection of alternate literary conventions in juvenile fiction, an instrument had to be created. This researcher began by making an extensive survey of the literary criticism of adult prose fiction and identified a number of alternate literary conventions that are present in contemporary adult literature. From this survey of the literary criticism of current adult fiction, a list was constructed which this researcher felt could be used to identify the same alternate literary conventions

in books currently being written for young people. Twenty-two alternate literary conventions were selected which were felt to be comparatively prevalent in contemporary adult and juvenile prose fiction.

This initial list of twenty-two conventions was sent to twenty-five authorities in the field of literature for children and young adults in order to add validity to the premise that the alternate literary conventions identified by this researcher are present in literature currently being written and published for children and young adults. These twenty-five authorities were selected on the basis of their knowledge of and influential positions in children's literature as professors, major editors, reviewers, and librarians. A number of these professionals are active in two or more of these capacities. The list of authorities, their professional positions and their addresses are given in Appendix A.

Each of these authorities or validators was sent a cover letter asking them to identify with a check each of the literary conventions listed which they acknowledged existed in contemporary fiction for children and adolescents. They were also invited to provide any specific titles or names of authors which came to mind while they were responding, although it was stressed that this information was completely optional.

It had been decided by this researcher that only those alternate literary conventions which at least 80 percent of the validators agreed were present in literature for children and young adults would be used in the analytical part of this study. Details and results of

the steps described thus far are to be found in Chapter IV:

Instrumentation.

Instrument One, originally consisting of twenty-two and finally twenty alternate literary conventions, was used in the analytical part of this study in two ways:

1. To analyze the five rater and ten demonstration books in order to identify the alternate literary conventions to be found in each.
2. To analyze the discussion of literary criticism and the criteria for evaluation that are presented by the authors of the seven recently published textbooks on children's literature that were selected for this study.

Establishing the Reliability of Instrument One

The following steps were taken to establish the reliability¹ of Instrument One which was used throughout this study to identify specific alternate literary conventions.

First, juvenile books which could be used to demonstrate the presence of the twenty alternate literary conventions were identified in the following ways:

1. Titles of juvenile books which came to mind while this researcher was reading the literary criticism of contemporary adult fiction were recorded.
2. Titles suggested by respondents to the initial list of twenty-two conventions were also recorded. In fact, over half of the titles and/or authors used in the various facets of this research were also named by this group.

¹The term reliability is not being used in the technical sense of the ratio of the variance of the true scores to the variance of obtained scores but is used to refer to interrater agreement.

From these books, seven which met the following criteria were chosen to be used with raters selected to test the reliability of Instrument One. The criteria were:

1. Collectively they contained the twenty alternate literary conventions listed in the instrument.
2. Collectively they represented the gamut of contemporary juvenile fiction being written for preschoolers through to high school.
3. Collectively they represented the variety of genre being considered in this study--picture books, fantasy and folk and fairy tale, and realistic fiction.
4. Each book was relatively short and therefore did not present too great a burden to the raters who were required to read all seven books used in this test of reliability.

The following are the seven books selected to assess the reliability of Instrument One which was designed for this research to identify selected alternate literary conventions in contemporary juvenile fiction and in discussions of literary criticism and criteria for evaluation.

- John Donovan. Good Old James. Illustrated by James Stevenson. New York: Harper and Row, Publishers, 1975.
- Eugene Ionesco. Story Number 4. Illustrated by Jean-Michel Nicolle. New York: Harlin Quist, 1975.
- Marcel Marceau. The Story of Bip. Illustrated by Marcel Marceau. New York: Harper and Row, Publishers, 1976.
- Ellen Raskin. The World's Greatest Freak Show. Illustrated by Ellen Raskin. New York: Atheneum Publishers, 1971.
- John Steptoe. Marcia. Illustrated by John Steptoe. New York: Viking Press, 1976.
- Tomi Ungerer. Allumette. Illustrated by Tomi Ungerer. New York: Parents' Magazine Press, 1974.

- Paul Zindel. I Love My Mother. Illustrated by John Melo. New York: Harper and Row, Publishers, 1975.

Three raters, each of whom has taught children's literature at the undergraduate and/or graduate level, read the seven books and then used Instrument One to analyze each of the books. Discussion of the meaning of each of the twenty alternate literary conventions listed in the instrument took place between this researcher and each of the raters before they began their task. It was felt that by clarifying what was meant by each of the conventions and by ensuring that the three raters were interpreting and using them in the same way, the results could be regarded as a more accurate measure of what was to be assessed; that is, the presence or absence of a particular alternate literary convention in the book being analyzed. This researcher also read and analyzed the seven books used to establish the interrater reliability of Instrument One and the results were compared with those of each of the three raters.

For the purpose of this study it seemed more appropriate to use a proportion of agreement between the principal rater, who is actually going to do the analysis in this study, and three other qualified raters than to use a more traditional interrater reliability coefficient. The rationale for this was that traditional measures of interrater reliability to a large extent reflect the variation in what is being rated.² The more variation within the objects being rated,

²Robert L. Thorndike, ed., Educational Measurement, 2nd ed. (Washington, D.C.: American Council on Education, 1971), p. 362.

the higher the reliability is likely to be. Therefore, the traditional reliability coefficients to a large extent would have reflected the variation between the books rather than between the raters. Since it was not the object of this rating procedure to evaluate the differences between the books being analyzed, it seemed inappropriate to have this factor affect the measure of interrater reliability.

The proportion of agreement between this researcher (Rater₁) and each of the three raters (Rater_{2,3,4}) was calculated for each of the twenty alternate literary conventions and for each of the seven books. The formula used was:

$$r = \frac{TA}{TPA}$$

where: r = proportion of agreement;

TA = total agreements between $R_1 \& R_2 + R_1 \& R_3 + R_1 \& R_4$; and

TPA = total possible agreements.

Due to the major significance of the construction of this instrument to this total study, details of its construction and of the measures of validity and reliability are presented in Chapter IV: Instrumentation.

Selection of Demonstration Books

The final list of juvenile books used to firmly demonstrate the presence of the twenty alternate literary conventions in contemporary children's literature was established by selecting fifteen books which met the following criteria:

1. Each book had to contain a minimum of two of the alternate literary conventions identified for this study.
2. Each book had to have been published between 1970 and 1976 to ensure that it could justifiably be described as contemporary.
3. To avoid little-known books being used and to ensure a range of response from reviewers, each book had to have been reviewed by a minimum of four of the six reviewing media selected for this study.
4. In order to widen the range of books used, only one book by any one author was selected.
5. Collectively the books selected had to represent the range of contemporary prose fiction being written for young people today, preschoolers through to students eighteen years of age.
6. Collectively the books also had to represent the variety of genre to be found in the contemporary prose fiction being written for children and young adults--picture books, fantasy and folk and fairy tale, and realistic fiction.

The following are the fifteen books which were selected to be analyzed through the use of Instrument One in order to demonstrate the presence of selected alternate literary conventions in contemporary juvenile fiction. From here on these fifteen books will be referred to as the demonstration books.

Picture Books

- Eugene Ionesco. Story Number 4. Illustrated by Jean-Michel Nicollet. New York: Harlin Quist, 1975.
- Marcel Marceau. The Story of Bip. Illustrated by Marcel Marceau. New York: Harper and Row, Publishers, 1976.
- Tomi Ungerer. Allumette. Illustrated by Tomi Ungerer. New York: Parents' Magazine Press, 1974.

Fantasy and Folk and Fairy Tales

- John Gardner. Dragon, Dragon and Other Tales. Illustrated by Charles Shields. New York: Alfred A. Knopf, Inc., 1975.
- Ellen Raskin. Figgs and Phantoms. Illustrated by Ellen Raskin. New York: E. P. Dutton and Co., 1974.
- Mordecai Richler. Jacob Two-Two Meets the Hooded Fang. Illustrated by Fritz Wegner. New York: Alfred A. Knopf, Inc., 1975.
- William Sleator. Among the Dolls. Illustrated by Trina Schart Hyman. New York: E. P. Dutton and Co., 1975.

Realistic Fiction

- Alice Childress. A Hero Ain't Nothin' But a Sandwich. New York: Coward, McCann and Geoghegan, 1973.
- Alexis Deveau. Na-ni. Illustrated by Alexis Deveau. New York: Harper and Row, Publishers, 1973.
- John Donovan. Good Old James. Illustrated by James Stevenson. New York: Harper and Row, Publishers, 1975.
- S. E. Hinton. Rumble Fish. New York: Delacorte Press, 1975.
- William Mayne. A Game of Dark. New York: E. P. Dutton and Co., 1971.
- John Ney. Ox: The Story of a Kid at the Top. Boston: Little, Brown and Co., 1970.

- John Steptoe. Marcia. Illustrated by John Steptoe. New York: Viking Press, 1976.
- Barbara Wersba. Let Me Fall Before I Fly. New York: Atheneum Publishers, 1971.

It should be noted that none of these categories has been regarded as conclusive. Many of the titles listed above could and have been categorized differently. For example, Allumette by Tomi Ungerer is also a fairy tale and a fantasy; Among the Dolls by William Sleator can also be viewed as a compelling piece of realistic fiction; A Game of Dark by William Mayne has been labelled by some reviewers as a fantasy.

Instrument Two

The second purpose of this study was to examine the reviewing media and recent textbooks on children's literature in order to assess the scope and nature of the responses of professional reviewers and of authorities in the field of children's literature to the presence of these selected alternate literary conventions in juvenile fiction. A content analysis of influential representatives of these two professional groups was chosen as the most effective means of assessing responses to the presence in juvenile literature of the literary forms being examined in this study. To implement this content analysis, a second instrument, Instrument Two, had to be created.

This instrument was designed for and used in two ways in the content analysis portions of this study.

1. To analyze the reviews of the fifteen demonstration books to assess the scope and nature of the response of the various reviewers to the alternate literary conventions identified as present in each of these books.

The following questions were asked:

- a. Did the reviewer acknowledge the presence of the alternate literary convention in the book being reviewed?
 - b. If he did, what was his attitude toward the presence of this convention in a book for children?
 - c. What appeared to be his overall evaluation of the book being reviewed?
2. To analyze the literary criticism and discussion of the demonstration books and of other books of the same genres that were found in the seven recently published textbooks on children's literature used in this study.

A sheet was prepared for each of the fifteen demonstration books on which were listed the alternate literary conventions identified for that particular book with the use of Instrument One. A column was designated for each of the reviewing media that published a review of that book. Under the name of each of the reviewing media were two columns: one in which to record whether the convention, specifically stated or implied, was mentioned in the review; one in which to record, if the convention were mentioned, the attitude of the reviewer to the presence of that particular convention in children's literature. The attitude was measured and recorded on a F to U scale--favorable through neutral and mixed to unfavorable.³ At the bottom of the columns for each of the reviewing media was a space in which was recorded the

³Since a mixed review invariably contained some negative aspects, it was judged to be closer to an unfavorable than to a favorable review. For this reason it was placed on the scale between neutral and unfavorable.

overall assessment of the book by the reviewer, whether rated or implied. This assessment was also recorded on the F, N, M, U scale, favorable through to unfavorable.

Although a simple instrument, it involved assigning directional statements which were indicators of certain attitude values and as such required a greater amount of judgment on the part of the researcher than did Instrument One. For this reason it seemed appropriate that the use of Instrument Two should be tested for reliability.

Establishing the Reliability of Instrument Two

The following steps were taken to establish the reliability of the use of Instrument Two by this researcher to analyze the content of the reviews and the textbook discussions of the fifteen demonstration books.

Instruments were prepared for each of the seven juvenile books in this interrater reliability test for Instrument One. For each of the rater books the alternate literary conventions identified for that book were listed and the reviewing media which carried reviews of the book were clearly indicated. Only those alternate literary conventions that were identified by at least three of the four raters were used in the construction of Instrument Two.

Copies were made of all the reviews of each of the seven books that appeared in the six reviewing media used in this study--a total of twenty-eight reviews. The reviews were grouped for each book and attached to the content analysis sheet, Instrument Two, for that book.

Three raters, each of whom has taught children's literature at the undergraduate and/or graduate level, read the twenty-eight reviews and did a content analysis of each, using the instruments prepared for the seven books. Only one of these raters took part in the interrater reliability test of Instrument One.

Before beginning the task, this researcher and each rater worked through a practice set of reviews together in order to reduce the range of interpretation possible when subjective assessments are involved. For example, one possibility for a range of interpretation is found in Step One (a) of the Instructions to Raters:

In the column headed Present, place an "x" beside each of the alternate literary conventions you believe is present--whether specifically stated or implied--in that particular review.

Although it would have been easier to have omitted the "implied," it did not seem reasonable to judge professional reviewers on the basis of whether or not they used the specific terminology selected by this researcher. Identifying an awareness or lack of awareness of specific literary aspects by reviewers was one of the main objectives of this content analysis. To accomplish this, a degree of latitude of this kind seemed necessary and appropriate.

This researcher also read and analyzed the twenty-eight reviews used to assess the interrater reliability of Instrument Two. The results were compared with those of each of the three raters.

As with Instrument One, the measure of interrater reliability used was the proportion of agreement between the principal researcher and three qualified raters. This was calculated for each of the

twenty-eight reviews, grouped both by the book involved and by reviewing media. Three separate sets of data were obtained:

1. Interrater agreement as to the presence of specific alternate literary conventions in the reviews.
2. Interrater agreement as to the attitude of the reviewers to the presence of specific alternate literary conventions in books for children and young adults.
3. Interrater agreement as to the overall ratings given to the books by the reviewers.

A detailed discussion of the construction, administration, and tests of reliability for Instrument Two is presented in Chapter IV: Instrumentation.

Selection of Reviewing Media

The type of selection aid chosen for this study is classified as periodical literature as its major purpose is to keep those involved in the selection of books on a continuing basis informed of the latest literary publications. The six reviewing media selected for the content analysis portion of this research are either primarily devoted to reviewing books for children and young adults or have specific sections of their publications which deal with books for this group. They are also among those most frequently mentioned in library science studies as being the most influential selection aids in the field of literature for children and young adults. The six reviewing media selected were:

- The Booklist. Chicago: American Library Association.
- The Bulletin of the Center for Children's Books. Chicago: University of Chicago Press.

- The Horn Book Magazine. Boston: Horn Book, Inc.
- Kirkus Reviews. New York: The Virginia Kirkus Service.
- The New York Times Book Review. New York: New York Times Publishing Co.
- School Library Journal. New York: R. R. Bowker Co.

Analysis of Demonstration Books and Reviewing Media

After establishing the reliability of Instrument One and Instrument Two, this researcher analyzed the demonstration books using Instrument One to identify the specific alternate literary conventions contained in each. This data was then used to construct a content analysis sheet, Instrument Two, for each book. Ten additional juvenile books were analyzed by this researcher and the results were added to those of the five rater books which qualified as demonstration books.

In addition to the twenty-two reviews of the five rater books, fifty-one reviews were written of the remaining ten demonstration books by writers for the six reviewing media used in this study. These fifty-one reviews were collected, grouped for each book, and a content analysis was done of each. Then the data from the analysis of the seventy-three reviews of the fifteen demonstration books--the five qualifying rater books and the ten additional books--were tabulated by books and by reviewing media. The list of demonstration books is found on pages 79 and 80 of this chapter.

As was the case when establishing the interrater reliability of Instrument Two, this content analysis yielded three sets of data. These results are presented in Chapter V: Analysis of the Data.

Selection of Professional Textbooks

The professional textbooks used to answer Research Question 4 were limited to those published from 1975 through 1977. It was felt that the timeliness of these publications would have enabled the authors to include in their literary criteria and discussion at least some of the alternate literary conventions which this researcher acknowledges are relatively recent phenomena in literature for children and young adults. The seven professional textbooks selected were:

- Stephen Dunning and Alan B. Howes. Literature for Adolescents. Evanston: Scott, Foresman and Co., 1975. (491 pages)
- Margaret C. Gillespie and John W. Conner. Creative Growth Through Literature for Children and Adolescents. Columbus: Charles E. Merrill Publishing Co., 1975. (405 pages)
- Charlotte S. Huck. Children's Literature in the Elementary School, 3rd ed. New York: Holt, Rinehart and Winston, Inc., 1976. (900 pages)
- Mary J. Lickteig. Introduction to Children's Literature. Columbus: Charles E. Merrill Publishing Co., 1975. (432 pages)
- Myra Pollack Sadker and David Miller Sadker. Now Upon a Time: A Contemporary View of Children's Literature. New York: Harper and Row, Publishers, 1977. (475 pages)
- Sam Leaton Sebesta and William J. Iverson. Literature for Thursday's Child. Chicago: Science Research Associates, Inc., 1975. (567 pages)
- Zena Sutherland and May Hill Arbuthnot. Children and Books, 5th ed. Glenview: Scott, Foresman and Co., 1977. (700 pages)

Analysis of the Professional Textbooks

The analysis of the professional textbooks on children's literature involved the examination of two types of content--the general discussions of literary criteria and the individual discussions of the demonstration books and of other books of the same genres. Both the instruments designed for this study were used.

Instrument One was used to assess the more general aspects of literary criticism and the criteria for evaluation that are provided by the authors of these seven recently published textbooks. The purpose of this inquiry was to see whether, in addition to the conventional aspects of literary criticism and evaluation, the authors of these textbooks published between 1975 through 1977 included in their lists of literary criteria any of the alternate literary conventions identified in this study.

Instrument Two was used to analyze the literary criticism and discussions of any of the fifteen demonstration books that were found in the seven textbooks selected for this research. Discussions of other books of the same genres were also analyzed. Although, because of the dates of publication, some of the demonstration titles could not have appeared in some of the textbooks, many could have been included. However, it was for this reason that discussions of any books that were of the same genres as the demonstration books were included in this analysis. This researcher was interested in finding out whether some of the alternate literary conventions were mentioned in the discussions of specific books even though they may not have been included in the

more general presentations of literary criteria. The results of this analysis are presented in Chapter V: Analysis of the Data.

Summary

Chapter III has presented the purposes of this study and the procedures by which the data were collected. It has outlined the construction and uses of Instrument One and Instrument Two and the tests of reliability of each. The juvenile books, reviewing media, and professional textbooks on children's literature that were used in this study have also been identified and the role of each in this research has been described. Chapter IV will present the details of the construction and tests of reliability of Instrument One and Instrument Two.

CHAPTER IV

INSTRUMENTATION

The first purpose of this study was to identify a selection of alternate literary conventions, primarily linked with aspects of structure and technique, that are present in contemporary adult literature and to demonstrate the presence of these conventions in books currently being written and published for children and young adults. To accomplish this purpose an instrument had to be created that would enable this researcher to identify in juvenile fiction specific literary aspects found in contemporary adult prose fiction. The development of this instrument involved several steps which combined to achieve this first purpose. The first step was to make an extensive survey of the literary criticism of adult literature, focusing primarily upon those aspects of structuring and technique which literary critics and scholars identified as being experimental or innovative in nature. During this analysis of literary criticism many experimental forms, some presently rather unique or atypical, were identified. Although aspects of some of the more extreme forms of literary experimentation appear to have their counterparts in individual children's books, this researcher selected twenty-two literary conventions that she believed are comparatively prevalent in contemporary juvenile fiction. The second step was to seek further validation for these conventions by

sending them in the form of a questionnaire to authorities in juvenile literature. Out of the responses to this questionnaire an instrument, Instrument One, was created which was then tested and found to be reliable. The discussion that follows summarizes the survey of the literary criticism of contemporary adult fiction and highlights the twenty-two alternate literary conventions that were listed in the questionnaire sent to twenty-five authorities in the field of literature for children and young adults.

Survey of Literary Criticism

Even a cursory examination of the vast body of literature emanating from the literary criticism and discussion of contemporary fiction reveals the complexity and diversity of the subject. In the sphere of literary criticism alone there are close to a dozen general theories, any one of which may underlie the specific criticism offered of a particular piece of prose fiction. Discussions of the 'new' fiction usually focus upon the novel but here again the diversity of opinion surrounding this genre defies any attempt to formulate a conclusive definition or description. In his book The Theory of the Novel, Philip Stevick presents eight standard ways of differentiating the novel from other forms of narrative prose "despite the lack of basic definitions, terminologies, and classic descriptions. Each way of differentiating the novel carries with it implications upon which further criticism has grown."¹ Further evidence of the

¹Philip Stevick, The Theory of the Novel (New York: The Free Press, 1967), p. 3.

complexity of this subject is found in these literary discussions as they frequently differentiate between the psychological novel, the surreal novel, the anti-novel, the experimental novel, and so on. For the purpose of this study literary conventions, primarily linked with aspects of structure and technique, have been extracted from these discussions and will not be linked directly with the philosophical, psychological, and social concerns with which many are associated. Therefore, although many of the innovations were described by the literary critics within the context of their discussions of specific types of novels, the focus for this survey of literary criticism will be the structures and techniques themselves as separate from the types of novels in which they were identified.

Alternate Literary Conventions Related to Aspects of Story

Some of the most striking alternate literary conventions are those which are obvious violations of what have traditionally been regarded as conventions of story and of the novel; that is, the sequentially-developed plot, the structured conflict, developed characterization, the resolution and final denouement. Some contemporary writers have replaced these conventions with "richly imaginative and wild, free-wheeling plots, absurd predicaments and inventive characters."² Michael French, commenting upon these unconventional, experimental novels, wrote:

²Michael R. French, "The American Novel in the Sixties," The Midwest Quarterly 9 (Summer 1968): 373.

The writing style is spontaneous and improvised, filled with freshly-minted images and twisted syntax. The overall effect is often one of entropy, distortion, chaos. . . . And this is why it is called the anti-novel--because it does away with the well-structured plot, conventional dialogue, developed characterization, and the denouement of the conventional novel. The characters live in a fluid world of constant ferment and change, dictated by their kaleidoscopic impressions of life. . . .³

Max Schulz describes the overall effect that the rejection of the sequentially-developed plot has had upon the structure of the novel:

This rejection of historical perspective, with its chronological unfolding of events, has forced novelists to make of the resultant world labyrinth--an exitless funhouse, hall of mirrors, or box-within-box (to name several of the images currently used as descriptive of the universe)--both the substance and form of their novels.⁴

This combining of form and content, with the form itself becoming an integral part of the 'message,' is one of the techniques used by many of the innovative, contemporary writers. Speaking of such writers as if they formed a group, John Fletcher wrote: "What they all have in common seems to be a greater preoccupation with form than content--they tend to feel, indeed, that the traditional distinction between the two is arbitrary and even meaningless."⁵

At times the introductory details of plot are rejected in favor of 'immediacy' by plunging the reader into the midst of a welter of

³Ibid.

⁴Max Schulz, "Characters (Contra Characterization) in the Contemporary Novel," in The Theory of the Novel: New Essays, ed. John Halperin (New York: Oxford University Press, 1974), p. 142.

⁵John Fletcher, New Direction in Literature (London: Calder and Boyars, 1968), p. 162.

sense impressions,⁶ or by beginning in the 'middle' of a happening without any explanation of purpose or situation. A less extreme use of this form often found in modern fiction is when the author leaves the ending of the story 'open' thus compelling the reader to draw his own conclusions. There will likely be some outcome or conclusion implied in such stories but it will be a temporary or inconclusive solution. Fletcher regards this literary technique as one further example of the interdependent relationship between form and content that characterizes much of contemporary writing: "In fact, contemporary literature reflects the modern situation, not only in its characteristically inconclusive message, but in its indecisive forms."⁷

Sometimes this conscious rejection of cause-and-effect relationships and sequential development is demonstrated in a manner dramatically in contrast with the chaotic whirl, distortion and inconclusiveness created by the literary techniques just described. In some fiction the action is slowed down or virtually stopped with the result that any element of causality is either underdeveloped or actually eliminated.⁸ The episodic structuring of a piece of fiction is another technique which also reduces sequential narrative development by "freezing" it into segmental short stories.⁹ In a recent book on

⁶Malcolm Cowley, "Storytelling's Tarnished Image," Saturday Review 54 (25 September 1971): 25.

⁷Fletcher, p. 163.

⁸Eugene McNamara, "The Absurd Style in Contemporary American Literature," Humanities Association Bulletin (Canada) 19 (Winter 1968): 44.

⁹Schulz, p. 154.

contemporary American fiction, in which she speaks of the new fiction as a "fiction of performance," Josephine Hendin described the relationship between the episodic structuring of a book and its content:

Current fiction blocks the flow. It celebrates the discontinuity of people from history and society, and praises the separateness of individual experience. . . . Our fiction treats history and memory as a series of disconnected episodes. Events in time in current novels are not linked in an inexorable causal chain, nor are they part of the continuous river of life. They are the rocks that help keep your feet dry.¹⁰

Often when cause-and-effect relationships are eliminated through the use of literary techniques such as those described, the writer is left with separate fragments that are open-ended and therefore lend themselves to whatever disarrangings and rearrangings of fantasy his imagination suggests.¹¹ Unconcerned with trying to replicate 'reality' in the conventional sense, such a writer is free to reverse usual relationships, combine unlikely elements, give a sense of credibility to the incredible, create dream or nightmare states of existence, and to enjoy fantasy and nonsense for their own sake. Insight into one way in which this fragmentary technique works was given by a critic for the New York Times Book Review when describing a story by Donald Barthelme:

One story that must be mentioned is "Brain Damage," which has no story at all but is a superb justification of Barthelme's fragmentary and surrealist method--he brings to mind the painter Magritte as much as he does any writer.

¹⁰ Josephine Hendin, Vulnerable People: A View of American Fiction Since 1945 (New York: Oxford University Press, 1978), p. 9.

¹¹ Tony Tanner, City of Words: American Fiction 1950-1970 (New York: Harper and Row, Publishers, 1971), p. 400.

It is one of the best pieces of non-sequential fictional prose I've ever read, a series of brilliant but unrelated narrative fragments--Barthelme could have been a fine conventional novelist--which finally cohere around the single inspired metaphor of the title.¹²

Some contemporary writers have fun, often at the reader's expense, by arranging fragments of narrative and description to form a verbal collage which at first may appear to have a unity but which, when examined closely, consists of isolated, unrelated fragments. The closer the fragments come to narrative development, character portrayal or any other conventional purpose, the more obviously is their unrelatedness eventually made evident by the writer.

Richard Kostelanetz, in the introduction of his book Breakthrough Fictioneers, suggests that many of the experimental writers are trying to achieve effects that are not already available through other media as well as to develop their own variations of the use of the printed word:

Especially since movies, television and magazines have effectively assumed certain traditionally novelistic functions (e.g. the representation and/or interpretation of immediate realities), new fiction aims to eschew the typical simplifications and redundancies of the modern media in order to provide experiences and perceptions that are simply not available in other technologies of communication. . . . New fictions collectively represent researches into alternative modes of communication, in addition to the efforts of a new literary generation to forge its own styles of printed communication.¹³

¹² Morris Dickstein, rev. of Donald Barthelme, City Life (Farrar, Straus and Giroux), New York Times Book Review, 26 April 1970, p. 1.

¹³ Richard Kostelanetz, ed., Breakthrough Fictioneers (Brownington: Something Else Press, Inc., 1973), p. xix.

In his book Super Fiction or The American Story Transformed, Joe David Bellamy offered a similar argument for the emergence of many of the experimental literary techniques:

When it comes to representing things, the argument goes, one picture is worth a thousand words, and one movie may be worth a trillion. Having lost out in the contest to "represent reality," fiction could survive only if it abandoned "reality" altogether and turned instead to the power of words to stimulate the imagination.¹⁴

Elements of Nonsense and the Surreal

Contemporary writers often use alternate literary techniques such as those described as a form of social or philosophical comment but central to the writing of the best of them is some sense of the fun and delight they derive from fantastic invention and from the games they play with language.¹⁵ Contrasting the new fiction with the conventional, Stevick shared a similar view of the spirit and intention underlying much of the literary experimentation:

New fiction, on the other hand, elevates play to the very center of the complex and apparent motives that animate the work. . . . New fiction can be differentiated from the old on the basis of its fabulation, its willingness to allow the compositional act a self-conscious prominence and to invest that act with love, a sense of game, invention for its own sake, joy.¹⁶

¹⁴ Joe David Bellamy, ed., Super Fiction or The American Story Transformed (New York: Random House/Vintage, 1975), p. 3.

¹⁵ Albert J. Guerard, "Notes on the Rhetoric of Anti-realist Fiction," TriQuarterly 27 (Spring 1974): 7.

¹⁶ Philip Stevick, "Scheherazade Runs Out of Plots, Goes on Talking; the King, Puzzled, Listens: An Essay on New Fiction," TriQuarterly 26 (Winter 1973): 362.

Often a predisposition among readers to derive 'meaning' from everything they read prevents them from sharing the fun that the writer has sought to provide. Authors over time--Shakespeare, Carroll and Lear--have had to contend with the insistence of critics and readers that there had to be an underlying meaning to the nonsense that they wrote.

Philip Roth offered an intriguing explanation for the appearance of surrealism and nonsense in much of the contemporary experimental writing. He contends that the American experience itself has become so abnormally and fantastically strange that modern writers were embarrassed by their own meagre imagination.¹⁷ As Bellamy stated it: "If reality becomes surrealistic, what must fiction do to be realistic?"¹⁸ Thus, viewed from this perspective, these innovative writers do not cease to be realists but rather seek grotesque or hilarious (but accurate) equivalents for realities that were themselves fantastic.¹⁹

Although nonsense and fantasy characterize much of the 'post-contemporary' fiction, many of the themes--the concern with man's inner self, the isolation and alienation surrounding man, and the role of chance and absurdity in determining man's destiny--carry with them very little humor, and what humor there is is often sadly ironic rather than comic.²⁰ There is often an element of humor created

¹⁷Bellamy, p. 4.

¹⁸Ibid., p. 5.

¹⁹Dickstein, p. 1.

²⁰Dwight L. Burton, Literature Study in the High Schools, 3rd ed. (New York: Holt, Rinehart and Winston, 1970), p. 322.

by the juxtaposition of comic stereotypes and genuine suffering, of hilarity and horror, of the bizarre and the pathetic, but here again the overall intention is not one of mirth. Much of contemporary fiction also reflects a fear of being controlled by technology and by literary and social structures imposed by others. There are many expressions of an underlying dissatisfaction with our world--melancholy, resignation, nostalgia, defiant shout, savage cynicism, ironic laughter. Yet Dwight Burton maintains that most of the "present-day fiction is not a literature of despair . . . rather, our major writers seem to be working generally toward new reasons for hope."²¹

Experimentation with Traditional Literary Forms

By revitalizing traditional techniques of fiction and inventing new forms, many of the modern writers have added a new aesthetic for the novel; rather than simply reporting or representing the world as it is, they have used imagination to transform it.²² This, in part, explains the emergence of traditional forms such as myth, fairy tale, and the archetypal themes of the quest and initiation, into the mainstream of contemporary fiction. Such forms, side by side with some of the new innovations, provide vehicles for unrestricted, imaginative expression that are apparently not found by many of today's writers in the conventional novel form. Not only do parody and burlesque of

²¹ Ibid., p. 318.

²² Jerome Klinkowitz, Literary Disruptions: The Making of a Post-Contemporary American Fiction (Urbana: University of Illinois Press, 1975), p. 32.

traditional styles abound,²³ but often the traditional and contemporary forms combine to present "a joint subversion of realism in the name of reality."²⁴ Commenting upon the recent experimentation with myth and parable, Bellamy offered the following hypothesis:

The growing use of myth and parable in fiction can be seen as part of the wave of reaction in American culture to the apparent failure of objective science to solve human problems and improve the human condition. It represents a yearning for ritualistic satisfactions and a search for a new kind of ordering principle--a viable American mythology.²⁵

Sometimes these traditional forms are used for satire, parody and irony thus creating fiction with meaning on more than one level; sometimes they are simply the most effective forms for conveying what the writer wishes to say.

Innovations in Concepts and Techniques of Character

Another phenomenon prevalent in contemporary fiction is the concept of the anti-hero protagonist, a change which Burton claims is closely related to the influence of existentialism.²⁶ In fact, Ihab Hassan, author of many books of literary criticism, contends that "the pattern in contemporary fiction is largely existential."²⁷

²³ McNamara, p. 44.

²⁴ Dickstein, p. 42.

²⁵ Bellamy, pp. 12-13.

²⁶ Burton, p. 320.

²⁷ Ihab Hassan, Radical Innocence (Princeton: Princeton University Press, 1961), p. 115.

French describes the anti-hero as "fundamentally an unsympathetic protagonist, a person who is evil or weak and for some other reason unlikeable, but who is nevertheless featured as the central character in a novel."²⁸ Hassan sees this anti-hero as a victim or rebel, or perhaps both at the same time, and he identified a number of "faces" representative of this contemporary protagonist--the lonely adolescent in a corrupt adult world; the Black searching for an identity in a white-dominated world; the hipster in search of kicks and revelation.²⁹ To Hassan's categories Burton added the "ineffectual," the person who is not "making it," professionally, socially, or otherwise.³⁰

There appears to be agreement among those discussing contemporary literature that this anti-hero protagonist is suffering some kind of alienation in an absurd, or at least unsatisfactory world. In the main, the stories deal with the personal, private experience of the protagonist and with his essential isolation and alienation.³¹ Consequently, in part a form of self-defence, the main character is forced to be primarily concerned with himself, a typical existential stance, and he often transgresses middle-class mores by exhibiting unconventional, anti-social behavior. Thus, often to their dismay, readers of modern fiction frequently find themselves being confronted with and involved in the private, personal life of a character who

²⁸ French, p. 371.

²⁹ Ihab Hassan, "The Character of Post-War Fiction in America," English Journal 51 (January 1962): 4-5.

³⁰ Burton, p. 321.

³¹ Ibid.

questions and attacks many of the things they have been brought up to value and respect. As a result, being used to literary characters of stature worthy of emulation and respect, their response to the literary anti-hero is often anti-empathetic; they reject both him and the depiction of the world with which he is associated.

Another literary technique which creates an anti-empathetic response within the reader is the deliberate diminishing of characters to the extent that they become minimal, two dimensional or caricatures.³² One of the most obvious indications of this technique is the use of unusual, grotesque names which "give an instant indication of character with little or no margin for nuance and provide an aesthetic distancing."³³ The use of caricatures, grotesque or ridiculous names, and improbable or bizarre events are all literary devices that calculatedly defy the traditions of prose fiction by preventing empathetic involvement and by ensuring that characters remain at a distance. By drawing such minimal characters, authors also ensure that the events or situations in which these characters are placed will have little effect upon them and therefore no change in their self-awareness and perception will result. In an article decrying the "overabundance of non-books and anti-stories," Malcolm Cowley describes this intentional disregard for character development:

³² McNamara, p. 44.

³³ Ibid., p. 45.

Characters in the works that follow do not learn. There are no insights. Relationships are not grasped in an instant. Structurally the stories are flat, or circular, or cyclic, or mosaic constructions, or finally indeterminate or incomprehensible in their shape--they are not climactic. What they start with is pretty much what they have at the end.³⁴

In contrast with experimental fiction presenting undeveloped characters or caricatures, many of the contemporary novels involve a protagonist who is highly introspective and the stories are basically psychological in their orientation. For many modern writers, "realism" has become "more often the representation of mental states than the imitation of the action of the exterior world."³⁵ Reality becomes whatever the mind interprets external reality to mean and the writer often approaches his story from inside the consciousness of his characters. Some writers are even more unconventional by attempting to re-create the subconscious experience of the characters by radically and willfully destroying the nature of 'real' experience, "a distortion commonly made in the manner of dreams or other manifestations of subconscious experience."³⁶ Bellamy makes an interesting comparison between the traditional, modern and new fiction in this regard:

³⁴ Cowley, p. 25.

³⁵ John Halperin, ed., The Theory of the Novel: New Essays (New York: Oxford University Press, 1974), p. 12.

³⁶ David Littlejohn, "The Anti-Realists," Daedalus 92 (Spring 1963): 250.

To put it another way, in traditional fiction, we meet "characters" who are looking out--at society, manners, plots; in the early-twentieth century novel of consciousness or modernist short fiction, we are inside a character (or characters) looking out. In the world of the contemporary superfictionist, we are most frequently inside a character (or characters) looking in--or these inner phantasms are projected outward, and in a sometimes frightening, sometimes comical reversal, the outside "reality" begins to look more and more like a mirror of the inner landscape--there is so little difference between the two.³⁷

Sometimes only the highly personal, one-sided perspective of the protagonist is presented; sometimes the story is told through the perspectives of two or more narrators. The language of the characters is presented as a natural expression of their own personalities, each character speaking differently, and is not the voice of the writer.³⁸ Often, in an attempt to make the language natural and spontaneous, the writer will use dialect, vernacular, slang, profanity and other forms of 'nonliterary' language, all of which add authenticity to the character and situation and also tend to heighten the emotional involvement of the reader.

That a balance between the conventional and highly experimental forms of fiction is imperative if writers are to communicate is suggested by a summary statement in an article by Albert Guerard:

The desperate alternatives proposed by certain French critics--*no story, no entertainment, no other reality than consciousness and language*--and by very conservative American critics--*hold tight to the old ways, render render render, go back to social realism or lose everything*--would alike seem untenable. It is, one must banally conclude, still possible

³⁷ Bellamy, p. 8.

³⁸ French, p. 369.

to reconcile the old with the new; the human interest in the things people do with the fabulous inventions of the liberated imagination, even naive pleasure in narrative with a bright aesthetic pleasure in new forms.³⁹

Emphasizing the need for such a balance, David Littlejohn, in his discussion of the anti-realist writers, offers a similar point of view:

The ideal solution, perhaps, for those authors who can achieve it, is to adopt the best of both possible worlds: to combine the expected satisfactions of realistic fiction--the tensions, suspension, and resolutions of a plot, identifiably human characters and responses--with the rich resources of subconscious power in the anti-realists' domain.⁴⁰

This survey of the literary criticism of contemporary adult fiction has deliberately been selective in order to highlight the specific alternate literary conventions that were included in the questionnaire sent to the twenty-five authorities. The following list of conventions, primarily linked with aspects of structure, style and technique, is presented as a form of summary:

- open-ended or temporary resolutions
- episodic collection of incidents
- lack of sequential plot development
- unconventional anti-hero protagonist
- disregard for character development
- use of unusual and grotesque names
- caricatures; unusual, zany characters
- the highly personal, one-sided perspective of the protagonist
- story told through the perspectives of two or more narrators
- story basically psychological in its orientation
- predominantly introspective
- sad or ironic humor

³⁹ Guerard, p. 49.

⁴⁰ Littlejohn, p. 264.

- elements of the grotesque and bizarre
- emphasis upon the nonrational--dreams, nightmares
- word play; unconventional, unexpected combinations
- use of dialect, vernacular, slang, profanity
- more than one level of meaning--e.g., satire, parody, irony
- deliberate distortions of reality
- innovations with traditional literary forms.

Questionnaire to Authorities in Juvenile Literature

From among the conventions identified during the survey of the literary criticism of contemporary adult prose, this researcher selected twenty-two alternate literary conventions that she believed are comparatively prevalent in contemporary juvenile literature. This initial list of twenty-two conventions was sent in the form of a questionnaire to twenty-five authorities in juvenile literature in order to add validity to the premise that these conventions are present in literature currently being written and published for children and young adults. These twenty-five authorities were chosen as validators because of their knowledge of and influential positions in children's literature as professors, major editors, authors, reviewers and librarians. The names of these authorities, a number of whom are active in two or more of these capacities, are listed with their professional positions and addresses in Appendix A.

Each of these authorities or validators was sent a cover letter and the list of twenty-two conventions and was asked to identify with a check those alternate literary conventions they believed existed in contemporary fiction for children and young adults. The cover letter

and questionnaire are found in Appendix B. These twenty-five authorities were also invited to record any juvenile titles that came to mind as they responded to specific conventions, although it was stressed that this information was completely optional. In addition to submitting titles of juvenile books, many of the respondents wrote separate letters or added comments to the questionnaire itself. Copies of the letters and comments, the list of titles suggested, and the details of the responses to the questionnaire are presented in Appendix C.

It had been decided by this researcher that Instrument One would include only those alternate literary conventions that a minimum proportion of .8 or 80 percent of the validators agreed were present in literature for children and young adults. All twenty-five of the authorities contacted responded to and returned the questionnaires and only two of the conventions listed received a proportion of acknowledgment of less than .8. Although these two conventions--ironic humor and lack of sequential plot--received proportions of .76 and .72, respectively, they were dropped from the original list. The remaining twenty conventions, with proportions of acknowledgment ranging from .8 to 1.0, were used as the basis for Instrument One.

The following table (Table 4.1) groups the alternate literary conventions according to the proportion of times each was identified by the validators. Four of the conventions listed in the questionnaire were acknowledged by all twenty-five validators for a proportion of 1.0: 3 (episodic); 10 (anti-hero); 12 (zany characters); and 14 (dialect).

Four others were identified by .96 of the respondents: 1 (open-ended); 5 (restricted perspective); 15 (satire); and 16 (word-play). Seven conventions received a proportion of .92: 6 (two/more narrators); 7 (introspective); 8 (alienation); 9 (psychological); 19 (psychological fantasy); 20 (grotesque); and 22 (traditional/contemporary). Three had a proportion of .88: 11 (character unchanged); 18 (nonrational); and 21 (names). Two received .84 and .80, respectively: 4 (mood/theme) and 13 (surrealism). Following Table 4.1 is Table 4.2 which identifies each of the twenty-two conventions by listing them as they were in the questionnaire. The proportions of acknowledgment ranged from .72 to 1.0 and the overall or average proportion of acknowledgment among the validators was .91.

Table 4.1 Alternate Literary Conventions Grouped
According to Proportions of Acknowledgment

Alternate Literary Conventions	Number of Validators (N = 25)	Proportion of Acknowledgment
3, 10, 12, 14	25	1.00
1, 5, 15, 16	24	.96
6, 7, 8, 9, 19, 20, 22	23	.92
11, 18, 21	22	.88
4	21	.84
13	20	.80
17	19	.76
2	18	.72

Table 4.2 Proportions of Acknowledgment of Alternate Literary Conventions by Authorities

Alternate Literary Conventions	Number of Validators (N = 25)	Proportion of Acknowledgment
1. Open-ended--temporary or inconclusive resolutions	24	.96
2. Lack of sequential plot development	18	.72
3. Episodic collection of incidents	25	1.00
4. Mood or theme/idea more dominant than story line/plot	21	.84
5. Told through the restricted, one-sided perspective of the protagonist	24	.96
6. Told through the perspective of two or more narrators	23	.92
7. Predominantly introspective	23	.92
8. Alienation/isolation emphasized	23	.92
9. Story basically psychological in its orientation	23	.92
10. Unconventional anti-hero protagonist	25	1.00
11. Disregard for character development	22	.88
12. Unusual, zany characters	25	1.00
13. Deliberate distortion of reality (surreal)	20	.80
14. Use of dialect/vernacular/slang/profanity	25	1.00
15. More than one level of meaning--e.g., satire/irony/parody . .	24	.96
16. Word play/twisted syntax/unexpected combinations	24	.96
17. Humor ironic rather than comic	19	.76
18. Emphasis upon the nonrational--dreams/nightmares/fantasy . .	22	.88
19. Fantasy with psychological overtones	23	.92
20. Elements of the unusual/grotesque/bizarre	23	.92
21. Use of unusual/ridiculous/bizarre names	22	.88
22. Modern use of traditional forms such as myth and fairy tales	23	.92
Overall proportion of acknowledgment91

Instrument One

As a result of questions asked by a few of the twenty-five respondents as well as explanations that this researcher found it necessary to make when discussing the individual items in the instrument with raters selected to establish its reliability, the descriptions of fifteen of the original conventions were modified slightly, although great care was taken not to change the original meaning or intention. Six of the modified conventions remained the same but were elaborated upon; six had a change or addition of a word or two; the remaining three were reworded to clarify the meaning originally intended. The final version of Instrument One is given in Table 4.3. The individual items have been coded to identify the specific conventions that were not changed, those that remained the same but were elaborated upon, those in which a word or two were either changed or added, and the three conventions that were reworded in order to clarify the meaning. It should be noted that the numbers used to identify specific conventions have changed due to the deletion of conventions 2 and 17 from the original list. From hereon any reference to individual conventions will be in accordance with the numbering found in Table 4.3 and this list will be known as Instrument One.

Table 4.3 Final Version of Instrument One

Change ^a	Alternate Literary Conventions
C	1. Open-ended--the ending or resolution is temporary or inconclusive
E	2. Episodic collection of incidents--events are not sequentially structured in close cause-and-effect relationships
C	3. Mood or idea/theme more dominant than the sequence of events or plot
R	4. Only the restricted perspective of the protagonist-narrator is presented--told in the first person
U	5. Told through the perspective of two or more narrators
E	6. Predominantly introspective--emphasis upon the protagonist's thoughts and feelings
C	7. Alienation/isolation predominant
U	8. Story basically psychological in its orientation
E	9. Unconventional anti-hero protagonist--fundamentally weak, unadmirable, or evil; a misfit or loser in contrast to the conventional literary figure of stature
E	10. Disregard for character development--no change in protagonist's self-awareness or moral perception due to event(s)
U	11. Unusual, zany characters
R	12. The nature of "real" experience is radically and willfully distorted--surreal (consider text and/or illustrations)
U	13. Use of dialect/vernacular/slang/profanity
C	14. More than the literal level of meaning intended--e.g., satire/parody/burlesque/fable
E	15. Word play/twisted syntax/unexpected word combinations (this does not apply to dialect)
E	16. Emphasis upon the nonrational--dreams/nightmares/other manifestations of subconscious experience
C	17. Incidents of fantasy with psychological overtones
C	18. Elements of the unusual/grotesque/bizarre/ridiculous
U	19. Use of unusual/ridiculous/bizarre names
R	20. Mixture of traditional forms such as myth and fairy tale with aspects of contemporary society

^aU = Unchanged; E = Elaborated upon; C = Change or addition of one or two words; R = Reworded.

Establishing the Reliability
of Instrument One

The reliability of Instrument One was assessed by measuring the proportion of agreement between this researcher and three qualified raters after each of them had used Instrument One to identify specific alternate literary conventions in seven juvenile books. These seven rater books, the criteria by which they were selected, and the rationale for using proportions of agreement rather than a more traditional interrater reliability coefficient were presented in Chapter III and are found on pages 75-77 of this study.

The three raters, each of whom has taught children's literature at the undergraduate and/or graduate level, read the seven books and used Instrument One to analyze each of the books. Discussion of the meaning of each of the twenty alternate literary conventions listed in the instrument took place between this researcher and each of the raters before they began their task. It seemed wise to clarify what was meant by each of the conventions in order to ensure that the three raters were interpreting and using them in the same way. Thus, the results could be regarded as a more accurate measure of what was to be assessed; that is, the presence or absence of specific alternate literary conventions in the books being analyzed. This researcher also read and analyzed the seven books selected to establish the interrater reliability of Instrument One and the results were compared with those of each of the three raters. A copy of the instructions to the raters and of Instrument One are found in Appendix D.

Interrater agreement was measured for each of the twenty alternate literary conventions as it was felt that this researcher would then be in a stronger position to state implications and conclusions regarding individual conventions if sufficient support was found for each. Only conventions receiving a proportion of agreement of at least .75 were to be retained for use in the analysis of the demonstration books.

The proportion of agreement as to the presence of specific alternate literary conventions in the seven rater books was calculated by the following procedure. As the measure of interrater agreement involved dichotomous variables, agreement between this researcher, R_1 , and each of the three raters-- R_2 , R_3 , and R_4 --occurred whenever they agreed on the presence or absence of a particular convention in one of the seven rater books. That is, if there existed an agreement of 1 to 1 indicating the presence of a convention, or an agreement of 0 to 0 indicating the absence of a convention, it was scored as 1. The number of agreements, or scores of 1, between R_1 and each of the other raters were then totaled for each convention across the seven rater books. The proportion of agreement for each convention was then calculated by dividing the total number of agreements between R_1 and each of the other raters by the total number of possible agreements which, corresponding to the number of rater books, was seven. These three proportions were then added and divided by three to get the mean or average proportion of agreement for each convention.

Interrater agreement for the conventions. Of the twenty conventions, five--4, 5, 12, 13, and 20--received total agreement among the four raters for a proportion of 1.0. That is, whenever one of these five conventions was felt to be present or not present in a particular book, there was total agreement between this researcher and each of the other three raters across all seven books. Five conventions received a proportion of agreement of .95 as to their being present or not present in the seven rater books. These were Conventions 9, 15, 16, 18, and 19. Six of the conventions--1, 2, 6, 10, 11, and 14--received a proportion of agreement of .9 as to their presence or absence in the books being analyzed. Thus, of the twenty conventions, sixteen had proportions of agreement ranging from .9 to 1.0. Of the remaining four conventions, two received a proportion of agreement of .85, one had a proportion of .81, and one had a proportion of .76. Thus, the proportions of agreement between this researcher and each of the three raters for each of the twenty conventions ranged from .76 to 1.0 and the overall or average proportion of agreement was .92. The proportions of agreement between this researcher and each of the three raters across all conventions ranged from .87 to .96 and the average proportion of agreement was also .92. The above data are summarized in Tables 4.4 and 4.5. Table 4.4 groups the alternate literary conventions according to their proportions of agreement from the highest to the lowest. Table 4.5 compares this researcher, R_1 , with each of the three raters and gives the proportion of agreement for each of the twenty conventions.

Table 4.4 Alternate Literary Conventions Grouped
According to Proportions of Agreement

Alternate Literary Conventions	Number of Alternate Literary Conventions	Proportion of Agreement
4, 5, 12, 13, 20	5	1.00
9, 15, 16, 18, 19	5	.95
1, 2, 6, 10, 11, 14	6	.90
7, 17	2	.85
8	1	.81
3	1	.76

It is worth noting that of the twenty conventions the two receiving the lowest proportions of agreement were also the two that invite the widest range of interpretation. The other eighteen conventions describe a specific literary device or technique which can be more readily assessed as either present or not present in the book being analyzed. This observation is supported by an examination of the five conventions that received total agreement from the four raters. Each of these five--restricted perspective told in the first person, two or more narrators, surrealism, dialect/vernacular/slang, and a mixture of traditional and contemporary--describes a literary technique that has a specific identifying characteristic. Conventions 3 and 8, on the other hand, involve a more subjective interpretation. In Convention 8--story basically psychological in its orientation--the decision as to whether this convention was present pivoted

Table 4.5 Interrater Agreement for the Twenty Alternate Literary Conventions

Convention ^a	R ₁ & R ₂	R ₁ & R ₃	R ₁ & R ₄	Proportion of Rater Agreement
1	.71	1.00	1.00	.90
2	.71	1.00	1.00	.90
3	.57	.71	1.00	.76
4	1.00	1.00	1.00	1.00
5	1.00	1.00	1.00	1.00
6	1.00	.85	.85	.90
7	.85	.71	.71	.85
8	1.00	.57	.57	.81
9	.85	1.00	1.00	.95
10	.85	1.00	1.00	.90
11	.71	1.00	1.00	.90
12	1.00	1.00	1.00	1.00
13	1.00	1.00	1.00	1.00
14	.71	1.00	1.00	.90
15	.85	1.00	1.00	.95
16	.85	1.00	1.00	.95
17	.85	1.00	1.00	.85
18	1.00	.85	.85	.95
19	.85	1.00	1.00	.95
20	1.00	1.00	1.00	1.00
Proportion of rater agreement	.87	.93	.96	.92

^aSee Table 4.3 for description of alternate literary conventions.

on the rater's weighing of the word "basically" even though she had decided that the story contained psychological aspects. With Convention 3--mood or theme/idea more dominant than the sequence of events or plot--the problem for the rater was much the same. In this case, a comparison was forced as the rater had to decide which aspect was more dominant, mood and/or theme or the story line. Both these examples demonstrate the advantage of avoiding, whenever possible, a description which draws a range of interpretation, particularly when the decision involves dichotomous variables which, by their very nature, suggest a greater range of agreement or disagreement than perhaps actually exists.

Interrater reliability of Instrument One. The measure of the interrater reliability of Instrument One was the proportion of agreement found between this researcher and each of three other raters in their use of this instrument to identify specific alternate literary conventions in selected examples of contemporary fiction written for children and young adults. Measures of interrater reliability were also calculated for each of the twenty conventions. The formula used was:

$$r = \frac{TA}{TPA}$$

where: r = proportion of agreement;

TA = total agreements between R_1 & R_2 + R_1 & R_3 + R_1 & R_4 ; and

TPA = total possible agreements.

Interrater Reliability of Instrument One

$$r = \frac{TA}{TPA}$$

$$r = \frac{R_1 \& R_2 + R_1 \& R_3 + R_1 \& R_4}{20 + 20 + 20}$$

$$r = \frac{*17.36 + 18.69 + 19.26}{3(20)}$$

$$r = \frac{55.31}{60}$$

$$r = .92.$$

Interrater agreement for the seven books. Two books, Marcia and I Love My Mother, received a proportion of agreement from this researcher and the three raters of .98 as to the specific alternate literary conventions found in each. Three of the seven books--The Story of Bip, The World's Greatest Freak Show and Allumette--received a proportion of .93 each. Of the remaining two books, Good Old James received a proportion of agreement of .87 and Story Number 4 was lowest with a proportion of .83. Thus, the proportions of agreement as to the presence of specific conventions in the seven rater books ranged from .83 to .98 and the overall or average proportion was .92. The proportions of agreement between R_1 and each of the other raters across all the books ranged from .87 to .96 and the average proportion was, as with the conventions, .92. The above data are summarized in Table 4.6.

*Totals of proportions of agreement for the twenty conventions (see Table 4.5).

Table 4.6 Interrater Agreement on Alternate Literary Conventions in Seven Rater Books

Rater Books	R_1 & R_2	R_1 & R_3	R_1 & R_4	Proportion of Agreement
<u>Good Old James</u>	.75	.85	1.00	.87
<u>Story Number 4</u>	.80	.85	.85	.83
<u>The Story of Bip</u>	.85	.95	1.00	.93
<u>The World's Greatest Freak Show</u>	.90	.95	.95	.93
<u>Marcia</u>	.95	1.00	1.00	.98
<u>Allumette</u>	.90	.95	.95	.93
<u>I Love My Mother</u>	.95	1.00	1.00	.98
Proportion of agreement	.87	.94	.96	.92

The following table (Table 4.7) presents a summary of the average proportions of agreement for the twenty conventions and the seven rater books. It also presents the specific alternate literary conventions found in each of the rater books as identified by the raters through the use of Instrument One. These conventions were listed on sheets prepared for each of the rater books and were used to establish the interrater reliability of Instrument Two.

The number of conventions in any one book ranged from five in Story Number 4 and Allumette to eight in The Story of Bip. Three of the books--Good Old James, The World's Greatest Freak Show, and I Love

Table 4.7 Interrater Agreement on Specific Conventions Identified in Rater Books

Books	Alternate Literary Conventions																				Total in Each Book	Proportion of Agreement																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
	Open-Ended	1	2	Episodic	Mood or Theme Predominant	3	Restricted Perspective	Two or More Narrators	6	Predominantly Introspective	7	Alienation Predominant	8	Basically Psychological	9	Anti-Hero	Lack of Character Development	Unusual, Zany Characters	12	Surrealism			Dialect/Slang/Vernacular	14	Satire/Parody	Word Play	Emphasis on the Nonrational	Psychological Overtones	Elements of the Unusual	Unusual Names	Traditional/Contemporary Mix																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
<u>Good Old James</u> <u>Story Number 4</u> <u>The Story of Bip</u> <u>The World's Greatest Freak Show</u>	x	x	x	x	x	x	x				x				x	x	x	x	x			x																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	

My Mother--contained seven conventions each and one book Marcia, contained six. Seven of the conventions--5, 7, 12, 13, 15, 19, and 20--were identified only once but the proportions of agreement as to their presence ranged from .95 to 1.0. On the other hand, the convention identified in six of the seven books, Convention 3, received the lowest proportion of agreement of .76. Thus, the number of times any one of the twenty conventions was identified ranged from one to six. The above data, in conjunction with data presented earlier, are summarized in Table 4.7.

Instrument Two

The second purpose of this study was to examine the reviewing media and recent textbooks on children's literature in order to assess the scope and nature of the responses of professional reviewers and of authorities in the field of children's literature to the presence of these selected alternate literary conventions in juvenile fiction. A content analysis of influential representatives of these two professional groups was chosen as the most effective means of assessing responses to the presence in juvenile literature of the literary forms being examined in this research.

Instrument Two was a sheet prepared for each of the fifteen demonstration books on which were listed the alternate literary conventions identified through the use of Instrument One for that particular book. A column was designated for each of the reviewing media that published a review of that book. Under the name of each of the

reviewing media were two columns: one in which to record for each convention whether, specifically stated or implied, it was mentioned in the review; one in which to record, if the convention were mentioned, the attitude of the reviewer to the presence of that particular convention in a book for children. The attitude of each reviewer was assessed and recorded on a directional scale of favorable (F) through neutral (N) and mixed (M) to unfavorable (U).⁴¹ At the bottom of the columns for each of the reviewing media was a space in which to record the overall assessment of the book, whether stated or implied, by the reviewer. This overall assessment was also recorded on the directional scale of favorable through to unfavorable.

Although a simple instrument, using it involved assigning directional statements that were indicators of certain attitude values and as such required a greater amount of judgment on the part of this researcher than did Instrument One. For this reason it seemed appropriate that the use of Instrument Two should be tested for reliability.

Establishing the Reliability of Instrument Two

The following steps were taken to establish the reliability of the use of Instrument Two by this researcher to analyze the content of the reviews and the textbook discussions of the fifteen demonstration books.

⁴¹Since a mixed review invariably contained some negative aspects, it was judged to be closer to an unfavorable than to a favorable review. For this reason it was placed on the directional scale between neutral and unfavorable.

Instruments were prepared for each of the seven juvenile books used in the interrater reliability test of Instrument One. For each of the seven rater books, the alternate literary conventions identified for that book were listed on Instrument Two and the reviewing media that carried reviews of the book were clearly indicated. Only those alternate literary conventions that were identified by at least three of the four raters during the reliability test of Instrument One were used in the construction of Instrument Two.

Copies were made of all the reviews of each of the seven books that appeared in the six reviewing media used in this study--a total of twenty-eight reviews. The reviews were grouped for each book and attached to the content analysis sheet, Instrument Two, prepared for that book. Copies of the twenty-eight reviews are to be found in Appendix F.

Three raters, each of whom has taught children's literature at the undergraduate and/or graduate level, read the twenty-eight reviews and did a content analysis of each, using the instruments prepared for the seven rater books. Only one of these raters took part in the reliability test of Instrument One. Copies of the seven books were not made available to this set of raters although it was inevitable that one or more of them would be familiar with some of the books being reviewed.

Before beginning the task of analyzing the twenty-eight reviews, this researcher and each rater worked through a practice

set of reviews⁴² together in order to reduce the range of interpretation that is possible when subjective assessments are involved. For example, one instruction inviting a range of interpretation is found in Step One of the Instructions to Raters:

In the column headed Present, place an "x" beside each of the alternate literary conventions you believe is present--whether specifically stated or implied--in that particular review.

Although it would have been easier to have omitted the "implied," it did not seem reasonable to judge professional reviewers on the basis of whether or not they used the specific terminology selected by this researcher. Identifying an awareness or lack of awareness of specific literary aspects by reviewers was one of the main objectives of this content analysis. To accomplish this, a degree of latitude of this kind seemed necessary and appropriate.

This researcher also read and analyzed the twenty-eight reviews used to assess the interrater reliability of Instrument Two and her results were compared with those of each of the three raters. The instructions to the raters and an example of Instrument Two are found in Appendix D.

Six reviewing media used. The six reviewing media used in this study and therefore also used to assess the interrater reliability of Instrument Two were: The Booklist of the American Library Association

⁴²A set of six reviews of Na-ni, by Alexis Deveau, was used as the practice set for the training of the raters. This book was reviewed by all six of the reviewing media used in this study and consequently the raters were introduced to the format and possible style of each. The six reviews of Na-ni are found in Appendix E.

(Booklist = BL), Bulletin of the Center for Children's Books (Bulletin = B), The Horn Book Magazine (Horn Book = HB), Kirkus Reviews (Kirkus), The New York Times Book Review (NYTBR), and School Library Journal/Library Journal (SLJ/LJ). In the discussion and tables that follow, the shorter forms of the names of the six reviewing media have been used.

As with Instrument One, the measure of interrater reliability used was the proportion of agreement between this researcher and three qualified raters. A proportion of agreement was calculated for each of the twenty-eight reviews, grouped both by the book being reviewed and by the reviewing media. Three separate sets of data were obtained:

- Interrater agreement as to the presence of specific alternate literary conventions in each of the reviews.
- Interrater agreement as to the attitude of the reviewers to the presence of specific alternate literary conventions in books for children and young adults.
- Interrater agreement as to the overall ratings given to the books by the reviewers.

Interrater Agreement on Presence of Conventions in Reviews

Each of the raters read the twenty-eight reviews of the seven rater books and placed an "x" beside any alternate literary convention, whether stated or implied, she felt was present in that review. An "o" was used to indicate that a convention was not present in a review. The proportion of agreement between this researcher, R_1 , and each of the three raters involved dichotomous variables and therefore was calculated as it was for Instrument One. That is, whenever R_1 and

one of the other raters agreed on the presence or absence of a particular convention in a review, it was scored as 1. The number of agreements were then totaled for each review. The proportion of agreement of each review was then calculated by dividing the total number of agreements between R_1 and each of the other raters by the total number of possible agreements. The total number of possible agreements varied according to the book being reviewed as it corresponded to the number of conventions present in the book. After the three proportions of agreement for each review were calculated, they were added and divided by three to get the mean or average proportion of agreement among the raters for that review.

Although the highest proportion of agreement among the raters was .96 for Horn Book, this was based upon the analysis of only one review. The next highest proportion of agreement was .91 for the four reviews published in the NYTBR followed by a proportion of .87 for the three reviews in Booklist. Both Kirkus and SLJ, the only media to review all seven rater books, had a proportion of agreement of .85. The six reviews in Bulletin, with a proportion of agreement of .82, drew the lowest measure of agreement from among the four raters. Thus, the proportions of agreement for the twenty-eight reviews published in the six reviewing media ranged from .82 to .96. The overall or average proportion of agreement among the raters as to the presence of specific alternate literary conventions in the reviews of the seven rater books was .86. In order to weight the reviews evenly, this overall proportion of .86 was calculated by taking the average of the proportions for the

twenty-eight reviews rather than the average of the proportions for each of the reviewing media. The proportions of agreement among the raters across the seven books ranged from .81 to .94 and the overall proportion of agreement was also .86. The above data are summarized in Table 4.8.

Comparison across rater books. The highest proportion of agreement among the four raters was .93 for the four reviews of Allumette.⁴³ The four reviews of Story Number 4 were next with a proportion of agreement of .87. The World's Greatest Freak Show and I Love My Mother, with three reviews each, drew a proportion of agreement of .86 and .84, respectively. Two books, Good Old James and Marcia, with five and four reviews, had a proportion of agreement of .85 each. The Story of Bip, with five reviews, had the lowest proportion of agreement of .81. Thus, the proportions of agreement for the seven books ranged from .81 to .93 and the overall or average proportion of agreement among the raters was .86. The proportions of agreement between R_1 and each of the three raters ranged from .83 to .87 and the average proportion of agreement was also .86. The above data are summarized in Table 4.9.

⁴³The difference between this proportion and the proportion of .94 for Allumette in Table 4.8 is due to a rounding error.

Table 4.8 Interrater Agreement on Presence of Alternate Literary Conventions in Reviews

Reviewing Media	<u>Good Old James</u>	<u>Story No. 4</u>	<u>The Story of Bip</u>	<u>The World's Greatest Freak Show</u>	<u>Marcia</u>	<u>Allumette</u>	<u>I Love My Mother</u>	<u>Proportion of Agreement</u>
<u>Booklist</u>	.91	--	.88	--	.83	--	--	.87
<u>Bulletin</u>	.76	.87	.71	--	.89	.87	.81	.82
<u>Horn Book</u>	--	--	.96	--	--	--	--	.96
<u>Kirkus</u>	.86	.87	.71	.86	.83	1.00	.81	.85
<u>NYTBR</u>	.91	.87	--	.86	--	1.00	--	.91
<u>SLJ/LJ</u>	.81	.87	.79	.86	.83	.87	.91	.85
<u>Proportion of agreement</u>	.85	.87	.81	.86	.85	.94	.84	<u>.86</u>

Table 4.9 Interrater Agreement on Presence in Reviews of Rater Books

Reviews of Rater Books	No. of Reviews N = 28	R_1 & R_2	R_1 & R_3	R_1 & R_4	Proportion of Agreement
<u>Good Old James</u>	5	.89	.86	.80	.85
<u>Story Number 4</u>	4	.90	.90	.80	.87
<u>The Story of Bip</u>	5	.84	.75	.83	.81
<u>The World's Greatest Freak Show</u>	3	.86	.95	.76	.86
<u>Marcia</u>	4	.96	.83	.75	.85
<u>Allumette</u>	4	.85	1.00	.95	.93
<u>I Love My Mother</u>	3	.76	.81	.95	.84
Proportion of agreement		.87	.87	.83	.86

Interrater Agreement on Attitude of Reviewers towards Conventions

The second set of data drawn by the interrater reliability test of Instrument Two involved the attitude scores which had been recorded by each rater whenever a convention had been identified as present in a review. These attitude scores were recorded on a directional scale of favorable (F) through neutral (N) and mixed (M) to unfavorable (U). For this part of the analysis, in order to facilitate calculating the attitude scores, each was given a numerical value. Thus, F was also 4, N was 3, M was 2, and U was 1. The maximum difference between the scores, on a scale of 4 to 1, became 3.

For each of the twenty-eight reviews, any differences in the attitude scores between R_1 & R_2 (and subsequently R_1 & R_3 and R_1 & R_4) were totaled. Only where there was a score for both R_1 and the other rater was a measurable difference possible. Only one score between a pair of raters meant that one of them had not indicated the presence of that convention in the review and therefore would not have recorded an attitude score. (This difference between raters was accounted for when they were compared regarding the presence of a particular convention in a review being analyzed.)

Because the proportion of agreement between this researcher, R_1 , and each of the three raters involved a range of responses rather than dichotomous variables, the following formula was used to measure the proportion of agreement:

$$r = 1 - \frac{TD}{MPD}$$

where: r = proportion of agreement;

TD = total difference between R_1 & R_2 and/or R_1 & R_3 and R_1 & R_4 ;
and

MPD = maximum possible difference.

The total difference (TD) between R_1 and each of the other raters was calculated by adding together any differences in the attitude scores that had been recorded for a review by the two raters. The maximum possible difference (MPD) was calculated by totaling the possible number of comparisons for any one review and multiplying it by three which, on a scale of 4 to 1, was the maximum difference possible between

any two attitude scores. The following example illustrates this calculation by comparing R_1 and R_2 and their attitude scores for Booklist's review of Good Old James.

<u>Alternate Literary Conventions</u>	<u>Booklist</u>			
	<u>Present</u>		<u>Attitude</u>	
	<u>R_1</u>	<u>R_2</u>	<u>R_1</u>	<u>R_2</u>
1. Open-ended	x	x	F(4)	N(3)
2. Episodic	x	x	N(3)	N(3)
3. Mood or theme predominant	x	x	F(4)	F(4)
7. Alienation predominant	x	x	N(3)	N(3)
9. Anti-hero	o	x	o	N(3)
10. Lack of character development	o	o	o	o
14. Satire/parody	x	x	F(4)	F(4)

The total difference (TD) between R_1 and R_2 in this example was found between the scores for convention 1 and was 1. The maximum possible difference (MPD) was 15, found by multiplying the possible number of comparisons, which was 5, by 3. The formula was then used to calculate the proportion of agreement:

$$r = 1 - \frac{TD}{MPD}$$

$$r = 1 - \frac{1}{15}$$

$$r = 1 - .07$$

$$r = .93.$$

Therefore, the proportion of agreement between R_1 and R_2 for Booklist's review of Good Old James was .93. This procedure and formula were used

by this researcher to calculate the proportions of agreement between R_1 and each of the three raters for all twenty-eight reviews of the seven rater books. A discussion of the results, comparing the data for both the reviewing media and the books, follows.

Comparison across reviewing media. The highest proportion of agreement among the raters was .90 for the four reviews in NYTBR. Next were Bulletin and SLJ, each with a proportion of agreement of .89 for six and seven reviews, respectively. Booklist, with three reviews, had a proportion of agreement of .84. The seven reviews in Kirkus and the one review in Horn Book had a proportion of agreement of .83, the lowest measure of agreement among the four raters. Thus, the proportions of agreement ranged from .83 to .90. The overall or average proportion of agreement among the raters as to the attitudes of the reviewers to the presence of specific alternate literary conventions in books for children was .87. In order to weight the reviews evenly, this overall proportion of .87 was calculated by taking the average of the proportions for the twenty-eight reviews rather than the average of the proportions for each of the reviewing media. The proportions of agreement among the raters across the seven books ranged from .81 to .93 and the overall proportion of agreement was also .87. The above data are summarized in Table 4.10.

Comparison across rater books. The highest proportion of agreement among the four raters was .93 for the four reviews of Story Number 4. The three reviews of The World's Greatest Freak Show were next with a proportion of agreement of .91 and Good Old James had a

Table 4.10 Interrater Agreement on Attitude of Reviewers towards Alternate Literary Conventions

Reviewing Media	<u>Good Old James</u>	<u>Story No. 4</u>	<u>The Story of Bip</u>	<u>The World's Greatest Freak Show</u>	<u>Marcia</u>	<u>Allumette</u>	<u>I Love My Mother</u>	Proportion of Agreement
<u>Booklist</u>	.93	--	.78	--	.80	--	--	.84
<u>Bulletin</u>	.83	.88	.89	--	.95	.82	.95	.89
<u>Horn Book</u>	--	--	.83	--	--	--	--	.83
<u>Kirkus</u>	.92	.89	.80	.98	.70	.71	.80	.83
<u>NYTBR</u>	.95	1.00	--	.90	--	.74	--	.90
<u>SLJ/LJ</u>	.74	.96	1.00	.86	.83	.96	.85	.89
Proportion of agreement	.87	.93	.86	.91	.82	.81	.87	<u>.87</u>

proportion of .87 for its five reviews. Two books, The Story of Bip and I Love My Mother, each had a proportion of agreement of .86 for five and three reviews, respectively.⁴⁴ Marcia and Allumette, with four reviews each, had proportions of .82 and .81, respectively. Thus, the proportions of agreement for the seven books ranged from .81 to .93 and the overall or average proportion of agreement among the raters was .87. The proportions of agreement between R_1 and each of the three raters ranged from .85 to .90 and the average proportion of agreement was .87. The above data are summarized in Table 4.11.

Table 4.11 Interrater Agreement on Attitude in Reviews of Rater Books

Reviews of Rater Books	No. of Reviews N = 28	R_1 & R_2	R_1 & R_3	R_1 & R_4	Proportion of Agreement
<u>Good Old James</u>	5	.87	.88	.87	.87
<u>Story Number 4</u>	4	.90	.95	.96	.93
<u>The Story of Bip</u>	5	.96	.80	.82	.86
<u>The World's Greatest Freak Show</u>	3	.91	.92	.90	.91
<u>Marcia</u>	4	.86	.83	.78	.82
<u>Allumette</u>	4	.86	.75	.81	.81
<u>I Love My Mother</u>	3	.92	.88	.79	.86
Proportion of agreement		.90	.86	.85	.87

⁴⁴The difference between this proportion of .86 and the proportion of .87 for I Love My Mother in Table 4.10 is due to a rounding error.

Changes in data before final analysis. Before using any data for the five rater books which became demonstration books, this researcher changed to "o" (o = not present in the review) any of her scoring that was not supported by at least two of the other raters. Consequently, any of her attitude scores linked with these changes were also dropped. In this way, any errors in judgment by this researcher were corrected before using the data in the analysis portion of this study. The following changes were made in the two books affected, Good Old James and The Story of Bip. In Good Old James, conventions 1 and 9 in Bulletin and SLJ and convention 9 in Kirkus were changed from "x" to "o." In The Story of Bip, convention 8 in Bulletin, convention 16 in Kirkus, and convention 4 in SLJ were changed from "x" to "o."

Interrater Agreement on Overall Evaluations of Books by Reviewers

The third set of data drawn by the interrater reliability test of Instrument Two involved the overall evaluations of the seven rater books by the reviewers. After analyzing each of the twenty-eight reviews, each of the four raters assessed the reviewer's overall evaluation of the book that had been reviewed. These assessments were scored on the same favorable (F) to unfavorable (U) directional scale used when measuring the attitudes of the reviewers to the presence of the alternate literary conventions in books for children. Consequently, the proportion of agreement between R_1 and each of the other raters was calculated by using the same formula. That is,

$$r = 1 - \frac{TD}{MPD}$$

The total difference (TD) was the difference between R_1 and each of the other raters on the score each gave to represent the overall evaluation of the book by the reviewer. The maximum possible difference (MPD) was calculated by totaling the possible number of comparisons for any review, which was always three, and multiplying it by three which, on the scale of 4 to 1, was the maximum difference possible between two overall evaluation scores. Therefore, when using the formula to calculate the proportion of agreement for the overall evaluations by the reviewers, the MPD was always 9. The following example of the overall evaluation scores given by the four raters to Booklist's review of Good Old James illustrates this calculation.

Overall Evaluation

R_1	R_2	R_3	R_4
F(4)	N(3)	F(4)	F(4)

For this review, the total difference (TD) among the four raters was 1. The formula was then used to calculate the proportion of agreement.

$$r = 1 - \frac{TD}{MPD}$$

$$r = 1 - \frac{1}{9}$$

$$r = 1 - .11$$

$$r = .89.$$

Therefore, the proportion of agreement among the four raters for Booklist's overall evaluation of Good Old James was .89.

Comparison across reviewing media. Two reviewing media, Bulletin and Horn Book, had proportions of agreement of 1.0 among the four raters for the overall evaluations of the rater books given by these reviewers. Both these scores should be qualified. Although the raters used the method of scoring specified by this researcher, the coded reviews in Bulletin may have influenced the results. Horn Book, on the other hand, had only one review on which to compare the overall evaluations assigned by the four raters. NYTBR had a proportion of agreement of .97 for four overall evaluations and Booklist had a proportion of .96 for its three overall evaluations of the rater books it reviewed. SLJ and Kirkus, with overall evaluations of all seven rater books, had proportions of agreement of .96 and .94, respectively. Thus, the proportions of agreement for the overall evaluations by the reviewers ranged from .94 to 1.0 and the overall or average proportion of agreement was .97. Even if the proportions of 1.0 for Bulletin and Horn Book were not included, the overall proportion of agreement among the four remaining media would be .96.

Comparison across rater books. The overall evaluations of two books, Story Number 4 and I Love My Mother, received proportions of agreement of 1.0 from the four raters. Allumette was next with a proportion of agreement of .97. Both Good Old James and The World's Greatest Freak Show, with five and three overall evaluations, respectively, had proportions of agreement of .96. Marcia had a proportion

of agreement of .94 on its four overall evaluations and The Story of Bip, with five reviews, had a proportion of agreement of .93. Thus, the proportions of agreement among the four raters for the overall evaluations by the reviewers ranged from .93 to 1.0 and the overall or average proportion of agreement was .97. The above data for the reviewing media and the rater books are summarized in Table 4.12.

Summary

Chapter IV presented a survey of the literary criticism of contemporary adult prose fiction, focusing primarily upon those aspects which literary critics and scholars identified as being experimental or innovative in nature. From this survey twenty-two alternate literary conventions were selected which this researcher believed to be comparatively prevalent in literature for children and young adults. This list of twenty-two conventions was then sent to twenty-five authorities in juvenile literature to validate the premise that these alternate literary conventions are found in books currently being written for young readers. All twenty-five validators returned the questionnaires and the proportion of agreement among them as to the presence of these twenty-two conventions in literature for children and young adults was .91. All but two of these alternate literary conventions received a proportion of acknowledgment of .80 or higher and these twenty conventions became Instrument One. Three raters and this researcher took part in the reliability test of Instrument One which involved analyzing seven juvenile books for the purpose of identifying the specific

Table 4.12 Interrater Agreement on Overall Evaluations of Books by Reviewers

Reviewing Media	<u>Good Old James</u>	<u>Story No. 4</u>	<u>The Story of Bip</u>	<u>The World's Greatest Freak Show</u>	<u>Marcia</u>	<u>Allumette</u>	<u>I Love My Mother</u>	<u>Proportion of Agreement</u>
<u>Booklist</u>	.89	--	1.00	--	1.00	--	--	.96
<u>Bulletin</u>	1.00	1.00	1.00	--	1.00	1.00	1.00	1.00
<u>Horn Book</u>	--	--	1.00	--	--	--	--	1.00
<u>Kirkus</u>	1.00	1.00	.67	1.00	1.00	.89	1.00	.94
<u>NYTBR</u>	1.00	1.00	--	.89	--	1.00	--	.97
<u>SLJ/LJ</u>	.89	1.00	1.00	1.00	.78	1.00	1.00	.95
<u>Proportion of agreement</u>	.96	1.00	.93	.96	.94	.97	1.00	.97

alternate literary conventions contained in each. The overall proportion of agreement among them, which was the measure of the reliability of the instrument, was .92.

To analyze the reviewing media and professional textbooks on children's literature that were selected for this research, a second instrument, Instrument Two, had to be created. Three raters and this researcher also took part in the reliability test of Instrument Two which involved using it to analyze twenty-eight reviews of the seven books used to measure the reliability of Instrument One. These analyses of the reviews, published in the six reviewing media selected for this study, drew three sets of data. One set of data measured the agreement between this researcher and the three raters as to the presence of specific alternate literary conventions in the reviews of the seven rater books. The overall proportion of agreement was .86. The second set of data contained the raters' assessments of the attitudes of the reviewers to the presence of these alternate literary conventions in books for children. The proportion of agreement among the raters for these attitude scores was .87. The third set of data measured the proportion of agreement among the four raters as to the overall evaluations of the seven rater books by the reviewers. The proportion of agreement was .97. Thus, the overall proportion of agreement among the raters for the three sets of data which combined to measure the reliability of Instrument Two was .90.

Chapter V will present the data obtained by using Instrument One and Instrument Two to analyze the juvenile books used to demonstrate the presence of selected alternate literary conventions in literature for children and young adults, the reviewing media, and the professional textbooks on children's literature.

CHAPTER V

ANALYSIS OF DATA

This study was designed to achieve two purposes. One purpose was to identify a selection of alternate literary conventions, primarily linked with aspects of style and technique, that are present in contemporary adult literature and to demonstrate the presence of these conventions in books currently being written for children and young adults. The second purpose was to examine the reviewing media and recent textbooks on children's literature in order to assess the scope and nature of the responses of professional reviewers and of authorities in the field of children's literature to the presence of these alternate literary forms in juvenile fiction.

To accomplish this first purpose an extensive survey of the literary criticism of contemporary adult literature was conducted. From the data of this analysis, twenty-two alternate literary conventions were selected which this researcher believed were also to be found in books currently being written for young people. These twenty-two conventions were then incorporated into a questionnaire which was sent to twenty-five authorities in children's literature. Their responses provided additional validity for the conventions identified and influenced the construction of Instrument One. To establish the reliability of this instrument, three qualified raters

used it to analyze seven juvenile books and their results were compared with those of this researcher. Details of the construction of Instrument One and of the measures of validity and reliability are presented in Chapter IV. To demonstrate the presence of these alternate literary conventions in literature currently being written for children and young adults, Instrument One was used to analyze fifteen contemporary juvenile books. The data from this analysis are presented in this chapter.

To accomplish the second purpose of this study--an assessment of the scope and nature of the responses of professionals in the field to the presence of selected alternate literary conventions in literature for children and young adults--a second instrument had to be created. Three qualified raters were also used to establish the reliability of this second instrument, Instrument Two. A detailed discussion of the construction, administration, and tests of reliability for Instrument Two is presented in Chapter IV. This instrument was then used to do a content analysis of all of the reviews of the fifteen demonstration books that were published in the six reviewing media selected for this research. The titles and the procedures for selecting the demonstration books, the reviewing media, and the professional textbooks are found in Chapter III. Both Instrument One and Instrument Two were used in the analysis of the professional textbooks on children's literature. The data collected from the analyses of the reviews and the textbooks are reported in this chapter. Four major research questions and seven sub-questions were formulated

to guide the presentation and subsequent discussion of the data of this study.

Research Questions

1. Can specific alternate literary conventions be identified through a survey of the literary criticism of contemporary adult fiction in order to construct a valid and reliable instrument which can be used to identify the same conventions in literature for children and young adults?
 - Sub-Question 1a. What are some of the specific alternate literary conventions found in contemporary adult literature that are also present in literature currently being written for children and young adults?
2. What are some contemporary books for children and young adults which demonstrate that the specific alternate literary conventions identified in this study are present in juvenile literature?
3. What are the scope and nature of the responses of influential reviewers to the presence of selected alternate literary conventions in a sampling of contemporary juvenile fiction?
 - Sub-Question 3a. Do these reviewers acknowledge the presence of any of the alternate literary conventions identified in this study?
 - Sub-Question 3b. What is the attitude of these reviewers to the presence of these alternate literary conventions in literature for children and young adults?

- Sub-Question 3c. What is the overall evaluation by these reviewers of the books which have been identified as containing selected alternate literary conventions?
4. What are the scope and nature of the responses of the authors of some of the most recently published textbooks on literature for children and young adults to the presence of selected alternate literary conventions in contemporary juvenile fiction?
- Sub-Question 4a. Do these authors include any of the alternate literary conventions identified in this study in their literary criticism and criteria for the evaluation of books for children and young adults?
 - Sub-Question 4b. Do these authors acknowledge the presence of any of the alternate literary conventions in their discussions of the demonstration books used in this study? Do they specify the presence of these conventions in their discussions of any books which are of the same genres as those of the demonstration books?
 - Sub-Question 4c. What appears to be the attitude of these authors to the presence of these alternate literary conventions in literature for children and young adults?

Research Question One

Can specific alternate literary conventions be identified through a survey of the literary criticism of contemporary adult fiction in order to construct a valid and reliable instrument which can be used to identify the same conventions in literature for children and young adults?

In Chapter IV this researcher analyzed the data from the survey of the literary criticism of contemporary adult fiction and identified twenty-two alternate literary conventions which are considered by experts and professionals in the field to be comparatively innovative or experimental. Budd, Thorp and Donohew have stated that a content analysis such as this constitutes a form of direct or logical validity which can be assumed by the researcher.¹ The details of this analysis were presented in Chapter IV because the conventions identified, in addition to partially answering this research question, were also used to construct a questionnaire and Instrument One. Therefore, this analysis constituted a major part of the instrumentation developed for this study. The survey of literary criticism and research reports, the results of the questionnaire, and the test of reliability of Instrument One are presented in detail in Chapter IV and combine to answer this research question.

¹Richard W. Budd, Robert K. Thorp, and Lewis Donohew, Content Analysis of Communication (New York: The Macmillan Company, 1967), p. 69.

Sub-Question 1a

What are some of the specific alternate literary conventions found in contemporary adult literature that are also present in literature currently being written for children and young adults?

In order to establish that these alternate literary conventions were in books currently being written for children and young adults, this researcher sent a questionnaire to twenty-five authorities in the field of children's literature. In keeping with the procedures of the jury method of validation,² these authorities were asked to identify from among the twenty-two conventions those which they believed were present in contemporary juvenile fiction. The responses from the validators and the finalization of Instrument One combine to answer this research question.

Research Question Two

What are some contemporary books for children and young adults which demonstrate that the specific alternate literary conventions identified in this study are present in juvenile literature?

After using Instrument One to analyze the fifteen demonstration books selected for this portion of the study, this researcher found that the number of alternate literary conventions identified in any one of these books ranged from three to nine. To demonstrate the presence of these conventions in books for children and young adults,

² Ibid.

the data for each of the twenty alternate literary conventions are presented in relation to the specific demonstration books found to contain them.

Convention 1--Open-Ended

Six of the books analyzed were found to contain the alternate literary convention of open-endedness. A dramatic example of the open-ending is found in A Hero Ain't Nothin' But a Sandwich by Alice Childress. On the last page of the story thirteen-year-old Benjie Johnson's step-father is waiting for him at the drug rehabilitation center:

The wind is blowing colder now, but if I go in--he might get this far, then lose courage. Come on, Benjie, I believe in you . . . Benjie, don't hold back, come on, I'm waitin for you . . . hurry up, I'm waitin, boy . . . I'm waitin right here. . . . It's nation time. . . . I'm waitin for you. (p. 126)

This monologue ends the book. Childress makes no attempt to tell her readers whether or not Benjie turns up at the drug rehabilitation center as he had promised Butler Craig he would.

Let Me Fall Before I Fly by Barbara Wersba is another of the demonstration books which leaves the outcome of the story open to interpretation. A young boy, suffering loneliness and depression as a result of losing his imaginary, miniature circus, has a real dream in which he is rejoined with his tiny friends. After describing this joyous reunion, Wersba ends her book with the statement: *"And when the child woke, they were still with him" (p. 31).* She never directly states what actually happened to the child.

The four other demonstration books identified as containing the alternate literary convention of being open-ended were: Rumble Fish by S. E. Hinton, Good Old James by John Donovan, Story Number 4 by Eugene Ionesco, and Marcia by John Steptoe.

Convention 2--Episodic

Two of the books analyzed demonstrated the presence of an episodic collection of incidents in place of the more conventional sequence of events. One of these, Good Old James by John Donovan, involves James who is recently retired. In terse prose, Donovan presents a series of brief episodes in which James attempts to find contentment, companionship and some part-time employment. He is restless and dissatisfied, rejected by acquaintances, and turned down by his former boss. He takes a long bus trip and ends up in a hotel room with a housefly for companionship: *"James named the fly Gwen and grew deeply attached to it"* (unpaged, last page). The book ends with this episode which combines with the others to present a picture of the utter emptiness and fragmentation of James' life.

Rumble Fish by S. E. Hinton is the other demonstration book which is a collection of episodes. Presenting the story in the first person, Hinton encloses a series of flashbacks between a first and last chapter which postdate them by five or six years. A chance meeting with a one-time friend starts fourteen-year-old Rusty James recalling events in his past--brutal fights, pool halls, the breakup of the street gangs, the death of the older brother he idolized. These episodes combine to present a depressing picture of a born loser and structurally reflect the lack of purpose or meaning in his life.

Convention 3--Mood or Theme Predominant

In eleven of the books examined the mood and/or theme were more dominant than the sequence of events or plot. For example, in both Rumble Fish and Let Me Fall Before I Fly, the events combine to convey a mood and theme of unrelieved despair and hopelessness.

A different mood is found in William Sleator's Among the Dolls. Ten-year-old Vicky was bitterly disappointed when her parents gave her an antique dollhouse for her birthday instead of a ten-speed bicycle. Miserably unhappy, she feels herself drawn to play with the dolls but is cruel and malicious in her treatment of them. One day she found herself doll-size and among the now hostile occupants of the miniature old house. The mood Sleator creates is one of suspense and horror as the dolls control and taunt her in retribution for her violent manipulation of them.

"What you have made us." The aunt's words lingered in her mind as she followed the dolls downstairs to the dining room. She was beginning to understand. The rough and violent things she had made them do had become their personalities. She had created them, and now they were turned against her. She shivered on the dark stairway. What were they going to do to her? So far they hadn't really done anything, but she could feel a crackle of anticipation in the air, as though some secret plan against her were evolving. (p. 34)

Eight other demonstration books were identified in which the mood and/or theme were more dominant than the sequence of events. The dominant mood in A Hero Ain't Nothin' But a Sandwich, Ox: The Story of a Kid at the Top, and A Game of Dark is the loneliness and alienation felt by each of the protagonists. In The Story of Bip by Marcel Marceau, the mood is one of wonderment and of the exhilaration of

self-realization. In Na-ni by Alexis Deveau a small girl's feelings of excited anticipation followed by bitter disappointment are strongly conveyed. In Story Number 4 by Eugene Ionesco the warmth of the affectionate nonsense shared by a father and small daughter dominates the story. Although mood is more dominant than a sequence of events in both Good Old John and Marcia by John Steptoe, the themes or central ideas of these two are paramount.

Convention 4--Restricted Perspective

Three of the books analyzed were first person accounts which presented the restricted perspective of the protagonist as narrator. In Ox: The Story of a Kid at the Top by John Ney, the people and events are interpreted through the eyes of Ox Olmstead:

He's hard, Dale is, and he has no respect for people. I don't have much myself, but I can imagine what it would be like to respect people. Dale can't. He can't think of people being any other way than the way they are about all the time. I guess that's the difference between me and Dale. (p. 111)

In Rumble Fish by S. E. Hinton, Rusty James speaks of the older brother he idolized:

One thing the Motorcycle Boy couldn't stand was people who did dope. He didn't even drink, most of the time. There was a rumor around that he'd killed a junkie once. I never cared to ask him about it. One day out of the clear blue sky he said to me, "I ever catch you doin' dope I'll bust your arm." And he'd do it too. Since that was one of the few times he ever paid any attention to me, I took it serious. (p. 49)

A very different first person perspective was found in the hallucinatory fantasy, The Story of Bip, by Marcel Marceau:

I fell through space, my wings on fire, and landed on a world where I did not recognize the foliage, or the atmosphere, or the time. Was I living in a beautiful dream? I saw phantasmagoric landscapes, fantastic shadows, colors of another world. How long did I remain here? (unpaged)

Convention 5--Two or More Narrators

Two of the books analyzed were told through the perspective of two or more narrators. A dramatic example of this convention is A Hero Ain't Nothin' But a Sandwich in which Childress presents the story of Benjie Johnson from the varied perspectives of eleven narrators. Benjie himself, the members of his family, his close friend, the principal and teachers who know him, and even the pusher, provide a view of Benjie, and of themselves, as they try to deal with the impact this boy's near-addiction to heroin has upon their lives.

Marcia, by John Steptoe, is mainly narrated by the central character, Marcia, but contains the first person perspective of her boyfriend Danny. The author also interjects some third person narration.

Convention 6--Predominantly Introspective

Five of the demonstration books were found to be predominantly introspective with the emphasis of the stories being upon the protagonist's thoughts and feelings. For example, in Ox: The Story of a Kid at the Top, Ox Olmstead begins his story by revealing his underlying dilemma:

The thing that gets me is--what future is there for a kid today? Like I live in Palm Beach and I'm supposed to have everything, but if I have everything, how come I feel so lousy? All the time.

I'm supposed to be the kid at the top, and if I feel that lousy, how do the kids at the bottom feel? And the kids in the middle? You can hardly think about it. (p. 3)

While lying in a hospital Benjie Johnson, in A Hero Ain't Nothin' But a Sandwich, provides some insight into his feelings:

. . . I'm tired and sad, feelin sometime hot and sometime cold. I wish I had me one friend, one who dig me the most and don't put anybody else ahead of me. Guess I'm in this sad world all by myself. Nobody care, why should they if your own daddy run off? They don't mean no harm, they can't help it. Trouble is this, too many folks expect other folks to be carin bout them when it ain't no-way possible. So I'm layin here learnin how to expect nothin. (p. 73)

The three other books identified as being predominantly introspective were: Rumble Fish by S. E. Hinton, The Story of Bip by Marcel Marceau, and Marcia by John Steptoe.

Convention 7--Alienation/Isolation Predominant

In five of the books analyzed, alienation and isolation were predominant. Sometimes this pervasive tone was evident in the first person perspective of the protagonist, sometimes it was conveyed through a third person narration. An example of the former was found in Rumble Fish when Rusty James says:

I made a list in my head of people I liked. I do that a lot. It makes me feel good to think of people I like--not so alone. . . . Then I thought of people I thought I could really count on, and couldn't come up with anybody, but it wasn't as depressing as it sounds. (p. 35)

In Let Me Fall Before I Fly, by Barbara Wersba, the young child came home to find that the imaginary miniature circus, which had

performed for him every day, had been swept away during a storm. It had been so real to him, so much a part of his life, that he falls into a deep depression:

He had lost the desire to live--and at night he lay between the covers with staring eyes. There was no longer anything to be done or to be hoped for. Everything had ended, the way a play ends, and that was that. (p. 22)

Later, when his parents' impatience with him turned to concern, the child felt even more alone:

For the first time in his life, the child felt that his parents required nothing of him--and instead of being a relief, this new situation filled him with fear. . . . He hated being so special, so different. It made him feel vague to himself, and lost. (pp. 24-25)

The other three books in which alienation and isolation were identified as being predominant were: A Game of Dark by William Mayne, Good Old James by John Donovan, and Ox: The Story of a Kid at the Top by John Ney.

Convention 8--Basically Psychological

Six of the demonstration books were identified as being basically psychological in their orientation. One example is William Mayne's A Game of Dark in which a young boy, lonely, unhappy and tortured by feelings of guilt, alternates between the real world and a fantasy life in medieval times.

Sleep began to come to him, safe in this warm hut, and with sleep one of those wandering visions that visit the edge of sleep. He was being some other person, he found, in a crisp buzzing world of hard light and hard ground and hard people. Then, for a moment again he was Donald walking towards the bridge, and the boy who that morning, perhaps, had called himself to a girl on a hillside. For a moment

he could choose again which he would be. One is real, he said to himself. Donald is real. The other is a game of darkness, and I can be either and step from one to the other as I like. (pp. 26-27)

In Let Me Fall Before I Fly, Wersba presents a devastating picture of a young child's schizophrenia.

He did not want to do this, and in the truest and deepest part of himself he knew that he was committing a betrayal. Nevertheless, because they would not let him alone, he said that he had once known a group of circus people who were only two inches high, that they had performed for him every day, and that the storm had killed them. . . .

His parents thought that he was joking. But when they saw his seriousness and his suffering, when they realized that he wanted to die because his friends had died--then they went very pale and made some phone calls in the other room. (pp. 22-23)

The other four books demonstrating the presence of this convention were: Among the Dolls by William Sleator, Rumble Fish by S. E. Hinton, The Story of Bip by Marcel Marceau, and Marcia by John Steptoe.

Convention 9--Anti-Hero

Of the books analyzed, four were found to contain the alternate literary convention of the anti-hero. This unconventional protagonist is fundamentally weak, unadmirable, and sometimes evil; he is a misfit or loser in contrast to the conventional literary figure of stature. Overweight and a perpetual cry-baby, Ox Olmstead, in Ox: The Story of a Kid at the Top by John Ney, is an excellent example of the literary anti-hero. Neither he nor those with whom he associates see anything admirable about him. Ox provides some insight into his feelings when he returns to school after a madcap trip to Mexico, supposedly to get information for a composition on cows.

So I was smiling back, even if I did feel lousy, because I knew Mrs. Hollins didn't expect anything from me like a composition, because she knew there was nothing inside me. I knew I was a permanent washout then, and I don't think any kid likes to find that out about himself. I know I don't. The voice was telling me that as lousy as things get, though, you're never at the end if you're a kid. Then the voice stopped and it was like it was written in gold letters on a wall, saying that everything can get one degree worse for a kid. Especially if you're rich, and a socialite.
(pp. 131-132)

Rusty James in Rumble Fish by S. E. Hinton, seems to be a born loser. He is tough but not bright--*"I ain't never been a particularly smart person"*--and falls far short of being like the older brother he idolized and wanted to emulate.

I got to thinking--when the Motorcycle Boy was fourteen, that had seemed old. . . . Older guys, eighteen years old, would do anything he said. I thought it would be the same way for me. I thought I would be really big-time, junior high and fourteen. I thought it would be really neat, being that old--but whenever I got to where he had been, nothing was changed except he'd gone further on. It should of been the same way for me. (p. 32)

Although quite different, two other unconventional anti-hero protagonists were identified in Good Old James by John Donovan and in A Hero Ain't Nothin' But a Sandwich by Alice Childress.

Convention 10--Lack of Character Development

Four of the demonstration books analyzed revealed the presence of protagonists who did not change in self-awareness or moral perception due to the events of the story. That is, they were unconventional in that they did not emerge at the end of the book as wiser and better people.

None of the events in Ox: The Story of a Kid at the Top brought about a change in Ox or in his outlook:

The next morning it was the same old grind. I got up and felt just as lousy as I always do. . . . The sun was shining the way it always does, and I went downstairs to watch television like I always do, and the house looked like a couple of armies from Cuba had been camping there. It doesn't always look that way, but it always looks that way after there's been a party. (p. 135)

At the end of the book, Ox reiterates the fact that, for him, nothing ever changes.

Then I went out on the balcony, as usual, and Mr. Stokely came by underneath, as usual, and asked me what I was doing. I said I was watering the plant exhibit and off he went. Nothing ever changes. (p. 140)

At the end of Rumble Fish by S. E. Hinton, Rusty James has not changed but is just "bumming around" trying to forget the events of his past. He is therefore distressed by a chance meeting with Steve, once a close friend: *"I could of been really glad to see ol' Steve, if he hadn't made me remember everything" (p. 5).* After a series of flashbacks sparked by his meeting with Steve, Rusty James ends his story as he says goodbye: *"I wasn't going to see him. I wasn't going to meet him for dinner, or anything else. I figured if I didn't see him, I'd start forgetting again. But it's taking me longer than I thought it would" (p. 122).*

The two other books which demonstrated the presence of this convention were: Good Old James by John Donovan and Story Number 4 by Eugene Ionesco.

Convention 11--Unusual, Zany Characters

Four of the demonstration books contained unusual, zany characters. In Figgs and Phantoms, Ellen Raskin, known for her zany characters and stories, introduces Sissie, Mona Figg's incessantly tap-dancing mother:

Sissie replied with a tap-tappity-crunch-crunch as she carried the dishes to the sink over the cereal-studded floor.

At one time early in their marriage Newt had studied Morse code on the chance that Sissie was tapping out messages to him. Occasionally he picked out something like "string bean," but the rest was nonsense. At least it wasn't English. (p. 23)

In Jacob Two-Two Meets the Hooded Fang by Mordecai Richler, another unusual character, the Hooded Fang, introduces himself:

"Once," he began, "I was a star, with my own dressing room. The Hooded Fang, most hated and vile villian in all of wrestling. Why, as I made my way from my dressing room into the arena, the boos were sufficient to raise the roof beams. And the minute I stepped into the ring, the fans pelted me with stinking fish, rotten eggs, and overripe tomatoes. Oh, it was lovely!" (pp. 34-36)

The two other demonstration books containing unusual or zany characters were: Allumette by Tomi Ungerer and The Story of Bip by Marcel Marceau.

Convention 12--Surrealism

Three of the books analyzed contained surrealistic features. In the illustrations and sometimes in the text the nature of "real" experience was radically and willfully distorted; they were anti-real and dreamlike. In Figgs and Phantoms by Ellen Raskin, both the illustrations and the text reflect surrealism. The following is an example from the text:

Mona floated through a swirling nothingness, through doorless doors and windowless windows, into the eye of a windless storm. Then all was still.

Color pulsated from orange to pink as she gazed up into the fronds of a palm tree. . . .

Orange blotches again mottled the palm's thrashing fronds, spreading its color as if to devour the pink. Lashed by the winds, Mona wrapped her arms around the swaying trunk. . . . At last the storm subsided; the waters calmed. The orange blight faded, and once again the palm stood tall and pink. (pp. 105-106)

In Na-ni by Alexis Deveau the surrealism of the line-drawings is sometimes reflected in the text:

*na-ni goes into her room alone.
she does not look out the window.
the window is in her eye.
the sun is in her room.
na-ni closes her eyes.
a thousand eyes open in her eye.
looking in out a thousand windows.
a thousand bikes to fly.
(unpaged and in lower case)*

In Story Number 4 by Eugene Ionesco a father tries to keep his small daughter busy by sending her to look for him while he is getting washed and dressed:

". . . look carefully to see if I am in the pots and pans, look carefully to see if I am in the oven with the chicken."

Josette goes and comes back. Papa is not in the oven, Papa is not in the pots and pans, Papa is not in the cupboard, Papa is not under the rug, Papa is not in the pocket of his pants, but there is a handkerchief in his pants pocket. (unpaged)

The affectionate nonsense of the text takes on an anti-real quality as it is interpreted and elaborated upon by surrealistic paintings.

Convention 13--Dialect/Vernacular/Slang

Three of the books analyzed contained more than the occasional use of dialect, vernacular, slang and profanity. The most striking example of this range of language was found in A Hero Ain't Nothin' But a Sandwich by Alice Childress:

I hate for people to lie on me. No matter what they color or creed--I can't stand nobody lyin'. . . . When I'm wrong, I just be it. I ain't scared of a livin' ass, not even if they kill me. Why folks got to lie and say I'm on skag, say I'm a junkie? My grandmother say, "You a dope fiend." I don't call her coffee fiend or church fiend. No, I don't do that. They lyin'! If you "on" somethin', that mean you hooked and can't give it up. I ain't hooked. What's draggin' them is that I ain't getting off it yet.
(p. 10)

In Marcia by John Steptoe, Marcia describes some of the things she and her friends do:

After school me and my friends and some other kids from the Brevoorts take the same train home. I know them people on the train be sorry to see us comin'! We be doin' a whole lot of talkin' and laughin' and whatnot. Makin' all this noise. Honey, I know the conductor be ready to throw us off the train. We be havin' a whole lot of fun. (pp. 2-3)

In Na-ni Alexis Deveaux included bits of Black dialect in her poetic prose.

Convention 14--Satire/Parody

Five of the demonstration books analyzed revealed the presence of more than one level of meaning such as is found in satire, parody and burlesque. In Dragon, Dragon the author, John Gardner, delights in making satiric comments about modern society:

Though she never went to school like other children and thus never learned the things her society considered important, like how to add nine and seventeen or what is the capital of Idaho, she did learn answers for a number of interesting questions. For instance, she learned why the best banks are in London, not Switzerland, and why there are no armadillos in the zoo at Minsk. (p. 59)

In a parody on Hans Christian Anderson's The Little Match Girl, Tomi Ungerer introduces his little match girl in Allumette:

Allumette fed on scraps from garbage bins, found shelter in empty doorways and slept in abandoned cars. She eked out a living, wandering the city, selling matches nobody wanted.

"Look at that kid!" someone would say. "Why isn't she selling flowers--or even lighters? But matches!!! Who needs matches!" (unpaged)

The three other books containing more than one level of meaning were: Jacob Two-Two Meets the Hooded Fang by Mordecai Richler, Good Old James by John Donovan, and Figgs and Phantoms by Ellen Raskin.

Convention 15--Word Play

Three of the demonstration books contained elements of word play, twisted syntax, and unexpected word combinations. An example is found in Jacob Two-Two Meets the Hooded Fang by Mordecai Richler when Jacob Two-Two teaches the Hooded Fang to be a two-two too:

"But, Mr. Hooded Fang," said Jacob Two-Two, "please you mustn't be so sad."

"Mustn't I?"

"Because," said Jacob Two-Two, "you, too, can be a two-two."

"What's that, you little twerp?"

"How many sides are there to every story?" asked Jacob Two-Two. "How many sides are there to every story?"

"Two."

"What should every boy learn to stand on?"

"His own two feet."

"And what will it be when it gets dark?"

"Tonight."

"And where will you go tonight?"

"To bed."

"And what will it be when you wake up?"

"Why, tomorrow, of course," said the Hooded Fang, smiling just a little.

"You see, you see," exclaimed Jacob Two-Two, jumping up and down joyously, "it's easy, it's easy. You, too, are a two-two now." (pp. 60-61)

Introducing the title story in Dragon, Dragon, John Gardner begins in the conventional way: *"There was once a king whose kingdom was plagued by a dragon."* Then, when describing the ravaging of the dragon, he presents unexpected images and creates and destroys internal rhyme:

*He stole spark plugs out of people's cars and put
firecrackers in people's cigars and stole the clappers
from all the church bells and sprung every bear trap
for miles around so the bears could wander wherever
they pleased. (pp. 3-4)*

After the dragon tricks the middle son who has come to slay him, Gardner writes: *"Opening his mouth as if for a yawn, the dragon swallowed the middle son in a single gulp and put the horse in the freezer to eat another day" (p. 11).*

Figgs and Phantoms by Ellen Raskin was also found to contain word play and unexpected word combinations.

Convention 16--Emphasis Upon the Nonrational

Six of the books analyzed contained dreams, nightmares, and other manifestations of subconscious experience. In The Story of Bip by Marcel Marceau, Bip describes a vivid, dreamlike experience:

I had always dreamed of being a magician, and on this particular night I was dreaming of it more than usual. Suddenly I felt wings growing from my shoulders. I rose from the ground, and I began to fly above the rooftops.

Soaring higher and higher, I flew through the clouds, and I saw beneath me the earth, the rivers, the valleys. Even the mountains looked like tiny anthills. I swept above the seas and storms. (unpaged)

The child in Barbara Wersba's Let Me Fall Before I Fly has daydreams about the two-inch girl who performed in his imaginary, miniature circus:

And in his mind they were always the same size and the same age--two people who were so close that they seemed like halves of a coin that had been split apart and then put back together. He imagined that they were playing in a castle of glass, and that they walked through fields of diamond flowers. He imagined that they swam together to the bottom of the sea, and that the sea was made of liquid jade. The daydreams shimmered and sparkled. Paper birds flew through skies of sapphire. . . . (p. 15)

The four other books containing an emphasis upon the non-rational were: A Game of Dark by William Mayne, Figgs and Phantoms by Ellen Raskin, Jacob Two-Two Meets the Hooded Fang by Mordecai Richler, and Story Number 4 by Eugene Ionesco.

Convention 17--Incidents of Fantasy With Psychological Overtones

Five of the demonstration books contained incidents of fantasy with psychological overtones. In A Game of Dark, William Mayne describes Donald Jackson's situation after he had killed the giant worm which had threatened the medieval society of his fantasy world:

He was now in two worlds. One of them was the hillside and the green grass. The other was the house in Hales Hill, and the bed he had slept in and the thin wall he leaned against there, and both were actual, and he could choose

which to be in. One was silent, and in the other the dreadful breathing continued. There was movement in the house. Mrs. Jackson came through from the kitchen and went into the other room. In the other world, here was movement too, and Carrica came up to him and found him. She knelt beside him and took his hand.

"I did it," said Jackson, but the boy in bed said nothing and only listened across the narrow passage. (pp. 141-142)

In Among the Dolls, William Sleator describes the parallels between the life in the dollhouse and the situation in Vicky's own life:

Gradually, the quarrelsome life in the dollhouse became more dramatic, and day by day more fascinating to Vicky--especially as her own life began to change.

School was a trial for Vicky. She was shy, and never seemed to make any friends. Home had always been the place where she could find peace and comfort. But now that was no longer true. (p. 7)

Vicky's mother began to scold and nag as she never had before and Vicky's father never came to her defense but instead retired to his basement study:

As her own life became worse, the doll's arguments grew more intense. The mother doll began to strike the children, to throw things at them. . . . The mother would then berate the father, who would fling himself upon his bed and sob. (p. 9)

The three other books containing incidents of fantasy with psychological overtones were: Let Me Fall Before I Fly by Barbara Wersba, The Story of Bip by Marcel Marceau, and Figgs and Phantoms by Ellen Raskin.

Convention 18--Elements of the Unusual

Six of the books analyzed contained elements of the unusual, the grotesque, the bizarre, the ridiculous. A vivid example of the grotesque is the giant, flesh-eating worm which dominates Donald Jackson's fantasy world in A Game of Dark by William Mayne:

The shape in the clearing came larger, and shrank again. The worm moved by contraction, coming in on its own substance, then stretching out its front part, halting that and bringing the rear part up to it. It was so long that there were always three waves of movement along its length. . . . It was about ninety feet long, of a white colour, limbless, and had two protuberances, one on either side, about half way along itself. The head was a searcher on a thick neck. The mouth opened and closed in time to its movements forward. (p. 91)

In Among the Dolls by William Sleator, Vicky discovers that the occupants of the dollhouse have miniatures of her parents which they have been cruelly manipulating in much the way she treated them. After failing in her attempt to escape, Vicky is psychologically tortured by the revengeful dolls:

"So," said the mother quite softly, her head wobbling, while the others waited, suddenly silent. Though her voice trembled with fury, her face, as always, was bland and cherubic. . . . "You'll never get away now, you've missed your chance. Ganglia, get the hatpin!" she said sharply, then turned back to Vicky. "And now," she went on, even more softly, after a pause. "And now, before we do anything to you, you will have the pleasure of watching us 'play' with the two dolls that are left." (p. 62)

The other four books containing elements of the unusual, grotesque, bizarre or ridiculous were: Jacob Two-Two Meets the Hooded Fang by Mordecai Richler, The Story of Bip by Marcel Marceau, Allumette by Tomi Ungerer, and Figgs and Phantoms by Ellen Raskin.

Convention 19--Unusual/Ridiculous Names

Three of the demonstration books contained unusual, ridiculous or bizarre names. For example, in Jacob Two-Two Meets the Hooded Fang, Mordecai Richler used the following: *"Once inside the prison, Master Fish and Mistress Fowl thrust Jacob Two-Two into the warden's lair. The warden was known as the Hooded Fang" (p. 33).* Others in the story are Louis Loser, Mr. Justice Rough, and Jacob Two-Two's brother and sister, the Infamous Two--the intrepid Shapiro and the fearless O'Toole.

In Figgs and Phantoms by Ellen Raskin the residents of the town of Pineapple are always talking about the Figg family:

"That Mona Newton is a Figg, all right," the people of Pineapple said. "Looks like a Figg, acts like a Figg. Balances like her uncle Truman the Human Pretzel. Memorizes like Romulus, the Walking Book of Knowledge. Figures like Remus, the Talking Adding Machine." (p. 15)

Others in the story are Mona's cousin Fido Figg, her mother Sister Figg Newton, Uncle Florence, Bump Popham, and Mrs. Lumholtz. Examples of ridiculous names were also found in Allumette by Tomi Ungerer.

Convention 20--Mixture of Traditional and Contemporary

Two of the books analyzed contained a mixture of traditional forms, such as myth and fairy tale, with aspects of contemporary society. Sprinkled throughout his four stories in Dragon, Dragon, John Gardner has many examples of this convention, usually catching readers unaware as does the following:

When he came at last to the dragon's lair, which was a cave, the eldest son slyly disguised himself as a peddler and knocked on the door and called out, "Hello there!"

"There's nobody home!" roared a voice.

The voice was as loud as an earthquake, and the eldest son's knees knocked together in terror.

"I don't come to trouble you," the eldest son said meekly. "I merely thought you might be interested in looking at some of our brushes. Or if you'd prefer," he added quickly, "I could leave our catalogue with you and I could drop by again, say, early next week." (p. 9)

In Allumette by Tomi Ungerer, *"the jobless and joyless, the sick and the blind and the weak of mind"* come out of hiding to reap the benefits of the bounty which has fallen from the heavens for Allumette. The mayor of the town is incensed:

"It is a disgrace to the good name of our city," shouted the mayor, "this repulsive parade of people who forget where they belong!"

He called for an immediate meeting of the town elders. They assembled and took measures. A delegation headed by the mayor would investigate the scene of turmoil. Riot squads were alerted and the army bugled out of its barracks. (unpaged)

Both Dragon, Dragon and Allumette follow the conventions of traditional folk literature but combine them with aspects of contemporary society.

Summary of Data for Research Question Two

Table 5.1 summarizes the above data and contains the following information: (a) the number and titles of demonstration books containing a specific convention and (b) the number and specific alternate literary conventions found in each of the demonstration books. A total of eighty-eight alternate literary conventions were identified in the fifteen demonstration books and the number of times a single convention was represented ranged from 2 to 11. The number of alternate literary sentences found in a single book ranged from 3 to 9.

Table 5.1 Alternate Literary Conventions Present in Demonstration Books

Demonstration Books	Alternate Literary Conventions																				Total
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
<u>A Hero Ain't Nothin' But a Sandwich</u>	x		x		x	x		x					x								6
<u>Na-ni</u>			x								x		x								3
<u>Good Old James</u>	x	x	x				x		x					x					x		7
<u>Dragon, Dragon</u>										x			x								3
<u>Rumble Fish</u>	x	x	x	x		x	x	x	x												9
<u>Story Number 4</u>	x		x						x		x					x					5
<u>The Story of Bip</u>			x	x		x		x			x					x	x	x			8
<u>A Game of Dark</u>			x				x	x								x	x	x			6
<u>Ox: The Story of a Kid at the Top</u>			x	x		x	x	x		x											6
<u>Figgs and Phantoms</u>											x			x		x	x	x			8
<u>Jacob Two-Two Meets the Hooded Fang</u>											x			x	x	x		x			6
<u>Among the Dolls</u>			x					x			x						x				4
<u>Marcia</u>	x		x		x	x		x					x								6
<u>Allumette</u>			x								x			x				x	x		5
<u>Let Me Fall Before I Fly</u>	x		x				x									x					6
Total	6	2	11	3	2	5	5	6	4	4	4	3	3	5	3	6	5	6	3	2	88

Research Question Three

What are the scope and nature of the responses of influential reviewers to the presence of selected alternate literary conventions in a sampling of contemporary juvenile fiction?

The scope and nature of the responses of influential reviewers were assessed by gathering three distinct sets of data, each presented in relation to the sub-question which pertains to it. In Sub-Question 3a the extent to which the reviewers acknowledge the presence of specific alternate literary conventions in their reviews of a sampling of books for children and young adults is determined. In Sub-Question 3b the attitude of these reviewers to the presence of these conventions in juvenile literature is assessed. In Sub-Question 3c the overall evaluation by these reviewers of the sampling of juvenile literature used in this study is measured. The data drawn by these three questions combine to answer this research question.

The six reviewing media analyzed by using Instrument Two in order to collect the data needed to answer Research Question 3 were: The Booklist of the American Library Association (Booklist--BL), The Bulletin of the Center for Children's Books (Bulletin--B), The Horn Book Magazine (Horn Book--HB), Kirkus Reviews (Kirkus--K), The New York Times Book Review (NYTBR), and Library Journal/School Library Journal (LJ/SLJ). From hereon the shorter forms of the names of the six reviewing media have been used--the letters only, for figures and tables.

Sub-Question 3a

Do these reviewers acknowledge the presence of any of the alternate literary conventions identified in this study?

The data for answering this sub-question were collected by using Instrument Two to analyze all the reviews of the fifteen demonstration books that appeared in the six reviewing media selected for this study. The purpose was to identify which of the alternate literary conventions contained in the demonstration books were alluded to or specified by the reviewers in their discussion of the books. A total of seventy-three reviews were examined.

The following table (Table 5.2) lists the fifteen demonstration books and indicates the reviewing media in which each was reviewed. The distribution of the seventy-three reviews of the fifteen books was as follows: Bulletin and Kirkus reviewed all fifteen books; SLJ reviewed fourteen of the demonstration books; NYTBR, Booklist and Horn Book reviewed eleven, ten and eight of the books, respectively.

The details of the data for each of the twenty alternate literary conventions are presented by convention and in terms of the acknowledgment by the reviewing media of its presence in specific juvenile books.

Table 5.2 Distribution of Reviews of Demonstration Books

Demonstration Books	Booklist	Bulletin	Horn Book	Kirkus	NYTBR	SLJ/LJ	Total
<u>A Hero Ain't Nothin' But a Sandwich</u>	x	x	--	x	x	x	5
<u>Na-ni</u>	x	x	x	x	x	x	6
<u>Good Old James</u>	x	x	--	x	x	x	5
<u>Dragon, Dragon</u>	x	x	x	x	x	--	5
<u>Rumble Fish</u>	x	x	x	x	x	x	6
<u>Story Number 4</u>	--	x	--	x	x	x	4
<u>The Story of Bip</u>	x	x	x	x	--	x	5
<u>A Game of Dark</u>	x	x	x	x	x	x	6
<u>Ox: The Story of a Kid at the Top</u>	--	x	--	x	x	x	4
<u>Figgs and Phantoms</u>	x	x	x	x	--	x	5
<u>Jacob Two-Two Meets the Hooded Fang</u>	--	x	--	x	x	x	4
<u>Among the Dolls</u>	x	x	x	x	--	x	5
<u>Marcia</u>	x	x	--	x	--	x	4
<u>Alumette</u>	--	x	--	x	x	x	4
<u>Let Me Fall Before I Fly</u>	--	x	x	x	x	x	5
Total	10	15	8	15	11	14	73

Convention 1--Open-Ended

Six of the demonstration books contained this convention: A Hero Ain't Nothin' But A Sandwich, Good Old James, Rumble Fish, Story Number 4, Marcia, and Let Me Fall Before I Fly.

This convention was identified in Story Number 4 by all four media reviewing it. None of the reviewers of Rumble Fish, Marcia, or Let Me Fall Before I Fly mentioned the presence of this convention.

Booklist identified this convention in two of the four books it reviewed for a proportion of .5. Both Bulletin and Kirkus reviewed the six books containing this convention but identified it in only two of their reviews for a proportion of .33 each. NYTBR acknowledged it in one (.2) of the five books it reviewed and SLJ referred to it in one (.17) of its six reviews. Horn Book reviewed two of the books containing Convention 1 but did not mention it in either review (.0).

The proportion of times this convention was acknowledged by the reviewers ranged from .0 to .5 (Figure 5.1) and the average proportion was .26.

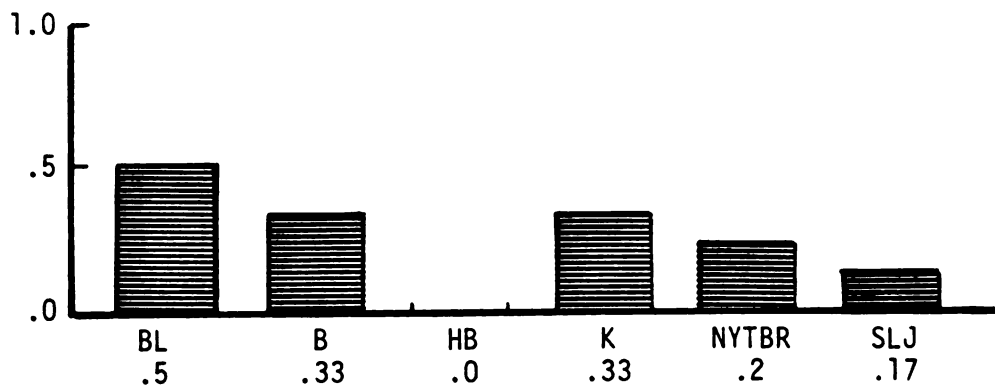


Figure 5.1 Acknowledgment of Convention 1--Open-Ended--by Reviewing Media.

Convention 2--Episodic

Two of the demonstration books demonstrated the presence of this convention: Good Old James and Rumble Fish.

Five of the six media reviewed both of these books and each identified this convention in Good Old James but did not mention it in its review of Rumble Fish. Therefore each had a proportion of acknowledgment of .5. Horn Book reviewed only Rumble Fish and identified this convention for a proportion of 1.0.

The proportion of times this convention was acknowledged by the reviewers ranged from .5 to 1.0 (as shown in Figure 5.2) and the average proportion was .58.

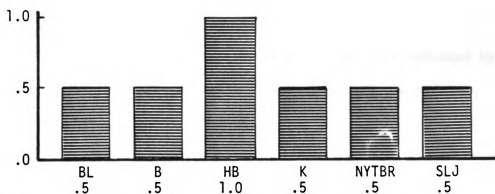


Figure 5.2 Acknowledgment of Convention 2--Episodic--by Reviewing Media.

Convention 3--Mood or Theme Predominant

Eleven of the demonstration books contained this convention: A Hero Ain't Nothin' But a Sandwich, Na-ni, Good Old James, Rumble Fish, Story Number 4, The Story of Bip, A Game of Dark, Ox: The Story of a Kid at the Top, Among the Dolls, Marcia, and Let Me Fall Before I Fly.

Only two books, Good Old James and Marcia, were identified as containing Convention 3 by all the media reviewing them, five and four reviews, respectively.

Bulletin, Kirkus and SLJ reviewed the eleven books containing this convention; Bulletin identified it in eight (.73) of its reviews and Kirkus and SLJ each identified it in six (.55). Horn Book acknowledged this convention in three (.5) of the six books it reviewed, and Booklist identified in five (.63) of its eight reviews. NYTBR had the highest proportion of acknowledgment as it identified Convention 3 in six (.75) of the eight books it reviewed.

The proportion of times this convention was acknowledged by the reviewers ranged from .5 to .75 (Figure 5.3) and the average proportion was .62.

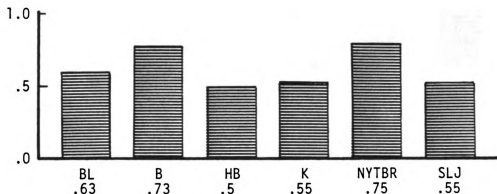


Figure 5.3 Acknowledgment of Convention 3--Mood or Theme Predominant--by Reviewing Media.

Convention 4--Restricted Perspective

Three of the demonstration books contained this convention: Rumble Fish, The Story of Bip, and Ox: The Story of a Kid at the Top.

Kirkus and Bulletin acknowledged the presence of this convention in each of the three books containing it (1.0). Horn Book and Booklist did not review Ox: The Story of a Kid at the Top but both identified Convention 4 in their reviews of the other two books giving them each a proportion of 1.0. NYTBR identified it in one (.5) of the two books it reviewed and SLJ identified it in two (.67) of its three reviews.

The proportion of times this convention was acknowledged by the reviewers ranged from .5 to 1.0 (as shown in Figure 5.4) and the average proportion was .86.

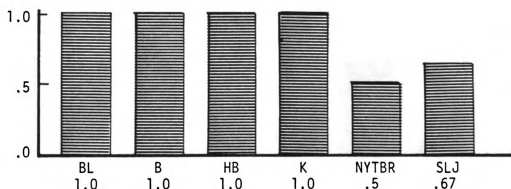


Figure 5.4 Acknowledgment of Convention 4--Restricted Perspective--by Reviewing Media.

Convention 5--Two or More Narrators

Two of the demonstration books were told from the perspective of two or more narrators: A Hero Ain't Nothin' But a Sandwich and Marcia.

This convention was identified in A Hero Ain't Nothin' But a Sandwich by the five media which reviewed it and in Marcia by two.

Booklist and Bulletin acknowledged this convention in both these books and NYTBR in the one it reviewed giving each of them a proportion of 1.0. Kirkus and SLJ reviewed both these books but only identified Convention 5 in A Hero Ain't Nothin' But a Sandwich for a proportion of .5 each. Horn Book did not review either of these books (.0).

The proportion of times this convention was acknowledged by the reviewers ranged from .5 to 1.0 (as shown in Figure 5.5) and the average proportion was .8.

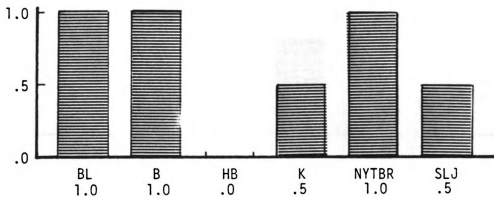


Figure 5.5 Acknowledgment of Convention 5--Two or More Narrators--by Reviewing Media.

Convention 6--Predominantly Introspective

Five of the demonstration books were predominantly introspective: A Hero Ain't Nothin' But a Sandwich, Rumble Fish, The Story of Bip, Ox: The Story of a Kid at the Top, and Marcia.

This convention was acknowledged in the four reviews of Marcia but in only one of the four reviews of Ox: The Story of a Kid at the Top.

Booklist identified this convention in three (.75) of its four reviews and Kirkus in three (.6) of its five reviews. Horn Book acknowledged it in one (.5) of the two books it reviewed. Bulletin and SLJ referred to Convention 6 in only two of the five books they reviewed for a proportion of .4 each. NYTBR only mentioned it in one (.33) of its three reviews.

The proportion of times this convention was acknowledged by the reviewers ranged from .33 to .75 (Figure 5.6) and the average proportion was .5.

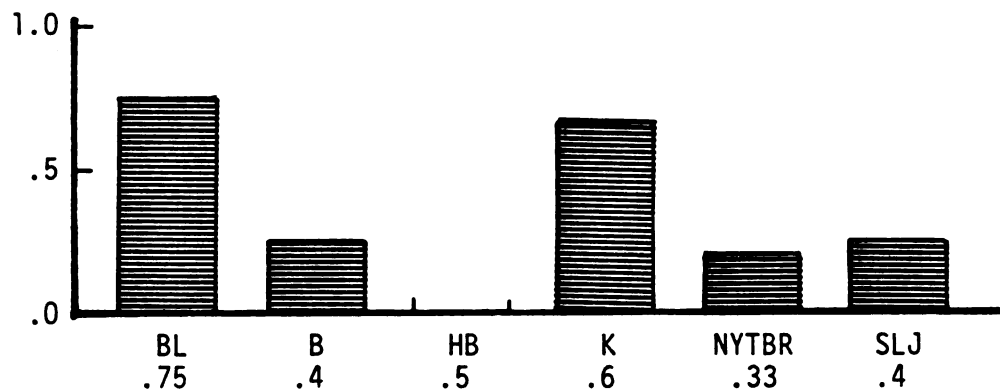


Figure 5.6 Acknowledgment of Convention 6--Predominantly Introspective--by Reviewing Media.

Convention 7--Alienation/Isolation Predominant

Five of the demonstration books contained this convention: Good Old James, Rumble Fish, A Game of Dark, Ox: The Story of a Kid at the Top, and Let Me Fall Before I Fly.

This convention was acknowledged as present in Good Old James by the five media which reviewed it; it was not identified in any of the five reviews of Let Me Fall Before I Fly.

NYTBR and Bulletin identified Convention 7 in four of the five books they reviewed for a proportion of .8 each. Booklist identified it in two of the three books it reviewed (.67). Kirkus and SLJ identified Convention 7 in two of the five books they reviewed for a proportion of .4 each. Horn Book did not refer to this convention in any of the three books containing it that it reviewed (.0).

The proportion of times this convention was acknowledged by the reviewers ranged from .0 to .8 (Figure 5.7) and the average proportion was .51.

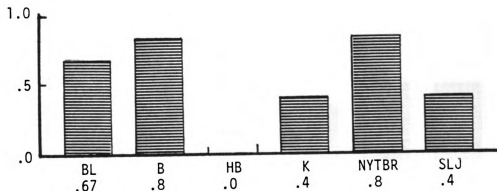


Figure 5.7 Acknowledgment of Convention 7--Alienation/Isolation Predominant--by Reviewing Media.

Convention 8--Basically Psychological

Six of the demonstration books were basically psychological in their orientation: Rumble Fish, The Story of Bip, A Game of Dark, Among the Dolls, Marcia, and Let Me Fall Before I Fly.

This convention was identified in A Game of Dark and Among the Dolls by all the media which reviewed them, six and five, respectively. It was identified in all but one of the five reviews of Let Me Fall Before I Fly. Only one of the six reviews of Rumble Fish referred to this convention.

Horn Book identified Convention 8 in four of five reviews for a proportion of .8. NYTBR referred to this convention in two of its three reviews for .67 and SLJ also had .67 for identifying it in four of its six reviews. Booklist acknowledged Convention 8 in three of its five reviews (.6) and Bulletin and Kirkus each had a proportion of .5 for identifying this convention in three of their six reviews.

The proportion of times this convention was acknowledged by the reviewers ranged from .5 to .8 (Figure 5.8) and the average proportion was .62.

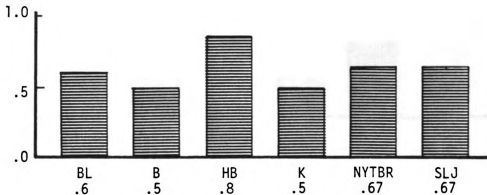


Figure 5.8 Acknowledgment of Convention 8--Basically Psychological--by Reviewing Media.

Convention 9--Anti-Hero

Four of the demonstration books contained this convention: A Hero Ain't Nothin' But a Sandwich, Good Old James, Rumble Fish, and Ox: The Story of a Kid at the Top.

This convention was not identified as being present in A Hero Ain't Nothin' But a Sandwich. It was identified once in Good Old James and Ox: The Story of a Kid at the Top and twice in Rumble Fish.

NYTBR acknowledged Convention 9 in two of its four reviews for a proportion of .5. Bulletin and Kirkus only alluded to it once in four reviews for a proportion of .25 each. Horn Book, Booklist, and SLJ, reviewing one, three, and four of these books, respectively, did not acknowledge this convention in any of their reviews (.0).

The proportion of times this convention was acknowledged by the reviewers ranged from .0 to .5 (Figure 5.9) and the average proportion was .17.

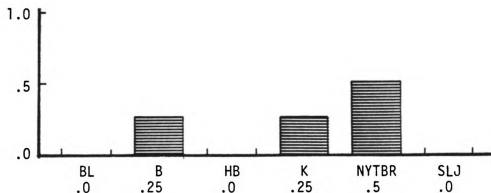


Figure 5.9 Acknowledgment of Convention 9--Anti-Hero--by Reviewing Media.

Convention 10--Lack of Character Development

This convention was present in four of the demonstration books: Good Old James, Rumble Fish, Story Number 4, and Ox: The Story of a Kid at the Top by three of the four media reviewing it. It was not alluded to in any of the reviews of Good Old James or Story Number 4.

Kirkus and SLJ identified this convention in two of the four books they reviewed for a proportion of .5. NYTBR only identified Convention 10 in Ox: The Story of a Kid at the Top of the four books it reviewed for a proportion of .25. Horn Book, Booklist, and Bulletin, reviewing one, two, and four books, respectively, did not acknowledge this convention in any of their reviews (.0).

The proportion of times this convention was acknowledged by the reviewers ranged from .0 to .5 (Figure 5.10) and the average proportion was .21.

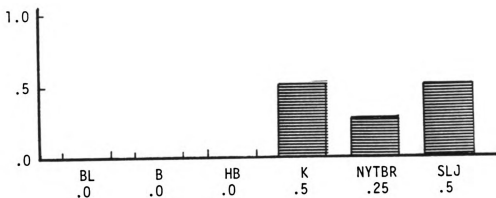


Figure 5.10 Acknowledgment of Convention 10--Lack of Character Development--by Reviewing Media.

Convention 11--Unusual, Zany Characters

Four of the demonstration books contained this convention:

The Story of Bip, Figgs and Phantoms, Jacob Two-Two Meets the Hooded Fang, and Allumette.

Four of the five reviews of Figgs and Phantoms identified this convention but it was not mentioned in any of the four reviews of Allumette.

Kirkus acknowledged the presence of Convention 11 in three of the four books it reviewed for a proportion of .75. Hornbook identified it in both books it reviewed (1.0). Bulletin mentioned it in two (.5) and SLJ in one (.25) of the four books each reviewed. Convention 11 was not identified by Booklist or NYTBR in either of the books they reviewed (.0).

The proportion of times this convention was acknowledged by the reviewers ranged from .0 to 1.0 (Figure 5.11) and the average proportion was .42.

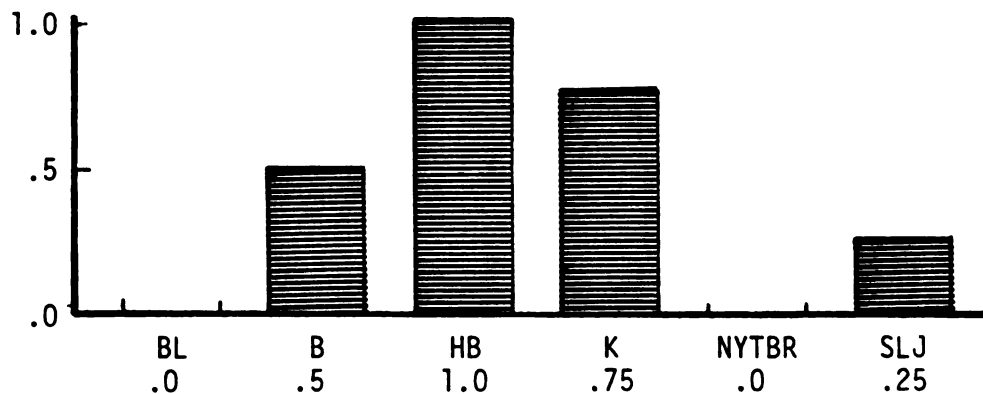


Figure 5.11 Acknowledgment of Convention 11--Unusual, Zany Characters--by Reviewing Media.

Convention 12--Surrealism

Three of the demonstration books contained this convention: Na-ni, Story Number 4, and Figgs and Phantoms.

Bulletin, Kirkus and SLJ identified this convention in Na-ni and Story Number 4 but not in Figgs and Phantoms for a proportion of .67 each. Of the two books it reviewed, Horn Book only mentioned this convention in its review of Figgs and Phantoms for a proportion of .5. NYTBR identified it in Na-ni of the two books it reviewed (.5). Book-list did not mention this convention in either of its reviews (.0).

The proportion of times this convention was acknowledged by the reviewers ranged from .0 to .67 (Figure 5.12) and the average proportion was .5.

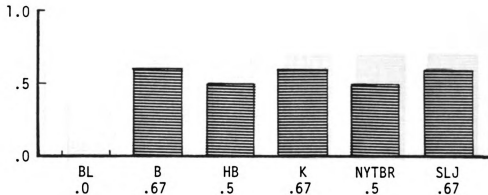


Figure 5.12 Acknowledgment of Convention 12--Surrealism--by Reviewing Media.

Convention 13--Dialect/Vernacular/Slang

Three of the demonstration books contained aspects of this convention: A Hero Ain't Nothin' But a Sandwich, Na-ni, and Marcia.

This convention was acknowledged in all of the reviews of A Hero Ain't Nothin' But a Sandwich and Marcia, five and four, respectively, and in four of the five reviews of Na-ni. Consequently, all but Booklist had a proportion of 1.0: Bulltein, Kirkus and SLJ reviewed all three of the books; NYTBR reviewed two; Horn Book reviewed only one. Of the three books Booklist reviewed, it did not refer to this convention in Na-ni and thus had a proportion of .67.

The proportion of times this convention was acknowledged by the reviewers ranged from .67 to 1.0 (Figure 5.13) and the average proportion was .95.

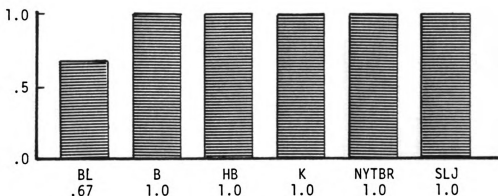


Figure 5.13 Acknowledgment of Convention 13--Dialect/Vernacular/Slang--by Reviewing Media.

Convention 14--Satire/Parody

Five of the demonstration books contained elements of this convention: Good Old James, Dragon, Dragon, Figs and Phantoms, Jacob Two-Two Meets the Hooded Fang, and Allumette.

This convention was mentioned in the five reviews of Good Old James and Dragon, Dragon and in the four reviews of Allumette. It was only mentioned once in the reviews of Figs and Phantoms and Jacob Two-Two Meets the Hooded Fang.

Horn Book and NYTBR each had a proportion of 1.0 as they identified this convention in all of the books they reviewed, two and four, respectively. Bulletin and Kirkus identified it in the same three books of the five they reviewed for a proportion of .6 each. Booklist identified it in two (.67) of the three books it reviewed and SLJ in two (.5) of four of its reviews.

The proportion of times this convention was acknowledged by the reviewers ranged from .5 to 1.0 (Figure 5.14) and the average proportion was .73.

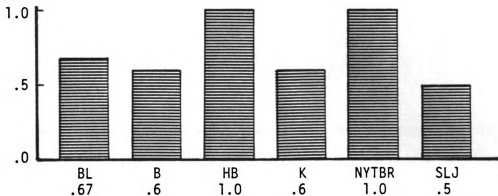


Figure 5.14 Acknowledgment of Convention 14--Satire/Parody--by Reviewing Media.

Convention 15--Word Play

Three of the demonstration books contained aspects of this convention: Dragon, Dragon, Figgs and Phantoms, and Jacob Two-Two Meets the Hooded Fang.

Only two reviewers mentioned the presence of this convention in Dragon, Dragon and none of them referred to it in their reviews of Figgs and Phantoms and Jacob Two-Two Meets the Hooded Fang. Consequently, four of the reviewing media had a proportion of .0: Booklist and SLJ for their two reviews and Bulletin and Kirkus for their four. Of the two books they reviewed, Horn Book and NYTBR only mentioned this convention in their reviews of Dragon, Dragon for a proportion of .5 each.

The proportion of times this convention was acknowledged by the reviewers ranged from .0 to .5 (Figure 5.15) and the average proportion was .17.

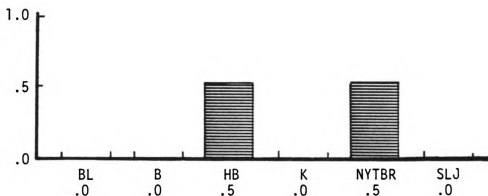


Figure 5.15 Acknowledgment of Convention 15--Word Play--by Reviewing Media.

Convention 16--Emphasis Upon the Nonrational

Six of the demonstration books contained this convention:

Story Number 4, The Story of Bip, A Game of Dark, Figgs and Phantoms, Jacob Two-Two Meets the Hooded Fang, and Let Me Fall Before I Fly.

This convention was acknowledged in all of the reviews of A Game of Dark and Let Me Fall Before I Fly, six and five, respectively, and in all but one of the reviews of Figgs and Phantoms and Jacob Two-Two Meets the Hooded Fang.

Booklist identified it in its three reviews and Bulletin in its six for a proportion of 1.0 each. SLJ mentioned this convention in five (.83) of its six reviews. NYTBR and Horn Book referred to Convention 16 in three of their four reviews for a proportion of .75 and Kirkus mentioned it in three of six reviews for a proportion of .5.

The proportion of times this convention was acknowledged by the reviewers ranged from .5 to 1.0 (Figure 5.16) and the average proportion was .81.

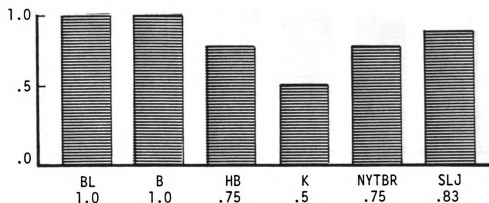


Figure 5.16 Acknowledgment of Convention 16--Emphasis Upon the Nonrational--by Reviewing Media.

Convention 17--Incidents of Fantasy With Psychological Overtones

Five of the demonstration books contained aspects of this convention: The Story of Bip, A Game of Dark, Figgs and Phantoms, Among the Dolls, and Let Me Fall Before I Fly.

Excluding The Story of Bip, this convention was mentioned by all the reviewers of the other four books, a total of twenty reviews. It was identified in The Story of Bip by four of the five reviewers.

Four of the reviewing media had a proportion of 1.0: Horn Book and Kirkus for five reviews, Booklist for four, and NYTBR for two. Bulletin and SLJ mentioned Convention 17 in four of their five reviews for a proportion of .8 each.

The proportion of times this convention was acknowledged by the reviewers ranged from .8 to 1.0 (Figure 5.17) and the average proportion was .93.

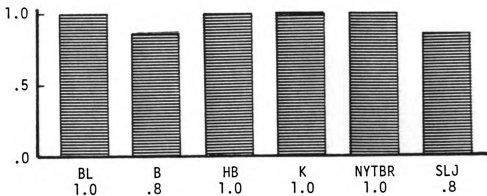


Figure 5.17 Acknowledgment of Convention 17--Incidents of Fantasy With Psychological Overtones--by Reviewing Media.

Convention 18--Elements of the Unusual

Six of the demonstration books contained this convention: The Story of Bip, A Game of Dark, Figgs and Phantoms, Jacob Two-Two Meets the Hooded Fang, Among the Dolls, and Allumette.

Except for The Story of Bip and Among the Dolls, this convention was mentioned by all the reviewers of the other four books, a total of nineteen reviews. One reviewer did not identify this convention in The Story of Bip and two omitted it from their reviews of Among the Dolls.

Bulletin identified Convention 18 in all six of its reviews (1.0), Booklist and Horn Book acknowledged it in their reviews of the same four books (1.0), and NYTBR mentioned it in all three of its reviews (1.0). Kirkus identified it in five (.83) of the six books and SLJ mentioned it in four (.67) of its six reviews.

The proportion of times this convention was acknowledged by the reviewers ranged from .67 to 1.0 (Table 5.18) and the average proportion was .92.

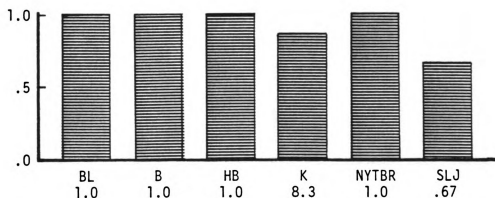


Figure 5.18 Acknowledgment of Convention 18--Elements of the Unusual--by Reviewing Media.

Convention 19--Unusual, Ridiculous Names

Three of the demonstration books contained examples of this convention: Figgs and Phantoms, Jacob Two-Two Meets the Hooded Fang, and Allumette.

Four of the five reviewers identified this convention in Figgs and Phantoms. Only one of the review of Jacob Two-Two Meets the Hooded Fang mentioned this convention and none of the reviews of Allumette referred to it.

Reviewing only one of these books, Booklist and Horn Book identified this convention in their review of Figgs and Phantoms for a proportion of 1.0 each. Kirkus mentioned it in two (.67) of its three reviews and Bulletin referred to it in one (.33) of its three reviews. NYTBR and SLJ, reviewing two and three of these books, respectively, did not mention this convention in any of their reviews (.0).

The proportion of times this convention was acknowledged by the reviewers ranged from .0 to 1.0 (Figure 5.19) and the average proportion was .5.

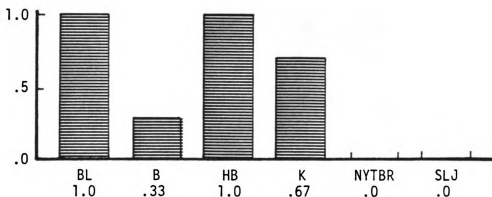


Figure 5.19 Acknowledgment of Convention 19--Unusual, Ridiculous Names--by Reviewing Media.

Convention 20--Mixture of Traditional and Contemporary

Two of the demonstration books contained this convention:

Dragon, Dragon and Allumette.

All five reviews of Dragon, Dragon and the four reviews of Allumette identified this convention as being present in these two books. Consequently, all six of the reviewing media had a proportion of 1.0: Bulletin, Kirkus and NYTBR for their two reviews and Booklist, Horn Book and SLJ for one review each. Therefore the range and average of the proportion of times this convention was acknowledged by the reviewers was 1.0 (Figure 5.20).

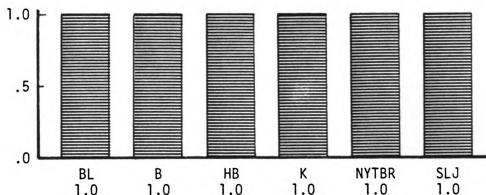


Figure 5.20 Acknowledgment of Convention 20--Mixture of Traditional and Contemporary--by Reviewing Media.

The following table (Table 5.3) contains the proportion of times each convention was acknowledged by each of the media in their reviews of the demonstration books. The proportion of times a convention was identified ranged from .0 to 1.0. This table also presents the average proportions of the acknowledgment of the presence of the twenty alternate literary conventions by each of the media. These average proportions ranged from .5 to .66. Horn Book reviewed only eight of the demonstration books but had the highest average proportion of .66. Bulletin, which reviewed all fifteen of the demonstration books, was next with an average proportion of acknowledgment of .62. Kirkus and NYTBR, with fifteen and eleven reviews, respectively, each had an average proportion of .61. SLJ identified only half of the conventions present in the fourteen books it reviewed which was an average proportion of .5. The proportion of times the twenty alternate literary conventions were acknowledged by the six reviewing media was .6.

Following Table 5.3 are Figures 5.21 and 5.22. In Figure 5.21, the average proportions of the acknowledgment by the media of the presence of each of the twenty alternate literary conventions are compared and summarize the data depicted in Figures 5.1 through 5.20. In Figure 5.22, the overall average proportions for each of the six reviewing media are compared. Tables for each of the six reviewing media showing the demonstration books in which each of these conventions was identified are found on pages 233-238 of this chapter. These tables (Table 5.6 through 5.11) also contain the proportion

Table 5.3 Proportions of Acknowledgment of Conventions by Reviewing Media

Reviewing Media	Alternate Literary Conventions																			Average Proportion	
	Open-Ended	Episodic	Mood or Theme Predominant	Restricted Perspective	Two or More Narrators	Predominantly Introspective	Alienation Predominant	Basically Psychological	Anti-Hero	Lack of Character Development	Unusual, Zany Characters	Surrealism	Dialect/Slang/Vernacular	Satire/Parody	Word Play	Emphasis on the Nonrational	Psychological Overtones	Elements of the Unusual	Unusual Names		Traditional/Contemporary Mix
Booklist	.5	.5	.63	1.0	1.0	.75	.67	.6	.0	.0	.0	.0	.67	.67	.0	1.0	1.0	1.0	1.0	1.0	.60
Bulletin	.33	.5	.73	1.0	1.0	.4	.8	.5	.25	.0	.5	.67	1.0	.6	.0	1.0	.8	1.0	.33	1.0	.62
Horn Book	.0	1.0	.5	1.0	--	.5	.0	.8	.0	.0	1.0	.5	1.0	1.0	.5	.75	1.0	1.0	1.0	1.0	.66
Kirkus	.33	.5	.55	1.0	.5	.6	.4	.5	.25	.5	.75	.67	1.0	.6	.0	.5	1.0	.83	.67	1.0	.61
NYTBR	.2	.5	.75	.5	1.0	.33	.8	.67	.5	.25	.0	.5	1.0	1.0	.5	.75	1.0	1.0	.0	1.0	.61
SLJ/LJ	.17	.5	.55	.67	.5	.4	.4	.67	.0	.5	.25	.67	1.0	.5	.0	.83	.8	.67	.0	1.0	.50
Average Proportion	.26	.58	.62	.86	.8	.5	.51	.62	.17	.21	.42	.5	.95	.73	.17	.81	.93	.92	.5	1.0	.60

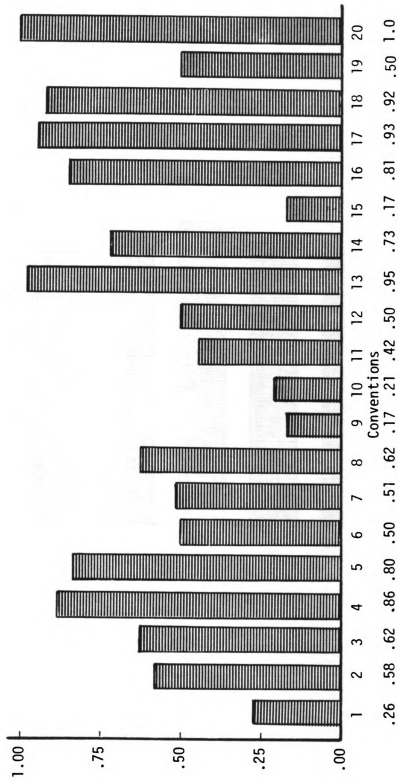


Figure 5.21 Comparison of the Average Proportions of Acknowledgment of the Twenty Conventions.

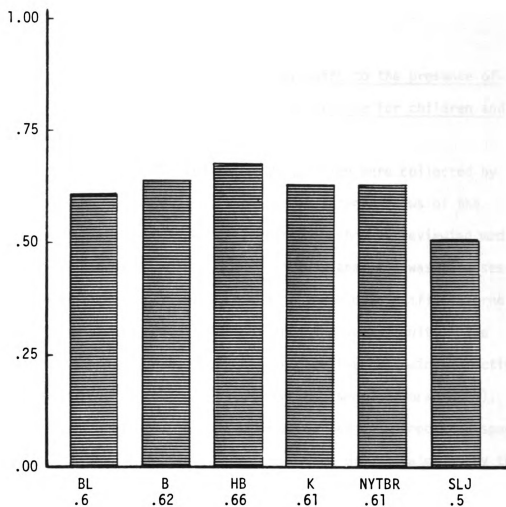


Figure 5.22 Comparison of the Average Proportions of the Six Reviewing Media.

of acknowledgment of each convention by the reviewing media and include the attitudes of each of these media to the presence of these conventions.

Sub Question 3b

What is the attitude of these reviewers to the presence of these alternate literary conventions in literature for children and young adults?

The data for answering this sub-question were collected by using Instrument Two to analyze the seventy-three reviews of the fifteen demonstration books which appeared in the six reviewing media selected for this study. The purpose of this analysis was to assess the attitude of these reviewers to the presence of specific alternate literary conventions in books for children and young adults. The attitudes of these reviewers were measured on the following directional scale: Favorable (F), Neutral (N), Mixed (M), and Unfavorable (U). It should be noted that these attitude measures only occurred when specific alternate literary conventions were identified or acknowledged by the reviewing media; that is, were only present in conjunction with the proportion (.6) of the conventions alluded to or specified in the reviews.

The details of the data for assessing the attitude of the reviewers to the presence of these conventions in literature for children and young adults are presented for each convention and in terms of the responses by the six reviewing media to the presence of

that convention in specific juvenile books. The bibliographic entries of the reviews of the fifteen demonstration books are presented in Appendix G.

Convention 1--Open-Ended

This convention was identified by the reviewers in three of the six demonstration books containing it: A Hero Ain't Nothin' But a Sandwich, Good Old James, and Story Number 4. The latter was the only book in which the open-ending was mentioned by each of the media reviewing it and the attitude of the reviewers to its presence in this book ranged from neutral to unfavorable. Excluding Horn Book, which did not mention this convention in any of its reviews, the other five media referred to it a total of eight times. Of the eight references, four (.5) were favorable, three (.38) were neutral, and one (.13) was unfavorable.

This convention was responded to favorably by Booklist in both books it reviewed. Referring to the open-ending of A Hero Ain't Nothin' But a Sandwich, it wrote: "an exceptionally compelling story with a difficult, realistic nonsolution." Reference to this convention was also made in the Booklist review of Good Old James: "Donovan shows integrity in his spare style, leaving room for readers . . . to interpret the ending as either bitter or sweet."

Bulletin also responded favorably to this convention in A Hero Ain't Nothin' But a Sandwich but unfavorably to its presence in Story Number 4:

Mama appears, Josette and Papa ask how Grandma is, and then, ". . . Josette wakes up. She goes to the door of her parents' bedroom. . . ." the story ends, a flat denial of the rambling but realistic dialogue. This leaves the reader with the option of finding humor in Josette's tenacious hunt for Papa . . . or of feeling that this was all the proper peculiarity of a dream.

Kirkus responded favorably to the presence of this convention in A Hero Ain't Nothin' But a Sandwich but revealed no specific attitude towards it in its review of Story Number 4. NYTBR and SLJ were also neutral and noncommittal in their responses to this convention in Story Number 4.

In summary then, Booklist gave this convention two favorable responses, Bulletin gave it one favorable and one unfavorable response, Kirkus gave it one favorable and one neutral response, and NYTBR and SLJ each gave it one neutral response. The attitudes of the reviewers are summarized in Figure 5.23.

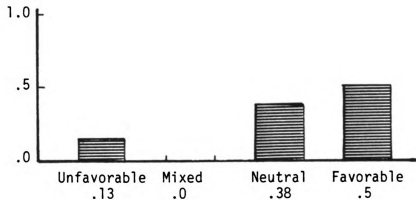


Figure 5.23 Attitude of Reviewers to Presence of Convention 1--Open-Ended.

Convention 2--Episodic

Each of the five media reviewing Good Old James alluded to the presence of this convention but each was neutral in its response; that is, none of them revealed a specific attitude towards the presence of the episodic technique in this book. Of the six media reviewing Rumble Fish, the other demonstration book containing the episodic structure, only Horn Book alluded to this convention in its review but was negative in its response: "essentially the material of the book remains undeveloped."

In summary, of the six responses to this convention in the two books containing it, the five (.83) from Booklist, Bulletin, Kirkus, NYTBR and SLJ were neutral and the one (.17) from Horn Book was unfavorable. The attitudes of the reviewers are summarized in Figure 5.24.

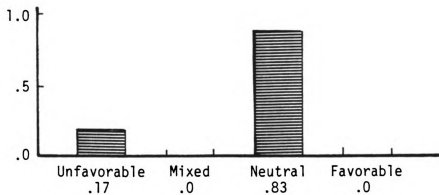


Figure 5.24 Attitude of Reviewers to Presence of Convention 2--Episodic.

Convention 3--Mood or Theme Predominant

The six media reviewing the eleven books containing this convention acknowledged its presence in at least one book. The attitudes in these reviews ranged from favorable through neutral and mixed to unfavorable. Of the thirty-four references to the mood and/or theme being predominant, seventeen (.5) were favorable, four (.12) were neutral, nine (.26) were mixed, and four (.12) were unfavorable.

Bulletin referred to this convention eight times in its eleven reviews--one favorable, one neutral, one unfavorable, and five mixed responses. An example of the latter was found in its review of Among the Dolls:

. . . the role-reversal and world-within-a-world concept are presented with enough suspense and sense of horror to be satisfyingly chilling, but the world of the dollhouse has a bleak emptiness that is not quite convincing. . . .

Two of the three references to this convention by Horn Book were favorable and the third, in its review of The Story of Bip, was neutral:

Desiring to be a magician, Bip, suddenly sprouting wings, rose from the city of Paris, soaring among the heavenly bodies. After meeting with near disaster, he returned to earth and felt a great need to communicate his experience of the universe to mankind.

An example of a favorable response to the presence of this convention was found in the Horn Book review of Na-ni: "Powerful and stark, the text itself has such a poetic quality that the reader is simultaneously aware of the tragedy and of the beauty in Na-ni's life."

Kirkus gave four favorable, one neutral, and one negative response to the presence of this convention in books for children and young adults. The negative response was to the mood and theme which were predominant in Let Me Fall Before I Fly.

The whole performance, however finespun, seems more an injunction for meddling parents than a vision for children, and even then few will feel quite easy about allowing this kind of fall.

NYTBR also printed a negative response to the presence of this convention in Let Me Fall Before I Fly: "And the book is up against the single subject which, to my mind, cannot be dealt with in children's literature--namely, total, unrelieved despair." In contrast with this one unfavorable response, NYTBR also gave three favorable and two mixed responses. One of the favorable responses to this convention by NYTBR was found in its review of Ox: The Story of a Kid at the Top:

Just what moved John Ney to write a young people's book on a subject such as this, it is impossible to say. It could as well be read by adults. But he has written a fine and well-proportioned novel, and, as has been said, a grave and unflinching one, an exemplary one.

SLJ identified this convention in six of its eleven reviews of the books in which mood and/or theme were predominant. Three of its responses were favorable, one was neutral, one was mixed, and one was unfavorable. As were Kirkus and NYTBR, SLJ was negative in its response to the presence of this convention in Let Me Fall Before I Fly.

A young boy's rejection of his callous parents and an inept psychiatrist in favor of his fantasy of a miniature circus is the subject of this brief vignette which is unrelieved by either humor or hope. . . . The intended audience would not respond favorably to this understated, impersonal chronicle of a child's destruction.

Of the five allusions or references to this convention by Booklist, four were favorable and the response to its presence in Marcia was mixed. The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.25.

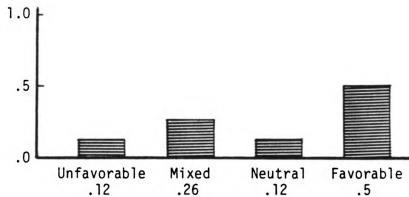


Figure 5.25 Attitude of Reviewers to Presence of Convention 3--Mood or Theme Predominant.

Convention 4--Restricted Perspective

This convention was identified in all but two of the fifteen reviews of the three demonstration books that used this restricted perspective. Of these thirteen responses, eight (.62) were favorable, three (.23) were neutral, one (.08) was mixed, and one (.08) was unfavorable. Four of the eight favorable responses were to the presence of this convention in Rumble Fish; the reviews of the other two books reflected a range of attitude.

Both Booklist and SLJ were favorable in their two responses to the presence of this convention as was NYTBR in its one reference to this convention in its review of Ox: The Story of a Kid at the Top:

"This is a desolate and exemplary book, a morality tale told gravely and unflinchingly, in the first person, and in all innocence, by a very rich boy of 12."

Bulletin was favorable to the presence of this convention in Rumble Fish, neutral in its response to it in Ox: The Story of a Kid at the Top, and unfavorable in its response to the handling of this convention in The Story of Bip:

. . . the story is a confusing fantasy. He begins in first person; dreaming, he grows wings and floats to the sky. He becomes an angel, and the sun burns his wings off; he lands on the moon, realizing he is now a spirit. *"And then I saw Bip, hovering gently in space,"* the text reads--but the author has already introduced himself as Bip.

Both Horn Book and Kirkus were favorable in their response to the presence of this convention in Rumble Fish and neutral in their attitude to it in The Story of Bip. An example of a mixed reaction to the presence of this convention was found in the review in Kirkus of Ox: The Story of a Kid at the Top:

Yet no adult weakness or nuance of neglect escapes him. . . . Contempt for the newly rich (kids at Acapulco for the first time), utter divorcement from the non-rich, and genuflection to the "background" and "breeding" of the old rich shapes his reactions, and the reader's compassion for him succumbs to impatience.

To summarize, Booklist and SLJ each gave this convention two favorable responses and NYTBR gave it one; Bulletin gave it one favorable, one neutral and one unfavorable response; Horn Book gave it one favorable and one neutral response; and Kirkus gave it one favorable, one neutral and one mixed response. The attitudes of the reviewers are summarized in Figure 5.26.

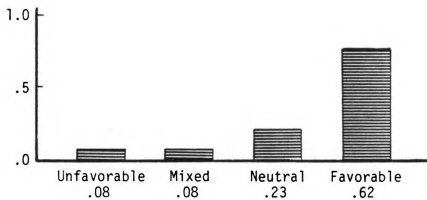


Figure 5.26 Attitude of Reviewers to Presence of Convention 4--Restricted Perspective.

Convention 5--Two or More Narrators

This convention was identified in seven of the nine reviews of the two demonstration books utilizing this convention. Of these seven responses, five (.71) were favorable, one (.14) was mixed, and one (.14) was unfavorable. The five favorable responses were to the presence of this convention in A Hero Ain't Nothin' But a Sandwich; Horn Book was the only one of the media which did not review this book. One of the favorable responses to this convention in A Hero Ain't Nothin' But a Sandwich was found in Booklist:

Childress insightfully dissects the situation by interposing among Benjie's own words, narratives by those impotently close to Benjie's existence: his hard-working mother and step-father, grandmother, friend Jimmy-Lee Powell, teachers Nigeria Greene and Bernard Cohen, the nameless school principal, and Walter, Benjie's main connection.

Equally favorable in their attitudes were SLJ, Bulletin, NYTBR and Kirkus. Kirkus commends Childress for the faith she demonstrates in her readers "by letting each conflicted character speak eloquently for himself."

Marcia, the other book containing this convention, received one unfavorable response from Bulletin and one mixed reaction from Booklist. Booklist wrote:

The events unfold mainly from Marcia's viewpoint, with Danny becoming the narrator for several pertinent sections--a shift made disconcerting by the author's jarring intrusion in the introductory paragraphs of these sections.

The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.27.

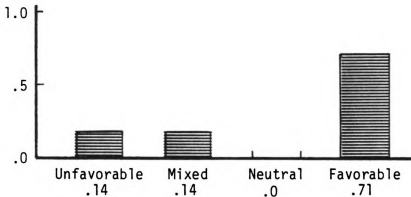


Figure 5.27 Attitude of Reviewers to Presence of Convention 5--Two or More Narrators.

Convention 6--Predominantly Introspective

Only half of the reviews of the five demonstration books containing this convention acknowledged its presence. Of these twelve acknowledgments, eight (.67) were favorable, two (.17) were neutral, and two (.17) were mixed. No unfavorable attitudes to this convention were expressed. Marcia was the only one of the books in which this convention was identified by each of the media reviewing it and their attitudes were favorable, neutral, and mixed.

NYTBR, in its only reference to this convention, was favorable in its attitude to its presence of Ox: The Story of a Kid at the Top. Horn Book was also favorable in its only acknowledgment of this convention in its review of The Story of Bip. Kirkus responded favorably in all three of its references to this convention. One example of the favorable attitude to it found in Kirkus was in its review of Rumble Fish:

Hinton knows how to plunge us right into his [Rusty-James'] dead-end mentality--his inability to verbalize much of anything, to come to grips with his anger about his alcoholic father and the mother who deserted him, even his distance from his own feelings.

Both Bulletin and SLJ had a favorable response and a mixed response to the presence of this convention. Booklist had two neutral and one favorable response. Evidence of its favorable attitude was found in its review of A Hero Ain't Nothin' But a Sandwich:

As the monologs unfold, the speakers 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.

The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.28.

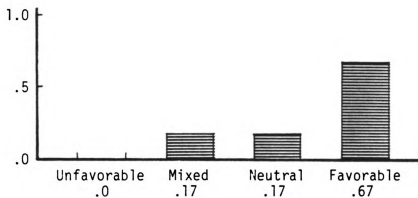


Figure 5.28 Attitude of Reviewers to Presence of Convention 6--
Predominantly Introspective.

Convention 7--Alienation/Isolation
Predominant

This convention was identified in fourteen of the twenty-six reviews of the five demonstration books in which this convention was predominant. Of these fourteen acknowledgments, four (.29) were favorable, five (.36) were neutral, and five (.36) were mixed. No unfavorable attitudes toward this convention were found. Each of the five media reviewing Good Old James identified this convention but none of the reviews of Let Me Fall Before I Fly contained an acknowledgment of its presence.

Booklist had two neutral responses to the presence of this convention and SLJ had one neutral and one mixed response. Horn Book had no attitude scores for this convention as it either did not review the books containing it or did not acknowledge its presence in the books it did review.

NYTBR had two favorable and two mixed responses to the presence of this convention. One of its favorable responses was found in its review of Good Old James:

It is spare, charming and, by its subject, undelightful. Donovan, who has previously dealt with crumbling families, odd relationships, death, here deals with those outposts of alienation--old age, retirement, loneliness.

An example of a mixed response to the presence of this convention was found in NYTBR's review of A Game of Dark: "There is no shred of warmth in a single word of the novel--only alienation and the all-pervasive bleakness--but it holds the attention completely nevertheless."

Of the two remaining media, Bulletin had one favorable, two neutral, and one mixed response and Kirkus had one favorable and one mixed response. The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.29.

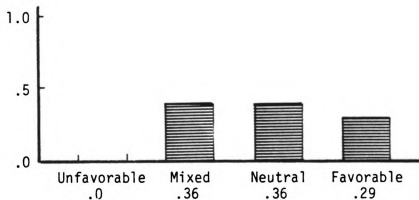


Figure 5.29 Attitude of Reviewers to Presence of Convention 7--Alienation/Isolation Predominant.

Convention 8--Basically Psychological

Of the thirty-one reviews of the six demonstration books containing this convention, nineteen alluded to or specified its presence. Of these nineteen acknowledgments, eight (.42) were favorable, four (.21) were neutral, three (.16) were mixed, and four (.21) were unfavorable. All of the media reviewing A Game of Dark and Among the Dolls, six and five reviews, respectively, identified this convention but only one review of Rumble Fish and of Marcia referred to it.

All three of Booklist's acknowledgments of the presence of this convention were favorable. Horn Book had two favorable and two neutral responses. Booklist and Horn Book were the only media to mention the presence of this convention in The Story of Bip and the attitude of both was favorable. In contrast with these two, SLJ had only one favorable response and three unfavorable responses. This contrast was most dramatically evident in the reviews of A Game of Dark. Booklist and Horn Book were both very favorable in their response to the psychological aspect of this novel whereas SLJ responded negatively and described it as "a fictionalized case study of early adolescent nervous disorder." SLJ was the only one to refer to the presence of this convention in Marcia and its attitude was unfavorable.

Although not reviewing the same three books, Bulletin and Kirkus each had one favorable, one neutral, and one mixed response to the presence of this convention. Bulletin was favorable in its

attitude towards the presence of this convention in Rumble Fish and Kirkus responded favorably to its use in Among the Dolls: "An ingenious, teasing little twist on behavior control, with just enough psychological furnishing to materialize the spooky fascination of old doll-houses." NYTBR had one mixed and one unfavorable response to the presence of this convention. The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.30.

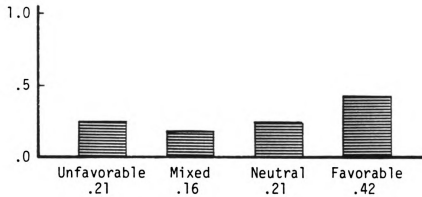


Figure 5.30 Attitude of Reviewers to Presence of Convention 8--Basically Psychological.

Convention 9--Anti-Hero

The presence of this convention was identified by only three of the reviewing media and in only three of the four demonstration books containing it: Good Old James, Ox: The Story of a Kid at the Top, and Rumble Fish. The latter was the only book in which the presence of an anti-hero was alluded to more than once. Of the four acknowledgments, two (.5) were favorable and two (.5) were mixed. Bulletin and Kirkus each had one mixed response and NYTBR had two favorable

responses to the presence of this convention in Good Old James and in Ox: The Story of a Kid at the Top. The following was NYTBR's description of Ox Olmstead, the anti-hero of Ox: The Story of a Kid at the Top:

His name is Franklin, but he is called Ox because he is big and fat and he is only in the fourth grade. . . . He is the object of the pitying contempt of his teacher, Mrs. Hollins, who has to deal with hundreds very much like him, and he is, in fact--at his young age--very much like the condemned hero of "The Beautiful and Damned." Nothing has changed, at least in the case of people like Ox Olmstead, since F. Scott Fitzgerald created Anthony Patch 40-odd years ago. They are both damned--Patch to what we know, a middle age of drunken senility--Ox, to something we do not yet know, but which is certain to be just as frightening. The sense of loss and waste in both is scarifying.

The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.31.

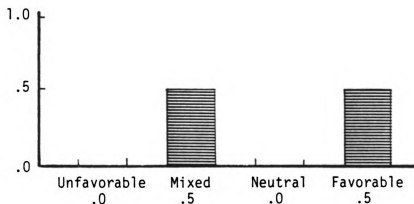


Figure 5.31 Attitude of Reviewers to Presence of Convention 9--Anti-Hero.

Convention 10--Lack of Character Development

The presence of this convention was identified by only three of the reviewing media and in only two of the four demonstration books containing it: Rumble Fish and Ox: The Story of a Kid at the Top. Of the five acknowledgments, two (.4) were favorable, one (.2) was neutral, one (.2) was mixed, and one (.2) was unfavorable. Kirkus and SLJ identified this convention in their reviews of both books and NYTBR's only acknowledgment of this convention was in its review of Ox: The Story of a Kid at the Top. NYTBR had one favorable response, SLJ had one favorable and one neutral response, and Kirkus had one mixed and one unfavorable response. A striking example of a negative attitude towards the lack of change in or development of a character was found in Kirkus' review of Ox: The Story of the Kid at the Top:

Meanwhile "EVERYTHING CAN ALWAYS GET ONE DEGREE WORSE FOR A KID, ESPECIALLY IF THAT KID IS YOU, OX OLMSTEAD, BOY SOCIALITE"--and so we leave him on the classroom balcony, blubbering. Devastation at the top of a dungheap.

In contrast with this unfavorable response, NYTBR was favorable in its attitude towards the presence of this convention in this novel and Kirkus was neutral. The attitudes of the reviewers are summarized in Figure 5.32.

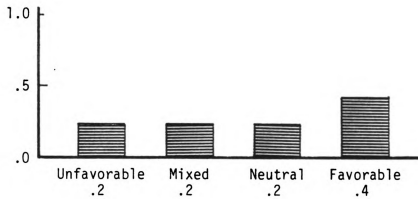


Figure 5.32 Attitude of Reviewers to Presence of Convention 10--Lack of Character Development.

Convention 11--Unusual, Zany Characters

The presence of this convention was identified by four of the reviewing media and in three of the four demonstration books containing it. Of the eight acknowledgments, seven (.88) were favorable and one (.13) was neutral. Booklist and NYTBR had no attitude scores for this convention as either they did not review the books containing it or they did not acknowledge its presence in the books they did review. Kirkus, Bulletin and SLJ had three, two, and one favorable response respectively, and Horn Book had one favorable and one neutral response. No mixed nor unfavorable attitudes toward this convention were expressed by the reviewers.

One of the favorable responses to this convention was found in the review of Figgs and Phantoms by Kirkus:

Except for her beloved Uncle Florence Italy Figg, . . . Mona Lisa Newton has no use for her kooky relatives. All former performers except for Mona's mother (Sis) who makes up for it by tap-tappity-tap-tapping around the house, the Figgs are without a doubt an unusual family, well-deserving both the scorn and the attention their fellow citizens of Pineapple express in italicized inserts.

The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.33.

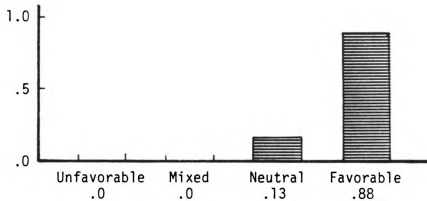


Figure 5.33 Attitude of Reviewers to Presence of Convention 11--Unusual, Zany Characters.

Convention 12--Surrealism

Of the fifteen reviews of the three demonstration books containing this convention, eight mentioned its presence. Of these eight acknowledgments, three (.38) were favorable, one (.13) was neutral, three (.38) were mixed, and one (.13) was unfavorable. Four of the six media reviewing Na-ni identified this convention as did three of the four reviewing Story Number 4; only one of the four media reviewing Figgs and Phantoms referred to it.

In its two reviews, Bulletin was favorable in its attitude to the use of surrealism in Story Number 4 but unfavorable in its response to this convention in Na-ni. Alluding to rather than specifying the surrealist quality of the drawings, the reviewer for Bulletin wrote:

Unfortunately, the drawings are so wooden and stylized as to detract from the warmth of the book, the human figures being drawn as round, insipid heads on long, thin necks--no body, although some of the adult figures have an extra globe below for a body, snowman style.

In one of its two mixed responses to the use of this convention, Kirkus revealed more sensitivity than did Bulletin to what Deveau is trying to achieve through her drawings for Na-ni:

Despite the touches of self-conscious ingenuousness here and elsewhere Deveau's approach to ghetto realism is a relief from the usual prosaic, camera eye treatment, and the skewed perspective and naive imagery of her bare black-and-white drawings suit the subjective style of the text. (Teardrop shapes rush from the fire hydrant, large eyes cover the buildings as tenants watch the mailman, etc.) However, the depiction of na-ni and her friend lollipop as balloon heads on sketchy poles, and the mailman as a snowman-like series of circles, seems to work against the emotional identification that the author-illustrator is striving for.

In its mixed response to the presence of this convention in Story Number 4, Kirkus reflected more understanding of the use of surrealism. Commenting upon the work of the illustrator, the reviewer wrote:

Nicollet's surreality, too is more everyday than Delessert's [illustrator of Story Number 1] and, six years later, has a now familiar cocktail-table-top slickness to it; however he does manage some amusing literal projections (Papa in the oven with the chicken or disappearing through two doors at once) of what might be in Josette's head.

One of the favorable responses to the use of this convention in books for children was found in SLJ's review of Story Number 4:

Another foray into the absurd with Josette, Ionesco's inquisitive, impish heroine. Like the previous surreal stories illustrated by Delessert, Story Number 4 has adult appeal, however, small children will relate to and be intrigued by Josette's vivid fantasies as she plays hide-and-go-seek with her father. . . . Ionesco's off-beat story moves at a pleasing pace, with causal matter-of-factness,

but it is Nicollet's clever, bold, evocative pictures
 . . . which will catch children's imaginations.

SLJ was also favorable in its response to this convention in Na-ni.

Of the other media, Horn Book had one neutral response and NYTBR one mixed response to the presence of this convention. Booklist had no attitude scores for this convention as it either did not review the books containing it or did not acknowledge its presence in the books it did review. The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.34.

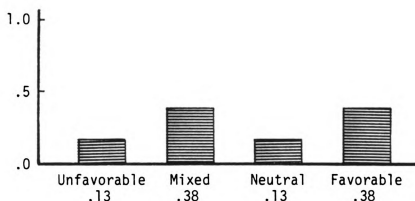


Figure 5.34 Attitude of Reviewers to Presence of Convention 12--Surrealism.

Convention 13--Dialect/Vernacular/Slang

This convention was identified in all but one of the fifteen reviews of the three demonstration books containing some aspect of this convention. Of these fourteen acknowledgments, seven (.5) were favorable, five (.36) were neutral, and two (.14) were mixed. No unfavorable attitudes toward this convention were found. Of the

three books, A Hero Ain't Nothin' But a Sandwich and Na-ni received favorable as well as neutral and mixed responses; Marcia received only neutral and mixed responses to the presence of this convention.

SLJ had two favorable responses toward this convention and each of the other five reviewing media had one. In its attitude towards the use of this convention in Marcia, SLJ was mixed:

Interest is sustained less by plot than by the often lyrical rendition of Black speech. But whenever the message gets "heavy," characters deliver set pieces in standard English.

Although responding to different books, Booklist and NYTBR each had one favorable and one neutral response and Bulletin had one favorable and two neutral responses. Horn Book only identified this convention once and its attitude was favorable. Kirkus had the widest range of attitudes to this convention with one favorable, one neutral, and one mixed response.

Two examples of favorable responses to the presence of this convention were found in reviews of A Hero Ain't Nothin' But a Sandwich. Booklist spoke of Childress' "skilled use of the vernacular" and the reviewer for SLJ wrote: "Written in tough street language, liberally sprinkled with four letter words and cynical humor, this is a powerful depiction of loss." The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.35.

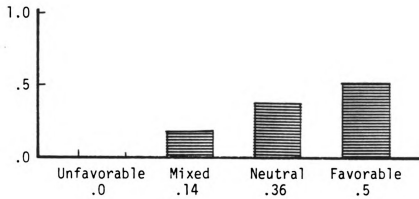


Figure 5.35 Attitude of Reviewers to Presence of Convention 13--
Dialect/Vernacular/Slang.

Convention 14--Satire/Parody

This convention was identified in all five of the demonstration books containing it and of the twenty-three reviews of these books, sixteen referred to its presence. Of these sixteen acknowledgments, eight (.5) were favorable, four (.25) were neutral, three (.19) were mixed, and one (.06) was unfavorable. All five of the reviews of Good Old James and Dragon, Dragon and the four reviews of Allumette alluded to or specified the presence of this convention. Only one review of Figgs and Phantoms and of Jacob Two-Two Meets the Hooded Fang referred to it.

Booklist and NYTBR had two and four favorable responses, respectively. In addition to the favorable attitudes of both to the presence of this convention in Good Old James and Dragon, Dragon, NYTBR responded favorably to its presence in Jacob Two-Two Meets the Hooded Fang and Allumette. The other two favorable attitudes were found in Kirkus which also had one neutral response to this convention. One of

these favorable responses to the presence of this convention was found in the review by Kirkus of Allumette:

Although Ungerer never plays his sentimental clichés straight, he doesn't mock them so much as he wallows in their vulgarity. Here Andersen's match girl, worse off than ever in an age when everyone has lighters, lives on to help the needy through her own Matchless Light of the World Foundation. And though none of this asks to be taken seriously, the illustrations make the fairy tale squalor and the immoderate wish-fulfillment insistently palpable.

Bulletin had one neutral and two mixed responses, Horn Book had one neutral and one mixed response, and SLJ had one neutral and one unfavorable response to the presence of this convention. The latter, in direct contrast with the response just quoted from Kirkus, was found in SLJ's review of Allumette:

Another candidate for the coffee table and not the children's shelves, Tomi Ungerer's lampoon of "The Little Match Girl" substitutes its own grotesqueries for Andersen's tear-jerking. . . . After that big build up the sharing message seems tame, and the idea of distributing goods to the poor has been better articulated by everyone from the Salvation to the Symbionese Liberation Armies.

One of the mixed responses to the presence of this convention was found in Bulletin's review of Dragon, Dragon: "Gardner's irony lends vigor but when heavily stressed--as it occasionally is--disrupts the narrative flow." The attitudes of these reviewers are summarized in Figure 5.36.

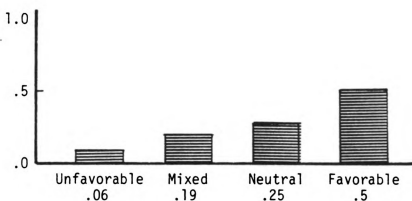


Figure 5.36 Attitude of Reviewers to Presence of Convention 14--Satire/Parody.

Convention 15--Word Play

This convention was identified in only one of the three demonstration books containing it. Only NYTBR and Horn Book in their reviews of Dragon, Dragon referred to the presence of this convention. Of these two acknowledgments, the one (.5) in NYTBR was favorable and the one (.5) in Horn Book was mixed. This convention was not identified by the media reviewing Figs and Phantoms and Jacob Two-Two Meets the Hooded Fang. Thus these two responses combine to become the attitude which is summarized in Figure 5.37.

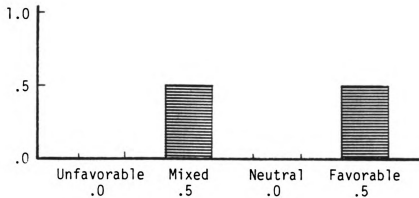


Figure 5.37 Attitude of Reviewers to Presence of Convention 15--Word Play.

Convention 16--Emphasis Upon the Nonrational

Of the twenty-nine reviews of the six demonstration books containing this convention, twenty-three had a reference to its presence. Of these twenty-three acknowledgments, ten (.43) were favorable, five (.22) were neutral, three (.13) were mixed, and five (.22) were unfavorable. All of the media reviewing A Game of Dark and Let Me Fall Before I Fly, six and five, respectively, identified this convention and all but one of the reviews of Story Number 4, Figgs and Phantoms, and Jacob Two-Two Meets the Hooded Fang contained a mention of its presence.

Bulletin had the greatest number and range of responses to this convention--three favorable, one neutral, one mixed, and one unfavorable response. Its negative attitude to this convention was found in its review of The Story of Bip:

Although Marceau's name may attract readers, and although his paintings (at times badly truncated by the binding) have a free, flowing, sometimes other-worldly mood and style that suggest both Blake and Chagall, the story is a confusing fantasy.

Of their three references each, Booklist had two favorable and one neutral response and Horn Book had one favorable and two neutral responses. Horn Book's favorable attitude towards this convention was found in its review of A Game of Dark:

At crucial moments, however, Donald suddenly finds himself going back in time. . . . He is drawn into the life of a medieval-like community that is terrified by a loathsome, large, man-eating worm. . . . The two elements--denoting outer and inner experience, objective and subjective perceptiveness--are uncannily combined in the dual awareness of Donald Jackson.

Although responding to different books, Kirkus and NYTBR each had three attitude scores; Kirkus had one favorable, one neutral and one mixed response and NYTBR had one favorable, one mixed and one unfavorable response. The latter was found in NYTBR's review of Let Me Fall Before I Fly:

Finally a resolution is attempted in the form of a dream in which the child, no longer passive spectator, takes part himself in his beloved circus. But the symbolism fails. If the circus is supposed to be the work of art, then to describe it as "*both image and reality, fact and dream, fiction and longing,*" only adds to the confusion.

SLJ was divided in its attitude to the presence of this convention; of its five acknowledgments, two were favorable and three were unfavorable. It was particularly favorable in its attitude to this convention in its review of Figgs and Phantoms which it coded with a star to denote this book's high literary quality. The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.38.

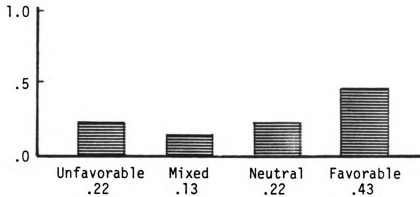


Figure 5.38 Attitude of Reviewers to Presence of Convention 16--
Emphasis on the Nonrational.

Convention 17--Incidents of Fantasy With Psychological Overtones

This convention was identified in all but two of the twenty-six reviews of the five demonstration books containing this convention. Of these twenty-four acknowledgments, eleven (.46) were favorable, one (.04) was neutral, six (.25) were mixed, and six (.25) were unfavorable. All but Bulletin and SLJ alluded to or specified the presence of this convention in each of their reviews.

Horn Book and Kirkus were the only media to identify this convention in all five books. Of its five references, Horn Book had two favorable, one neutral and two mixed responses to the presence of this convention; Kirkus had three favorable, one mixed, and one unfavorable response. Both were favorable in their attitude towards the presence of this convention in Among the Dolls and A Game of Dark. Speaking of the latter, the reviewer for Kirkus wrote:

The actuality of the fantasy world and the horror of its monster are more compelling here because they are unequivocally creations of the boy's mind. The psychological dimension is only one of the distinctions of this mature novel, which will not be everybody's game but will reward willing participants.

Reference to the complexity of this novel due to its incidents of fantasy with psychological overtones was also made by Bulletin in its favorable response to this convention in A Game of Dark:

Lonely and unhappy, Donald takes refuge in a fantasy world, a medieval setting in which a huge and predatory worm destroys everything in its path. The story moves back and forth between the two worlds, each superbly drawn, and Donald's victory over the worm comes just as, in real life, his father dies. The psychological implications of Donald's struggle against being beaten down and of his feelings of guilt and resentment may not be obvious to all readers, but his story can be read and enjoyed at surface level. . . .

In addition to this one favorable response, Bulletin had one mixed and two negative responses to this convention.

Of its four references to this convention, Booklist had three favorable and one mixed response. The latter was found in its review of Figgs and Phantoms:

Although this anticlimactic fantasy may seem to cap just a series of internally logical inanities and Capri to appear merely an idle exercise in agnosticism, Raskin's reckless imagination and unusual sense of humor save the day.

Of the other two media, SLJ was divided in its attitude to this convention; of its four responses, two were favorable and two were unfavorable. NYTBR had one mixed response and one unfavorable response. Both SLJ and NYTBR were negative in their attitude toward the presence of this convention in Let Me Fall Before I Fly. Describing the child's

fascination with his imaginary miniature circus, the reviewer for NYTBR wrote:

And the more he grows to love the circus, the farther he drifts from his own, the real, world. Then comes a storm. The circus disappears. Now both the child and the book are in terrible trouble. For the child has "*lost the desire to live.*" . . . At this point the child's parents and a doctor intervene.

The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.39.

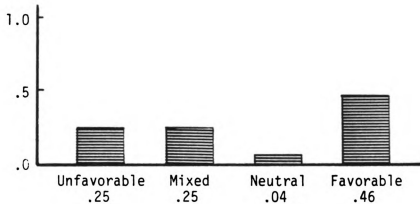


Figure 5.39 Attitude of Reviewers to Presence of Convention 17--Incidents of Fantasy With Psychological Overtones.

Convention 18--Elements of the Unusual

This convention was identified in all but three of the twenty-nine reviews of the six demonstration books containing elements of the unusual. Of these twenty-six acknowledgments of this convention, thirteen (.5) were favorable, four (.15) were neutral, four (.15) were mixed, and five (.19) were unfavorable. All but SLJ and Kirkus

alluded to or specified the presence of this convention in each of their reviews of the books.

Bulletin was the only one of the media to review and identify this convention in all six demonstration books containing it. Its attitude scores ranged from three favorable to one mixed and two unfavorable responses. The mixed response was found in Bulletin's review of Allumette. Describing the ridiculously extreme shower of gifts from heaven, the reviewer wrote:

The heavens open with a flash and a thunderclap, and lavish amounts of food fall all around the starving, freezing, weak, lonely child. A second flash: blankets, a tricycle, furniture, more food, plumbing. . . . Ingenious as the illustrations are, they do little to alleviate the matchless gloom of the story.

In its five references to the presence of this convention, Kirkus also demonstrated a range of attitude--two favorable, one neutral, one mixed, and one unfavorable response. The latter was found in its review of Figgs and Phantoms:

As must be evident this is even crazier than Raskin's Mysterious Disappearance of Leon (KR, 1971), but the zaniness here seems more often forced than inspired, and though the answer to the puzzle is made clear when the time comes, the question remains elusive.

Of the four responses to this convention in SLJ's reviews, one was favorable, one was neutral, and two were unfavorable. The favorable attitude, in direct contrast to the response just quoted from Kirkus, was found in SLJ's review of Figgs and Phantoms. Describing the wild, unusual happenings in this story, the reviewer wrote:

Raskin has composed a very tricky, complex piece: the right hand plays a comic melody while the left hand sounds sharper and more sombre notes. Despite the occasional din this creates, it's a richly rewarding reading experience about literature, used cars, music, tap dancing, dogs, spirituality, sign painting, numerology, etc.

No unfavorable attitudes to the presence of this convention were found in the other three media: Horn Book had three favorable and one neutral response; NYTBR had two favorable and one mixed response; Booklist had two favorable, one neutral, and one mixed response. There were no books to which all three of these media responded to the presence of this convention in a similar manner. The attitudes of the reviewers presented above are summarized in Figure 5.40.

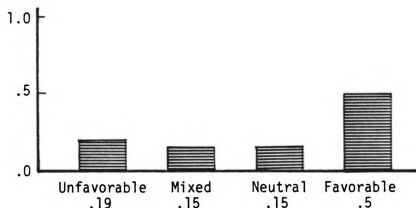


Figure 5.40 Attitude of Reviewers to Presence of Convention 18--Elements of the Unusual.

Convention 19--Unusual/Ridiculous Names

Except for one reference to its presence in Jacob Two-Two Meets the Hooded Fang, this convention was only identified in the reviews of Figgs and Phantoms. It was not mentioned in the four reviews of Allumette. Of the five acknowledgments, three (.6) were favorable and two (.4) were neutral. The three favorable attitudes were found in Booklist, Bulletin and Horn Book; both neutral responses were in Kirkus. Neither SLJ, in its three reviews, nor NYTBR, in its two, referred to the presence of this convention.

One of the favorable responses to this convention in Figgs and Phantoms was found in the review of it in Bulletin:

It's a mad, mad, mad, mad book. With cheery ebullience, Raskin has assembled a cast of dafties with silly names like Figg Newton, Fido the Second (son of a dog-catcher) and the two main characters, Mona Lisa Newton and her maternal uncle Florence Italy Figgs. Mona is, of course, a Figg-Newton.

The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.41.

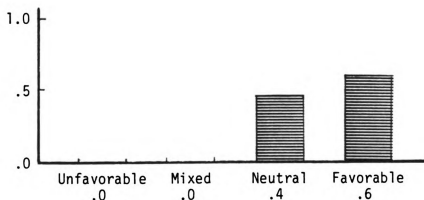


Figure 5.41 Attitude of Reviewers to Presence of Convention 19--Unusual/Ridiculous Names.

Convention 20--Mixture of Traditional and Contemporary

This convention was identified in all the reviews of the two demonstration books containing it; that is, in the five reviews of Dragon, Dragon and in the four reviews of Allumette. Of these nine acknowledgments, four (.44) were favorable, one (.11) was neutral, two (.22) were mixed, and two (.22) were unfavorable.

The only references Horn Book and Booklist made to this convention were in their favorable responses to its presence in Dragon, Dragon. The reviewer for Booklist wrote:

This fanciful collection of four original fairy tales, written with ingenuity and wry humor, is set in enchanted lands of dragons, giants, and fairy godmothers but often indulges in contemporary nonsense.

NYTBR was also favorable in its response to the presence of this convention in Dragon, Dragon but neutral to its presence in Allumette. Kirkus, on the other hand, was mixed in its response to this convention in Dragon, Dragon but favorable in its attitude towards it in Allumette.

The responses to this convention differed in the other two media: Bulletin had one unfavorable and one mixed response, and SLJ had one unfavorable response. The latter was found in its review of Allumette in which Ungerer's mixture of traditional and contemporary aspects was described:

Tomi Ungerer's lampoon of "The Little Match Girl" substitutes its own grotesqueries for Andersen's tear jerking. (The smudge-eyed heroine here lives happily ever after but Ungerer gets in the usual amputees, wheelchair, crutch, and stretcher cases that testify to his hang-up with the handicapped.) About to meet her maker at Christmas time Allumette wishes for a last meal and is bombarded by groceries, demonic dollies, a t.v. tuned to the artist's face, toilet paper, hair dryers, and the kitchen sink.

The attitudes of the reviewers to the presence of this convention are summarized in Figure 5.42.

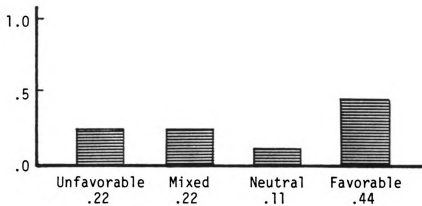


Figure 5.42 Attitude of Reviewers to Presence of Convention 20-- Mixture of Traditional and Contemporary.

Summary of attitude of reviewers to presence of conventions.

The data showing the attitude of the reviewers to the presence of each of the twenty alternate literary conventions have been presented in detail in Figures 5.23 through 5.42 and are summarized in Table 5.4.

Comparison of attitudes of reviewing media to alternate literary conventions. Of the 257 responses by the reviewers to the presence of the twenty alternate literary conventions, 125 (.49) were favorable, fifty-one (.2) were neutral, forty-eight (.19) were mixed, and thirty-three (.13) were unfavorable.

Of the thirty-seven acknowledgments found in the reviews of Booklist, twenty-five (.68) were favorable, eight (.22) were neutral, and four (.11) were mixed. Booklist had no negative responses to the presence of the conventions it identified.

Table 5.4 Summary of Attitudes of Reviewers to Presence of Conventions

Convention	Attitude	Booklist	Bulletin	Horn Book	Kirkus	NYTBR	SLJ/LJ	Total	Proportion
1 Open-ended	Unfavorable	--	1	--	--	--	--	1	.13
	Mixed	--	--	--	--	--	--	--	.00
	Neutral	--	--	--	1	1	1	3	.38
	Favorable	2	1	--	1	--	--	4	.50
2 Episodic	Unfavorable	--	--	1	--	--	--	1	.17
	Mixed	--	--	--	--	--	--	--	.00
	Neutral	1	1	--	1	1	1	5	.83
	Favorable	--	--	--	--	--	--	--	.00
3 Mood or theme predominant	Unfavorable	--	1	--	1	1	1	4	.12
	Mixed	1	5	--	--	2	1	9	.26
	Neutral	--	1	1	1	--	1	4	.12
	Favorable	4	1	2	4	3	3	17	.50
4 Restricted perspective	Unfavorable	--	1	--	--	--	--	1	.08
	Mixed	--	--	--	1	--	--	1	.08
	Neutral	--	1	1	1	--	--	3	.23
	Favorable	2	1	1	1	1	2	8	.62
5 Two or more narrators	Unfavorable	--	1	--	--	--	--	1	.14
	Mixed	1	--	--	--	--	--	1	.14
	Neutral	--	--	--	--	--	--	--	.00
	Favorable	1	1	--	1	1	1	5	.71
6 Predominantly introspective	Unfavorable	--	--	--	--	--	--	--	.00
	Mixed	--	1	--	--	--	1	2	.17
	Neutral	2	--	--	--	--	--	2	.17
	Favorable	1	1	1	3	1	1	8	.67
7 Alienation predominant	Unfavorable	--	--	--	--	--	--	--	.00
	Mixed	--	1	--	1	2	1	5	.36
	Neutral	2	2	--	--	--	1	5	.36
	Favorable	--	1	--	1	2	--	4	.29
8 Basically psychological	Unfavorable	--	--	--	--	1	3	4	.21
	Mixed	--	1	--	1	1	--	3	.16
	Neutral	--	1	2	1	--	--	4	.21
	Favorable	3	1	2	1	--	1	8	.42
9 Anti-hero	Unfavorable	--	--	--	--	--	--	--	.00
	Mixed	--	1	--	1	--	--	2	.50
	Neutral	--	--	--	--	--	--	--	.00
	Favorable	--	--	--	--	2	--	2	.50
10 Lack of character development	Unfavorable	--	--	--	1	--	--	1	.20
	Mixed	--	--	--	1	--	--	1	.20
	Neutral	--	--	--	--	--	1	1	.20
	Favorable	--	--	--	--	1	1	2	.40
11 Unusual, zany characters	Unfavorable	--	--	--	--	--	--	--	.00
	Mixed	--	--	--	--	--	--	--	.00
	Neutral	--	--	1	--	--	--	1	.13
	Favorable	--	2	1	3	--	1	7	.88
12 Surrealism	Unfavorable	--	1	--	--	--	--	1	.13
	Mixed	--	--	--	2	1	--	3	.38
	Neutral	--	--	1	--	--	--	1	.13
	Favorable	--	1	--	--	--	2	3	.38
13 Dialect/ vernacular	Unfavorable	--	--	--	--	--	--	--	.00
	Mixed	--	--	--	1	--	1	2	.14
	Neutral	1	2	--	1	1	--	5	.36
	Favorable	1	1	1	1	1	2	7	.50
14 Satire/parody	Unfavorable	--	--	--	--	--	1	1	.06
	Mixed	--	2	1	--	--	--	3	.19
	Neutral	--	1	1	1	--	1	4	.25
	Favorable	2	--	--	2	4	--	8	.50
15 Word play	Unfavorable	--	--	--	--	--	--	--	.00
	Mixed	--	--	1	--	--	--	1	.50
	Neutral	--	--	--	--	--	--	--	.00
	Favorable	--	--	--	--	1	--	1	.50
16 Emphasis on the nonrational	Unfavorable	--	1	--	--	1	3	5	.22
	Mixed	--	1	--	1	1	--	3	.13
	Neutral	1	1	2	1	--	--	5	.22
	Favorable	2	3	1	1	1	2	10	.43
17 Psychological overtones	Unfavorable	--	2	--	1	1	2	6	.25
	Mixed	1	1	2	1	1	--	6	.25
	Neutral	--	--	1	--	--	--	1	.04
	Favorable	3	1	2	3	--	2	11	.46
18 Elements of the unusual	Unfavorable	--	2	--	1	--	2	5	.19
	Mixed	1	1	--	1	1	--	4	.15
	Neutral	1	--	1	1	--	1	4	.15
	Favorable	2	3	3	2	2	1	13	.50
19 Unusual names	Unfavorable	--	--	--	--	--	--	--	.00
	Mixed	--	--	--	--	--	--	--	.00
	Neutral	--	--	--	2	--	--	2	.40
	Favorable	1	1	1	--	--	--	3	.60
20 Traditional and contemporary	Unfavorable	--	1	--	--	--	1	2	.22
	Mixed	--	1	--	1	--	--	2	.22
	Neutral	--	--	--	--	1	--	1	.11
	Favorable	1	--	1	1	1	--	4	.44

Bulletin had the largest number of references to the presence of the alternate literary conventions in the demonstration books. Of its fifty-five acknowledgments, nineteen (.35) were favorable, ten (.18) were neutral, fifteen (.27) were mixed, and eleven (.2) were unfavorable.

Horn Book had the fewest acknowledgments of the presence of the conventions in the demonstration books. Of its thirty-two references, sixteen (.5) were favorable, eleven (.34) were neutral, four (.13) were mixed, and one (.03) was unfavorable.

Of the fifty-two responses to the conventions found in the reviews of Kirkus, twenty-five (.48) were favorable, eleven (.21) were neutral, twelve (.23) were mixed, and four (.08) were unfavorable.

New York Times Book Review (NYTBR) had thirty-eight responses to the presence of the conventions in the demonstration books. Of these, twenty-one (.56) were favorable, four (.1) were neutral, nine (.23) were mixed, and four (.1) were unfavorable.

School Library Journal (SLJ) made forty-three references to these conventions in its reviews of the demonstration books. Of these, nineteen (.44) were favorable, seven (.16) were neutral, four (.09) were mixed, and thirteen (.3) were unfavorable.

To summarize, the proportion of favorable attitudes ranged from .35 in Bulletin to .68 in Booklist. The proportion of neutral responses ranged from .10 in NYTBR to .34 in Horn Book. The proportion of mixed responses ranged from .09 in SLJ to .27 in Bulletin. The proportion of unfavorable attitudes ranged from .0 in Booklist to .3

in SLJ. Booklist has the largest proportion of favorable attitudes and SLJ the largest of unfavorable attitudes to the presence of specific alternate literary conventions in selected books for children and young adults. The above data are summarized in Table 5.5. Following Table 5.5 are Tables 5.6 through 5.11. These six tables list the demonstration books reviewed by each of the media. Each table shows the specific alternate literary conventions identified by the reviewers in each of these books and gives the attitude score of these reviewers to the presence of these conventions.

Table 5.5 Comparison of Attitudes of Reviewing Media to Alternate Literary Conventions

Reviewing Media	Attitude				Totals
	Unfavorable	Mixed	Neutral	Favorable	
<u>Booklist</u>	0 (.0)	4 (.11)	8 (.22)	25 (.68)	37
<u>Bulletin</u>	11 (.2)	15 (.27)	10 (.18)	19 (.35)	55
<u>Horn Book</u>	1 (.03)	4 (.13)	11 (.34)	16 (.5)	32
<u>Kirkus</u>	4 (.08)	12 (.23)	11 (.21)	25 (.48)	52
<u>NYTBR</u>	4 (.1)	9 (.23)	4 (.1)	21 (.56)	38
<u>SLJ/LJ</u>	13 (.3)	4 (.09)	7 (.16)	19 (.44)	43
Totals/ Proportions	33 (.13)	48 (.19)	51 (.2)	125 (.49)	257

Table 5.6 Booklist--Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books (Average Proportion of Acknowledgment = .6)

Books Reviewed	Alternate Literary Conventions ^{a,b}																			
	Open-Ended	Episodic	Mood or Theme	Restricted Perspective	Two or More Narrators	Predominantly Introspective	Alienation	Basically Psychological	Anti-Hero	Lack of Character Development	Unusual, Zany Characters	Surrealism	Dialect/Slang/Vernacular	Satire/Parody	Word Play	Emphasis on the Nonrational	Psychological Overtones	Elements of the Unusual	Unusual Names	Traditional/Contemporary Mix
A Hero Ain't Nothin' But a Sandwich	● F		● F		● F	● F			●				● F							
Na-ni			● F				● N		●			●	●	● F						
Good Old James	● F	● N	● F						●	●					●					
Dragon, Dragon							● N	●	●	●				● F						● F
Rumble Fish	○	○	○	● F		●	● N	●	●	●										● F
The Story of Bip			● F	● F		● N		● F			●					● F	● F	● M		
A Game of Dark			○				●	● F								● N	● F	● N		
Figgs and Phantoms											●	●		●	●	● F	● M	● F	● F	
Among the Dolls			○					● F									● F	● F		
Marcia	○		● M		● M	● N		●					● N							
Proportion of Acknowledgment	.5	.5	.63	1.0	1.0	.75	.67	.6	.0	.0	.0	.0	.67	.67	.0	1.0	1.0	1.0	1.0	1.0

^aAcknowledged = ●; Not Acknowledged = ○.

^bAttitudes: U = Unfavorable; M = Mixed; N = Neutral; F = Favorable.

Table 5.7 Bulletin--Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books (Average Proportion of Acknowledgment = .62)

Books Reviewed	Alternate Literary Conventions ^{a,b}																			
	Open-Ended	Episodic	Mood or Theme Predominant	Restricted Perspective	Two or More Narrators	Predominantly Introspective	Alienation Predominant	Basically Psychological	Anti-Hero	Lack of Character Development	Unusual, Zany Characters	Surrealism	Dialect/Stang/Vernacular	Satire/Parody	Word Play	Emphasis on the Nonrational	Psychological Overtones	Elements of the Unusual	Unusual Names	Traditional/Mix
A Hero Ain't Nothin' But a Sandwich	●	●	●	●	●	●			●				●							
Na-ni		●	●				●		●			●	●	●						
Good Old James	●	●	●				●		●					●						
Dragon, Dragon		●	●				●		●					●						●
Rumble Fish	●	●	●	●		●	●	●	●	●				●						●
Story Number 4	●	●	●	●		●				●		●				●				
The Story of Bip	●	●	●	●		●					●					●		●		
A Game of Dark		●	●	●			●	●								●		●		
Ox: The Story of a Kid at the Top		●	●	●		●	●		●							●		●		
Figgs and Phantoms																				
Jacob Two-Two Meets the Hooded Fang																				
Among the Dolls																				
Marcia	●	●	●		●	●		●					●							●
Allumette																				
Let Me Fall Before I Fly	●	●	●				●	●						●						●
Proportion of Acknowledgment	.33	.5	.73	1.0	1.0	.4	.8	.5	.25	.0	.5	.67	1.0	.6	.0	1.0	.8	1.0	.33	1.0

^a Acknowledged = ●; Not Acknowledged = ●.

^b Attitudes: U = Unfavorable; M = Mixed; N = Neutral; F = Favorable.

Table 5.8 Horn Book--Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books (Average Proportion of Acknowledgment = .66)

Books Reviewed	Alternate Literary Conventions ^{a,b}																			Traditional/Contemporary Mix
	1 Open-Ended	2 Episodic	3 Mood or Theme Predominant	4 Restricted Perspective	5 Two or More Narrators	6 Predominantly Introspective	7 Attention Predominant	8 Basically Psychological	9 Anti-Hero	10 Lack of Character Development	11 Unusual, Zany Characters	12 Surrealism	13 Dialect/Slang/Vernacular	14 Satire/Parody	15 Word Play	16 Emphasis on the Nonrational	17 Psychological Overtones	18 Elements of the Unusual	19 Unusual Names	20
Na- <u>ni</u>			F ●									●	F ●		M ●					● F
<u>Dragon, Dragon</u>			●			●	●	●	●	●				M ●						
<u>Rumble Fish</u>	●	U	●	F ●		●		●		●	N ●						M ●	F ●		
<u>The Story of Bip</u>			N ●	N ●		F ●		F ●								F ●	F ●	N ●		
<u>A Game of Dark</u>			●				●	F ●									F ●	N ●		
<u>Figgs and Phantoms</u>											F ●	● N		N ●	●	N ●	N ●	F ●	F ●	
<u>Among the Dolls</u>			● F					● N									F ●			
<u>Let Me Fall Before I Fly</u>	●		●				●	N ●								N ●	N ●			
Proportion of Acknowledgment	.0	1.0	.5	1.0	--	.5	.0	.8	.0	.0	1.0	.5	1.0	1.0	.5	.75	1.0	1.0	1.0	1.0

^a Acknowledged = ●; Not Acknowledged = ●.

^b Attitudes: U = Unfavorable; M = Mixed; N = Neutral; F = Favorable.

^aAcknowledged = ●; Not Acknowledged = ○.

Table 5.10 New York Times Book Review--Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books
(Average Proportion of Acknowledgment = .61)

	Alternate Literary Conventions ^{a,b}																								
	Open-Ended	Episodic	Mood or Theme	Predicted	Restricted	Two or More	Predominantly	Alienation	Psychically	Anti-Hero	Lack of Character	Unusual, Zany	Characters	Surrealism	Dialect/Slang/Vernacular	Satire/Parody	Word Play	Emphasis on the	Psychological	Overtones	Elements of	Unusual	Names	Contemporary Mix	
Books Reviewed																									
A Hero Ain't Nothin' But a Sandwich	•		•	•		•				•					•										
Na-ni			•	•										•	•										
Good Old James	•	•	•				•			•	•				•	•	•								
Dragon, Dragon																									
Rumble Fish	•	•	•		•		•	•	•	•	•					•	•							•	
Story Number 4	•	•	•					•			•			•				•							
A Game of Dark			•	•			•	•	•		•							•	•	•	•				
Ox: The Story of a Kid at the Top			•	•		•	•	•		•	•					•	•								
Jacob Two-Two Meets the Hooded Fang												•			•	•	•								
Allumette												•				•									
Let Me Fall Before I Fly	•		•				•		•							•		•	•	•	•				
Proportion of Acknowledgment	.2	.5	.75	.5	.5	1.0	.33	.8	.67	.5	.25	.0	.5	1.0	1.0	1.0	.5	.75	1.0	1.0	1.0	.0	1.0	1.0	

^aAcknowledged = •; Not Acknowledged = •.

^bAttitudes: U = Unfavorable; M = Mixed; N = Neutral; F = Favorable.

Table 5.11 School Library Journal--Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books (Average Proportion of Acknowledgment = .5)

Books Reviewed	Alternate Literary Conventions ^{a,b}																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	Open-Ended	Episodic	Mood or Theme Predominant	Restricted Perspective	Two or More Narrators	Predominantly Intropective	Alienation Predominant	Basically Psychological	Anti-Hero	Lack of Character Development	Unusual, Zany Characters	Surrealism	Dialect/Slang/Vernacular	Satire/Parody	Word Play	Emphasis on the Nonrational	Psychological Overtones	Elements of the Unusual	Unusual Names	Traditional/Contemporary Mix
A Hero Ain't Nothin' But a Sandwich	•		•		•	•			•				•							
Na-ni			•		•							•	•							
Good Old James	•	•	•				•		•	•			•	•						
Rumble Fish	•	•	•	•		•	•	•	•	•				•						
Story Number 4	•		•							•		•				•				
The Story of Bip	N		•	•		•		•			•					•	•	•		
A Game of Dark			•				•	•								•	•	•		
Ox: The Story of a Kid at the Top			•	•		•	•	•	•	•						•	•	•		
Figgs and Phantoms			•	•		•	•			•	•	•		•	•	•	•	•	•	
Jacob Two-Two Meets the Hooded Fang											•			•	•	•		•	•	
Among the Dolls			•					•									•	•		
Marcia	•		•		•	•		•	•				•							
Allumette								•			•			•				•	•	•
Let Me Fall Before I Fly	•		•				•	•						•		•	•	•		•
Proportion of Acknowledgment	.17	.5	.55	.67	.5	.4	.4	.67	.0	.5	.25	.67	1.0	.5	.0	.83	.8	.67	.0	1.0

^a Acknowledged = •; Not Acknowledged = •

^b Attitudes: U = Unfavorable; M = Mixed; N = Neutral; F = Familiar.

Table 5.11 School Library Journal--Acknowledgment and Attitude Scores for Alternate Literary Conventions in Demonstration Books (Average Proportion of Acknowledgment = .5)

Books Reviewed	Alternate Literary Conventions ^{a,b}																				
	Open-Ended	Episodic	Mood or Theme	Predominant	Restricted Perspective	Two or More Narrators	Predominantly Introspective	Alienation	Basically Psychological	Anti-Hero	Lack of Character Development	Unusual, Zany Characters	Surrealism	Dialect/Slang/Vernacular	Satire/Parody	Word Play	Emphasis on the Nonrational	Psychological Overtones	Elements of the Unusual	Unusual Names	Traditional/Contemporary Mix
<u>A Hero Ain't Nothin' But a Sandwich</u>	•		•	•	•	•	•			•				•							
<u>Na-ni</u>			•	•									•	•							
<u>Good Old James</u>	•	•	•	•			•	•	•	•	•			•	•						
<u>Rumble Fish</u>	•	•	•	•	•	•					•				•						
<u>Story Number 4</u>	•		•								•		•				•				
<u>The Story of Bip</u>			•	•	•				•								•	•	•		
<u>A Game of Dark</u>			•					•	•								•	•	•		
<u>Ox: The Story of a Kid at the Top</u>			•	•			•	•		•	•						•	•	•	•	
<u>Figgs and Phantoms</u>													•		•	•	•	•	•	•	
<u>Jacob Two-Two Meets the Hooded Fang</u>															•	•	•	•	•	•	
<u>Among the Dolls</u>			•						•								•	•			
<u>Marcia</u>	•		•	•	•	•			•					•							
<u>Allumette</u>									•												
<u>Let Me Fall Before I Fly</u>	•		•					•	•						•		•	•	•	•	
<u>Proportion of Acknowledgment</u>	.17	.5	.55	.67	.5	.4	.4	.4	.67	.0	.5	.25	.67	1.0	.5	.0	.83	.8	.67	.0	1.0

^aAcknowledged = •; Not Acknowledged = ○

^bAttitudes: U = Unfavorable; M = Mixed; N = Neutral; F = Familiar.

Sub-Question 3c

What is the overall evaluation by these reviewers of the books which have been identified as containing selected alternate literary conventions?

The data for answering this sub-question were collected by using Instrument Two to arrive at an assessment of the overall evaluation of each book by each of the reviewers. If the reviewing medium provided a symbol or key to designate a specific evaluation of the book along with its review, this was recorded. For example, Bulletin codes its reviews with one of seven symbols; Booklist, Kirkus and SLJ occasionally use an asterisk to denote a book of special literary distinction. If an overall evaluation was not provided, the attitude of the reviewer towards the book was assessed by this researcher on the basis of the content and tone of the review. These evaluations, whether identified by the media or by this researcher, were expressed on the same directional scale as were the attitudes to the presence of the alternate literary conventions; that is, Favorable (F), Neutral (N), Mixed (M), and Unfavorable (U).

The purpose of this analysis was to see if there was any relationship between the attitudes of the reviewers to the presence of specific alternate literary conventions in the demonstration books and their overall evaluations or attitudes toward these books. This analysis was also intended to provide a more general assessment of the attitude of the reviewing media to the fifteen books chosen to demonstrate the presence of specific alternate literary conventions.

Overall evaluation of demonstration books by reviewing media. The overall evaluations of the demonstration books were either favorable, mixed, or unfavorable; none of the books received a neutral or unspecified overall evaluation. Of the seventy-three overall evaluations, thirty-one (.42) were favorable, twenty-eight (.38) were mixed, and fourteen (.19) were unfavorable. The overall attitude of the reviewing media to the fifteen demonstration books is demonstrated by their overall evaluations of these books and is summarized in Figure 5.43.

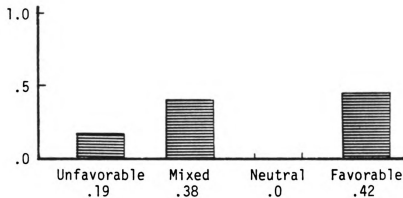


Figure 5.43 Overall Evaluation of Demonstration Books by Reviewing Media.

Only one book, A Hero Ain't Nothin' But a Sandwich, received a favorable evaluation from each of the five media reviewing it. Four books--Na-ni, Dragon, Dragon, Figgs and Phantoms, and Among the Dolls--received a combination of favorable and mixed overall evaluations. One book, Marcia, consistently received a mixed reaction from each of the four media that reviewed it; that is, both favorable and unfavorable

aspects were mentioned in each review to the extent that no other specific attitude was evident. On the other end of the attitude scale, two books--Allumette and Let Me Fall Before I Fly--received either unfavorable or mixed overall evaluations from the media reviewing them. Therefore, eight of the fifteen demonstration books received overall evaluations which were either favorable, mixed, or a combination of favorable and mixed or unfavorable and mixed. Overall evaluations, or a combination of evaluations, such as these suggest that each of these eight books was responded to by the media reviewing them in a similar manner.

The other seven books drew the complete gamut of overall evaluations that were given by the reviewers. Five books--Good Old James, Rumble Fish, A Game of Dark, Story Number 4, and Jacob Two-Two Meets the Hooded Fang--each received a mixture of favorable, mixed and unfavorable overall evaluations from the media reviewing them. The attitudes toward the remaining two books--The Story of Bip and Ox: The Story of a Kid at the Top--reflected a striking difference of opinion among the reviewers as each of these books received either favorable or unfavorable overall evaluations from the media reviewing them.

Comparison of overall evaluations by reviewing media. Booklist had the highest proportion (.6) of favorable overall evaluations and no (.0) unfavorable overall evaluations. Bulletin had the lowest proportion (.2) of favorable overall evaluations. SLJ had the highest proportion (.43) of unfavorable overall evaluations of the demonstration

books it reviewed. The number of favorable evaluations given by any one of the reviewing media ranged from three to seven; the number of mixed evaluations ranged from one to eight; the number of unfavorable evaluations given by any one of the media ranged from one to six.

Of the ten reviews of the demonstration books published in Booklist, six (.6) were favorable and four (.4) were mixed. Horn Book had a similar pattern in its overall evaluations in that, of its eight reviews, four (.5) were favorable and four (.5) were mixed. These results reflect the stated policies of both these journals; that is, they only publish reviews of books that they feel are worth recommending. The other four reviewing media are more comprehensive in the total number and/or quality of books they review and therefore contain reviews of books which vary in literary quality.

Both Bulletin and Kirkus reviewed all fifteen of the demonstration books but the distribution of their overall evaluations varied considerably. Although each gave eight (.53) mixed evaluations, Kirkus gave six (.4) favorable overall evaluations, twice as many as the three (.2) given by Bulletin. Bulletin, on the other hand, gave four (.27) unfavorable ratings compared with the one (.07) given by Kirkus. They completely disagreed in their response to The Story of Bip; Kirkus gave it a favorable rating and Bulletin rated it as unfavorable. Of their thirty reviews, the only agreement found between Kirkus and Bulletin was in their favorable evaluations of A Hero Ain't Nothin' But a Sandwich and A Game of Dark and their unfavorable response to Ox: The Story of a Kid at the Top.

SLJ reviewed all of the demonstration books but Dragon, Dragon. Of its fourteen reviews, seven (.5) were favorable, one (.07) was mixed, and the remaining six (.43) were unfavorable. Although seven favorable overall evaluations were the most given by any one of the six reviewing media, they did not represent the largest proportion. However, SLJ had the largest number and proportion of unfavorable overall evaluations. NYTBR also had a large proportion of favorable reviews. Of its eleven overall evaluations of the demonstration books, five (.45) were favorable, three (.27) were mixed, and three (.27) were unfavorable. The above data giving the frequencies and proportions of the overall evaluations of the fifteen demonstration books by the six reviewing media are summarized in Table 5.12.

Summary of Data for Research Question Three

The data drawn by the three sub-questions presented above combine to answer Research Question Three. Measuring the scope or extent of the response of influential reviewers to the presence of selected alternate literary conventions, the data of Sub-Question 3a established that the reviewing media used in this study acknowledged a proportion of .6, or 60 percent, of the alternate literary conventions found in the sampling of juvenile books selected for this research. With the exception of SLJ, the reviewing media were very similar in the total number of alternate literary conventions they identified in the fifteen demonstration books. Except for SLJ's proportion of .5, the proportions of the acknowledgment of the conventions by the other five media ranged from .60 to .66.

Table 5.12 Frequencies and Proportions of Overall Evaluations of Demonstration Books by Reviewing Media

Demonstration Books															
Reviewing Media	A Hero Ain't Nothin' But a Sandwich	Na-ni	Good, Old James	Dragon, Dragon	Rumble Fish	Story Number 4	The Story of Bip	A Game of Dark	Ox: The Story of a Kid at the Top	Figgs and Phantoms	Jacob Two-Two Meets the Hooded Fang	Among the Dolls	Marcia	Allumette	Let Me Fall Before I Fly
	U M N F ^a	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F
	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F	U M N F
Booklist	- - 1	- 1 - -	- - - 1	- - - 1*	- 1 - -	- - - -	- - - 1	- - - 1	- - - -	- 1 - -	- - - -	- - - 1	- 1 - -	- - - -	- - - -
Bulletin	- - 1	- 1 - -	- 1 - -	- 1 - -	- 1 - -	- 1 - -	- 1 - -	- - - 1	- 1 - -	- - - 1	- 1 - -	- 1 - -	- 1 - -	- 1 - -	- 1 - -
Horn Book	- - -	- - 1	- - -	- - 1	- 1 - -	- - - -	- - - 1	- 1 - -	- - - -	- 1 - -	- - - -	- - - 1	- - - -	- - - -	- 1 - -
Kirkus	- - 1*	- 1 - -	- - 1	- - 1	- 1 - -	- 1 - -	- 1 - -	- - - 1	- 1 - -	- 1 - -	- 1 - -	- 1 - -	- 1 - -	- 1 - -	- 1 - -
NYTBR	- - 1	- 1 - -	- - 1	- - 1	- 1 - -	- 1 - -	- - - -	- 1 - -	- - - 1	- - - -	- - - 1	- - - -	- - - -	- 1 - -	- 1 - -
SLJ/LJ	- - 1*	- - 1*	- - -	- - -	- - 1*	- - - 1	- - - -	- 1 - -	- - - 1	- - 1*	- - - 1	- - - 1	- 1 - -	- - - -	- 1 - -
Frequencies	- - - 5	- 4 - 2	- 1 - 3	- 1 - 4	- 1 4 - 1	- 2 1 - 1	- 2 - - 3	- 1 2 - 3	- 2 - - 2	- 3 - 2	- 1 2 - 1	- 1 - 4	- 4 - -	- 2 2 - -	- 2 3 - -
Reviewing Media		Frequencies and Proportions										Total Books Reviewed			
		Unfavorable		Mixed		Neutral		Favorable							
Booklist	0	(.0)	4	(.4)	0	(.0)	6	(.6)	10						
Bulletin	4	(.27)	8	(.53)	0	(.0)	3	(.2)	15						
Horn Book	0	(.0)	4	(.5)	0	(.0)	4	(.5)	8						
Kirkus	1	(.07)	8	(.53)	0	(.0)	6	(.4)	15						
NYTBR	3	(.27)	3	(.27)	0	(.0)	5	(.45)	11						
SLJ/LJ	6	(.43)	1	(.07)	0	(.0)	7	(.5)	14						
Frequencies	14	(.19)	28	(.38)	0	(.0)	31	(.42)	73						

^a Attitudes: U = Unfavorable; M = Mixed; N = Neutral; F = Favorable.

*Book of special literary distinction.

The data drawn by Sub-Question 3b identified the attitude of the reviewing media to the presence of the specific alternate literary conventions which they acknowledged were found in the demonstration books. The proportion of conventions receiving a favorable response from the reviewing media was .49, nearly half the total number of responses. The proportion of conventions receiving a neutral (.2) or mixed (.19) response was almost equal and together constituted the next largest group of responses. The proportion of unfavorable responses to the presence of these conventions was .13 which represented a small proportion of the total number. Thus, the nature of the response by influential reviewers to the presence of selected alternate literary conventions identified by them in the demonstration books was generally favorable rather than unfavorable but also included a large proportion of mixed and neutral or unspecified attitudes to the presence of these conventions.

The data from Sub-Question 3c was to assess whether there was any relationship between the attitudes of the reviewers to the presence of specific alternate literary conventions in the demonstration books and their overall evaluations of or attitudes toward these books. A comparison of the data from Sub-Question 3b with that from Sub-Question 3c revealed that the proportion (.49) of favorable attitudes toward the conventions was higher than the proportion (.42) of favorable overall evaluations of the demonstration books. On the other hand, the proportion (.13) of unfavorable responses to the conventions was lower than the proportion (.19) of unfavorable overall evaluations of the

books. A comparison of the proportions of mixed responses reflected, although more dramatically, the same relationship as the latter; that is, the proportion (.19) of mixed responses to the conventions was lower than the proportion (.38) of similar responses to the demonstration books. There was, of course, no comparison possible of the proportions of neutral responses as the books received no neutral overall evaluations.

One interpretation suggested by these comparisons is that even when reviewers were enthusiastic about the presence of specific alternate literary conventions, their overall evaluations of the demonstration books were tempered by other considerations. Similarly, the lower proportions of unfavorable and mixed responses to the conventions compared with the proportions of unfavorable and mixed overall evaluations could also be interpreted as suggesting that the unfavorable and mixed overall evaluations reflected the influence of additional considerations. A general assessment of the attitude of the reviewing media to the fifteen demonstration books is found in the overall evaluations by the reviewers. The data indicate that they were more favorable (.42) than unfavorable (.19) in their attitude towards the demonstration books but that a large proportion (.38) of the books drew a mixed response.

To determine whether there were any specific alternate literary conventions to which the reviewers responded unfavorably, this researcher looked at the conventions found in the two books which received the most consistently unfavorable overall evaluations,

Allumette and Let Me Fall Before I Fly. Not only did these two represent completely different genre, they did not share any of the eleven conventions represented in the two of them combined. A comparison of the four books which received the most consistent favorable response--Na-ni, Dragon, Dragon, Figgs and Phantoms, and Among the Dolls--also failed to reveal any patterns. Not only were they dramatically different to one another, they did not share more than one or two of the alternate literary conventions. In fact, Figgs and Phantoms had more in common with the unfavorably received Allumette in that they shared four of the twenty conventions. Also, the fact that seven of the demonstration books drew such a range of attitude from the reviewers seemed to preclude making any comparisons between responses to individual conventions and the overall evaluations of the books.

The following table (Table 5.13) summarizes the data drawn by Sub-Questions 3a, 3b, and 3c. It presents the average proportions of the acknowledgment of the alternate literary conventions by the reviewing media and compares their attitudes toward both the conventions and the demonstration books. Following Table 5.13 is Figure 5.44 which also serves to summarize this data by comparing the attitudes of the reviewing media toward the alternate literary conventions with their overall evaluations of the demonstration books.

Table 5.13 Summary of the Acknowledgment and Attitude Scores of the Reviewing Media

Reviewing Media	Presence Acknowledged	Attitude Scores of Reviewing Media			
		Unfavorable ALC ^a Books	Mixed ALC Books	Neutral ALC Books	Favorable ALC Books
<u>Booklist</u>	.60	.0	.11	.22	.68
<u>Bulletin</u>	.62	.2	.27	.18	.35
<u>Horn Book</u>	.66	.03	.13	.34	.5
<u>Kirkus</u>	.61	.08	.23	.21	.48
<u>NYTBR</u>	.61	.1	.23	.1	.56
<u>SLJ</u>	.50	.3	.09	.16	.44
Average Proportions	.60	.13	.19	.2	.49

^aALC = Alternate literary conventions.

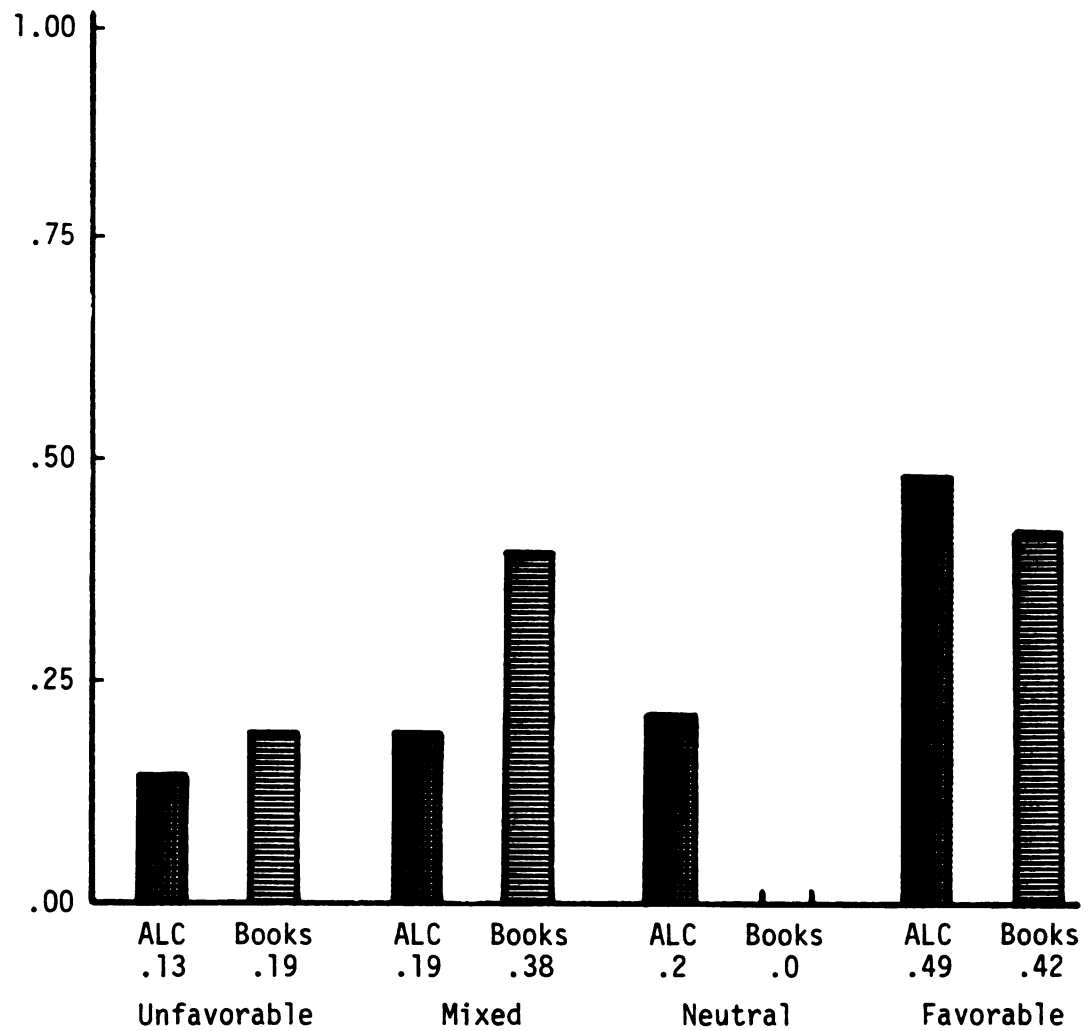


Figure 5.44 Comparison of Attitude Scores of Reviewing Media for Conventions and Demonstration Books (ALC = Alternate Literary Conventions).

Research Question Four

What are the scope and nature of the responses of the authors of some of the most recently published textbooks on literature for children and young adults to the presence of selected alternate literary conventions in contemporary juvenile fiction?

The scope and nature of the responses of the authors of some of the most recently published textbooks on literature for children and young adults were assessed by gathering three distinct sets of data, each presented in relation to the sub-question which pertains to it. In Sub-Question 4a the extent to which these authors include any of the alternate literary conventions identified in this study in their literary criticism and criteria for the evaluation of books for children and young adults is assessed. In Sub-Question 4b the extent to which these authors acknowledge the presence of specific alternate literary conventions in their discussions of any of the demonstration books used in this research is measured. Whether these authors specify the presence of any of these conventions in their discussions of any books which are of the same genres as the demonstration books is also assessed. Although it seemed advantageous to include within the content of this sub-question the attitudes of the authors toward the specific alternate literary conventions that they identified, this attitude data was collected and will be discussed within the context of Sub-Question 4c. In Sub-Question 4c the attitudes of these authors to the presence of selected alternate literary conventions in literature

for children and young adults are evaluated. The data drawn by these three sub-questions combine to answer this research question.

Seven professional textbooks were analyzed, using both Instrument One and Instrument Two, in order to collect the data needed to answer Research Question Four. The seven textbooks were: Literature for Adolescents by Stephen Dunning and Alan B. Howes; Creative Growth through Literature for Children and Adolescents by Margaret C. Gillespie and John C. Conner; Children's Literature in the Elementary School by Charlotte S. Huck; Introduction to Children's Literature by Mary J. Lickteig; Now Upon a Time: A Contemporary View of Children's Literature by Myra Pollack Sadker and David Miller Sadker; Literature for Thursday's Child by Sam Leaton Sebesta and William J. Iverson; and Children and Books by Zena Sutherland and May Hill Arbuthnot. From here on each of these professional textbooks has been identified by referring to the last name or names of the authors. In the presentation of the data, page numbers rather than footnotes have been used as all quotes and references cited are found in the book being analyzed.

Sub-Question 4a

Do these authors include any of the alternate literary conventions identified in this study in their literary criticism and criteria for the evaluation of books for children and young adults?

The data for answering this sub-question were collected by using Instrument One to analyze the various sections of the textbooks in which were presented the more general discussions of literary criticisms and

the criteria for the evaluation of juvenile fiction. The purpose was to identify which, if any, of the twenty alternate literary conventions were alluded to or specified by the authors of these seven textbooks. The details of the data identifying the specific alternate literary conventions mentioned in the literary criticism and criteria for evaluation are presented in relation to each of the textbooks.

Textbook One

Stephen Dunning and Alan B. Howes. Literature for Adolescents. Evanston, Ill.: Scott, Foresman and Co., 1975.

It was stated in the preface that the main purpose of this textbook is to present principles for teaching the major literary genres to adolescents. The content of two chapters--Junior Books and The Nature of Narrative--was particularly relevant to the focus of this research and all references or allusions to specific alternate literary conventions were found within these two chapters. As the authors have identified the chapters for which each is primarily responsible, reference will be made to the specific author involved.

One brief allusion was made to an aspect of Convention 2, an episodic collection of incidents in which the events are not sequentially structured in close cause-and-effect relationships. While presenting categories for judging the literary quality of a piece of fiction, Dunning speaks of an author's option to "collapse chronology" and remarks that "straight chronological narrative is little preparation for Vonnegut and Hardy" (p. 206). In the same list of

categories and related to the quotation just given was the following question: "Are there mature narrative techniques--parallelism, flashback, multiple points of view, stream-of-consciousness, etc.? The reference to "multiple points of view" is directly related to Convention 5, a story told through the perspectives of two or more narrators. Although not specifically stated by the authors, "stream-of-consciousness" is an aspect of Convention 4, the restricted perspective of the protagonist-narrator.

In his discussion of the nature of narrative, Howes elaborates upon the different kinds of narrator. Using "hero-narrator" for this researcher's "protagonist-narrator," he speaks of the limitations linked with first- and third-person narrators. Comparing the omniscient point of view of the third-person narrator with the limited perspective of the first-person hero-narrator, Howes wrote: "In one case the limitation is a logical one imposed by the physical necessities of a particular point of view, while in the other the limitation is a psychological one imposed by the character and personality of the hero-narrator" (p. 220). Thus, although he does not demonstrate the convention with reference to juvenile fiction, he does refer to the restricted perspective of Convention 4. In a later comparison of these two types of narrator, Howes contrasts the "outer world of action" with the "inner psychological world" (p. 230), the latter being an allusion to Conventions 6 and 8--predominantly introspective, and a story which is basically psychological in its orientation. Convention 14--satire/parody and other literary devices which move

the fiction beyond the literal level of meaning--was the only alternate literary convention specifically identified in juvenile fiction.

Speaking of how significantly different today's junior novel is from that of the past, Dunning wrote: "Moreover, in contemporary junior novels, there are complications of structure. Main plots are frequently sharpened by ironic subplots or enriched by parallel plot concerns. Time and point of view are more complex" (p. 194).

In summary then, in their discussion of literature, Dunning and Howes made specific reference or allusion to six of the twenty alternate literary conventions identified in this study--Conventions 2, 4, 5, 6, 8, and 14. Although only Convention 14 was described within the context of juvenile fiction, the other five were presented as literary techniques found in contemporary literature, whether adult or juvenile.

Textbook Two

Margaret C. Gillespie and John C. Conner. Creative Growth through Literature for Children and Adolescents. Columbus: Charles E. Merrill Publishing Co., 1975.

The main focus of this textbook is the interdependence of literature for children and young adults and child development. The authors feel that a knowledge of each of these realms is crucial. "These two realms are interdependent. Literature for children and adolescents has value only to the extent to which they respond to it. Literature to which children and adolescents cannot relate has no place in their world" (p. 4). Consequently, the main emphasis of this textbook is upon the appeal of a book to young readers and comparatively

little content is devoted to an exploration of the literary aspects of juvenile literature. Instead, the authors identify books which they feel parallel the particular developmental stage, preschool through later adolescent years, that they are discussing.

In the section in which Gillespie and Conner do refer to qualities of literature specifically, with one exception, no reference is made to other than the traditional elements of narration such as plot, conflict and character. In fact, statements such as the following reflect their view of the constancy of literary elements such as plot: "There need be no surprise endings because good plot structure builds naturally as characters act and interact with one another. . . . The function of plot, then, is to transform character into action" (p. 5). They appear to see literature for children and young adults as a vehicle which will confirm and support rather than disturb and challenge the thinking of young readers: "Good books never leave the young reader or listener with a feeling of indifference or bewilderment" (p. 6). The one alternate literary convention mentioned by these authors was satire, an aspect of Convention 14: "Adult satires on children's and adolescent behavior are occasionally misconstrued as good books for children and adolescents" (p. 4). The convention will be dealt with more fully within the context of the data linked with the demonstration books and the attitudes of the authors.

Textbook Three

Charlotte S. Huck. Children's Literature in the Elementary School, 3rd edition. New York: Holt, Rinehart and Winston, 1976.

In this textbook there is a strong emphasis upon the literary qualities of books for children and young adults and detailed presentations of criteria for the evaluation of children's literature in general as well as for each specific genre are provided. Within the context of her more general literary criticism and criteria for evaluation, Huck mentioned or alluded to five of the alternate literary conventions identified in this study. In her discussion of evaluating the theme of a children's book, Huck speaks of the possibility of the theme being more dominant than the plot, an aspect of Convention 3: "One danger in writing books for children particularly is that the theme will override the plot" (p. 9). Two more conventions were mentioned within the context of her discussion of characterization. She referred to Convention 10, disregard for character development, by stating that "not all characters will change, of course, but many are memorable for their personality development" (p. 9). Convention 13, the use of dialect/vernacular/slang/profanity, was alluded to when Huck maintained "that characters should act and speak in accordance with their age, culture, and educational background" (p. 9).

Within her discussion of modern fantasy, Huck described two of the alternate literary conventions, Conventions 11 and 20. Her awareness of Convention 11, unusual, zany characters, was demonstrated by her section heading "Eccentric Characters" (p. 275) and the

subsequent discussion. Her acknowledgment of Convention 20, a mixture of traditional forms and aspects of contemporary society, was found in her introduction to several stories containing this convention: "In many instances modern writers have written farcical versions of the old fairy-tale form" (p. 253). In total then Huck identified five of the twenty alternate literary conventions in this portion of the analysis--Conventions 3, 10, 11, 13, and 20. Her attitude towards the presence of these conventions in literature for children and young adults will be discussed within the data presented to answer Sub-Question 4c.

Textbook Four

Mary J. Lickteig. Introduction to Children's Literature.
Columbus: Charles E. Merrill Publishing Co., 1975.

This textbook is unique among the seven professional textbooks selected for this research in that it does not contain literary criticism nor criteria for the evaluation of juvenile literature. Lickteig appears to have followed closely the stated purposes of her textbook: "This book has two purposes: to introduce the reader to a variety of books written for children and to help in planning the reading environment of home, school, and library" (p. v). Although she has a section headed "Qualities of a Good Book," it contains little more than a few quotes from authorities in children's literature and a statement introducing the content of the rest of that section: "Every type of literature has its own set of criteria, but there are certain qualities that need to be considered for all books. These qualities

include format, quality of binding, writing style, illustrations and overall appeal" (p. 39). Again Lickteig appears to confirm that literary considerations are not an important aspect of her book. In summary then, none of the alternate literary conventions was mentioned or alluded to within the content analyzed to answer this sub-question.

Textbook Five

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

By quoting a well-known literary critic in the opening pages of their textbook, Sadker and Sadker stress the need to emphasize the literary qualities of children's books: "Bach warns that the current attention to what a book is about rather than how a writer handles his or her subject will be ultimately detrimental to the literary quality of children's books" (p. 4). Speaking of the increasing number of children's books available each year, the authors lend support to Bach's concern with a statement of their own:

It is important that all who work with children and their literature be aware of these books and of criteria for judging the literary quality of children's books. There seems to be general agreement by experts in the field that the same factors that determine literary quality in books for adults also determine literary quality in books for children, namely, plot, content and theme, characterization, and style and form. (pp. 4-5)

Although the major emphasis of this textbook is upon the traditional uses of the literary elements just named, Sadker and Sadker specifically identified four of the alternate literary conventions in their

discussions dealing with literary criticism and criteria for evaluation. In their remarks about plot they refer to the presence of Convention 1, open-ended, and Convention 2, episodic, in books for children and young adults: "In recent years episodic novels as well as unresolved plots have become more commonplace in children's literature" (p. 5).

Within the context of their discussion of the black experience in children's literature, Sadker and Sadker specifically referred to Convention 13, the use of dialect/vernacular/slang/profanity: "In addition to realistic character development, language and dialogue are used to provide accurate presentations. . . . A more contemporary approach is to present black characters as speaking with a variety of speech patterns, including black English" (p. 153). Convention 14, more than the literal level of meaning intended such as satire and parody, is the fourth alternate literary convention identified by these authors. In their discussion of the treatment of war as depicted in picture books, they make the following comparison regarding satire: "Picture books that actually portray war are far less optimistic. Some emphasize the cause of war, and these are often satirical. . . . The few picture books that emphasize the effects of war rather than its causes are not so humorous or satirical" (p. 296). Thus, Sadker and Sadker made specific reference to four of the twenty alternate literary conventions identified in this research--Conventions 1, 2, 13, and 14. These will be dealt with more fully within the presentation of the data for Sub-Questions 4b and 4c.

Textbook Six

Sam Leaton Sebesta and William J. Iverson. Literature for Thursday's Child. Chicago: Science Research Associates, Inc., 1975.

Sebesta and Iverson devote much of the content of their textbook to the discussion of contemporary juvenile literature from the perspective of literary criticism and criteria for evaluation. Within the context of three chapters--Literary Elements, Realistic Fiction, and Guiding the Literary Experience--they specify or allude to seven of the twenty alternate literary conventions identified in this study. They were the only authors of the professional textbooks analyzed who spoke consistently of literary experimentation and innovation in literature for children and young adults.

Adults who recommend books for children must keep themselves open and responsive to experimentation with plot, not always insisting that books fit the standard plot requirements. If a book's plot strikes you as dull and trite but "surely suitable for a child reader because it seems to be a typical plot," chances are your first judgment is right and your second is wrong. In short, don't define plot so narrowly that you rule out innovation. (p. 72)

Within the same discussion, they refer to Convention 1, open-ended, as "up-in-the-air endings" and suggest that, although such books may give the feeling of experiencing only half the plot, "it's doubtful that a more complete plot would be preferable" (p. 70). In fact, these authors maintain that children's fiction often suffers from "bad plot" epidemics which are frequently the result of a constricted idea of what a plot is. "New, fresh themes don't always lend themselves to the plot structure that the past has deemed most suitable" (p. 70).

Further evidence of their interest in literary innovation is found within their definition of structure in literature: "A natural structure is chronological order from a central character's point of view. Yet, for capturing interest or psychological effect, authors sometimes juxtapose episodes or change points of view" (p. 414). Thus, Convention 2, an episodic collection of incidents rather than sequentially structured events, is one variation in plot structure specifically identified by these authors. They also refer to this convention as a type of story: "There is also the episodic story. Incident after incident reveals the adventures of central characters, sometimes with a recurrent problem" (p. 455).

When discussing the narrative element of point of view, which they define as "the mind through which the material of the story is presented" (p. 77), Sebesta and Iverson allude to Convention 4, the restricted perspective of the protagonist-narrator told in the first person: "A recent trend has been toward first-person narration, leaving the reader to infer character partially through the character's direct statements and partially through the way others react to him. You come to know him as you might come to know an acquaintance--from the way he talks" (p. 64). Within the same discussion they refer to Convention 5, a story told through the perspectives of two or more narrators: "The three points of view may be mixed in a single book, but the mixture must be handled deftly to avoid confusion" (p. 79). Actually, this description deals with only one form of Convention 5 and does not mention a book in which there is more than one first person narrator.

Often found in a novel with Conventions 4 and 5 are Conventions 6 and 8--predominantly introspective with emphasis upon the protagonist's thoughts and feelings, and a story which is basically psychological in its orientation. Within their discussion of books which they group as realistic fiction about self, Sebesta and Iverson allude to both Conventions 6 and 8: "The selections we've discussed in the previous section include a great variety of settings, plots, and characters. But they have a theme in common: an attempt to parallel their characters' search for self with that of their readers. Generally, their journey is inward rather than outward: events lead to self-enlightenment" (p. 260). The following description could also include books in which Conventions 6 and 8 were found: "Formerly, the adolescent novel--sometimes called transitional because it seemed to pave the way to adult reading--dealt with high adventure, suspense, and careers. Today the focus has shifted to the highly subjective novels of the self" (p. 267). One further alternate literary convention referred to by Sebesta and Iverson in connection with this highly personal form of realistic fiction was Convention 13, the use of dialect/vernacular/slang/profanity:

Modern realistic fiction about self is distinguished from its forerunners by still another characteristic. The style is more intimate and draws on the vernacular, using the diction, phraseology, and sentence structures that the young characters themselves might use. Often it's a first-person style in which the author is trying to be unobtrusive, attempting to display not his own language but that of his central character. . . . Whether first person or third person, the intimate vernacular style of these self-searching, modern realistic books often provides new insight into the perplexing problems of youth. (pp. 256-257)

In summary then, Sebesta and Iverson mentioned seven of the twenty alternate literary conventions identified in this study--Conventions 1, 2, 4, 5, 6, 8, and 13. They also made frequent reference to the presence of literary experimentation and innovation in literature for children and young adults.

Textbook Seven

Zena Sutherland and May Hill Arbuthnot. Children and Books, 5th edition. Glenview: Scott, Foresman and Co., 1977.

The authors of this textbook devote much of their content to aspects of literary quality in books for children and young adults and provide detailed discussions of a wide range of juvenile books within the context of the genres they represent. Three of the alternate literary conventions were mentioned within their literary criticism and criteria for the evaluation of juvenile literature. In their discussion of aspects of plot, reference is made to Convention 2, an episodic collection of incidents: "if there is no sequence or interation, the books may have a series of episodes (in some books, particularly books of reminiscence, this can be very effective) rather than a plot or story line" (p. 24).

The second alternate literary convention mentioned by the authors was Convention 13, the use of dialect/vernacular/slang/profanity. In a description of trends in juvenile literature, reference is made to stories "in which teenagers use the language that readers are well aware is used in real life" (p. 57). In the chapter on modern juvenile fiction, Sutherland and Arbuthnot speak of the

presence of a "greater frankness in language" (p. 302), and later in the chapter wrote: "And the language used reflects the speech of today, both in the admission of words that were once considered shocking and in the use of black English" (p. 328). Also in their discussion of trends in children's literature reference was made to aspects of Convention 18, elements of the unusual/grotesque/bizarre:

Reflecting the emergence of pop art and grotesquerie, and possibly in ineffectual imitation of Maurice Sendak's illustrations, there have been increasing numbers of picture books, as well as illustrations in books for older children, with grim or bizarre illustrations. But despite some unfortunate and unsuccessful experiments, today's picture book is exciting art with endless possibilities. (p. 55)

In total then, three alternate literary conventions--Conventions 2, 13, and 18--were identified by Sutherland and Arbuthnot within the context analyzed to answer this sub-question.

Summary of Sub-Question 4a. The following figure (Figure 5.45) summarizes the data that have been presented by comparing the number and proportions of the twenty alternate literary conventions that were included by the authors of the professional textbooks in their literary criticism and criteria for the evaluation of juvenile literature. Of the total of twenty conventions, the number acknowledged ranged from Lickteig with none to Sebesta and Iverson with seven for proportions ranging from .0 to .35. Following Figure 5.45 is Table 5.14 which also summarizes the data which have been presented to answer Sub-Question 4a by indicating the specific alternate literary conventions which were identified by the authors of each of the seven professional textbooks. The proportion of acknowledgment of the individual

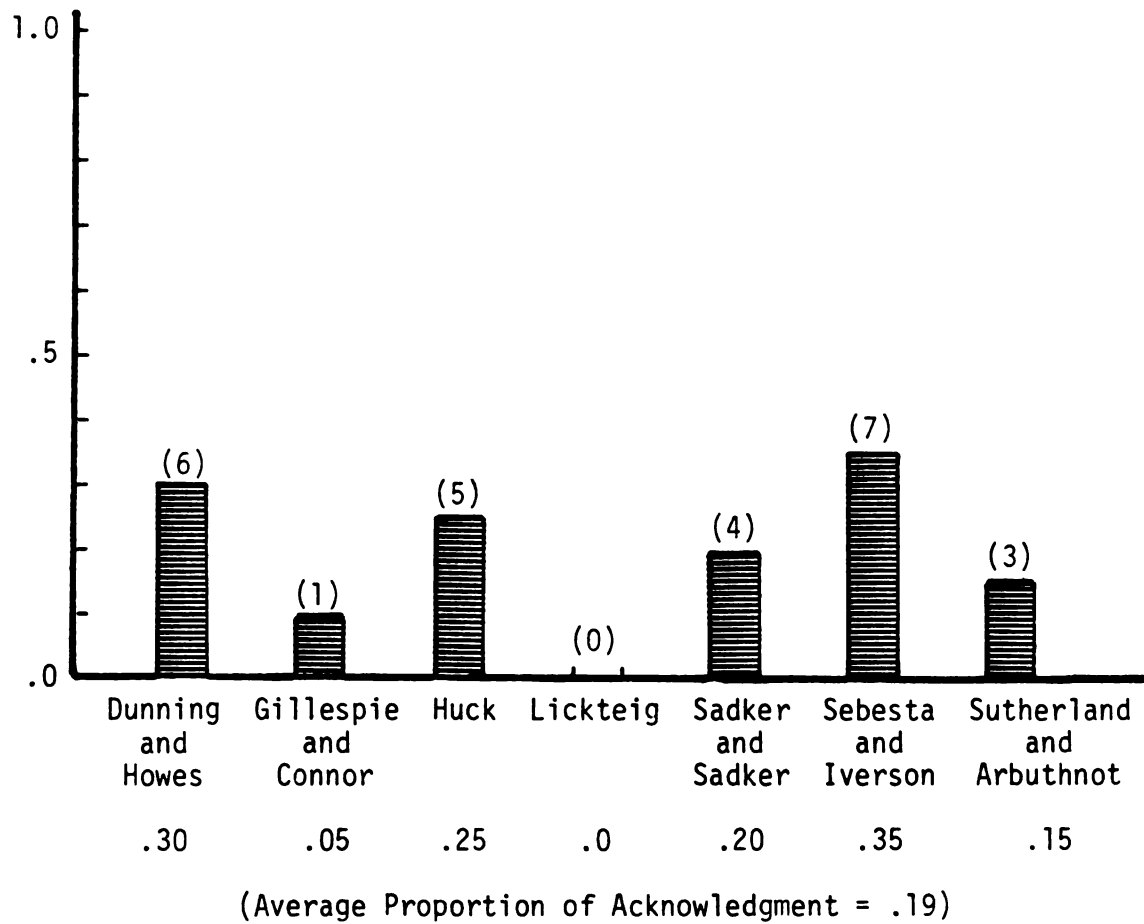


Figure 5.45 Acknowledgment of Conventions by Authors in Literary Criticism and Criteria. (Frequency is Indicated in Parentheses Above Bar.)

conventions ranged from .0 to .57. This table also presents the proportions of acknowledgment of the twenty conventions by the authors of the professional textbooks which ranged from .0 to .35. The overall or average proportion of acknowledgment by the authors was .19. This proportion represents twenty-six acknowledgments of specific alternate literary conventions by the textbook authors in their literary criticism and criteria for the evaluation of literature. In summary then, within the content analyzed to answer this sub-question, the authors of the seven textbooks acknowledged a proportion of .19 or 19 percent of the twenty alternate literary conventions identified in this study.

Sub-Question 4b

Do these authors acknowledge the presence of any of the alternate literary conventions in their discussion of the demonstration books used in this study? Do they specify the presence of these conventions in their discussion of any books which are of the same genres as those of the demonstration books?

The data for answering this sub-question were collected by using both Instrument One and Instrument Two. Instrument Two was used to analyze the references to and discussions of specific demonstration books by the authors of the seven professional textbooks. These findings are presented first. Then Instrument One was used to guide the analysis of the discussions of any juvenile books which were of the same genres as the demonstration books. The purpose of these two analyses was to establish whether any of the alternate literary conventions were referred to within the discussions of specific

books even though they had not been acknowledged in the more general presentations of literary criticism and criteria.

Demonstration books. Because of the nature of Instrument Two--that is, that it includes a list of the specific alternate literary conventions identified earlier in this research as present in each of the demonstration books--the details of the data are presented in relation to each demonstration book rather than to each professional textbook. Because assessing the attitude of the authors to the presence of the specific alternate literary conventions which they acknowledge is part of Instrument Two, the attitude data are presented in conjunction with the convention identified. However, this attitude data will be added to and discussed with that gathered in response to Sub-Question 4c. Although it also serves as a summary of the data, Instrument Two, as prepared for each demonstration book, is presented before the discussion of the data as it identifies the specific alternate literary conventions to which the data refer. The rating scale is the same as that used earlier in this research with Instrument Two; that is, favorable (F) through unfavorable (U).

Two of the professional textbooks contained no reference to any of the fifteen demonstration books: Literature for Adolescents by Stephen Dunning and Alan B. Howes and Introduction to Children's Literature by Mary J. Lickteig. Five of the fifteen demonstration books were named in the five remaining textbooks, some appearing in more than one, for a total of eight references. The data are presented in relation to the following five demonstration books: A Hero Ain't

Nothin' But a Sandwich, mentioned three times; Ox: The Story of a Kid at the Top, mentioned twice; and Rumble Fish, A Game of Dark, and Let Me Fall Before I Fly, each mentioned once. The following table (Table 5.15) lists these five demonstration books and indicates the professional textbooks in which they were discussed.

Demonstration Book One

A Hero Ain't Nothin' But a Sandwich. The textbooks on juvenile literature by Charlotte Huck, Sadker and Sadker, and Sutherland and Arbuthnot each contained a discussion of A Hero Ain't Nothin' But a Sandwich. The following is a copy of Instrument Two as it was prepared for this novel and used to examine the descriptions in the three textbooks mentioned. It lists the specific alternate literary conventions identified earlier in this research as present in this juvenile novel.

Alternate Literary Conventions	Huck		Sadker and Sadker		Sutherland and Arbuthnot	
	Present	Attitude	Present	Attitude	Present	Attitude
1. Open-ended	X	F	0	0	0	0
3. Mood or theme predominant	0	0	X	F	0	0
5. Two or more narrators	X	F	X	F	0	0
6. Predominantly introspective	X	F	X	F	0	0
9. Anti-hero	0	0	0	0	0	0
13. Dialect/vernacular/slang	0	0	X	F	0	0

Table 5.15 Demonstration Books Referred to in Professional Textbooks

Demonstration Books	Number of References	Gillespie & Conner	Huck	Sadker & Sadker	Sebesta & Iverson	Sutherland & Arbuthnot
<u>A Hero Ain't Nothin' But a Sandwich</u>	3	--	X	X	--	X
<u>Ox: The Story of a Kid at the Top</u>	2	X	--	--	X	--
<u>Rumble Fish</u>	1	--	--	--	--	X
<u>A Game of Dark</u>	1	--	--	--	--	X
<u>Let Me Fall Before I Fly</u>	1	X	--	--	--	--

Charlotte Huck's discussion of A Hero Ain't Nothin' But a Sandwich was included in her discussion of contemporary realistic fiction, specifically the Black experience in books for children. She presented the following description of this novel:

A bold and honest story about a 13-year-old boy is Alice Childress' A Hero Ain't Nothin' But a Sandwich. How to salvage Benjie who is well on his way to being hooked on heroin is the theme of this Harlem tale. The story is told from many different points of view--from that of Butler Craig, Benjie's "stepfather"; Jimmy Lee Powell's, Benjie's friend; Benjie's mother, Rose; Walter, the pusher; and Benjie himself. Each of these persons have something important to say about Benjie and their relationship with him. They also reveal differing viewpoints on life in Harlem. Jimmy Lee tells how hard it is to be a friend to someone on drugs: *"Friendship begins to split when one is caught in a habit and the other not. I've seen it time and time, needles divide guys, because the user rather be round another junkie."* Butler saves Benjie's life one night and Benjie looks to him as to a father, someone who would believe in him. At the end of the story Butler is waiting for Benjie to come from the rehabilitation center--Benjie is late, and both Butler and the reader hope that he makes it. This is a tough yet very tender story. It may shock some readers and save others. (p. 439)

With her comment, "Benjie is late, and both Butler and the reader hope that he makes it," Huck alludes to Convention 1, the open-ending. She also includes Convention 5, "told from many different points of view," and her comment that the narrators "reveal differing viewpoints on life in Harlem," alludes to Convention 6, predominantly introspective. The quotation by Jimmy Lee also serves as an illustration of Convention 6. The overall tone of the description is favorable and, although in isolation the attitude towards the three specific conventions identified may seem neutral, when assessed in the context of the total description it seemed to this researcher to be favorable. This was the only

demonstration book discussed by Huck in her textbook Children's Literature in the Elementary School.

Sadker and Sadker also discussed A Hero Ain't Nothin' But a Sandwich within the context of the Black experience in children's literature and presented the following description:

Another powerful book that makes its impact through style as well as content is Alice Childress' A Hero Ain't Nothin' But a Sandwich (1973). The story provides a picture of a young boy, Benjie Johnson, through the eyes of a variety of people. Each chapter is written in a first-person account, using the perceptions as well as language of individuals who know Benjie: his friends, family, school teachers, and pusher.

Benjie is black and hooked. Benjie himself does not believe he is hooked. He thinks he can give it up any time; he just does not want to. We see Benjie through the eyes of his parents, who have problems communicating with him, and his teachers, who disagree on the most effective approach for teaching him. There is also a section written from the point of view of Benjie's pusher, who sees himself as a salesman performing a needed service to addicts who do not heed his warnings. The failure of these individuals to reach Benjie results in a suicide attempt that is foiled by his stepfather. Growing understanding between Benjie and his stepfather suggests a more hopeful future.

A Hero Ain't Nothin' But a Sandwich touches upon a variety of issues, from narcotics to schooling. We see the forces affecting the perception of whites and blacks, and we view these pressures through their eyes and in their words. Black English and standard English are both used to paint a multidimensional picture of Benjie, one that adults and children will find intriguing. (pp. 156-157)

The following four alternate literary conventions were found in this description: the references to the various issues, pressures and perspectives which seem to dominate the novel suggest Convention 3, mood and theme more dominant than plot; the references to the content, variety of first person perspectives, and pressures which the reader views "through their eyes and their words," identify both Convention 5, two or more narrators, and Convention 6, predominantly introspective.

The first person narrations by Benjie's grandmother (pp. 89-90) and by one of Benjie's teachers, Bernard Cohen (p. 199), also demonstrate the presence of Convention 6. Convention 13, the use of dialect/vernacular/slang/profanity, is specifically identified by references to "the language of individuals" and to Black and standard English. The authors' attitudes to the presence of each of these four alternate literary conventions were judged by this researcher to be favorable.

Sutherland and Arbuthnot, authors of the third textbook containing a description of A Hero Ain't Nothin' But a Sandwich, presented it within their discussion of modern fiction for older children: "Alice Childress tells a dramatic, moving story in A Hero Ain't Nothin' But a Sandwich (1973). Thirteen-year-old Benjie insists that he can do without dope any time he wants, but his friends and relatives are more realistic" (p. 339). Particularly in light of the other descriptions quoted, this researcher judged the above to be little more than a bare storyline with no reference to the literary aspects of the books. Thus, none of the six alternate literary conventions present in this demonstration book was acknowledged by these authors. This was one of the three demonstration books discussed by Sutherland and Arbuthnot.

Demonstration Book Two

Ox: The Story of a Kid at the Top. Two textbooks contained discussions of this novel: Creative Growth through Literature for Children and Adolescents by Gillespie and Conner, and Literature for Thursday's Child by Sebesta and Iverson. The following is a copy of

Instrument Two as it was prepared for Ox: The Story of a Kid at the Top and used to examine the descriptions in the two textbooks mentioned. It lists the specific alternate literary conventions identified earlier in this research as present in this juvenile novel.

Alternate Literary Conventions	Gillespie and Conner		Sebesta and Iverson	
	Present	Attitude	Present	Attitude
3. Mood or theme predominant	0	0	0	0
4. Restricted perspective	0	0	0	0
6. Predominantly introspective	0	0	0	0
7. Alienation/isolation/ predominant	0	0	0	0
8. Anti-hero	0	0	0	0
10. Lack of character development	0	0	0	0

Gillespie and Conner referred to this novel in the first pages of their textbook and used it as an example of a book which, in their opinion, was not suitable literature for children and young adults.

The following is the context and statement:

Adult satires on children's and adolescent behavior are occasionally misconstrued as good books for children and adolescents. John Ney's Ox: The Story of a Kid at the Top is a current example. Ox Olmstead is twelve years old and fat. He comes from a family of fat and wealthy people. Ox accepts his wealth as a necessary cross. He is also academically slow and is in the fourth grade for the third time. And so on and on and on ad nauseam. Ox includes an excellent selection of stereotypes in adolescent fiction. However, adolescent readers are not delighted by a selection of stereotypes. (p. 4)

As was indicated in the appropriate columns of Instrument Two, this researcher did not feel that any of the six alternate literary conventions were acknowledged as present by Gillespie and Conner. Although their negative attitude towards this novel is clearly stated, these authors offer very little specific evidence to support their assessment. This was one of the two demonstration books which they discussed.

Sebesta and Iverson are the authors of the other textbooks which contained a reference to this novel. It is interesting that these authors also used this book as an example of poor literature. The following is their description as it was presented in their discussion of the unity of literary elements in a story:

Ox: The Story of a Kid at the Top by John Ney is full of incident: a rich, fat boy accompanies his hard-drinking father on an extended weekend party-trip from Palm Beach to California to Mexico to Houston and back home again. It could be a good story, this plight of the neglected wealthy. But all we learn about Ox is that he cries easily and watches too much television, and the settings are no more real than dots on a map. In our opinion, unity is lacking, though many people express approval of this book and its sequel. (p. 77)

This researcher judged that none of the six alternate literary conventions was present in this description although the overall attitude of the authors toward this book is clearly unfavorable. This is the only demonstration book that Sebesta and Iverson identified in their textbook.

Demonstration Book Three

Rumble Fish. Children and Books by Sutherland and Arbuthnot was the only one of the seven professional textbooks analyzed in this study which contained a reference to this new novel by S. E. Hinton. The following are the alternate literary conventions identified earlier in this research as present in Rumble Fish and they are listed as they were in Instrument Two.

Alternate Literary Conventions	Sutherland and Arbuthnot	
	Present	Attitude
1. Open-ended	0	0
2. Episodic	0	0
3. Mood or theme predominant	0	0
4. Restricted perspective	0	0
6. Predominantly introspective	0	0
7. Alienation/isolation predominant	0	0
8. Basically psychological	0	0
9. Anti-hero	0	0
10. Lack of character development	0	0

Sutherland and Arbuthnot referred to this novel in their section dealing with modern fiction for older children. The following appeared in a description of the books by Susan Hinton, the author of Rumble Fish:

Rumble Fish (1975) is the tragic story of two brothers--Motorcycle Boy, who has lost his will to live and is killed after committing a senseless robbery, and Rusty-James, the younger, who idolizes his brother and is almost destroyed by his death. (p. 335)

Clearly this is little more than a storyline and does not include a reference or allusion to any of the nine conventions which characterize this novel. This was the second of the three demonstration books referred to by these authors.

Demonstration Book Four

A Game of Dark. This was the third demonstration book mentioned by Sutherland and Arbuthnot and they were the only authors to refer to it. The following are the alternate literary conventions identified earlier in this research as present in A Game of Dark and they are listed as they were in Instrument Two.

Alternate Literary Conventions	Sutherland and Arbuthnot	
	Present	Attitude
3. Mood or theme predominant	0	0
7. Alienation/ isolation predominant	0	0
8. Basically psychological	0	0
16. Emphasis upon the nonrational	0	0
17. Incidents of fantasy with psychological overtones	X	M
18. Elements of the unusual/grotesque	0	0

Sutherland and Arbuthnot referred to this novel in their section on modern fantasy and, more specifically, stories with folk-tale elements. The following appeared in a discussion of some of the books by William Mayne, author of A Game of Dark: "In A Game of Dark,

a boy escapes the pain of not loving his dying father through retreating into the medieval world. Mayne is a skilled writer, but not all of his fantasies carry conviction" (p. 209). Although Convention 17, incidents of fantasy with psychological overtones, was alluded to by the authors, this researcher found it difficult to determine whether the ending comment referred specifically to A Game of Dark or whether it was intended as a general comment regarding Mayne's writing. The attitude to the presence of Convention 17 was therefore assessed as being mixed; that is, containing both favorable and unfavorable comments. Because this novel was classified as modern fantasy rather than realistic fiction, this researcher did not include Convention 8, basically psychological, as one of the conventions alluded to by these authors. In summary then, only one of the six alternate literary conventions present in this demonstration book was acknowledged by these authors and the attitude towards it appeared to be mixed.

Demonstration Book Five

Let Me Fall Before I Fly. Creative Growth through Literature for Children and Adolescents by Gillespie and Conner was the only one of the seven professional textbooks analyzed in this study which contained a reference to this demonstration book. The following are the alternate literary conventions identified earlier in this research as present in Let Me Fall Before I Fly and they are listed as they were in Instrument Two.

Alternate Literary Conventions	Gillespie and Conner	
	Present	Attitude
1. Open-ended	0	0
3. Mood or theme predominant	0	0
7. Alienation/isolation predominant	X	N
8. Basically psychological	X	N
16. Emphasis upon the nonrational	0	0
17. Incidents of fantasy with psychological overtones	X	N

Gillespie and Conner referred to this novel in an annotated bibliography of realistic prose fiction for the later adolescent years. The following is the annotation that they wrote: "An unnamed schizophrenic boy who lacks a communicative relationship with his parents, finds pleasure in fantasizing about a circus of midgets and particularly the girl who wears paper birds in her hair" (p. 306). Although they were only alluded to in this brief description, this researcher credited the authors with acknowledging Conventions 7, 8, and 17; that is, alienation predominant, basically psychological, and incidents of fantasy with psychological overtones. As no specific attitude was revealed, each of the conventions identified was assessed as receiving a neutral response. In summary then, three of the six alternate literary conventions present in this book were acknowledged by Gillespie and Conner and the attitude to each of the three was neutral.

Other Books of the Same Genres as the Demonstration Books

Instrument One was used to analyze the discussions of any juvenile books which were of the same genres as the demonstration books; that is, picture books, fantasy and folk and fairy tale, and realistic fiction. The purpose was to discover if any of the alternate literary conventions were identified in these discussions even though they may not have been referred to in the more general presentations of literary criticism and criteria nor in the descriptions of the demonstration books. The attitudes of the authors to the presence of the specific conventions that they acknowledged are also presented and this data will be added to that gathered to answer Sub-Question 4c. The details of the data identifying the specific alternate literary conventions mentioned in the discussions of other books of the same genres as the demonstration books are presented in relation to each of the seven professional textbooks.

Textbook one.--*Stephen Dunning and Alan B. Howes. Literature for Adolescents.* These authors do not provide discussions of individual juvenile books in their textbook as do the authors of the other textbooks examined. However, in addition to the six alternate literary conventions identified within the data presented in Sub-Question 4a, they do refer to Convention 20, a mixture of traditional forms such as myth and fairy tale with aspects of contemporary society. Describing an exercise which involved the completing of one of James Thurber's fables by high school students, Dunning wrote: "They remembered

Thurber's satire and irony (as in the stage production of The Thurber Carnival), his insistence upon the unexpected, abrasive juxtapositioning of modern society and ancient times" (p. 165). Primarily on the basis of the context, the attitude of the authors towards the presence of Convention 20 was assessed by this researcher as favorable.

Textbook two.--Margaret C. Gillespie and John W. Conner.

Creative Growth through Literature for Children and Adolescents. In an annotation of The Jazz Man by Mary Hays Weik, the authors allude to Convention 1, the open-ended story: "Interpretations of the dream sequence (at the end of the story) differ with each reader" (p. 228). As no specific attitude was revealed, the response of the authors to the presence of this convention in juvenile literature was assessed as neutral. Although there was a reference to a narrative told in the first person (p. 179), there was no mention of the restricted perspective which is an important component of this convention. In fact, there was so little consistency in the treatment of this convention that this researcher did not credit these authors with acknowledging Convention 4. For instance, in the description of It's Like This, Cat by Emily Neville, an acknowledged "classic" in the use of Convention 4, this literary technique was not mentioned. Even the fact that Paul Zindel used two first person narrators to tell his story The Pigman was not commented upon by these authors in their description of that novel.

In another bibliographical annotation, this one of His Own Where by June Jordan, reference is made to the use of Black dialect

and therefore was also designated a reference to Convention 13. As was the case for Convention 1, the authors' attitude to the presence of this convention in books for children and young adults was assessed as neutral. Thus, in this portion of the analysis, the authors identified Conventions 1 and 12 and their attitude to each was neutral.

Textbook three.--*Charlotte S. Huck. Children's Literature in the Elementary School*. In addition to the alternate literary conventions identified earlier in this research, Huck made a number of references to aspects of Convention 14, more than the literal level of meaning intended such as satire and parody. Her attitude towards the use of this convention in books such as The Judge and A Penny a Look by the Zemachs was favorable (p. 143). When describing The Pushcart War by Jean Merrill, the attitude to the presence of this convention was again favorable: "One of the few satires really enjoyed by children" (p. 284). However, when Convention 14 was identified in books by Tomi Ungerer, Huck's attitude appeared to be unfavorable: "While these illustrations are in keeping with the satire of the story, the violence appears to be overdone" (p. 144). A similar unfavorable attitude was found toward the use of this convention by James Thurber and Florence P. Heide: "The humor and subtle commentaries on human nature as present in Thurber's Many Moons are completely wasted on very young children, as is the irony of The Shrinking of Treehorn by Heide" (p. 109). In light of the mixed reactions described above as well as other references to this convention, this researcher assessed Huck's attitude toward the presence of Convention 14 in children's

literature as mixed. The response to the presence of Convention 15, word play/twisted syntax/unexpected word combinations, was also mixed. For example, discussing Thurber's The Wonderful O, Huck wrote: "The play on words in this book is clever, but requires considerable maturity" (p. 255). In summary then, both Conventions 14 and 15 were identified in books of the same genres as the demonstration books and the author's attitude to each was mixed.

Textbook four.--*Mary J. Lickteig. An Introduction to Children's Literature*. Although none of the alternate literary conventions was mentioned by this author in her discussions of literature or of demonstration books, three conventions were referred to in her descriptions of books of the same genres as those of the demonstration books. In her section entitled "Exaggerated Characters," Lickteig referred to Convention 11, unusual, zany characters. In the same discussion, she also alluded to Convention 19, the use of unusual/ridiculous/bizarre names, by presenting the names of the characters in The Pushcart War by Jean Merrill, and The Mysterious Disappearance of Leon (I Mean Noel) by Ellen Raskin (p. 246). The following introduces some of the characters in The Pushcart War:

The story of Morris the Florist, Frank the Flower, General Anna, and Harry the Hot Dog and their war with pea shooters and pins as ammunition against Big Moe of Mammoth Movers, Walter Sweet of Tiger Trucking, and Louis Livergreen of Lower Eastside Moving Association is one of the most delightfully unusual events in children's literature. Events include the Daffodil Massacre and the raid on Posey's Pea Plant and the end of the war, followed by the Pushcart Peace Conference. (p. 246)

Aspects of Convention 14, more than the literal level of meaning intended, were identified by Lickteig in her description of The Phantom Tollbooth by Norton Juster: "Juster proves he is a genius with words and successfully completes a satisfying satire on life" (p. 234). Based upon these descriptions and others, this researcher assessed Lickteig's attitude towards the presence of each of these three conventions--Conventions 11, 14, and 19--in children's literature as favorable.

Textbook five.--*Myra Pollack Sadker and David Miller Sadker. Now Upon a Time: A Contemporary View of Children's Literature.* These authors identified eight alternate literary conventions in their discussions of other books of the same genres as the demonstration books. Of these eight, three were responded to favorably by the authors--Convention 11, unusual, zany characters; Convention 12, surrealism; and convention 20, mixture of traditional and contemporary. In referring to the latter, Sadker and Sadker wrote: "Modern authors have playfully twisted the forms and motifs of the traditional fairy tale to create their own humorous tales that are often more in tune with contemporary times" (p. 321).

Five of these alternate literary conventions, which have not been mentioned in the presentation of previous data, received a mixed response from these authors--Convention 4, restricted perspective; Convention 8, basically psychological; Convention 15, word play; Convention 16, emphasis upon the nonrational; and Convention 18, elements of the unusual/grotesque/bizarre. Sadker and Sadker appear

to have reservations about Convention 4, the restricted perspective of the protagonist-narrator. Referring to Run Softly, Go Fast by Barbara Wersba, they wrote: "The novel is powerfully written, unfortunately slightly marred in that only one perspective is offered, that of youth" (p. 38).

They also appear to have reservations about some of the psychological, nightmarish aspects of Conventions 8 and 16, especially when they are combined with the grotesque, bizarre qualities of Convention 18, as in Mr. Death by Anne Moody. The following is part of a description by Sadker and Sadker of one of the stories in Mr. Death: "The first short story, a chilling psychological study, is presented as the nightmare of Rodney Witherspoon, tape-recorded just before he commits suicide four years after his mother's death. The nightmare, ghastly and elaborate, involves Rodney and his father on a macabre limousine ride chauffeured by Mr. Death" (p. 121). Referring to this book, Sadker and Sadker wrote: "It is our feeling that many children would have to be older than this (age ten) to experience anything other than horror and fright in reaction to these four stories. . . . We feel that some reservations must be offered concerning the compelling and often finely written stories in Mr. Death" (p. 121). Other references to Convention 18 indicated that, generally speaking, their reaction to the grotesque, bizarre elements of this convention is unfavorable rather than mixed as was previously suggested. For instance, describing George Mendoza's picture book The Hunter, The Tick and the Gumberoo, these authors wrote: "Philip Wende's gross pictures and Mendoza's bizarre

plot combine to form an unnecessary repulsive way for the author to express to young children his condemnation of hunting" (p. 293). It should be mentioned that these authors made more than one reference to a number of the alternate literary conventions throughout their textbook; in particular, Conventions 1, 13, and 14. In summary then, of the eight conventions, three were regarded favorably, four received mixed responses, and one received an unfavorable response from these authors.

Textbook six.--*Sam Leaton Sebesta and William J. Iverson.*

Literature for Thursday's Child. The only other alternate literary convention referred to by these authors, in addition to the seven identified in Sub-Question 4a, was Convention 14, more than the literal level of meaning intended such as satire and parody. In their suggestions as to how to guide the literary experiences of children, Sebesta and Iverson make the following brief reference: "Similarly, Mary Stolz's satire, Belling the Tiger, is funnier if the listener is freshly familiar with the 'belling the cat' fable" (p. 426). On the basis of the tone and context of this reference, this researcher assessed their attitude towards the presence of Convention 14 in children's literature as favorable.

Although Sebesta and Iverson identified the presence of Conventions 4 and 6--the limited perspective of the protagonist-narrator, and predominantly introspective--earlier in their discussion of contemporary juvenile fiction, comments throughout their textbook reveal that they have some reservations about the effectiveness of

these two conventions. In a few instances they contrast the strengths and limitations of these two conventions as seen in the following:

First-person narration has some distinct advantages. A character's direct address can enable us to know him. Plot setting, and character are likely to be unified by the approach which says, "this is what happened to me, this is where it happened, this is how I felt. . . ." But first-person point of view also has some strong limitations. It can't work effectively in presenting episodes in which the storytelling character does not appear. Nor does it enable the author to step outside the point of view to comment on important matters that lie beyond the perception of the storytelling character. Nowhere is this shortcoming more apparent than in some of the social-issues books of the late 1960s and early 1970s. (p. 78)

The authors then cite different novels in which they feel this limitation is apparent. In light of these comments and examples, this researcher assessed the attitude of these authors to the presence of Conventions 4 and 6 in juvenile literature as mixed.

Textbook seven.--Zena Sutherland and May Hill Arbuthnot.

Children and Books. These authors identified three alternate literary conventions in addition to the three mentioned earlier in their discussions of literary criteria and the demonstration books. Of these three, only Convention 4, the restricted perspective of the protagonist-narrator, as used by S. E. Hinton in That Was Then, This Is Now was responded to favorably: "The characters are vividly real, and no didactic tract on drug abuse could be more convincing than is the story seen from the viewpoint of an adolescent who has himself been a fringe delinquent" (p. 355). A brief reference to Convention 11, unusual, zany characters, was found in a one-line annotation of The

Tattooed Potato and Other Clues by Ellen Raskin. The attitude of the authors towards the presence of this convention in juvenile literature was assessed as neutral. The third alternate literary convention referred to was Convention 14, more than the literal level of meaning intended. Describing Chitty-Chitty-Bang-Bang by Ian Fleming, the authors speak of how children have enjoyed this book but also comment on the fact that "the sophistication of the parody and the style are felt by many adults to be inappropriate for the audience most interested in stories of animated machines" (p. 235). Based upon the tone and discussion of this convention, the attitude of the authors to the presence of Convention 14 in books for children was assessed as mixed. In summary then, the attitudes of these authors towards the presence of Conventions 4, 11, and 14 were favorable, neutral, and mixed, respectively.

Summary of Sub-Question 4b. The following figure (Figure 5.46) summarizes the data that have been presented by comparing the number and proportions of the twenty alternate literary conventions that were included by the authors of the professional textbooks in their descriptions of the demonstration books and other books of the same genres. Of the total of twenty conventions, the number acknowledged ranged from one to eleven for proportions ranging from .05 to .55. Following Figure 5.46 is Table 5.16 which also summarizes the data that have been presented to answer Sub-Question 4b by indicating the specific alternate literary conventions which were identified by the authors of each of the seven professional textbooks. The proportions

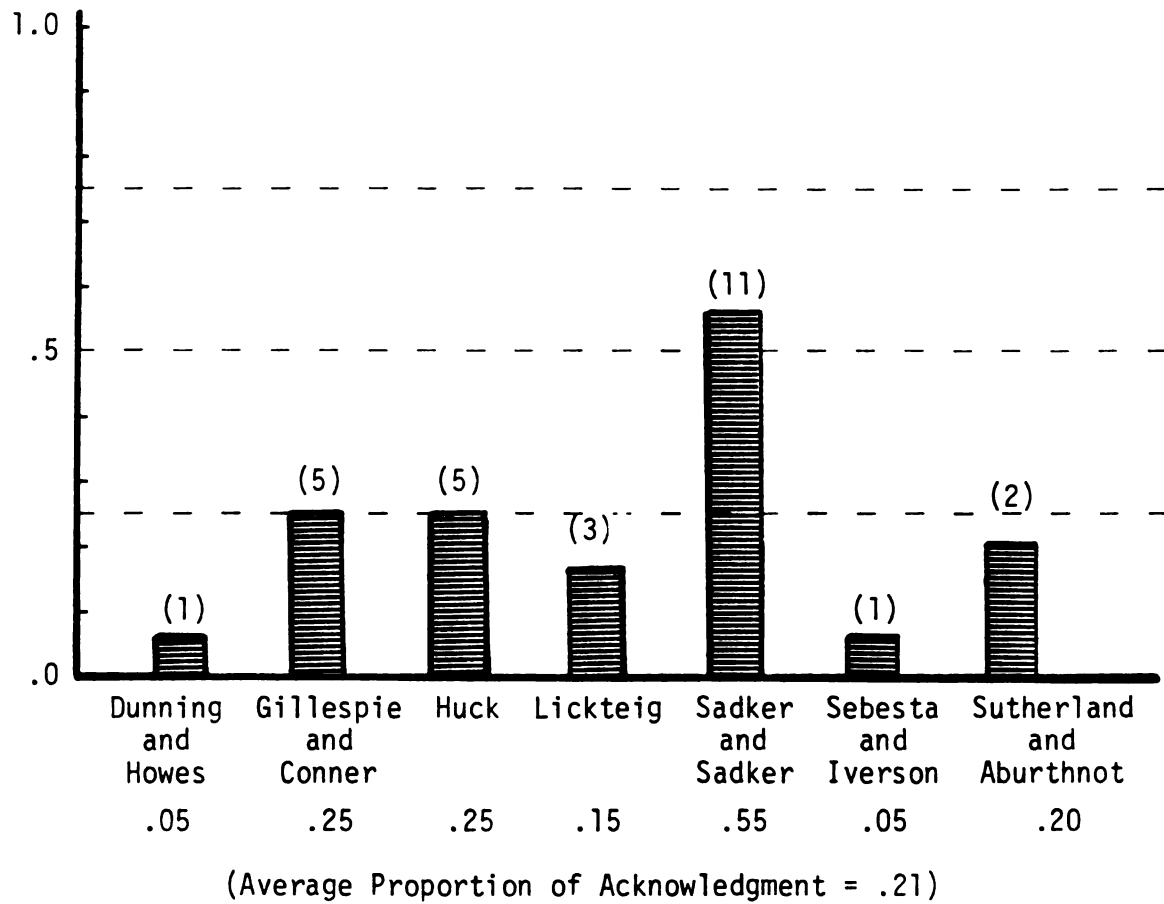


Figure 5.46 Acknowledgment of Conventions by Authors in Demonstration and Other Books. (Frequency Is Indicated in Parentheses Above Bar.)

Table 5.16 Conventions Identified by Textbook Authors in Demonstration and Other Books

	Number of Acknowledgments	Alternate Literary Conventions																				Proportion of Acknowledgments
		1 Open-Ended	2 Episodic	3 Mood or Theme Predominant	4 Restricted Perspective	5 Two or More Narrators	6 Predominantly Introspective	7 Alienation Predominant	8 Basically Psychological	9 Anti-Hero	10 Lack of Character Development	11 Unusual, Zany Characters	12 Surrealism	13 Dialect/Slang/Vernacular	14 Satire/Parody	15 Word Play	16 Emphasis on the Nonrational	17 Psychological Overtones	18 Elements of the Unusual	19 Unusual Names	20 Traditional/Contemporary Mix	
Professional Textbooks	N=20																					
Dunning and Howes	1																				x	
Gillespie and Conner	5	x						x					x					x				
Huck	5	x				x								x		x						
Lickteig	3													x					x			
Sadker and Sadker	11			x	x	x		x				x			x	x				x		
Sebesta and Iverson	1													x								
Sutherland and Arbuthnot	4											x		x				x				
Proportions of acknowledgment		.29	.00	.14	.29	.29	.29	.14	.29	.00	.00	.43	.14	.14	.57	.29	.14	.29	.14	.14	.29	

of acknowledgment of the individual conventions ranged from .0 to .57. This table also contains the proportions of acknowledgment of the twenty alternate literary conventions by the authors of the professional textbooks which ranged from .05 to .55. The overall or average proportion of acknowledgment by the authors was .21. This proportion represents thirty acknowledgments of specific alternate literary conventions by the textbook authors, ten within the descriptions of the demonstration books and twenty in the references to other books of the same genres. In summary then, within the context analyzed to answer this sub-question, the authors of the seven textbooks acknowledged a proportion of .21 or 21 percent of the possible references to the twenty alternate literary conventions identified in this study.

Total number of conventions identified by textbook authors.

In Sub-Question 4c the attitudes of the authors of the seven professional textbooks to the presence of selected alternate literary conventions in literature for children and young adults is examined. In order to assess and compare the attitudes of these authors toward the presence of the specific conventions they had acknowledged, it was necessary to combine the conventions that were identified within the data of Sub-Questions 4a and 4b for each textbook. As the purpose of these analyses was to identify the number of specific alternate literary conventions the authors were aware of and acknowledged, the numbers of the conventions identified do not include any repeated acknowledgments of a convention by an author. The following figure (Figure 5.47) presents the total number and proportions of the twenty

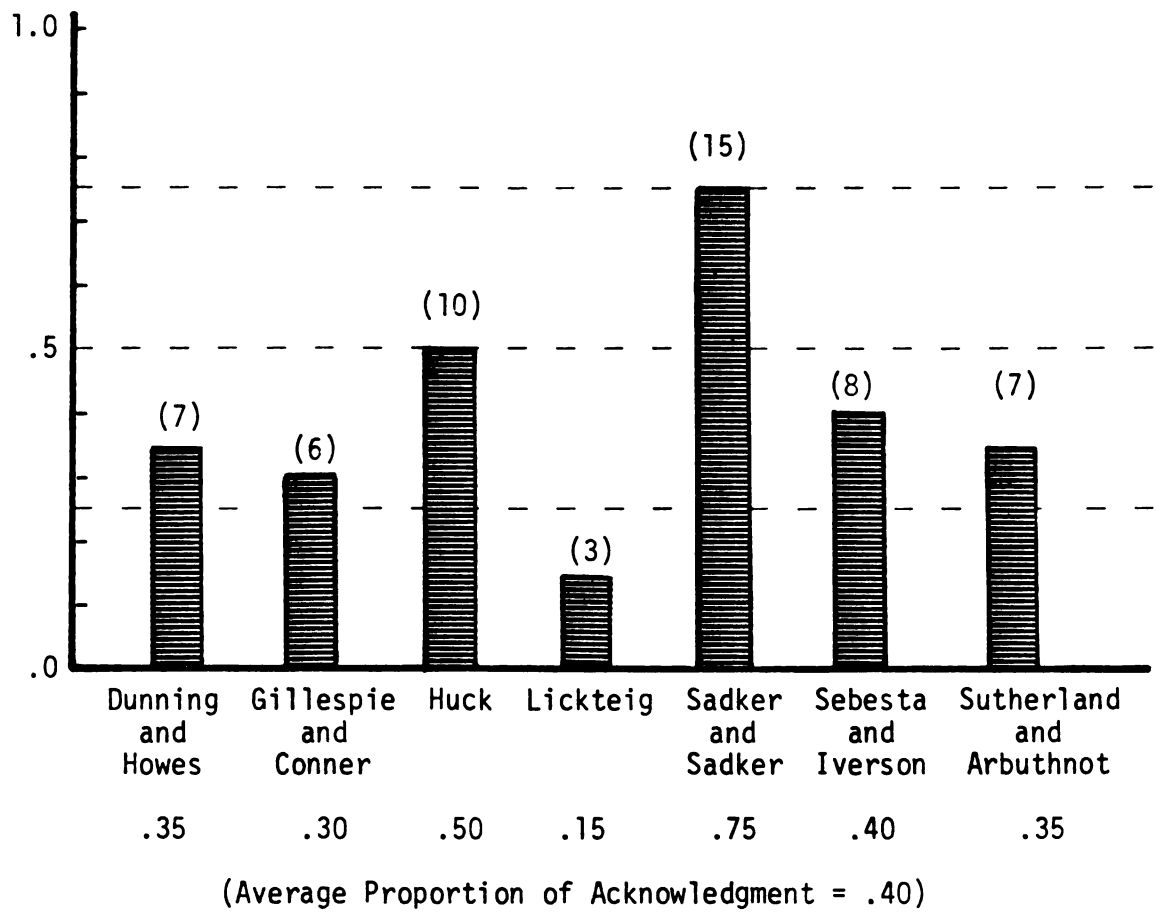


Figure 5.47 Total Proportions of Conventions Acknowledged by Textbook Authors. (Frequency Is Indicated in Parentheses Above Bar.)

alternate literary conventions which were acknowledged by the textbooks authors in their literary criticism and criteria and in their descriptions of specific demonstration books and other books of the same genres. The total number of acknowledgments of specific conventions by the authors was fifty-six and ranged from Lichteig with three to Sadker and Sadker with fifteen for proportions ranging from .15 to .75. Table 5.17 also summarizes the data generated to answer Sub-Questions 4a and 4b by indicating the specific alternate literary conventions which were identified in the two analyses by the authors of each of the seven professional textbooks. The total proportions of acknowledgment of the individual conventions ranged from Convention 9, the anti-hero, with .0 to Convention 14, satire/parody, with 1.0. Table 5.17 also repeats the total proportions of acknowledgment of the twenty alternate literary conventions by the textbooks authors which ranged from .15 to .75.

Sub-Question 4c

What appears to be the attitude of these authors to the presence of these alternate literary conventions in literature for children and young adults?

The data for answering this sub-question were collected by tabulating all of the attitudes of the authors of the professional textbooks that were apparent or implied within the content of the data collected to answer Sub-Questions 4a and 4b. These attitudes were sometimes stated during the presentation of earlier data, sometimes

Table 5.17 Total Specific Alternate Literary Conventions Identified by Authors of Professional Textbooks

	Number of Acknowledgments	Alternate Literary Conventions																					
		Open-Ended	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Proportion of Acknowledgments
Professional Textbooks	N=20																						
Dunning and Howes	7		x			x			x						x				x				.35
Gillespie and Conner	6	x					x		x					x				x					.30
Huck	10	x		x		x				x		x		x	x	x					x		.50
Lickteig	3																				x		.15
Sadker and Sadker	15	x		x		x				x		x		x	x	x	x	x		x			.75
Sebesta and Iverson	8	x				x								x	x	x							.40
Sutherland and Arbuthnot	7		x									x				x			x				.35
Proportions of acknowledgment		.57	.57	.29	.57	.57	.14	.57	.57	.14	.57	.14	.71	1.0	.29	.14	.29	.29	.14	.43			.40

they were collected directly from the discussions in the textbooks in order to answer this sub-question. The attitudes of the authors linked with the specific alternate literary conventions which they identified in response to Sub-Questions 4a and 4b are presented in relation to each of the seven professional textbooks analyzed in this study. The rating scale is the same as that used in earlier portions of this research involving the assessment of attitudes; that is, favorable (F) through neutral (N) and mixed (M) to unfavorable (U).

Textbook One

Stephen Dunning and Alan B. Howes.--*Literature for Adolescents.*

Although these authors identified six of the alternate literary conventions within their literary criticism and criteria for the evaluation of literature, they did not specifically discuss these conventions within the context of juvenile literature. However, throughout their textbook, they seem to favor the presence of sophisticated literary techniques which will "stretch the reader" and will "ensure their development as readers" (pp. 206-207). On the basis of comments such as these and a thorough reading of their textbook, this researcher concluded that the attitude of these authors to the presence in juvenile literature of the alternate literary conventions they had identified was favorable. As has already been recorded within the data of Sub-Question 4b, their attitude towards the presence of Convention 20, a mixture of traditional forms with aspects of contemporary society, was also favorable. In total then, Dunning and Howes identified seven of the alternate literary conventions and their

attitude towards the presence of each was favorable. These seven conventions were: Convention 2, episodic; Convention 4, restricted perspective; Convention 5, two or more narrators; Convention 6, predominantly introspective; Convention 8, basically psychological; Convention 14, satire/parody; and Convention 20, a mixture of traditional and contemporary.

Textbook Two

Margaret C. Gillespie and John W. Conner.--Creative Growth through Literature for Children and Adolescents. Within the context of their general discussion of juvenile literature, these authors referred to only one of the twenty alternate literary conventions identified in this research, Convention 14, more than the literal level of meaning intended. Their unfavorable attitude to the presence in juvenile literature of "adult satires on children's and adolescent behavior," an aspect of Convention 14, was clearly stated in their discussion reported in Sub-Question 4b of the demonstration book Ox: The Story of a Kid at the Top. In their annotation of Let Me Fall Before I Fly, another demonstration book, they alluded to three alternate literary conventions--Convention 7, alienation predominant; Convention 8, basically psychological; and Convention 17, incidents of fantasy with psychological overtones. As no specific attitude was revealed, each of these three conventions was assessed as receiving a neutral response. In a brief annotation of The Jazz Man, these authors alluded to Convention 1, the open-ended story. In another brief annotation, this of His Own Where, reference was made to Convention 13,

the use of Black dialect. For each of these the authors' attitude was again assessed as neutral. In summary then, of the total of six alternate literary conventions specified or alluded to by Gillespie and Conner, their attitude towards the presence in juvenile literature of five of the conventions was neutral and towards the sixth it was unfavorable.

Textbook Three

Charlotte S. Huck.--*Children's Literature in the Elementary School*. Charlotte Huck specified or alluded to a total of ten alternate literary conventions. Her response to the presence in juvenile literature of the five conventions that she identified in her more general presentations of literary criticism and criteria for the evaluation of children's literature revealed a range of attitudes. Her attitude to the presence in juvenile literature of Conventions 11, 13, and 20--unusual, zany characters, the use of dialect/vernacular/slang/profanity, and a mixture of traditional and contemporary--seemed to be favorable. However, her comment regarding the "danger" of the theme overriding the plot (p. 9) suggested a negative response to the presence of Convention 3, mood or theme more dominant than plot. Another unfavorable attitude seemed to be apparent towards Convention 10, disregard for character development. Although she acknowledged the presence of this convention in juvenile literature by stating that "not all characters will change, of course," she seemed to negate its value with the following comment regarding literary characters: "To

be truly human they must grow and change before the reader's eyes" (p. 9). In light of this comment, this researcher assessed Huck's attitude towards the presence of Convention 10 in juvenile literature as unfavorable.

Huck's first response to the presence of Convention 14, more than a literal level of meaning intended, seemed to be favorable. However, throughout her discussions of specific books of the same genres as the demonstration books, her attitude toward specific uses of this convention fluctuated between favorable and unfavorable. Consequently, this researcher assessed her overall attitude towards the presence of Convention 14 in children's literature as mixed. This same mixture of response to the use by various authors of Convention 15, word play, again resulted in this researcher assessing Huck's attitude to its presence in children's literature as mixed. This author's main concern regarding the presence of Convention 15 was that a play of words, and other aspects of this convention, may result in language which was too sophisticated for young readers (p. 255).

In her description of the demonstration book A Hero Ain't Nothin' But a Sandwich, Huck alluded to three alternate literary conventions--Convention 1, open-ended; Convention 5, two or more narrators; and Convention 6, predominantly introspective. Although no specific attitude was revealed directly, the overall tone of the description of this novel seemed to suggest that her attitude towards the presence of these three conventions was favorable. In summary then, of the ten alternate literary conventions which Huck specified or

alluded to as present in children's literature, her attitude towards the presence of six of the conventions was favorable, towards two it was mixed, and towards the remaining two it was unfavorable.

Textbook Four

Mary J. Lickteig.--*An Introduction to Children's Literature.*

This author made no reference to any of the twenty alternate literary conventions in her discussions of literature or of literary criteria for the evaluation of literature nor did she refer to any of the demonstration books. However, in her descriptions of books of the same genres as the demonstration books, she identified three alternate literary conventions--Convention 11, unusual, zany characters; Convention 14, more than the literal level of meaning intended; and Convention 19, the use of unusual/ridiculous/bizarre names. Based upon her descriptions, which were discussed in the data of Sub-Question 4b, and the tone of the content in which they were presented, this researcher assessed Lickteig's attitude towards the presence of each of these three conventions in children's literature as favorable.

Textbook Five

Myra Pollack Sadker and David Miller Sadker.--*Now Upon a Time:*

A Contemporary View of Children's Literature. The authors of this textbook specified or alluded to fifteen of the twenty alternate literary conventions identified in this research. Four of these conventions were mentioned in their presentation of literary criticism and criteria for the evaluation of juvenile literature--Convention 1,

open-ended; Convention 2, episodic; Convention 13, dialect/vernacular/slang/profanity; and Convention 14, more than the literal level of meaning intended. In their descriptions of the presence of Conventions 1, 2, and 14 in contemporary juvenile fiction, Sadker and Sadker did not reveal any specific attitude and therefore their response to the presence of these conventions was assessed as neutral. The context of the reference to Convention 13 suggested that the authors' attitude to its presence in juvenile literature was favorable.

Within their description of the demonstration book A Hero Ain't Nothin' But a Sandwich, they alluded to three alternate literary conventions in addition to Convention 13 which has been mentioned--Convention 3, mood or theme predominant; Convention 5, two or more narrators; and Convention 6, predominantly introspective. The authors' attitude to the presence of all three conventions appeared to be favorable. Eight additional alternate literary conventions were mentioned in the descriptions of books of the same genres as the demonstration books. Of these eight, the attitude towards the presence of three of them in juvenile literature appeared to be favorable--Convention 11, unusual, zany characters; Convention 12, surrealism; and Convention 20, a mixture of traditional and contemporary. Of the remaining five, the presence of four of the conventions in literature for children drew a mixed response from the authors--Convention 4, restricted perspective; Convention 8, basically psychological; Convention 15, word play; and Convention 16, emphasis upon the nonrational. The presence of the fifth convention, Convention 18, elements of the unusual/grotesque/

bizarre, drew an unfavorable response from the authors. Each of the above was discussed within the context of Sub-Questions 4a and 4b. In summary then, of the fifteen conventions identified as present in juvenile literature, the attitude of the authors to the presence of seven of them was favorable, towards three it was neutral, towards four it was mixed, and towards one it was unfavorable.

Textbook Six

Sam Leaton Sebesta and William J. Iverson.--*Literature for Thursday's Child*. Sebesta and Iverson identified a total of eight of the alternate literary conventions established by this research as present in literature for children and young adults. It is important to note that seven of these conventions were mentioned in their discussion of the characteristics of contemporary juvenile fiction. In fact, they were the only authors to describe with any consistency the experimentation and innovation taking place in literature for young readers. The context and description involving the presence of five of these conventions seemed to establish that the authors' attitude towards their presence in juvenile literature was favorable. These five conventions were: Convention 1, open-ended; Convention 2, episodic; Convention 5, two or more narrators; Convention 8, basically psychological; and Convention 13, the use of dialect/vernacular/slang/profanity. In a reference to a specific juvenile book of the same genre as that of some of the demonstration books, the attitude towards the presence of Convention 14, more than the literal level of meaning, also appeared to be favorable.

Within the context of literary criticism, the attitude of the authors to the presence of Conventions 4 and 6--restricted perspective of the protagonist-narrator, and predominantly introspective--appeared to be favorable. However, comments related to specific juvenile books of the same genres as the demonstration books revealed that Sebesta and Iverson had some reservations regarding the effective use of these two conventions. Their attitude towards the presence of Conventions 4 and 6 in juvenile literature was therefore assessed as being mixed. In summary then, of the eight conventions, the attitude of the authors towards the presence of six of them was favorable and towards the remaining two it was mixed.

Textbook Seven

Zena Sutherland and May Hill Arbuthnot.--*Children and Books*.

Although these authors identified a total of seven alternate literary conventions, their literary criticism and criteria only contained reference to three of these conventions. Of these three, the attitude towards the presence of Convention 2, episodic, and Convention 13, the use of dialect/vernacular/slang/profanity, was favorable; towards Convention 18, elements of the unusual/grotesque/bizarre, it was unfavorable. In a reference to some of the "grim and bizarre" illustrations found in contemporary picture books, the authors reveal their negative attitude in their comment regarding these "unfortunate and unsuccessful experiments" (p. 55).

Although Sutherland and Arbuthnot referred to three of the demonstration books, they only identified Convention 17, incidents of fantasy with psychological overtones. Their response to the presence of this convention in A Game of Dark was ambiguous and therefore was assessed by this researcher as mixed. In their descriptions of other books of the same genres as the demonstration books, the authors identified three more alternate literary conventions, each drawing a different response. Their attitude towards the presence of Convention 4, restricted perspective, was favorable; towards Convention 11, unusual, zany characters, it was neutral; and towards Convention 14, satire/parody, it was mixed. In summary then, of the seven alternate literary conventions identified as present in juvenile literature, the attitude of the authors to the presence of three of the conventions was favorable, towards one it was neutral, towards two it was mixed, and towards the remaining one it was unfavorable.

Summary of Sub-Question 4c. Of the total of fifty-six acknowledgments of specific alternate literary conventions, the attitudes of the authors of the seven professional textbooks to the presence of these conventions in literature for children and young adults were distributed as follows: thirty-two (.57) were favorable, nine (.16) were neutral, ten (.18) were mixed, and five (.09) were unfavorable. This data clearly indicates that towards the conventions actually identified by these authors there were more favorable attitudes than the other possible attitudes combined. These overall attitudes of the authors of the seven professional textbooks are summarized and compared in Figure 5.48.

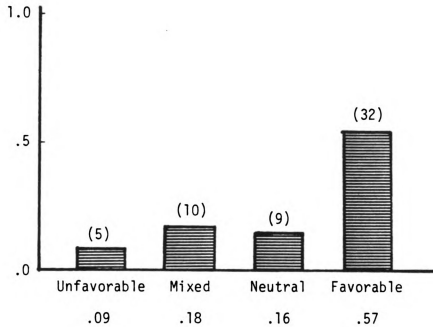


Figure 5.48 Summary of Attitudes of Textbook Authors to Conventions Identified. (Frequency Is Indicated in Parentheses Above Bar.)

The textbook by Sadker and Sadker contained the largest number of acknowledgments of specific alternate literary conventions. Of their fifteen references, the attitude of the authors to the presence in juvenile literature of seven of the conventions was favorable, towards three it was neutral, to four it was mixed, and to one it was unfavorable. Huck was the next highest with ten references and her attitude towards the presence of six conventions was favorable, towards two it was mixed, and towards the last two it was unfavorable. Sebesta and Iverson identified eight of the alternate literary conventions, seven within their literary criticism and criteria for the

evaluation of literature. Of their eight, the attitude towards the presence of six was favorable and towards two it was mixed. The textbooks by Dunning and Howes and by Sutherland and Arbuthnot each contained references to seven conventions. However, Dunning and Howes presented six of their seven conventions within the context of their literary criticism. Their attitude towards the presence of these six, plus the seventh convention that they identified, was favorable. Sutherland and Arbuthnot, on the other hand, identified four of their seven conventions in references to specific juvenile books and their responses to the presence of the seven conventions that they identified were varied. Of their seven references, three were favorable, one was neutral, two were mixed, and one was unfavorable. Of the six conventions acknowledged by Gillespie and Conner, five were received favorably and one received an unfavorable response. Lickteig identified only three of the alternate literary conventions, all in reference to specific juvenile books, and her attitude to the presence of each was favorable. Thus, the range in the number of alternate literary conventions acknowledged by the authors of the seven professional textbooks selected for this research was from three to fifteen and the total number of acknowledgments by these authors was fifty-six. The above data are summarized in Table 5.18. Following Table 5.18 is Table 5.19 which also serves to summarize the data gathered to answer Sub-Question 4c. In Table 5.19 the specific alternate literary conventions acknowledged by the authors of each of the seven textbooks are identified by the symbol which indicates the attitude of the author

Table 5.18 Distribution of Attitudes of Textbook Authors to Presence of Conventions Identified

Professional Textbooks	Distribution of Attitude Scores				Total
	Unfavorable	Mixed	Neutral	Favorable	
Dunning and Howes	--	--	--	7	7
Gillespie and Conner	1	--	5	--	6
Huck	2	2	--	6	10
Lickteig	--	--	--	3	3
Sadker and Sadker	1	4	3	7	15
Sebesta and Iverson	--	2	--	6	8
Sutherland and Arbuthnot	1	2	1	3	7
Conventions acknowledged	5	10	9	32	56

or authors to the presence of that particular convention in literature for children and young adults.

Summary of Data for Research Question Four

The data drawn by the three sub-questions just presented combine to answer Research Question Four. The data of Sub-Questions 4a and 4b combine to measure the scope or extent of the response of the authors of seven of the most recently published textbooks on literature for children and young adults to the presence of selected alternate literary conventions in contemporary juvenile literature. The data of Sub-Question 4c measured the nature of the response of these authors to

Table 5.19 Attitudes of Textbook Authors to Specific Alternate Literary Conventions

	Number of Acknowledgments	Alternate Literary Conventions																			
		Open-Ended	Episodic	Mood or Theme Predominant	Restricted Perspective	Two or More Narrators	Predominantly Introspective	Alienation Predominant	Basically Psychological	Anti-Hero	Lack of Character Development	Unusual, Zany Characters	Surrealism	Dialect/Slang/Vernacular	Satire/Parody	Word Play	Emphasis on the Nonrational	Psychological Overtones	Elements of the Unusual	Unusual Names	Traditional/Contemporary Mix
Professional Textbooks	N=20	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Dunning and Howes	7		F		F	F	F		F						F			N			F
Gillespie and Conner	6	N						N	N					N	U	M				F	
Huck	10	F		U		F	F				U	F		F	M						F
Lickteig	3											F			F	M					
Sadker and Sadker	15	N	N	F	M	F	F		M			F	F	F	N	M	M		U		F
Sebesta and Iverson	8	F	F		M	F	M		F					F	F						
Sutherland and Arbuthnot	7		F		F				F			N		F	M			M	U		

the presence of the conventions that they had identified in literature for children and young adults.

The data of Sub-Question 4a established that in their literary criticism and criteria for the evaluation of books for young readers these textbook authors acknowledged a proportion of .19, or 19 percent, of the twenty alternate literary conventions identified in this study. The data of Sub-Question 4b indicated that in their discussions of specific demonstration books and other books of the same genres the authors of the seven textbooks referred to a proportion of .21, or 21 percent, of the possible references to the twenty alternate literary conventions. The scope or extent of the acknowledgment of these conventions by the textbook authors was therefore a combination of these two proportions resulting in a total proportion of .40, or 40 percent, of the alternate literary conventions identified in this research.

The data drawn by Sub-Question 4c assessed the nature of the attitudes of the authors of the seven professional textbooks to the presence of the specific alternate literary conventions they had identified in juvenile literature. The proportion of the conventions receiving a favorable response from these authors was .57, over half of the total number of responses. The proportion of conventions receiving a neutral response was .16 and the proportion receiving a mixed response was slightly higher with .18. The proportion of the conventions identified that received an unfavorable response from these authors was .09, a small proportion of the total of fifty-six responses. Thus, the nature of the response of the authors of the

seven professional textbooks used in this research to the presence of the specific alternate literary conventions that they had identified was generally favorable rather than unfavorable but included a substantial proportion (.34) of neutral and mixed attitudes toward the presence of selected alternate literary conventions in literature for children and young adults.

Summary

Chapter V presented the data collected to answer the four research questions and seven sub-questions of this study. Research Question One asked whether specific alternate literary conventions could be identified through a survey of the literary criticism of contemporary adult fiction and used to construct a valid and reliable instrument for the purpose of identifying the same conventions in literature for children and young adults. Sub-Question 1a asked that specific alternate literary conventions currently present in both adult and juvenile literature be identified. Three main procedures were followed in order to answer these two questions: a survey, a questionnaire, and a test of interrater reliability. First, the survey of literary criticism, which was presented at the beginning of Chapter IV, was used to identify specific alternate literary conventions present in contemporary adult prose fiction. From the results of this survey, twenty-two conventions were selected which this researcher believed to be comparatively prevalent in literature for children and young adults. This list of twenty-two conventions was then sent in the form of a

questionnaire to twenty-five authorities in juvenile literature to validate the premise that these alternate literary conventions are found in books currently being written for young readers. All twenty-five validators returned the questionnaires and the proportion of agreement among them as to the presence of these twenty-two conventions in literature for children and young adults was .91, or 91 percent. All but two of these conventions received a proportion of acknowledgment of .80 or higher from the twenty-five validators. Although these two conventions received proportions of acknowledgment of .76 and .72, they were dropped from the original list and the remaining twenty alternate literary conventions became Instrument One. Three raters and this researcher then took part in the reliability test of Instrument One which involved analyzing seven juvenile books for the purpose of identifying the specific alternate literary conventions contained in each. The overall proportion of agreement between this researcher and the three raters, which was also the measure of the reliability of the instrument, was .92, or 92 percent. The survey itself and the results of the questionnaire and the interrater reliability test combine to answer Research Question One and its Sub-Question 1a; that is, that a survey of the literary criticism of contemporary adult fiction can be used to construct a valid and reliable instrument for the purpose of identifying specific alternate literary conventions in literature for children and young adults.

Research Question Two asked that some contemporary books for children and young adults which demonstrated the presence of the

alternate literary conventions identified in this research be named. Fifteen juvenile books which met specific criteria were used to demonstrate the presence of each of the twenty alternate literary conventions in children's and adolescent literature. Using Instrument One to analyze the fifteen demonstration books selected for this study, this researcher found that the number of alternate literary conventions present in any one of these books ranged from three to nine and that the total number of conventions identified in this sample was eighty-eight. The number of times a single convention was represented in these fifteen books ranged from two to eleven. Excerpts were selected from each of the fifteen books analyzed to demonstrate the presence of each of the twenty alternate literary conventions in books currently being written for children and young adults.

Research Question Three was concerned with measuring the scope and nature of the responses of influential reviewers to the presence of the alternate literary conventions identified in this research in books for children and young adults. Six of the most influential reviewing media were analyzed for this portion of the study and a second instrument, Instrument Two, had to be created. This second instrument was also tested and found to be reliable. The data drawn by three sub-questions combined to answer this research question. Sub-Question 3a measured the scope or extent of the responses of the influential reviewers to the presence of selected alternate literary conventions in a sampling of juvenile literature. The data of this sub-question established that the six reviewing media

used in this analysis acknowledged a proportion of .60, or 60 percent, of the conventions that were found to be present in the fifteen demonstration books. The proportions of acknowledgment by the six reviewing media ranged from .50 to .66.

The data drawn by Sub-Question 3b identified the nature of the response, or the attitude, of the influential reviewers to the presence of the alternate literary conventions which they acknowledged were found in the demonstration books. The proportion of conventions receiving a favorable response from the reviewing media was .49, nearly half the total number of responses. The proportion of conventions receiving a neutral response was .20 and the proportion receiving a mixed response was .19. The proportion of unfavorable responses to the presence of these conventions was .13. Thus, the nature of the response of influential reviewers to the presence of the alternate literary conventions identified by them as present in the demonstration books was generally favorable rather than unfavorable but also included a large proportion of neutral and mixed attitudes toward the presence of these conventions.

The data drawn by Sub-Question 3c assessed the overall evaluation of the demonstration books by the media which reviewed them. These overall evaluations were either favorable, mixed, or unfavorable; none of the demonstration books received a neutral or unspecified overall evaluation. Of the seventy-three overall evaluations, which corresponded to the number of reviews of the demonstration books written, thirty-one (.42) were favorable, twenty-eight (.38) were mixed, and

fourteen (.19) were unfavorable. Thus, similar to the response to the conventions, the overall evaluations of the demonstration books by the reviewing media were generally favorable rather than unfavorable but also included a large proportion of mixed responses. In summary then, and answering Research Question Three, the scope or extent of the responses of influential reviewers to the presence of selected alternate literary conventions in a sample of contemporary juvenile literature was .60, or 60 percent, and the nature of the response or attitude towards the conventions identified was generally favorable rather than unfavorable but also included a large proportion of neutral and mixed attitudes.

Research Question Four was similar to Research Question Three but was concerned with measuring the scope and nature of the responses of the authors of some of the most recently published textbooks on literature for children and young adults to the presence of selected alternate literary conventions in contemporary juvenile fiction. Seven of the most recently published textbooks on juvenile literature were analyzed in this portion of the study and the data drawn by three sub-questions combined to answer this research question. Sub-Question 4a and Sub-Question 4b measured the scope or extent of the acknowledgment of the alternate literary conventions by the authors of the seven professional textbooks. The data of these two sub-questions combined established that the authors of the professional textbooks used in this analysis acknowledged a proportion of .40, or 40 percent, of the possible references to the alternate literary conventions identified

in this research. The data drawn by Sub-Question 4c assessed the nature of the attitudes of these authors to the presence of the specific conventions that they had identified in juvenile literature. The proportion of the conventions receiving a favorable response from these authors was .57, over half of the total number of responses. The proportion of conventions receiving a neutral response was .16 and the proportion receiving a mixed response was slightly higher with .18. The proportion of the conventions acknowledged by these authors that received an unfavorable response was .09. Thus, the nature of the response of the authors of the seven professional textbooks analyzed to the presence of specific alternate literary conventions in literature for children and young adults was generally favorable rather than unfavorable but included a substantial proportion of neutral and mixed attitudes.

Chapter VI will contain a summary of the study and present conclusions and implications, problems and suggestions for change in the study, and recommendations for further research.

CHAPTER VI

SUMMARY, CONCLUSIONS AND DISCUSSION

The purpose for which this study was designed were twofold. One purpose was to identify a selection of alternate literary conventions present in contemporary adult prose fiction and to demonstrate the presence of these conventions in books currently being written and published for children and young adults. The second purpose of this research was to examine influential reviewing media and recent professional textbooks on literature for children and young adults in order to assess the scope and nature of the responses of these influential authorities in the field of children's literature to the presence of these alternate literary forms in juvenile fiction. In order to accomplish these two purposes, two instruments had to be constructed. The first, Instrument One, was designed to identify selected alternate literary conventions in a sampling of contemporary juvenile fiction. The data gathered was used to demonstrate the presence of these conventions in some books currently being written for children and young adults. The second instrument, Instrument Two, was designed to help assess the extent to which the influential reviewers and textbook authors selected for this study acknowledged and accepted the specific alternate literary conventions that had been identified as present in some of the contemporary juvenile fiction.

An examination of the most recent research studies and articles related to the purposes and procedures of this study identified two polarized attitudes toward literary criticism and the use of predetermined criteria to evaluate literature. A number of the studies examined used a survey of the opinion of literary critics and scholars as the basis for a set of criteria with which to evaluate the literary quality of a sample of juvenile fiction. Others in the field were critical of this prescriptive approach to literary criticism, as this researcher tends to be, and advocated waiting until a piece of fiction had been analyzed before identifying its specific characteristics. Very few studies were found that revealed an awareness of some of the literary innovations present in contemporary juvenile fiction, which is the focus of this study. In the one of two studies that did, this aspect was not the primary focus of the research. These studies, however, lent implicit support to an open rather than a prescriptive approach to the examination of a piece of literature; that is, identifying what is found in a piece of literature rather than judging it on the basis of aspects which should be found according to a specific set of criteria. No study was found that compared adult and juvenile fiction from the perspective of the innovative or experimental literary aspects which they shared. On the basis of the research and writings available, it appeared that the presence in juvenile literature of some of the alternate literary conventions currently found in adult literature has not yet caught the attention and/or interest of researchers in the field.

The survey of the few available research studies and articles dealing with the analyses of reviewing media and professional textbooks on literature for children and young adults revealed a consensus among the researchers and authorities that no single reviewing medium nor textbook can meet all the needs of the professionals using them. Each of the studies involving a comparison of reviewing media did so on the basis of the reviews of books which all the media being analyzed had reviewed. In this study, however, the analyses were not limited in this way as this researcher felt that, by including reviews of books which they did not all review, differences among the media would be more apparent. Most of the studies analyzed also involved keeping a "tally" of the number of times a specific item from a list of criteria was found in the reviews and the reviewing media being examined. No studies were found that evaluated or measured the attitudes of reviewers or of textbook authors toward the books, or toward specific literary aspects within the books, which they discussed.

To accomplish the first purpose of identifying a selection of alternate literary conventions in juvenile fiction comparable to that found in contemporary adult fiction, Instrument One was created. The development of this instrument involved three separate procedures-- a survey of literary criticism, a questionnaire, and an interrater reliability test. First, the survey of the literary criticism of contemporary adult prose fiction was used to identify a number of alternate literary conventions present in adult literature. From the results of this survey, twenty-two conventions were selected

which this researcher believed to be comparatively prevalent in literature for children and young adults. This initial list of twenty-two conventions was then sent in the form of a questionnaire to twenty-five authorities in the field of children's literature to validate the premise that these alternate literary conventions are found in books currently being written for children and young adults. All twenty-five validators returned the questionnaires and the proportion of agreement among them as to the presence of these twenty-two conventions in juvenile literature was .91. All but two of these conventions received a proportion of agreement of .80 or higher from the twenty-five validators. Although these two conventions received proportions of acknowledgment of .76 and .72, they were dropped from the original list and the remaining twenty alternate literary conventions became the basis for Instrument One.

Three raters and this researcher then took part in a test to establish the reliability of Instrument One. These three raters, each of whom had taught children's literature at the undergraduate and/or graduate level, read seven juvenile books, which met specific criteria, and then used Instrument One to analyze each of these books. This researcher also read and analyzed the seven books and the results were compared with those of the three raters. The overall proportion of agreement between this researcher and the three raters, which was also the measure of the reliability of the instrument, was .92.

To analyze the reviewing media and professional textbooks on children's literature that were selected for this research, a second

instrument, Instrument Two, had to be created. Three qualified raters and this researcher also took part in the interrater reliability test of Instrument Two. This involved using this instrument to analyze the twenty-eight reviews of the seven juvenile books that had been used to measure the reliability of Instrument One. This analysis of the reviews drew three sets of data. One set of data measured the agreement between this researcher and the three raters as to the acknowledgment of specific alternate literary conventions by the reviewers of the seven rater books. The overall proportion of agreement among the raters was .86. The second set of data contained the raters' assessments of the attitudes of the reviewers toward the presence of these alternate literary conventions in books for children. The proportion of agreement among the raters on these attitude scores was .87. The third set of data measured the proportion of agreement among the four raters as to the overall evaluations of the seven rater books by the reviewers. The proportion of agreement was .97. Thus, the overall proportion of agreement among the raters for the three sets of data, which combined to measure the reliability of Instrument Two, was .90.

To fulfill the first purpose of this study, this researcher used Instrument One to analyze fifteen juvenile books which met specific criteria related to range of appeal, genre and author, date of publication, and extent of review coverage. This analysis revealed that the number of alternate literary conventions in any one of these books ranged from three to nine and that the total number of times these conventions were represented in this sample was eighty-eight. The

number of times a single convention was identified in these fifteen books ranged from two to eleven. Excerpts from the fifteen books were then used to demonstrate the presence of each of the twenty alternate literary conventions in books written for children and young adults. This procedure fulfilled the first purpose of this study.

The second purpose of this study was to examine the reviewing media and recent textbooks on children's literature in order to assess the scope and nature of the responses of authorities in the field of children's literature to the presence of these selected alternate literary conventions in literature for children and young adults. The procedures followed to fulfill this purpose involved the use of both Instrument One and Instrument Two. Instrument Two was used to analyze the seventy-three reviews of the fifteen demonstration books that had been published in the six influential reviewing media selected for this study. As was the case when establishing the reliability of this instrument, this analysis yielded three sets of data. Instrument Two was also used to analyze any discussions of the fifteen demonstration books that were found in the seven professional textbooks chosen for this research.

In addition to its use in the analysis of the demonstration books, Instrument One was used to analyze two specific types of content found in the seven professional textbooks on juvenile literature. First, the more general presentations of literary criticism and the criteria for the evaluation of juvenile literature presented by the authors of these textbooks were examined. Then, still using Instrument

One, any discussions of juvenile books of the same genres as those of the demonstration books were analyzed. The purpose of the latter was to assess whether these authors referred to some of the alternate literary conventions in their discussions of specific books, demonstration and/or others, even though they may not have acknowledged these conventions in their more general presentations of literary criteria and criticism. The major findings that emerged from the analyses of the demonstration books, the reviewing media, and the professional textbooks on juvenile literature are presented within the context of each of the four research questions with their seven sub-questions.

Research Question One

Can specific alternate literary conventions be identified through a survey of the literary criticism of contemporary adult fiction in order to construct a valid and reliable instrument which can be used to identify the same conventions in literature for children and young adults?

Sub-Question 1a: What are some of the specific alternate literary conventions found in contemporary adult literature that are also present in literature currently being written for children and young adults?

The survey of literary criticism itself, the results of the questionnaire to the twenty-five authorities serving as validators, and the results of the interrater reliability test of Instrument One all combine to provide the measure of validity and reliability required

to answer this research question, and its sub-question, affirmatively. First, the survey of literary criticism, presented in Chapter IV, was used as the means by which this researcher identified twenty-two alternate literary conventions which she believed were comparatively prevalent in literature currently being written for children and young adults. In keeping with the jury method of validation, this list of twenty-two conventions was sent in the form of a questionnaire to twenty-five authorities in juvenile literature to validate the premise that these alternate literary conventions are found in books specifically written for young readers. These twenty-five authorities were chosen as validators because of their knowledge of and influential positions in children's literature as professors, major editors, authors, reviewers and librarians. All twenty-five validators returned the questionnaires and the proportion of agreement among them as to the presence of these twenty-two conventions in contemporary juvenile literature was .91. In addition to submitting the questionnaires, many of the respondents wrote separate letters or added comments to the questionnaire and suggested titles of juvenile books which they felt contained the specific conventions that they had acknowledged as present in literature for children and young adults.

It had been decided by this researcher that Instrument One would include only those alternate literary conventions that at least a proportion of .80, or 80 percent, of the validators agreed were present in literature for children and young adults. Only two of these conventions received a proportion of acknowledgment of less

than .80. Although these two conventions--Convention 2 (ironic humor) and Convention 17 (lack of sequential plot)--received proportions of .76 and .72, respectively, they were dropped from the original list. The remaining twenty conventions, with proportions of acknowledgment ranging from .80 to 1.0, became the basis for Instrument One.

Four of the conventions listed in the questionnaire were acknowledged by all twenty-five validators for a proportion of 1.0: Convention 3 (episodic); Convention 10 (anti-hero); Convention 12 (many characters); and Convention 14 (dialect/vernacular). Four more conventions were identified as present in juvenile literature by .96 of the respondents: Convention 1 (open-ended); Convention 5 (restricted perspective); Convention 15 (satire/parody); and Convention 16 (word play). Seven of the conventions received a proportion of acknowledgment of .92 from the validators: Convention 6 (two or more narrators); Convention 7 (predominantly introspective); Convention 8 (alienation/isolation predominant); Convention 9 (basically psychological); Convention 19 (incidents of fantasy with psychological overtones); Convention 20 (elements of the unusual/grotesque); and Convention 22 (mixture of traditional and contemporary). Three of the conventions were identified by .88 of the respondents: Convention 11 (disregard for character development); Convention 18 (emphasis upon the non-rational); and Convention 21 (unusual/ridiculous names). The two remaining conventions that were included in the final instrument received proportions of acknowledgment of .84 and .80, respectively: Convention 4 (mood or theme predominant) and Convention 13 (surrealism).

Thus, the twenty conventions named above, with a change in identifying number due to the deletion of Conventions 2 and 17 from the original list, were used to construct Instrument One.

As a result of questions asked by a few of the validators, as well as explanations that this researcher found it necessary to make when discussing the individual items in the instrument with the raters chosen to establish its reliability, the descriptions of fifteen of the original conventions were modified slightly, although great care was taken not to change the original meaning or intention. After these minor changes in wording were made, the final list of twenty alternate literary conventions became Instrument One. Three qualified raters and this researcher then tested the reliability of Instrument One by analyzing seven juvenile books which met specific criteria. The purpose was to identify which, if any, of the alternate literary conventions were present in one or more of the books. The overall proportion of agreement between this researcher and the three raters, which was also the measure of the reliability of the instrument, was .92. That is, the proportion of agreement as to the specific conventions believed by the four raters to be found in each of the seven books was .92. Thus, the results from these three procedures--the survey of literary criticism, the questionnaire, and the test of interrater reliability--combined to identify specific alternate literary conventions and to affirm that a survey of the literary criticism of contemporary adult prose fiction can be used to construct a valid and reliable instrument for the purpose of identifying specific alternate literary conventions in literature for children and young adults.

Research Question Two

What are some contemporary books for children and young adults which demonstrate that the specific alternate literary conventions identified in this study are present in juvenile literature?

This question was answered by selecting fifteen demonstration books which met specific criteria and analyzing them with Instrument One to identify the specific alternate literary conventions contained in each. The number of alternate literary conventions found in any one of these books ranged from three to nine and the total number of times these conventions were identified in the fifteen books was eighty-eight. The number of times a single convention was represented in these demonstration books ranged from two to eleven. Excerpts were selected from these fifteen books to demonstrate the presence of each of the twenty conventions in books written for children and young adults. These excerpts, with the additional support given them by the titles suggested by the validators, demonstrated the presence of these twenty alternate literary conventions in juvenile literature and served to answer Research Question Two.

Research Question Three

What are the scope and nature of the responses of influential reviewers to the presence of selected alternate literary conventions in a sampling of contemporary juvenile fiction?

Sub-Question 3a: Do these reviewers acknowledge the presence of any of the alternate literary conventions identified in this study?

Sub-Question 3b: What is the attitude of these reviewers to the presence of these alterante literary conventions in literature for children and young adults?

Sub-Question 3c: What is the overall evaluation by these reviewers of the books which have been identified as containing selected alternate literary conventions?

The data that was drawn by the three sub-questions presented above combined to answer Research Question Three. This set of questions was concerned with measuring the scope and nature of the responses of influential reviewers to the presence of the alternate literary conventions identified in this research in books for children and young adults. Six of the most influential reviewing media were analyzed in this portion of the study and to accomplish this a second instrument, Instrument Two, had to be created. Instrument Two was a sheet prepared for each of the fifteen demonstration books on which were listed the alternate literary conventions identified through the use of Instrument One for that particular book. A column was designated for each of the reviewing media that published a review of that book and places were identified in which the reviewer's acknowledgment of and attitude towards a specific convention were to be recorded. This instrument was also tested for reliability and the procedures followed have been described. The overall proportion of agreement among the raters for the three sets of data which combined to measure the reliability of Instrument Two was .90.

Once found to be reliable, Instrument Two was used to analyze the seventy-three reviews of the fifteen demonstration books published in the six reviewing media selected for this research. Sub-Question 3a measured the scope or extent of the responses of the influential reviewers to the presence of selected alternate literary conventions in a sample of juvenile literature. The data of this sub-question established that the six reviewing media acknowledged a proportion of .60, or 60 percent, of the conventions that had been identified as present in the demonstration books. The proportions of acknowledgment by the six reviewing media ranged from .50 to .66. Except for School Library Journal with .50, the other five reviewing media, ranging from .60 to .66, were very similar in the total number of alternate literary conventions that they identified.

The data drawn by Sub-Question 3b identified the nature of the response, or the attitude, of the influential reviewers to the presence of the alternate literary conventions which they had acknowledged were present in the demonstration books. The proportion of conventions receiving a favorable response from the reviewing media was .49, nearly half the total number of responses. The proportion of conventions receiving a neutral response was .20 and the proportion receiving a mixed response was .19. The proportion of unfavorable responses to the presence of these conventions was .13. Thus, the nature of the responses of influential reviewers to the presence of the alternate literary conventions identified by them as present in the demonstration books was generally favorable rather than unfavorable but also included

a large proportion of neutral and mixed attitudes toward the presence of these conventions.

The data drawn by Sub-Question 3c assessed the overall evaluations of the demonstration books by the media which reviewed them. These overall evaluations were either favorable, mixed, or unfavorable; none of the demonstration books received a neutral or unspecified overall evaluation. Of the seventy-three overall evaluations, which corresponded to the number of reviews of the demonstration books written, thirty-one (.42) were favorable, twenty-eight (.38) were mixed, and fourteen (.19) were unfavorable. Thus, similar to the response to the conventions, the overall evaluations of the demonstration books by the reviewing media were generally favorable rather than unfavorable but also included a large proportion of mixed responses.

A comparison of the data from Sub-Question 3b with that from Sub-Question 3c revealed that the proportion (.49) of favorable attitudes toward the conventions was larger than the proportion (.42) of favorable overall evaluations of the demonstration books. On the other hand, the proportion (.13) of unfavorable responses to the conventions was smaller than the proportion (.19) of unfavorable overall evaluations of the books. The proportion (.19) of mixed responses toward the conventions was much smaller than the proportion (.38) of mixed overall evaluations of the demonstration books by the reviewers. These comparisons suggest that there was no direct relationship between the attitudes of the reviewers to the presence of specific alternate literary conventions in the demonstration books and their overall

evaluations of or attitudes toward these books. Instead, the data suggest that the overall evaluations by the reviewers reflect the influence of additional considerations. In summary then, and answering Research Question Three, the scope or extent of the responses of influential reviewers to the presence of selected alternate literary conventions in a sample of contemporary juvenile literature was .60, or 60 percent, and the nature of the response or attitude towards the presence of the conventions identified was generally favorable rather than unfavorable but also included a large proportion of neutral and mixed attitudes.

Research Question Four

What are the scope and nature of the response of the authors of some of the most recently published textbooks on literature for children and young adults to the presence of selected alternate literary conventions in contemporary juvenile fiction?

Sub-Question 4a: Do these authors include any of the alternate literary conventions identified in this study in their literary criticism and criteria for the evaluation of books for children and young adults?

Sub Question 4b: Do these authors acknowledge the presence of any of the alternate literary conventions in their discussion of the demonstration books used in this study? Do they specify the presence of these conventions in their discussion of any books which are of the same genres as those of the demonstration books?

Sub-Question 4c: What appears to be the attitude of these authors to the presence of these alternate literary conventions in literature for children and young adults?

The data drawn by the three sub-questions presented above combined to answer Research Question Four. This set of questions was concerned with measuring the scope and nature of the responses of the authors of seven recently published textbooks on juvenile literature to the presence of selected alternate literary conventions in contemporary literature for children and young adults. The data of Sub-Questions 4a and 4b combined to measure the scope or extent to which these authors acknowledged the twenty alternate literary conventions identified in this research. The data of Sub-Question 4c measured the nature of the response, or the attitude, of these textbook authors to the presence of the conventions they had identified in literature for children and young adults.

The data of Sub-Question 4a established that in their literary criticism and criteria for the evaluation of books for young readers these textbook authors acknowledged a proportion of .19 of the twenty alternate literary conventions identified in this study. The data of Sub-Question 4b indicated that in their discussions of specific demonstration books, and of other books of the same genres, the authors of the seven textbooks referred to a proportion of .21 of the possible references to the twenty alternate literary conventions. The scope or extent of the acknowledgment of these conventions by the textbook authors was therefore a combination of these two proportions resulting

in a total proportion of .40. The total number of acknowledgments of specific conventions by the authors was fifty-six, ranging from the textbook by Mary J. Lickteig with three to the one by Myra Pollack and David Miller Sadker with fifteen, with corresponding proportions ranging from .15 to .75. The total proportions of acknowledgment of the individual conventions ranged from Convention 9, the anti-hero, with .0 to Convention 14, satire/parody, with 1.0.

The data drawn by Sub-Question 4c assessed the nature of the attitudes of the authors of the seven professional textbooks to the presence of the specific alternate literary conventions they had identified in juvenile literature. The proportion of the conventions receiving a favorable response from these authors was .57, over half of the total number of responses. The proportion receiving a neutral response was .16 and the proportion receiving a mixed response was slightly higher with .18. The proportion of the conventions identified that received an unfavorable response from these authors was .09, a small proportion of the total of fifty-six responses. In summary then, and answering Research Question Four, the scope or extent of the acknowledgment by the textbook authors of selected alternate literary conventions in contemporary juvenile literature was .40, or 40 percent. The nature of their response or attitude towards the presence of the conventions they had identified was considerably more favorable than unfavorable but included a substantial proportion of neutral and mixed attitudes toward the presence of selected alternate literary conventions in literature for children and young adults.

To summarize, this study created a valid and reliable instrument from the literary criticism of contemporary adult literature and then used this instrument, the alternate literary conventions identified, and the juvenile books containing them as a means of measuring the awareness and response of influential professionals in children's literature to the presence of literary options and innovation in books for children and young adults.

Conclusions and Implications

Research Question One and Sub-Question 1a established that a valid and reliable instrument could be constructed from a survey of the literary criticism of contemporary adult literature. The twenty alternate literary conventions identified as present in books currently being written for children and young adults appear to support this researcher's belief that a wealth of literary diversity, similar to that characterizing adult fiction, is to be found in contemporary juvenile literature. In light of this evidence that specific alternate literary conventions are present in juvenile literature, it is important that professionals selecting books for young people be aware of this diversity and of specific books containing these literary options. Such knowledge will enable these professionals to offer students the richer and more varied literary experiences that were identified in Chapter I as a specific need in light of the findings of recent research in responses to literature. This response research concluded that students lacked the ability to respond to a variety of literary styles and

techniques, a variety which is prevalent in adult literature. Not only did this research reveal that students brought inflexible literary criteria to the reading of and responding to literature, but it also established that many of these criteria were the direct result of schooling which inculcated a preferred set of responses to literature. It is more necessary than ever that educators and librarians be aware of the many literary changes that have taken place in juvenile literature, changes that are in direct response to the more complex world being depicted in books written for children and young adults. Even the list of literary options itself, as found in Instrument One, helps to create an awareness of the presence of characteristics other than the traditional literary elements in books for young people. Also, the use of an instrument such as the one developed in this study would enable readers to identify, in addition to the conventional aspects, any alternate literary conventions which were present in specific juvenile books. The fact that Instrument One has been established as valid and reliable also makes it useful to academicians involved in the preparation of teachers and librarians for it exists as a tangible means by which the changes and innovations taking place in juvenile fiction can be identified and demonstrated.

Research Question Two led to the identification of eighty-eight examples of twenty alternate literary conventions in a sampling of juvenile books. Excerpts from these fifteen books were used to demonstrate the presence of each of these conventions in books currently written for children and young adults. The many juvenile titles

offered by the validators also added support to the findings of this research question. These titles also demonstrated the value of a list such as Instrument One for it was as a direct result of reading over this list of conventions that validators found that specific titles of juvenile books came to mind. The demonstration books and books suggested by the validators provide teachers and librarians with specific examples of fiction with which they can extend and enrich the literary experiences of their students. Also, these and many other contemporary juvenile books are part of the spontaneous or out-of-class reading of young people and therefore knowledge of them would enable teachers and librarians to build upon many of the literary experiences their students already bring to the reading of literature. In addition to these values, the fact that juvenile books such as these contain literary characteristics comparable to those found in modern adult literature makes them a valuable introduction to such literature.

Research Question Three established that the six influential reviewing media used in this study identified a proportion of .60, or 60 percent, of the alternate literary conventions established by this research as present in a sampling of books for children and young adults. In general, the attitude of the reviewers to the presence of these conventions was more favorable than unfavorable but also included a large proportion of neutral and mixed attitudes. There was also a range of attitude from favorable to unfavorable among the media towards specific conventions although there did not appear to be any specific alternate literary convention to which the reviewers were consistently

negative. Similar to the response to the conventions, the overall evaluations of the demonstration books by the reviewing media were generally favorable rather than unfavorable but also included a large proportion of mixed responses. An even greater range in attitudes than found toward the conventions was apparent among the reviewers' responses to specific books. For example, the attitudes toward The Story of Bip by Marcel Marceau and Ox: The Story of a Kid at the Top by John Ney revealed a striking difference of opinion as each of these books received either completely favorable or unfavorable overall evaluations from the media reviewing them. This divergence of response points up the need for professionals selecting books for young people to draw upon the opinions found in a number of the reviewing media when making their choices.

Although the reviewing media seemed to be reasonably aware of a number of the alternate literary conventions identified in this study, their usefulness as a source of information of the presence of these conventions in contemporary juvenile literature was limited by a number of factors. First, almost no reference was made to the fact that these conventions have their counterparts in adult literature. In fact, except for one or two parallels drawn by reviewers for Kirkus Reviews and the New York Times Book Review, no attempt was made by the reviewing media to view literature for children and young adults in the wider context of contemporary literature per se. Ironically, one of the main criticisms expressed by the reviewers was that a book and/or its illustrations were "too adult." Many similar comments suggested that these

reviewers regard children's literature as an entity quite separate from literature in general.

Related to the actual content of the reviews, these media would be of much greater value to teachers and librarians using them if the reviewers had stated specifically rather than alluded to the presence of many of the conventions. These allusions assume a knowledge which the reader perhaps does not have. Also, though a number of the conventions were acknowledged by the reviewers, their contribution to the literary quality of the books containing them was often not discussed nor assessed. Rather, the pattern among reviewers seemed to be to identify a particular alternate literary convention but then to view it in isolation rather than to discuss its contribution to the book as a whole. Often it is the combination of specific alternate literary conventions that is innovative rather than the convention itself. For example, unusual, zany characters are not, in themselves, innovative; it is when they are combined with surrealism and satire, as in Figgs and Phantoms by Ellen Raskin, that all three combine to create a book which is unconventional. Neutral responses are also of little value to readers for they do not reveal the attitudes of the reviewers toward the literary aspects or books which they are describing.

To be more useful to the professionals using them, it appears that writers for the reviewing media need to serve more as literary critics who help readers acquire an understanding of the specific conventions and innovations to which they allude or refer.

Particularly in light of the increasing quantity of juvenile books being published each year, there is a greater need than ever for reviewers to provide enough specific information about a book to enable the reader to exercise his or her own judgment. Plot summaries and uncritical statements praising or denouncing books--descriptions which sum up many of the reviews and textbook discussions analyzed in this research--are of less value than ever to professionals who are trying to sort from the vast array of books available those which will enable them to provide young people with a richer and more diversified range of literary experiences.

Research Question Four established that the professional textbooks on juvenile literature acknowledged a proportion of .40, or 40 percent, of possible references to the alternate literary conventions, one-third below the proportion acknowledged by the reviewing media. The number of these conventions identified by any one of the textbooks ranged from three to fifteen. The attitude of the textbook authors to the presence of the conventions they had identified was considerably more favorable than unfavorable but included a number of mixed and neutral responses. An examination of the distribution of the references to specific alternate literary conventions revealed that half of the twenty conventions were acknowledged in two or fewer of the textbooks. Consequently, ten of the conventions represented 77 percent of the total proportion of alternate literary conventions identified. Clearly then, the proportion of .40 is rather misleading for the data actually revealed

that the authors of the textbooks appear to be relatively unaware of many of the innovations and changes that have taken place in juvenile literature. As a result, these recently published professional textbooks are not useful resources for information of this kind. Two textbooks were somewhat an exception to the conclusion just stated. Literature for Thursday's Child by Sam Leaton Sebesta and William J. Iverson, and Now Upon a Time: A Contemporary View of Children's Literature by Myra Pollack Sadker and David Miller Sadker both contained discussions of a number of the innovations to be found in contemporary literature for children and young adults. The textbook by Sadker and Sadker acknowledged a proportion of .75 of the alternate literary conventions, the highest proportion found among the seven professional textbooks and the six reviewing media analyzed in this research.

The data just summarized appear to suggest that the authors of the textbooks examined in this research are not keeping themselves informed of the many innovations and changes to be found in contemporary juvenile literature. Nor, with the possible exception of the two textbooks just mentioned, do they appear to be very interested in these changes or in their relationship to contemporary adult fiction. Although all these authors appear to regard children's literature as part of the 'mainstream' of literature, they rarely draw any parallels between the two. Literature for Adolescents by Stephen Dunning and Alan B. Howes was the one exception for these two authors do discuss many of the alternate literary conventions within the context

of literature per se. Although they do not state it specifically, the appropriateness of many of these literary options in juvenile literature appears to be an assumption underlying their discussions.

The professional textbooks, in particular, seem to be very conservative and traditional in the books they choose to feature. Rarely were books included in their discussions which would be described as experimental or innovative. Perhaps authors need to have a section devoted to just such books. The existence of such a category would, itself, encourage them to begin to notice books which would be described as "different." There was also evidence in the data of this study of a kind of prescriptive assessing of juvenile books which prevented professionals from seeing other aspects than those incorporated within the criteria they traditionally use. New categories and lists of literary options such as Instrument One are perhaps two ways in which these professionals could be encouraged to be more flexible in their approach to many of the new books being written for children and young adults.

There also appears to be a strong need for professionals in children's literature to become more familiar with contemporary adult literature and literary criticism for, in this way, many of the parallels would be clearly evident. For example, although a number of the textbook authors described main characters who definitely have their counterpart in the anti-hero of adult literature, none of them acknowledged or even alluded to the presence of the anti-hero, Convention 9, in juvenile literature. Teachers dealing

with contemporary adult literature would undoubtedly find specific references of this kind in professional materials most helpful in their teaching. By being aware of juvenile books which contained specific alternate literary conventions, they would be in a position to build upon a shared knowledge of this kind and use it as an introduction to more complex treatments of the same conventions.

Recommendations arising from the conclusions. The following recommendations, which are based upon the data drawn by the four research questions, are offered both as a summary and an extension of the conclusions and implications that have just been discussed.

- That teachers and librarians read widely in both contemporary adult and juvenile literature in order to keep informed of the trends and changes in literature for children and young adults.
- That schools subscribe to a number of reviewing media and have a range of up-to-date materials on juvenile and adult literature, both professional materials as well as literature.
- That teachers and librarians be involved in the ordering of juvenile literature and that both groups make a deliberate effort to be knowledgeable about what young people are reading. Even though some of these professionals may be personally offended by some of the content and language of contemporary books, it is important that they are approachable and willing to talk with young people about their reading.
- That teachers and librarians continue to take courses in both adult and juvenile literature and that they participate in a variety of related inservice activities.

- That professionals using reviewing media as a guide to their selection of juvenile books encourage editors and reviewers to provide more specific information in their reviews, with discussion of literary characteristics as well as storyline.
- That analytical tools, such as those developed in this study, be used in addition to the traditional literary criteria by all professionals involved in the selection and/or evaluation of literature for children and young adults. In this way, the literary criteria used will be flexible enough to accommodate both traditional and innovative characteristics.

Problems and Suggestions for Change

The problems encountered and suggestions for change are linked with the wording of the individual descriptors of the alternate literary conventions as they are presented in Instrument One. A few words seemed a bit restrictive, and some others too decisive, and therefore may limit the value of the instrument for some users. An example of a word being too restrictive was the use of "protagonist" in Convention 6: predominantly introspective--emphasis upon the protagonist's thoughts and feelings. To accommodate novels in which there is more than one narrator, the word "speaker" should be used instead of protagonist. Also in Convention 6 is the reference to "introspective" which limits this convention to novels written in the first person. However, the second half of the descriptor--emphasis upon the protagonist's thoughts and feelings--could refer to a novel in which the author, although

writing in the third person, deals exclusively with these aspects. For example, in the demonstration book A Game of Dark by William Mayne, the reader knows nothing of the thoughts and reactions of the other characters except as they are shared by the protagonist. Thus, another convention could perhaps be included in Instrument One which would accommodate a book such as the one just described.

The use of decisive words such as "predominantly" and "basically" may cause some dilemma, particularly when two or three conventions containing these words are identified as present in the same book. Although a book could contain Convention 3, mood or theme predominant, with that mood being described by Convention 7, alienation/isolation predominant, some combinations of conventions could suggest that a choice had to be made. It may be advantageous to try to replace such conclusive words with words requiring less weighing and decision-making.

One way in which to reduce the possibility of having to make a distinction or choice would be to cluster conventions with similar elements. For example, Convention 11, unusual, zany characters, could be combined with Convention 19, use of unusual/ridiculous/bizarre names. Although a book could have one of these conventions and not the other, the description which pertains specifically to that book could be identified. Other conventions, such as those related to psychological aspects, could perhaps be combined successfully. Clustering of this kind could also allow other conventions to be introduced into Instrument One, such as innovative uses of flashback and stream-of-consciousness.

The only real problem encountered with the wording of the conventions was with Convention 3: mood or idea/theme more dominant than the sequence of events or plots. Instead of requiring, as do most of the other descriptors, that a convention be identified as either present or not present in a particular book, the more-than structure of this descriptor forces a comparison and decision. Consequently, an element of subjectivity is introduced which is not found in most of the other descriptions of conventions. This problem was noted and discussed in Chapter IV in relation to the results of the interrater reliability test of Instrument One. Clearly, whenever possible, there is an advantage in avoiding descriptors in analytical instruments which, by their very nature, increase the degree of subjectivity involved.

Suggestions for Further Research

1. A study to determine the extent to which selected alternate literary conventions characterize contemporary juvenile literature.
2. An examination of young people's responses to contemporary juvenile fiction containing selected alternate literary conventions.
3. An examination of the sensitivity of reviewers to the reading preferences of children and young adults.
4. A study of the proximity of literary innovations in adult literature and in juvenile literature.

5. A comparison of reviewers' assumptions regarding children's responses to innovative literary techniques with children's actual responses to literature containing these elements.
6. A study to measure the effectiveness of selected juvenile literature as an introduction to experimental and innovative adult fiction.
7. A study of the characteristics of juvenile books selected by authors for inclusion in their textbooks on literature for children and young adults.
8. A study of the literary criteria used by teachers and librarians in the evaluation of juvenile literature and a measure of the awareness of these professionals of literary options and innovation in books for children and young adults.
9. A study of teachers' knowledge of and response to contemporary poetry for children.
10. An examination of the responses of reviewers to innovations in the illustrating of books for children.

APPENDIX A

PROFESSIONAL POSITIONS AND ADDRESSES

OF TWENTY-FIVE AUTHORITIES

APPENDIX A

PROFESSIONAL POSITIONS AND ADDRESSES OF TWENTY-FIVE AUTHORITIES

- L. F. Ashley
Faculty of Education
University of British Columbia
Vancouver, B.C., Canada
Professor of Children's Literature; Co-author of Only Connect: Readings on Children's Literature.
- Nancy Berkowitz
Lansing Department of Media Services
Lansing, Michigan
Assistant Director, Lansing Department of Media Services
(formerly School Libraries); Reviewer for SLJ/School Library Journal.
- Dr. Gloria T. Blatt
Oakland University
Rochester, Michigan
Professor of Children's Literature and Reading.
- Dr. Robert O. Boord
College of Education
University of Nevada
Las Vegas, Nevada
Professor of Children's Literature; Chairman of Department
of Curriculum and Instruction.
- Mary M. Burns
Framingham Public Library
Framingham, Massachusetts
Professor of Children's Literature, Framingham State College;
Head Librarian, Framingham Public Library; Reviewer for The Horn Book Magazine.
- Dr. Carolyn W. Carmichael
Department of Communication Sciences
Kean College of New Jersey
Union, New Jersey
Professor of Children's and Adolescent Literature and Reading.

- Dr. Bernice E. Cullinan
New York University
New York, New York
Professor of Children's Literature; Author of Literature for Children: Its Discipline and Content.
- Dr. Stephen Dunning
University of Michigan
Ann Arbor, Michigan
Professor of Adolescent Literature and English;
Co-author of Literature for Adolescents.
- Barbara J. Duree
Editor, Books for Young Adults
The Booklist, American Library Association
Chicago, Illinois
Editor and reviewer of books for young adults.
- Ann Durell
Editor-in-Chief, Juvenile Books
E. P. Dutton and Company
New York, New York
Editor of books for children and young adults.
- Shiela Egoﬀ
School of Librarianship
University of British Columbia
Vancouver, B.C., Canada
Professor of Children's and Adolescent Literature and Library Science; Author of The Republic of Childhood: A Critical Guide to Canadian Children's Literature in English; Co-author of Only Connect: Readings on Children's Literature.
- Dr. M. Jean Greenlaw
College of Education
University of Georgia
Athens, Georgia
Professor of Children's Literature and Reading.
- Betsy Hearne
Children's Book Editor
The Booklist, American Library Association
Chicago, Illinois
Editor and reviewer of books for children and young adults.
- Susan C. Hirschman
Editor-in-Chief
Greenwillow Books
New York, New York
Vice President and editor of books for children and young adults.

- Jean Karl
Vice President and Editor-in-Chief, Juvenile Books
Atheneum Publishers
New York, New York
Author and editor of books for children and young adults.
- Dr. Aileen Kassen
Lake Erie College
Painesville, Ohio
Professor of Children's Literature.
- Selma G. Lanes
Editor-in-Chief, Juvenile Books
Parents' Magazine Press
New York, New York
Editor of books for children; author of Down the Rabbit Hole:
Adventures and Misadventures in the Realm of Children's
Literature.
- Dr. Virginia E. Leland
Bowling Green State University
Bowling Green, Ohio
Professor of English and Children's Literature.
- Morag Macdonald
West Vancouver School District
West Vancouver, B.C., Canada
School Librarian, books for children and young adults.
- George Nicholson
Editor-in-Chief, Juvenile Books
The Viking Press, Inc.
New York, New York.
Editor of books for children and young adults.
- Helen Renthal
Graduate Library School
University of Arizona
Tucson, Arizona
Professor of Children's Literature and Library Science.
- Judith B. Rosenfeld
Sidwell Friends School
Washington, D.C.
School Librarian, books for children and young adults.

- Ellen Rudin
Senior Editor, Juvenile Books
Follett Publishing Company
New York, New York
Editor of books for children and young adults.
- Dr. John W. Stewig
Department of Curriculum and Instruction
University of Wisconsin
Milwaukee, Wisconsin
Professor of Children's Literature; Author of Read to Write:
Using Children's Literature as a Springboard to Writing.
- Dr. Jerry J. Watson
University of Iowa
Iowa City, Iowa
Professor of Children's and Adolescent Literature.

APPENDIX B

COVER LETTER AND QUESTIONNAIRE TO AUTHORITIES/VALIDATORS

COLLEGE OF EDUCATION

EAST LANSING • MICHIGAN • 48824

DEPARTMENT OF ELEMENTARY AND SPECIAL EDUCATION

August

I am presently a doctoral student in Elementary and English Education at Michigan State University, working with Patricia J. Cianciolo. One component of my dissertation is to identify selected literary conventions which are present in the contemporary literature for children and adolescents; that is, in literature for young people ages four through eighteen.

I would be most grateful if you would take a few moments to indicate with a check any of the literary conventions listed on the next page which you acknowledge are present, even if only to a limited extent, in books for children and adolescents today. There is no need to provide any other information although, if a specific title and/or author comes to mind in connection with a particular convention and you care to jot it down beside the item, I would be most interested. The latter is completely optional, however, as I wish to make responding to this letter as simple and undemanding of your time as possible.

As is usually the case with requests such as this, time is a significant factor. I would appreciate hearing from you at your earliest opportunity and have enclosed a stamped and addressed envelope in an attempt to minimize any inconvenience to you.

I will be most grateful for any help that you are able to give and look forward with interest to your response.

Sincerely,

Wendy K. Sutton
Faculty of Education
University of British Columbia
Vancouver, B.C., Canada

WKS:dmb

Selected Literary Conventions

Please indicate with a check each of the literary conventions listed below which you acknowledge exists in contemporary fiction for children and adolescents.

- ☐ 1. Open-ended--temporary or inconclusive resolutions
- ☐ 2. Lack of sequential plot development
- ☐ 3. Episodic collection of incidents
- ☐ 4. Mood or theme/idea more dominant than story line/plot
- ☐ 5. Told through the restricted, one-sided perspective of the protagonist
- ☐ 6. Told through the perspective of two or more narrators
- ☐ 7. Predominantly introspective
- ☐ 8. Alienation/isolation emphasized
- ☐ 9. Story basically psychological in its orientation
- ☐ 10. Unconventional anti-hero protagonist
- ☐ 11. Disregard for character development
- ☐ 12. Unusual, zany characters
- ☐ 13. Deliberate distortion of reality (surreal)
- ☐ 14. Use of dialect/vernacular/slang/profanity
- ☐ 15. More than one level of meaning--e.g., satire/irony/parody
- ☐ 16. Word play/twisted syntax/unexpected combinations
- ☐ 17. Humor ironic rather than comic
- ☐ 18. Emphasis upon the nonrational--dreams/nightmares/fantasy
- ☐ 19. Fantasy with psychological overtones
- ☐ 20. Elements of the unusual/grotesque/bizarre
- ☐ 21. Use of unusual/ridiculous/bizarre names
- ☐ 22. Modern use of traditional forms such as myth and fairy tale

APPENDIX C

LETTERS AND COMMENTS FROM AUTHORITIES;
TITLES SUGGESTED BY AUTHORITIES; AND
DETAILS OF RESPONSE TO QUESTIONNAIRE

The Booklist

AMERICAN LIBRARY ASSOCIATION

50 EAST HURON STREET, CHICAGO, ILLINOIS 60611 • PHONE (312) 944-6780

Editor
PAUL L. BRAWLEY
Associate Editor
DOROTHY PARR SNOWDEN
Editor, Books for Young Adults
BARBARA JOYCE DUREE
Editor, Children's Books
BETSY HEARNE
Editor, Nonprint Materials
IRENE WOOD

August 31, 1976

Ms. Wendy Sutton
Faculty of Education
University of British Columbia
Vancouver, B. C.
Canada V6T 1W5

Dear Ms. Sutton:

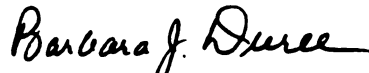
Both my two young adult books reviewers and I have gone over your list of literary conventions.

We agree unanimously that all 22 of them are present, to greater or lesser degree, in contemporary literature for adolescents -- which we have interpreted to mean juvenile books written for teenagers (rather than adult books widely recommended for use with this age group).

Although many current teenage books utilize not one but several of your selected literary conventions -- and some of the conventions bring to mind a number of different titles, we contented ourselves with selecting one particular book which we thought was a good illustration of each. (See second page.)

All of us found this a stimulating exercise. We would be interested in the thrust of your dissertation and the conclusions you reach.

Cordially,



Barbara J. Duree
Editor, Books for Young Adults

BJD/pb

P.S. Betsy is on vacation but she and her reviewers will, I'm sure, respond in terms of their knowledge of contemporary writing for younger children.

Examples [enclosure with The Booklist letter]:

1. Are You in the House Alone? by Richard Peck (published 10/76).
2. Unleaving, by Jill Paton Walsh.
3. The Turning Place, by Jean Karl.
4. Diving for Roses, by Patricia Windsor.
5. Rumble Fish, by S. E. Hinton.
6. A Hero Ain't Nothin' But a Sandwich, by Alice Childress.
7. Very Far Away from Anywhere Else, by Ursula LeGuin (pub. 8/76).
8. The Loners, by Nancy Garden.
9. House of Stairs, by William Sleator.
10. Headman, by Kin Platt.
11. Say Hello to the Hit Man, by Jay Bennett.
12. Books by M. E. Kerr.
13. Red Shift, by Alan Garner.
14. Friends, by Rosa Guy; and The Whys and Wherefores of Littabelle Lee, by Bill and Vera Cleaver.
15. The Planet and Junior Brown, by Virginia Hamilton.
16. His Own Where, by June Jordan.
17. Bloomsday for Maggie, by May McNeer.
18. Something's Waiting for You, Baker D., by Patricia Windsor.
19. Saturday the Twelfth of October, by Norma Fox Mazer.
20. A Wild Thing, by Jean Renvoise.
21. Books by Paul Zindel.
22. Fair Day and Another Step Begun, by Katie Lyle; and Strangers Dark and Gold, by Norma Johnston (modern interpretation of classical mythology).

THE UNIVERSITY OF ARIZONA
MEMORANDUM

Dear wendy,

I wish you had added ~~some~~ clarifying statement to "literary convention". Appearing in five titles, 10 titles, the last five years, the last ten years, etc. I could think of a title for almost every single "convention" you included. Anyway, for better or worse, for good or evil - here it is! I'd be very interested in what turns up.

Sincerely,

A handwritten signature in cursive script that reads "Helen Renthal". The signature is written in dark ink and is positioned below the word "Sincerely,".

Helen Renthal
Associate Professor
Graduate Library School



PUBLISHERS 122 EAST 42 STREET
NEW YORK CITY 10017 TEL: (212) 661-4500

September 27, 1976

Miss Wendy K. Sutton
Faculty of Education
University of British Columbia
Vancouver, B.C.
Canada V6T 1W5

Dear Miss Sutton:

I have checked off the information
I feel are most applicable on your list.
I suspect that there are examples of the
other things to be seen as well but they
are not as wide spread.

Sincerely yours,

A handwritten signature in black ink, appearing to read 'Jean Karl', written over the typed name.

Jean Karl
Editor of Children's Books

Enclosures:

JK:ks



The Commonwealth of Massachusetts

Framingham State College

Framingham 01701

August 31, 1976

Dear Wendy,

Because of the time factor, I could only make a few hasty notations on your survey. Further, I would have to know your definition of each convention in order to determine whether or not the letters I indicated are indeed appropriate.

As for the twenty-two conventions, I have made no indication as to the extent of each convention's appearing in contemporary children's literature. However, I have noted at one time or another evidence of each one.

Sincerely,
Mary Jo Burns

Greenwillow Books

105 Madison Avenue
New York, NY 10016
(212) 859-3050 • Cable: Willow NY

August 31, 1976

Ms. Wendy K. Sutton
Faculty of Education
University of British Columbia
Vancouver, B.C.
Canada V6T 1W5

Dear Wendy,

I have looked over your list of "Literary Conventions" and have decided that I cannot check any of them. I can think of a book or books in which each of your points is a component part -- but I can also think of a book or books in which quite the opposite would be true. I do not see how you could say that ironic rather than comic humor is a "convention" -- any more than you could say that comic rather than ironic humor was such a convention. All of your 22 points seem to me to be valid points, if you say that some writers of children's books today have written them using one or more of these elements. But as to whether or not they are "conventions" -- I am not prepared to say. They are simply options, as far as I am concerned. I don't mean to be pedantic, or to quibble over a semantic term. Certainly, everything on your list can be found in one or more books for children today, and I hope I am not making life difficult for you by not checking your list! I wish you all success with your dissertation, and hope that we will meet again sometime.

Yours,



Susan C. Hirschman
Vice-President and
Editor-in-Chief
Greenwillow Books

SCH/wf
enc.

COMMENTS ADDED BY AUTHORITIES
TO QUESTIONNAIRES

- "All exist, even though the existence is in varied degrees and emphasis within the wide range of books being considered."
- "After some thought and consultation I believe all of the above exist 'to a limited extent.'"
- "Any and all your listed conventions exist in given works. I picked ones that seem to me salient in the genre--not necessarily just today."
- "I really could name dozens for each one but I've done this in half an hour 'cuz you want it back now."
- "I find this most confusing; I can think of novels which exemplify all these conventions. Clearly, some are far more common place in European literature (in translation) rather than American or English literature for children. I fail to see, I'm sorry to say, what possible use this list could be."
- "All of these exist. Not one of them seems to me a component of a large number of the novels. The two items I did not check seem to me loaded, rather than objective."

TITLES SUGGESTED BY AUTHORITIES

- Aiken, Joan. Necklace of Raindrops (Doubleday, 1968).
- Arkin, Alan. The Lemming Condition (Harper, 1976).
- Beckman, Gunnel. Admission to the Feast (Holt, Rinehart and Winston, 1972).
- Blume, Judy. Are You There, God? It's Me, Margaret (Bradbury, 1970).
- Cameron, Eleanor. A Room Made of Windows (Little, 1971).
- Childress, Alice. *A Hero Ain't Nothin' But a Sandwich (Coward, McCann, 1973).
- Cleaver, Bill and Vera. The Whys and Wherefores of Littabelle Lee (Atheneum, 1973).
- Cormier, Robert. The Chocolate War (Pantheon, 1974).
- Crawford, Charles P. Bad Fall (Harper, 1972).
- Cunningham, Julia. Dorp Dead (Pantheon, 1965); and Come to the Edge (Pantheon, 1977).
- Donovan, John. Wild in the World (Harper, 1971); *Good Old James (Harper, 1975); and Family (Harper, 1976).
- Fitzhugh, Louise. Bang, Bang, You're Dead (Harper, 1969).
- Garden, Nancy. The Loners (Viking, 1972).
- Garner, Alan. Red Shift (Macmillan, 1973).
- George, Jean Craighead. Julie of the Wolves (Harper, 1972).
- Greene, Bette. Philip Hall Likes Me. I Think Maybe (Dial, 1974).
- Greene, Constance. A Girl Called Al (Viking, 1969).
- Greenfield, Eloise. Sister (Crowell, 1974).
- Gripe, Maria. The Glassblower's Children (Delacorte, 1973).
- Guy, Rosa. The Friends (Holt, Rinehart and Winston, 1973).

*Demonstration book.

- Hamilton, Virginia. The Planet of Junior Brown (Macmillan, 1971).
- Heide, Florence Parry. The Shrinking of Treehorn (Holiday House, 1971); and When the Sad One Comes to Stay (Lippincott, 1975).
- Hinton, S. E. *Rumble Fish (Delacorte, 1975).
- Holland, Isabelle. Heads You Win, Tails I Lose (Lippincott, 1973).
- Holman, Felice. Slake's Limbo (Scribner, 1974).
- Hopkins, Lee Bennett. I Loved Rose Ann (Knopf, 1976).
- Ionesco, Eugene. Story Number 1 (Harlin Quist, 1969); Story Number 2 (Harlin Quist, 1970); Story Number 3 (Harlan Quist, 1971); and *Story Number 4 (Harlin Quist, 1975).
- Johnston, Norma. Strangers Dark and Gold (Atheneum, 1975).
- Jordan, June. His Own Where (Crowell, 1971).
- Juster, Norton. The Phantom Tollbooth (Random House, 1961).
- Karl, Jean. Turning Place (Dutton, 1976).
- Klein, Norma. Mom, the Wolfman and Me (Pantheon, 1972).
- LeGuin, Ursula. Very Far Away from Anywhere Else (Atheneum, 1976).
- Lyle, Katie. Fair Day and Another Step Begun (Lippincott, 1974).
- McNeer, May. Bloomsday for Maggie (Houghton Mifflin, 1976).
- Mayne, William. *A Game of Dark (Dutton, 1971).
- Mazer, Norma Fox. Saturday the 12th of October (Delacorte, 1975).
- Moody, Anne. Mr. Death (Harper, 1975).
- Neufeld, John. Sleep Two, Three, Four! (Harper, 1971); and Freddy's Book (Random House, 1973).
- Neville, Emily. It's Like This, Cat (Harper, 1963).
- Ney, John. *Ox: The Story of a Kid at the Top (Little, Brown, 1970).
- Peck, Richard. Are You in the House Alone? (Viking, 1976).
- Peck, Robert. Soup (Knopf, 1974); and Soup and Me (Knopf, 1975).

- Peyton, K. M. Pennington's Last Term (Crowell, 1971).
- Platt, Kin. The Boy Who Could Make Himself Disappear (Chilton, 1968); Headman (Morrow, 1975).
- Raskin, Ellen. The Mysterious Disappearance of Leon (Dutton, 1971); *Figgs and Phantoms (Dutton, 1974).
- Renvoise, Jean. A Wild Thing (Little, Brown, 1970).
- Salinger, J. D. Catcher in the Rye (Little, 1951), (Bantam, 1974).
- Sendak, Maurice. In the Night Kitchen (Harper, 1970).
- Sleator, William. House of Stairs (Dutton, 1974).
- Steptoe, John. *Marcia (Viking, 1976).
- Townsend, John Rowe. Forest of the Night (Lippincott, 1975).
- Ungerer, Tomi. *Allumette (Parents' Magazine Press, 1974).
- Walsh, Jill Paton. Unleaving (Farrar, 1976).
- Weik, Mary Hays. The Jazz Man (Atheneum, 1966).
- Wersba, Barbara. The Dream Watcher (Atheneum, 1968).
- Wilkinson, Brenda. Ludell (Harper, 1975).
- Windsor, Patricia. Something's Waiting for You, Baker D. (Harper, 1974); and Diving for Roses (Harper, 1976).
- Yolen, Jane. The Girl Who Cried Flowers (Crowell, 1974).
- Zindel, Paul. The Pigman (Harper, 1968); My Darling, My Hamburger (Harper, 1969); and I Love My Mother (Harper, 1975).
- Zolotow, Charlotte. If It Weren't for You (Harper, 1972).

Table C.1 Acknowledgment by Authorities of Alternate Literary Conventions in Literature for Children and Young Adults

Alternate Literary Conventions	Authorities ^a																									Acknowledgment by Authorities	Proportion of Acknowledgment
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
1	x	-	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	24	.96
2	x	-	x	x	x	x	x	x	x	x	-	-	x	x	-	-	x	x	x	x	-	x	-	x	x	18	.72
3	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	25	1.00
4	x	x	x	x	x	x	x	x	x	x	x	-	x	x	-	-	x	x	x	x	x	x	-	x	x	21	.84
5	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	x	24	.96
6	x	x	x	x	x	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	x	x	-	x	x	23	.92
7	x	x	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	x	x	x	x	x	-	x	x	23	.92
8	x	x	x	x	x	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	x	x	-	x	x	23	.92
9	x	-	x	x	x	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	x	x	x	x	x	23	.92
10	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	25	1.00
11	x	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	x	x	-	x	x	x	x	x	x	22	.88
12	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	25	1.00
13	x	-	x	x	x	-	x	x	x	x	x	-	x	x	-	x	x	x	x	x	-	x	x	x	x	20	.80
14	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	25	1.00
15	x	x	x	x	x	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	x	x	x	x	x	24	.96
16	x	x	-	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	24	.96
17	x	x	-	x	x	-	x	x	x	x	-	x	x	x	-	x	x	x	x	x	-	x	-	x	x	19	.76
18	x	x	x	x	x	x	x	x	x	x	-	-	x	x	-	x	x	x	x	x	x	x	x	x	x	22	.88
19	x	-	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	x	x	x	x	x	x	x	x	23	.92
20	x	x	x	x	x	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	-	x	x	x	x	23	.92
21	x	x	-	x	x	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	-	x	x	x	x	22	.88
22	x	-	x	x	x	x	x	x	x	x	x	-	x	x	x	x	x	x	x	x	x	x	x	x	x	23	.92
Overall proportion of acknowledgment																											.91

^aResponses are listed in the order in which authorities were contacted.

APPENDIX D

INSTRUCTIONS TO RATERS AND INSTRUMENTS ONE AND TWO

APPENDIX D

INSTRUCTIONS TO RATERS FOR INSTRUMENT ONE

This instrument will be used to analyze the major characteristics of selected books to determine which of the alternate literary conventions that have been established by this researcher as present in adult literature are also to be found in specific contemporary fiction being written and published for children and young adults.

There will be a separate sheet for each book that you analyze. Please record your findings in the following manner:

1. Place an "x" beside each of the alternate literary conventions you believe is present in that particular book.
2. Place an "o" beside each of the alternate literary conventions which you believe is not present in that particular book.

Please record an "x" or an "o" beside each alternate literary convention listed. To summarize:

x = present

o = not present.

INSTRUMENT ONE

Name of Rater _____

Title and Author of Book _____

- ☐ 1. Open-ended--the ending or resolution is temporary or inconclusive
- ☐ 2. Episodic collection of incidents--events are not sequentially structured in close cause-and-effect relationships
- ☐ 3. Mood or idea/theme more dominant than the sequence of events or plot
- ☐ 4. Only the restricted perspective of the protagonist-narrator is presented--told in the first person
- ☐ 5. Told through the perspective of two or more narrators
- ☐ 6. Predominantly introspective--emphasis upon the protagonist's thoughts and feelings
- ☐ 7. Alienation/isolation predominant
- ☐ 8. Story basically psychological in its orientation
- ☐ 9. Unconventional anti-hero protagonist--fundamentally weak, unadmirable, or evil; a misfit or loser in contrast to the conventional literary figure of stature
- ☐ 10. Disregard for character development--no change in protagonist's self-awareness or moral perception due to event(s)
- ☐ 11. Unusual, zany characters
- ☐ 12. The nature of "real" experience is radically and willfully distorted--surreal (consider text and/or illustrations)
- ☐ 13. Use of dialect/vernacular/slang/profanity
- ☐ 14. More than literal level of meaning intended--e.g., satire/parody/burlesque/fable
- ☐ 15. Word play/twisted syntax/unexpected word combinations (this does not apply to dialect)
- ☐ 16. Emphasis upon the nonrational--dreams/nightmares/other manifestations of subconscious experience
- ☐ 17. Incidents of fantasy with psychological overtones
- ☐ 18. Elements of the unusual/grotesque/bizarre/ridiculous
- ☐ 19. Use of unusual/ridiculous/bizarre names
- ☐ 20. Mixture of traditional forms such as myth and fairy tale with aspects of contemporary society

INSTRUCTIONS TO RATERS FOR INSTRUMENT TWO

This instrument will be used to analyze the content of specific reviews in six reviewing media. There are three steps in the analysis of each review in order to measure the following:

1. to determine which of the alternate literary conventions identified by this researcher as present in specific books are mentioned by the reviewer;
2. for those alternate literary conventions mentioned in the reviews, to assess what appears to be the attitude of the reviewer towards the presence of those conventions in books for children and young adults;
3. to judge, on the basis of the content of the review, what appears to be the overall evaluation of the book being reviewed.

There will be a separate sheet for each set of reviews that you analyze. Please record your findings in the manner described within each step.

Step One--Reference by reviewers to specific alternate literary conventions

- a. In the column headed Present, place an "x" beside each of the alternate literary conventions you believe is present--whether specifically stated or implied--in that particular review.
- b. Place an "o" beside each of the alternate literary conventions you believe is not present in that particular review.

Step Two--Attitude of reviewers towards the presence of specific alternate literary conventions in books for children and young adults

Use the column headed Attitude and beside those alternate literary conventions you have marked as being Present, place the first letter of the word which you feel best describes the attitude of the reviewer towards the presence of that particular convention.

Choose from the following:

Unfavorable (negative; marginal; mediocre)

Mixed (qualified; both good and poor aspects mentioned)

Neutral (attitude neither stated nor implied)

Favorable (positive; enthusiastic)

Step Three--Overall Evaluation of the book being reviewed.

Use the space at the bottom of the column for the review you are analyzing and record the following:

- a. If the review has been given a specific rating by the reviewer, circle the word Rated. If no overall assessment has been provided, circle the word Implied.
- b. Place in the space provided the first letter of the word which you feel best describes the overall attitude of the reviewer towards the book being discussed. Use the words listed above under Step Two.

APPENDIX E

PRACTICE SET OF REVIEWS FOR TRAINING RATERS

APPENDIX E

PRACTICE SET OF REVIEWS FOR TRAINING RATERS

Na-ni: 1

Deveaux, Alexis. Na-ni. Illustrated by the author. New York: Harper and Row, 1973.

Review: The Booklist 69 (15 May 1973): 904.

Na-ni waits on the street with her friend Lollipop for the mailman to bring the welfare check which her mother has promised will buy a bicycle. Na-ni's anticipation grows, the mailman comes, but while Na-ni runs to get her mother someone breaks the mailbox open and steals the check. Brokenhearted, Na-ni goes to her room and writes her story into a poem of sadness and disillusionment. Though some adults may object to Deveaux's unconventional style, the power of the vivid writing and abstract drawings is undeniable.

Na-ni: 2

Deveaux, Alexis. Na-ni. Illustrated by the author. New York: Harper and Row, 1973.

Review: Bulletin of the Center for Children's Books 26 (July-August 1973): 169-170.

Na-ni is a small black girl who is waiting for the mail delivery because her mother has promised a present when the welfare check comes. Her amicably envious friend Lollipop calls for help when Na-ni has gone upstairs to hurry her mother after the mailman comes. Too late. A man has robbed the mailboxes. The story ends on a poignant note, "*don't that man know i am his sister he steal from?*" A flashing vignette of urban ghetto life has a poetic quality in its style, and an all-too-realistic plot; unfortunately, the drawings are so wooden and stylized as to detract from the warmth of the book, the human figures being drawn as round, insipid heads on long, thin necks--no body, although some of the adult figures have an extra globe below for a body, snowman style.

Na-ni: 3

Deveaux, Alexis. Na-ni. Illustrated by the author. New York: Harper and Row, 1973.

Review: The Horn Book Magazine 49 (June 1973): 277.

On the day welfare checks arrive, Na-ni, a young black girl, waits for the mailman on 133 Street, where *"men and ladies talk and sing on the stoops. / men and ladies are talking rainbows in the streets."* Promised that she can spend the check on a bicycle, Na-ni anticipates using the bike which *"'don't ride. . . . it flies.'" But the "welfare day" is stolen by a lean black man, and the episode ends with Na-ni's poem about her experience, "my bike is gone / the sun cries on the street today / my bike is broken one thousand bikes is broken / dont that man know / i am his sister he steal from?"* Many of John Steptoe's books give the reader a glimpse of life in the inner city; but, in a first book, the writer inscribes a slice of life far more angrily and powerfully than Steptoe does. In the illustrations resembling wire sculpture, in the poetic use of Black English, in the scope of the story itself (a brief but terrible incident), the author depicts with force and precision one aspect of Black experience. Powerful and stark, the text itself has such a poetic quality that the reader is simultaneously aware of the tragedy and of the beauty in Na-ni's life.

Na-ni: 4

Deveaux, Alexis. Na-ni. Illustrated by the author. New York: Harper and Row, 1973.

Review: Kirkus Reviews 41 (1 February 1973): 108.

In short, impressionistic present-tense sentences Deveaux tells about na-ni, who lives in New York on 133 Street near 7th Avenue (where *"men and women are talking rainbows in the street"*) and is waiting for the mailman to bring momma's welfare check so she can buy a *"flying"* bike. But then a *"strange lean man"* takes momma's check from the mailbox and na-ni, alone in her room, writes in her *"special book": ". . . my bike is gone / the sun cries on the street today / don't that man know / i am his sister he steal from?"* Despite the touches of self-conscious ingenuousness here and elsewhere Deveaux's approach to ghetto realism is a relief from the usual prosaic, camera eye treatment, and the skewed perspective and naive imagery of her bare black-and-white drawings suit the subjective style of the text. (Teardrop shapes rush from the fire hydrant, large eyes cover the buildings as tenants watch the mailman, etc.) However, the depiction of na-ni and her friend lollipop as balloon heads on sketchy poles, and the mailman as a snowman-like series of circles, seems to work against the emotional identification that the author-illustrator is striving for.

Na-ni: 5

Deveaux, Alexis. Na-ni. Illustrated by the author. New York: Harper and Row, 1973.

Review: O'Connell, Margaret F. New York Times Book Review, 1 April 1973, p. 10.

HARLEM: "9:00 this morning 133 street is awake. . . . men and ladies are talking rainbows in the street." Na-ni sits on the curb and waits for the mailman, "hey! what you doing?" asks friend Lollipop. "waiting," says Na-ni. "is the mailman your father?" "no." "and he bringing you a bike?" But then momma's welfare check is stolen and Na-ni writes in her diary, "dont that man know i am his sister he steal from?"

In "Na-ni" Alexis Deveaux seems to be asking "What price dreams? If you reach too high will your wings be clipped, your soul be bruised?" She gives no answer, no comfort other than having lived through her own loss of innocence. A strange silence for such an angry voice. The style is spare, poetic--a performance startlingly personal and alive. The illustrations surface from Miss Deveaux's innermost emotions in specter-like images, as diffuse and confusing as a dream. Na-ni and Lollipop are bodiless-heads, round circles on stick necks that inexplicably lengthen on one page, shorten on another. A stairway winds dizzily up to a closed door. For an adult that door is open. Will it be for a child?

Na-ni: 6

Deveaux, Alexis. Na-ni. Illustrated by the author. New York: Harper and Row, 1973.

Review: Library Journal 98 (15 May 1973): 1672.

A sad city story about Na-ni, who dreams of a bike to be bought by momma when the welfare check comes. Na-ni sits on the curb with her friend, Lollipop, dreaming and waiting. But before momma removes the check from the mailbox, it is stolen by "a man with big eyes / he didnt have a bike to fly / he didnt have a mouth to smile / he took our welfare day and run away / my bike is gone / the sun cries on the street today / my bike is broken one thousand bikes is broken / dont that man know / i am his sister he steal from?" The characters resemble Ashanti fertility dolls--figures fashioned after the Egyptian "ankh," or symbol of life, which are carried by pregnant Ashanti women to assure the birth of beautiful children--with discs for faces, the lines of the eyebrows joining the bridges of the noses, and cylindrical bodies ornamented with necklaces. From the houses on 133 Street, eyes as in ritual masks peer, observing and sharing in Na-ni's life. This is a unique, poignant, and poetic book, illustrated with line drawings of haunting power. --Gertrude B. Herman, University of Wisconsin Library School, Madison.

APPENDIX F

REVIEWS OF SEVEN RATER BOOKS

APPENDIX F

REVIEWS OF SEVEN RATER BOOKS

Reviews of Rater Book 1

Good Old James: 1

Donovan, John. Good Old James. Drawings by James Stevenson. New York: Harper and Row, 1975.

Review: The Booklist 71 (1 May 1975): 912)

Deceptively packaged in a picture-book format, this is really an adult parable for middle grade discussion. Good Old James has retired from a life of moderately successful labor and is feeling his way into an old age of doing whatever he wants to, a pursuit that proves aimless and lonely until there appears in his room a persistent fly which he feeds, names, and grows deeply attached to. Donovan shows integrity in his spare style, leaving room for readers to reach as far as they can into the social and emotional implications of James' superfluosusness and to interpret the ending as either bitter or sweet. Black-and-white wash drawings pin down James and his situation with the restrained lines of a New Yorker cartoon.

Good Old James: 2

Review: Bulletin of the Center for Children's Books 29 (September 1975): 6.

This quietly humorous and poignant story may have broader appeal to adults than to children, since it is quite sophisticated, with a subdued style, an adult protagonist, and an offbeat ending to the passive story line. The illustrations are deft and droll, the whole a cameo that may be too delicate for some readers. James is an elderly man who decides that he doesn't need a big house and that he wants to retire. He travels and is bored; he can't rent a room in his old house and is refused when he offers to work at his old firm. So James leads the free life in a hotel room and he's lonely enough to respond to the ostensible overtures of a house fly. He names it Gwen and grows deeply attached to it, the story ends.

Good Old James: 3

Review: Kirkus Reviews 43 (1 April 1975): 373.

Combined with the title, James Stevenson's cover sketch of a balding man on a leafy, late afternoon front porch, sets the irresistible tone for this short, bittersweet profile of oldish James who quits his job so that he can do what he feels like when he feels like it, then sells his house and travels around only to find that *"Every place I go there's something there I don't like. I'm one restless man, that's for sure."* Unable to get either his house or his job back, James settles down in a hotel room with kitchen, and it's there that he meets the fly who annoys him at first but eventually becomes his pet/companion: *"James named the fly Gwen and grew deeply attached to it."* A minimal Harry and Tonto perhaps, the reduction being the affecting point.

Good Old James: 4

Review: Armstrong, Louise. New York Times Book Review, 4 May 1975, Sec. 7, p. 40.

Tickled by a million false-cheery (as well as natural) stimuli, my kids--I often feel--are delighted quite enough. So, maybe perversely, I'm happy (delighted) to see John Donovan's new book, "Good Old James." It is spare, charming and, by its subject, undelightful. Donovan, who has previously dealt with crumbling families, odd relationships, death, here deals with those outposts of alienation--old age, retirement, loneliness. The tone is understated, sophisticated and precisely reflected in James Stevenson's drawings.

Good Old James, your company man, retires. Gets up when he feels like it, eats when he feels like it. Then: *"This is one big house,"* he says. Sells it. Travels. (*I'm one restless man, that's for sure.*) Tries to rent a room in his old house and can't. Tries rejoining his old company--(*"I kind of miss you guys."*)--and can't.

Finding a fly in his hotel room (*"Busy fly, that's for sure. . . . Frisky, aren't you?"*), he puts out some crumbs. And becomes attached to the fly.

The book is labeled "for all ages," and is, as that suggests, available at different levels. Mentally recyclable. What a good idea. (And what a good category--allowing original books, mavericks, to find their level.)

This one, I think is for adults and kids to share. It's thin-nish, too spare to engage adults straight. And, obviously, bringing nothing more to it, it's the story about a man who makes a pet of a fly.

Two 8-year olds accepted a glimmer of emptiness, were relieved to laugh at the ending, then realized the fly could die in the winter.

Still--delight bubbles again--they soon decided those crumbs might bring James more pets than he'd bargained for.
 Okay, kids. We'll talk again at ten.

Good Old James: 5

Review: SLJ/School Library Journal 21 (April 1975): 51.

Good Old James, at the end of middle age, drops out of the rat race--he sells his house and worldly goods, quits his job, divests himself of all encumbrances--and searches for fulfillment. Bored and lonely, he attempts to drop in again, but his ex-world has no place for him. Alone in a seedy hotel room, he makes friends with a fly named Gwen. That's it. What would have made a funny/sad double-page cartoon strip for the New Yorker (indeed, the illustrator is a popular cartoonist for that magazine) is here presented as a children's book. Donovan's experiment--to tell a fable about universal loneliness and the need for structure to lend form and substance to life without taking it over--is a respectable, even important one. But the medium he has chosen for this message is for all the good old Jameses. Not for their grandchildren.
 --Marjorie Lewis, Scarsdale Public Library, N.Y.

Reviews of Rater Book 2

Story Number 4: 1

Ionesco, Eugene. Story Number 4. Illustrated by Jean-Michel Nicollet. New York: Harlin Quist, 1975.

Review: Bulletin of the Center for Children's Books 29 (September 1975): 12.

First published in France in 1967, this oversized picture book continues the adventures of Josette, if they are adventures. Here Mama is away on a visit, and Papa, who is un peu souffrant due to overeating, is asleep. *"This morning, just as she does every morning, Josette knocks on the door of her parents' bedroom,"* the text begins. Papa evades conversation and locks himself in the bathroom; he resists Josette's pleas to come in because he is naked. *"I will wash myself and then I will shave,"* he says. *"And you will peepee and poopoo."* *"I am washing myself,"* Papa affirms. He then tells Josette he isn't there, and she prowls the house looking for him. Mama appears, Josette and Papa ask how Grandma is, and then, *". . . Josette wakes up. She goes to the door of her parents' bedroom . . ."* the story ends, a flat denial of the rambling but realistic dialogue. This leaves the reader with the option of finding humor in Josette's tenacious hunt for Papa when he says

he may be in the kitchen or in the television (et cetera) or of feeling that this was all the proper peculiarity of a dream. There's no meshing. The illustrations are lurid and inventive, with touches of Daliesque humor.

Story Number 4: 2

Review: Kirkus Reviews 43 (15 February 1975): 179.

The fourth of Ionesco's numbered stories harks back to the controversial first, where Josette woke up her hungover parents; here Mama is in the country visiting her Mama (though Papa says to himself *"Who knows? She might be somewhere else . . ."*) but Papa has had *"lots of salami, beer, pork sausages and other things that Mama won't let him eat"* and would prefer not to get up. When Josette persists at the bedroom door he rouses himself and goes to wash and shave, and to keep her from pestering now at the bathroom door he sends her looking for him through the house--*"Maybe I am in the dining room. . . . Go and see if I am in the kitchen. . . ."* Finally Daddy emerges dressed from the bathroom and *"just then, another door opens . . . and Mama arrives. . . . Just then, Josette wakes up."* Told in the same mock naive style as Number One, this is a more conventional children's story and (even though some of the lines are obviously aimed at parents) less likely to offend children's book professionals. Nicollet's surreality, too, is more everyday than Delessert's and, six years later, has a now familiar cocktail-table-top slickness to it; however he does manage some amusing literal projections (Papa in the oven with the chicken or disappearing through two doors at once) of what might be in Josette's head.

Story Number 4: 3

Review: Russell, John. New York Times Book Review, 23 March 1975, p. 8.

It has not escaped me that in opuscula like the one now under review, and even in larger undertakings like the full-length film in which he recently played the major (if not the only) part, M. Ionesco has allowed the events of his own daily life to balloon upward and outward until his well-remembered face, his inimitable utterance and his mastery of dialogue on the stage dictate the terms of his encounter with the public, young or old.

"Story Number 4" shows these traits at work on what is, I am bound to say, somewhat slender material. The posited family is for once disunited. Mother is away; Father has eaten and drunk unwisely the evening before; Daughter's attentions are inconvenient; Father seizes any excuse to get her out from under his feet. He makes believe that he is anywhere in the house except where he

actually is: in the bathroom. When he has finished in the bathroom and is ready to see this daughter again, by the happiest of chances another door opens and Mother walks in. After the rituals of reunion there remains just one further surprise. . . .

As Eugene Ionesco is able to illustrate his own books perfectly well, I don't know why he allows other people to do it. Perhaps he would not care for so close an identification and cannot be bothered to picture a family that would not look at all like his own. Be that as it may, Jean-Michel Nicollet's illustrations for "Story Number 4" are "illustrative" in the bad sense of the word: coarse, literal and heavy-going; that is to say, in their relation to a text which calls rather for aeration than for spelling out.

Story Number 4: 4

Review: SLJ/School Library Journal 21 (April 1975): 45-46.

Another foray into the absurd with Josette, Ionesco's inquisitive, impish heroine. Like the previous surreal stories illustrated by Delassert, Story Number 4 has adult appeal; however, small children will relate to and be intrigued by Josette's vivid fantasies as she plays hide-and-go-seek with her father. Mother has gone away so Papa takes advantage of her absence to swill beer and overeat. Josette misbehaves too: she stands outside the bathroom door and demands but is refused entry. (*"Josette says, 'And you will peepee and poopoo!' 'I am washing myself,' says Papa."*) Papa tells Josette to look for him in the dining room, in the kitchen, etc. but, of course, Papa is nowhere to be found. He then emerges from the bathroom washed and shaven; Josette runs into his arms; Mama comes come; Josette wakes up. Ionesco's off-beat story moves at a pleasing pace, with casual matter-of-factness, but it is Nicollet's clever, bold, evocative pictures--a piglet sandwich; Josette following her father's feet in red plaid "sluffers" as they disappear around doors--which will catch children's imaginations. --Leah Deland Stenson, "School Library Journal."

Reviews of Rater Book 3

The Story of Bip: 1

Marceau, Marcel. The Story of Bip. Illustrated by the author.
New York: Harper and Row, 1976.

Review: The Booklist 72 (1 April 1976): 1115.

It is astonishing that Marceau's talent extends to such skillful paintings, filled with Chagallian movement, resplendent colors, and the emotive figure of Bip, a Parisian who relates the vision that leads him to become a pantomimist. The concept and progression of events--especially Bip's soaring through space--are surreal, but the text is so full of natural grace and the illustrations are so arresting that the book will hold listeners still long enough for exploration; children familiar with Marceau's alphabet and counting books will already have some basis for understanding Bip's open-hearted, all-embracing dream. *"I wanted to tell the crowd everything I was feeling, but I was speechless. And a silent voice within me said, Bip, you will become a magician--NOW. Show the people the magic of their world."*

The Story of Bip: 2

Review: Bulletin of the Center for Children's Books 29 (July-August 1976): 178.

Although Marceau's name may attract readers, and although his paintings (at times badly truncated by the binding) have a free, flowing, sometimes other-worldly mood and style that suggest both Blake and Chagall, the story is a confusing fantasy. He begins in first person; dreaming, he grows wings and floats to the sky. He becomes an angel, and the sun burns his wings off; he lands on the moon, realizing he is now a spirit. *"And then I saw Bip, hovering gently in space,"* the text reads--but the author has already introduced himself as Bip. Gliding to earth and a small pond, *"I saw Bip's pale face. . . ."* Then, back on earth and with a circus, a silent voice *"within me said, Bip, you will become a magician. . . ."* And with his miming, Bip shows people the beauty and magic of their world. Too precious.

The Story of Bip: 3

Review: The Horn Book Magazine 52 (August 1976): 386.

The famous master of mime has created in picture-book form a story about his alter ego--Bip. Desiring to be a magician, Bip, suddenly sprouting wings, rose from the city of Paris, soaring among the heavenly bodies. After meeting with near disaster, he returned to earth and felt a great need to communicate his experience of the universe to mankind. Bip finally arrived at a circus where he heard a voice tell him to "show the people the magic of their world." But "How could I speak to them without words? Slowly my body--legs and arms, hands and feet, my face, my soul--began to move in silent outcry." Although Marceau's allegory of the art of mime as he practices it would need to be explained to young readers, his watercolor illustrations, some in full color, some in black and white, speak for themselves. With Chagall-like exaltation they glorify the buoyancy of Bip's levitations and flotations--the joyful motions of ballet dancer in flight.

The Story of Bip: 4

Review: Kirkus Reviews 44 (15 January 1976): 68.

The whole Story of Bip is a sort of beatific vision to which Marceau attributes his famous chalk-faced alter ego's emergence as a character/performer. In romantic double page pictures, alternately gray wash and color (dreamy blues or soft, indulgent reds), a miming, mugging Bip--"frightened, but happy to be frightened"--soars and glides through smudgy clouds and luminous, spacescapes as his words describe radiant suns and phantasmagoric lunar scenes. At the end, he's set back down on earth in a circus tent with angels, people of all colors, a lamb and a lion, and even Charlie Chaplin on a trapeze--joyfully embracing the world. We suspect that there's more to Bip than this fluttery, peaceable fantasy lets on, but Marceau's free floating illustrations do set a pretty mood.

The Story of Bip: 5

Review: SLJ/School Library Journal 22 (May 1976): 52.

Agreed that Marcel Marceau can tell it with his body, but he sure can't get the message across with words and pictures. This Story of Bip--Marceau's famous clown characterization--manages to be both dreary and embarrassing. Every other illustration is in gloomy gray wash, quite a contrast with the purple prose. Mendoza's Marcel Marceau Alphabet Book (Doubleday, 1970) makes a better introduction to the world of pantomime. --Merrie Lou Cohen, Swarthmore Elementary School Library, Pa.

Reviews of Rater Book 4

The World's Greatest Freak Show: 1

Raskin, Ellen. The World's Greatest Freak Show. Illustrated by the author. New York: Atheneum, 1971.

Review: Kirkus Reviews 39 (1 April 1971): 359.

Odd, and elaborately plotted, and anything but ingratiating--the last because what it shows is how a heel who thinks himself the epitome of perfection, in another clime becomes "*THE WORLD'S GREATEST FREAK*." He's discovered that celebrity and wealth don't bring happiness, and the reader has presumably seen that beauty is in the eye of the beholder, but Alastair Pflug is so loathsome, so devoid of humanity to the end, that the lessons are mechanical--as, concomitantly, nothing about the book is truly funny, just ludicrous, and nothing and no one is really likable, just pitiable. This applies to the three freaks he collars to make his fortune in faraway Tizuvthee--where, it turns out, they're all freaks; handsome Alastair is the odd one, and his three companions are right at home. If a four-headed pair begetting eight-headed quadruplets is any consolation.

The World's Greatest Freak Show: 2

Review: Griffin, Nancy. New York Times Book Review, 2 May 1971, Pt. 2, p. 44.

Alastair Pflug may be the most insufferable anti-hero of the current picture-book season. When times are tough and food and money scarce, he resorts to pawning his grandfather's teeth to buy himself a velvet cape; he also eats his pet cat. It's enough to turn you off by the second page of this odd and garish tale.

Vain, selfish, curly-haired Alastair, who longs for wealth and fame, is accidentally engaged to take a freak show abroad. So he rounds up a miserable collection of poverty-stricken misfits--fat Harry Biggs, feathered Thaddeus Byrd, two-headed Jean-Jacques Cornflake--and browbeats them into appearing onstage for pay in a country called Tizuvthee.

There Alastair gets his comeuppance. The populace of Tizuvthee, it turns out, is just as misshapen as his freakish troupe; the audience is left cold. It is "normal" Alastair who is ridiculed--the hit of his own freak show and eventually "*the richest, unhappiest freak in the whole world*."

The bright, raucous pictures are sometimes gorgeous, though usually grotesque. But the book lacks the laugh-at-yourself fun of the same author's "Nothing Ever Happens on My Block." The idea of deriding freaks is more discomforting than comic, no matter how conspicuous the moral.

The World's Greatest Freak Show: 3

Review: Library Journal 96 (15 May 1971): 1799.

In this brief moral tale, nasty Alastair Pflug, an exceedingly handsome and vain impresario, gets his due. He sails to a far-away land with a troupe of freaks, expecting to make his fortune. Indeed he does, but not in the way that he expects: the members of his troupe look very much like the curious inhabitants of Tizuvthee and it is handsome Alastair Pflug who becomes known as "*the world's greatest freak*." Despite the turnabout, it is a touchy business to focus attention on physical disabilities, no matter how gross. (Dr. Seuss's creatures are something else again--they don't know they're grotesque.) Additionally, the book suffers from the problem of a picture-book format coupled with a text too turgid for the youngest and lacking the easy rhythms which might make it acceptable for reading aloud. --Janet French, Centennial School District Libraries, Warminster, Pa.

Reviews of Rater Book 5Marcia: 1

Steptoe, John. Marcia. Illustrated by the author. New York: Viking, 1976.

Review: The Booklist 72 (1 May 1976): 1272.

This brief, exuberant first junior novel reveals a picture-book author-artist's talent for creating vivid, likeable characters, who, in this case, manage to balance out some provoking sloppiness in story construction and exposition. Steptoe's Marcia is a bouncy 15-year-old black girl who earnestly recounts the evolution of her relationship with Danny, her boy friend. The two share an honest liking for each other and delight in times spent together talking seriously and having fun. But as they grow closer Marcia becomes more and more concerned over the big question: should she sleep with Danny or not? All the pressures are there, including the worry that Danny will leave her if she won't; she herself is not really averse to it though she does not want to become pregnant. Finally, Marcia and her mother talk and agree that she needs some form of birth control. The events unfold mainly from Marcia's viewpoint, with Danny becoming the narrator for several pertinent sections--a shift made disconcerting by the author's jarring intrusion in the introductory paragraphs of these sections. Also, two lengthy discussions (one between Marcia and Danny on the subject of survival and the other between Marcia and her mother on Marcia's right to make a life for herself) become a platform for Steptoe's

philosophy instead of dialogues that organically evolve from the characters' experience. Steptoe needs a lighter hand to become more effective--and affecting. Still, the story, written in black English, is appealing, and its concerns are common ones for young people; Steptoe hasn't flinched from dealing with the issue head-on. And one note of a practical nature: the book's large print and brevity coupled with its honest treatment of mature subject matter may make it a candidate for reluctant readers. Illustrated with full-color portraits by the author.

Marcia: 2

Review: Bulletin of the Center for Children's Books 30 (October 1976) 33.

"Most of what stays in my head," says fourteen-year-old Marcia, "is the stuff that happened last year, cause that was the beginnin of me gettin into growin up. . . . Ya-dig?" In the year she turns fifteen, Marcia tries to understand her own ambivalence about sex: she isn't ready to give in, but she doesn't want to lose Danny. She finally talks to her mother, who still loves the husband who left her, warns Marcia that being stranded with a baby is a bitter experience, but gives her advice on birth control. Marcia's not ready to have a baby either, but she's firm about not wanting to depend on a man; if she has a child she will be able to take care of it herself--and that will come later. She'll use birth control devices, but *"I'm always gonna realize it's them that's wrong and not me."* Marcia believes there's nothing wrong with love, or sex, or having a baby--it's just "them," the society that imposes its ideas. The characters are believable although not drawn in depth, the dialogue is brisk, the concerns of Marcia and other teenagers in the story are genuine, but the book is weak in story line: both in the first-person passages by Marcia and in the third person episodes that reflect Danny's viewpoint, there's a great deal of conversation but not much plot development.

Marcia: 3

Review: Kirkus Reviews 44 (15 April 1976): 484.

The trouble with most of the YA novels dealing with sex is that seventeen-year-old behavior, presuming seventeen-year-old feelings, is depicted in stories read chiefly by twelve-year-olds--and in truth, written at their level. Steptoe's thin but pointed first novel is different. Marcia is only fourteen, and though her boyfriend Danny is pushing her to have sex she herself feels unready; you can see other girls her age empathizing totally and those a little younger relating with understanding. Marcia makes two impassioned, soapbox speeches--one on aggression and manhood to her boyfriend, one on birth control to her mother--

which express more confusion than she realizes (and perhaps more than Steptoe realizes), and feminists might well fault the author not only for the girls' preoccupation with boys and clothes, but, more important, for his assumption that eventual capitulation is inevitable. (Would it really be worse to lose Danny?) To us, Marcia's mother is a bit too hasty with the same assumption--but no one can fault her alacrity in fixing her daughter up with contraceptives. And, whatever we adults make of its message, Marcia--with its modified black English, sassy dialogue, and underlying earnestness--is an issue book attuned to its intended audience.

Marcia: 4

Review: SLJ/School Library Journal 22 (May 1976): 73-74.

For urban Black teen-age girls, this book deals frankly with male "machismo," responsible sex, and contraception. Unfortunately, impact is limited by cardboard characters and a storyline consisting solely of when and on whose terms will Marcia and Danny screw (yes, that's the word used). Interest is sustained less by plot than by the often lyrical rendition of Black speech. But whenever the message gets "heavy," characters deliver set pieces in standard English. Some messages reflecting a political stance, e.g., contraception is right for young girls but population control is a plot by the haves against the have-nots, are inappropriate (how many readers will identify--no less identify with--the Viet Cong?). Steptoe's illustrations, which serve story and spirit so well in his picture books, merely decorate. --Joan Scherer Brewer, Institute for Sex Research Library, Indiana University, Bloomington.

Reviews of Rater Book 6

Allumette: 1

Ungerer, Tomi. Allumette. Illustrated by the author. New York: Parents' Magazine Press, 1974.

Review: Bulletin of the Center for Children's Books 28 (December 1974): 70.

A pseudo-Christmas story in which the message (share the wealth) overwhelms the medium. Subtitled "A fable, with due respect to Hans Christian Andersen, the Grimm Brothers, and the Honorable Ambrose Bierce," this is the story of a poor little match girl, alone and starving at Christmas, who prays that she may live, or live long enough to have a taste of cake or turkey. The heavens open with a flash and a thunderclap, and lavish amounts of food fall all

around the starving, freezing, weak, lonely child. A second flash: blankets, a tricycle, furniture, more food, plumbing. The baker who had turned Allumette away from his shop window trembles in his greed and is submerged--but the crippled, jobless, poor, sick, blind (etc.) emerge from their hovels to share in the largesse. The mayor is furious and calls on the army--but they find only a child doling out food to a well-behaved crowd. Publicity and kindness give added impetus to the new movement, and Allumette's volunteers soon are at work wherever there is "*famine, fire, flood or war*," and she grows up to head her "*own Matchless Light of the World Foundation*." The message is worthy, but it overburdens the picture book format; ingenious as the illustrations are, they do little to alleviate the matchless gloom of the story.

Allumette: 2

Review: Kirkus Reviews 42 (15 October 1974): 1100.

Though Ungerer never plays his sentimental clichés straight, he doesn't mock them so much as he wallows in their vulgarity. Here Andersen's match girl, worse off than ever in an age when everyone has lighters, lives on to help the needy through her own Matchless Light of the World Foundation. And though none of this asks to be taken seriously, the illustrations make the fairy tale squalor and the immoderate wish-fulfillment insistently palpable. Asserting themselves like Allumette and her matches against solid black backgrounds, the pictures take you in as they lead you on . . . from the melodramatic prayerful pose of hungry Allumette . . . to the answer tumbling from the skies in a glut of turkey, hams, toys, TV, plumbing equipment, and "*everything Allumette had ever, ever wished for*" . . . to a menacing army keeping order in the square when the city's poor converge on the bounty . . . to the bloody battle scene set in a later time when "*Allumette's willing volunteers are everywhere doing their best*." Essential Ungerer, calling for a grain of salt . . . and then rubbing it in.

Allumette: 3

Review: Kuskin, Karla. New York Times Book Review, 3 November 1974, p. 57.

Tomi Ungerer isn't interested in evoking moods. He creates new ones. Allumette is a darkly irrepressible story that may have been lit by Andersen's Match Girl but pursues its own path. Allumette is a skinny, hungry kid whose wish is finally answered when a sky full of consumer goods falls at her frozen feet. The expert drawings are crammed with asides and triple entendres which young readers will (probably) not understand. They will understand and enjoy the upward journey of poor Allumette who ends as the activist head of her own Matchless Foundation.

Allumette: 4

Review: Pollack, Pamela D. SLJ/School Library Journal 21 (October 1974): 91-92.

Another candidate for the coffee table and not the children's shelves, Tomi Ungerer's lampoon of "The Little Match Girl" substitutes its own grotesqueries for Andersen's tear jerking. (The smudge-eyed heroine here lives happily ever after but Ungerer gets in the usual amputees, wheelchair, crutch, and stretcher cases that testify to his hang-up with the handicapped.) About to meet her maker at Christmas time Allumette wishes for a last meal and is bombarded by groceries, demonic dollies, a TV tuned to the artist's face, toilet paper, hair dryers, and the kitchen sink. After that big build up the sharing message seems tame, and the idea of distributing goods to the poor has been better articulated by everyone from the Salvation to the Symbionese Liberation Armies.

Reviews of Rater Book 7I Love My Mother: 1

Zindel, Paul. I Love My Mother. Illustrated by John Melo. New York: Harper and Row, 1975.

Review: Bulletin of the Center for Children's Books 29 (January 1976): 88.

"She showed me how to kick a football. She has a nice nose and taught me judo. When I told her I was swallowed by a shark she believed it. But she bought me an aquarium. I love my mother." This hymn of praise goes on in a repeat pattern, etching a picture of a wise and loving woman with a sense of humor; it ends, *"When I tell her I miss my father she hugs me and says he misses me too. I love my mother. I really do."* All of the pictures, lavish with color, show almost photographic representations of the boy with large out-of-scale pictures of brilliant butterflies or marine creatures or zoo creatures; only in the last picture is mother seen, sad-faced, hugging her child, with a remembered father looming above them. The text has the exaggeration, the non-sequential prattle, the enthusiasm of a child's talk--but the ending is out of key. Realistic, but there's nothing in the text to prepare a child for the poignant hopelessness of the last pages.

I Love My Mother: 2

Review: Kirkus Reviews 43 (1 October 1975): 1126.

"I love my mother. She bought me a boa constrictor for my birthday. I keep it next to my bed. . . ." Though the second sentence promises something different, and Zindel does put in enough references to animals--both scary ones imagined at night and real ones visited at the zoo--to populate Melo's harsh, fantastic compositions, this turns out after all to be simply the mushy catalog its title would indicate. The "I" here loves his mother for all the old reasons (*"She makes eggnogs and waffles and cheeseburgers, and she always saves her last french fry for me. . . . She kisses me before I dream and turns on the light when the gorilla grabs"*) and some of the obligatory new ones (*"She showed me how to kick a football. She has a nice nose and taught me judo"*). But the teary clincher comes on the last page with the words *"When I tell her I miss my father, she hugs me and says he misses me too. I love my mother. I really do."* There's a facing picture in Melo's surreal commercial manner, superimposing a tender, sad embrace of child and parents upon the enlarged head of grieving, careworn mother. Until then double page pictures have alternated with double pages of text and space, making it even less likely that lap sitters will hold still for the recital.

I Love My Mother: 3

Review: SLJ/School Library Journal 22 (April 1976): 68.

What appears at first reading to be a child's loving valentine to his mother is really the deeper experience of a mother's lonely attempt to raise the young narrator without a father. Readers are not told whether Dad is dead, on a trip, divorced, but as the child recites his litany of love, he discloses revealing facts about his life: *"I love my mother. She bought me a boa constrictor. . . . She taught me to kick a football. . . . She doesn't want me to know when we don't have enough money. She tells me secrets like she's lonely."* The pictures, too, have a shadowy seriousness that underlines the child's sparkling enthusiasm--an interesting technique that effectively combines the literalness of photographs with the fantasy (often garish, sometimes frightening) of crayon background and overlay. An uncommon and most successful blending of picture and text. --Marjorie Lewis, Scarsdale Public Library, N.Y.

APPENDIX G

BIBLIOGRAPHIC ENTRIES OF REVIEWS
OF DEMONSTRATION BOOKS

APPENDIX G

BIBLIOGRAPHIC ENTRIES OF REVIEWS OF DEMONSTRATION BOOKS

Childress, Alice. A Hero Ain't Nothin' But a Sandwich. New York: Coward, McCann and Geoghegan, 1973.

Reviews:

- The Booklist 70 (15 November 1973): 336-337.
- Bulletin of the Center for Children's Books 27 (February 1974): 91.
- Kirkus Reviews 41 (1 August 1973): 818.
- New York Times Book Review, 4 November 1973, pp. 36, 38, 40.
- Library Journal 98 (15 October 1973): 3153.

Deveaux, Alexis. Na-ni. Illustrated by Alexis Deveaux. New York: Harper and Row, Publishers, 1973.

Reviews:

- The Booklist 69 (15 May 1973): 904.
- Bulletin of the Center for Children's Books 26 (July-August 1973): 169-170.
- The Horn Book Magazine 49 (June 1973): 277.
- Kirkus Reviews 41 (1 February 1973): 108.
- New York Times Book Review, 1 April 1973, p. 10.
- Library Journal 98 (15 May 1973): 1672.

Donovan, John. Good Old James. Illustrated by James Stevenson. New York: Harper and Row, Publishers, 1975.

Reviews:

- The Booklist 71 (1 May 1975): 912.
- Bulletin of the Center for Children's Books 29 (September 1975): 6.
- Kirkus Reviews 43 (1 April 1975): 373.
- New York Times Book Review, 4 May 1975, Sec. 7, p. 40.
- SLJ/School Library Journal 21 (April 1975): 51.

Gardner, John. Dragon, Dragon and Other Tales. Illustrated by Charles Shields. New York: Alfred A. Knopf, Inc., 1975.

Reviews:

- The Booklist 72 (15 January 1967): 684.
- Bulletin of the Center for Children's Books 29 (March 1976): 109.
- The Horn Book Magazine 52 (April 1976): 154.
- Kirkus Reviews 43 (1 October 1975): 1129.
- New York Times Book Review, 16 November 1975, p. 29.

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

Reviews

- The Booklist 72 (1 September 1975): 41.
- Bulletin of the Center for Children's Books 29 (December 1975): 63.
- The Horn Book Magazine 51 (December 1975): 601.
- Kirkus Reviews 43 (15 October 1975): 1193.
- New York Times Book Review, 14 December 1975, p. 8.
- SLJ/School Library Journal 22 (October 1975): 106.

Ionesco, Eugene. Story Number 4. Illustrated by Jean-Michel Nicollet. New York: Harlin Quist, 1975.

Reviews:

- Bulletin of the Center for Children's Books 29 (September 1975): 12.
- Kirkus Reviews 43 (15 February 1975): 179.
- New York Times Book Review, 23 March 1975, p. 8.
- SLJ/School Library Journal 21 (April 1975): 45-46.

Marceau, Marcel. The Story of Bip. Illustrated by Marcel Marceau. New York: Harper and Row, Publishers, 1976.

Reviews:

- The Booklist 72 (1 April 1976): 1115.
- Bulletin of the Center for Children's Books 29 (July-August 1976): 178.
- The Horn Book Magazine 52 (August 1976): 386.
- Kirkus Reviews 44 (15 January 1976): 68.
- SLJ/School Library Journal 22 (May 1976): 52.

Mayne, William. A Game of Dark. New York: E. P. Dutton and Co., 1971.

Reviews:

- The Booklist 68 (15 March 1972): 629-630.
- Bulletin of the Center for Children's Books 25 (December 1971): 61-62.
- The Horn Book Magazine 48 (February 1972): 58.
- Kirkus Reviews 39 (15 September 1971): 1022.
- New York Times Book Review, 10 October 1971, p. 8.
- Library Journal 97 (15 July 1972): 2490.

Ney, John. Ox: The Story of a Kid at the Top. Boston: Little, Brown and Co., 1970.

Reviews:

- Bulletin of the Center for Children's Books 24 (September 1970): 16.
- Kirkus Reviews 38 (15 March 1970): 323.
- New York Times Book Review, 22 March 1970, p. 26.
- Library Journal 95 (15 April 1970): 1653.

Raskin, Ellen. Figgs and Phantoms. Illustrated by Ellen Raskin. New York: E. P. Dutton and Co., 1974.

Reviews:

- The Booklist 71 (1 September 1974): 46.
- Bulletin of the Center for Children's Books 28 (February 1975): 98.
- The Horn Book Magazine 50 (October 1974): 138-139.
- Kirkus Reviews 42 (15 April 1974): 425.
- Library Journal 99 (15 May 1974): 1475.

Richler, Mordecai. Jacob Two-Two Meets the Hooded Fang. Illustrated by Fritz Wegner. New York: Alfred A. Knopf, Inc., 1975.

Reviews:

- Bulletin of the Center for Children's Books 28 (July-August 1975): 184.
- Kirkus Reviews 43 (15 May 1975): 568-569.
- New York Times Book Review, 4 May 1975, p. 19.
- SLJ/School Library Journal 22 (September 1975): 90.

Sleator, William. Among the Dolls. Illustrated by Trina Schart Hyman. New York: E. P. Dutton and Co., 1975.

Reviews:

- The Booklist 72 (1 January 1976): 628.
- Bulletin of the Center for Children's Books 29 (March 1976): 118.
- The Horn Book Magazine 52 (February 1976): 53.
- Kirkus Reviews 43 (15 October 1975): 1186.
- SLJ/School Library Journal 22 (December 1975): 55.

Steptoe, John. Marcia. Illustrated by John Steptoe. New York: Viking Press, 1976.

Reviews:

- The Booklist 72 (1 May 1976): 1272.
- Bulletin of the Center for Children's Books 30 (October 1976): 33.
- Kirkus Reviews 44 (15 April 1976): 484.
- SLJ/School Library Journal 22 (May 1976): 73-74.

Ungerer, Tomi. Allumette. Illustrated by Tomi Ungerer. New York: Parents' Magazine Press, 1974.

Reviews:

- Bulletin of the Center for Children's Books 28 (December 1974): 70.
- Kirkus Reviews 42 (15 October 1974): 1100.
- New York Times Book Review, 3 November 1974, p. 57.
- SLJ/School Library Journal 21 (October 1974): 91-92.

Wersba, Barbara. Let Me Fall Before I Fly. New York: Atheneum Publishers, 1971.

Reviews:

- Bulletin of the Center for Children's Books 25 (December 1971): 66-67.
- The Horn Book Magazine 47 (December 1971): 616-617.
- Kirkus Reviews 39 (15 October 1971): 1124.
- New York Times Book Review, 17 October 1971, p. 8.
- Library Journal 97 (15 April 1972): 1611.

APPENDIX H

ANNOTATED BIBLIOGRAPHY OF
DEMONSTRATION BOOKS

APPENDIX H

ANNOTATED BIBLIOGRAPHY OF DEMONSTRATION BOOKS

Childress, Alice. A Hero Ain't Nothin' But a Sandwich. New York: Coward, McCann and Geoghegan, 1973.

Classified as a book for young adults, this realistic novel centers upon Benjie Johnson, a thirteen-year-old Harlem boy who, although not willing to acknowledge it, is hooked on heroin. The story unfolds like a drama as ten different narrators, in addition to Benjie, share their thoughts and feelings and the reader gains insight into the impact which Benjie's actions have upon each of their lives. In addition to the many perspectives from which this story is told, it is also characterized by an open-ending.

Deveaux, Alexis. Na-ni. Illustrated by Alexis Deveaux. New York: Harper and Row, Publishers, 1973.

Told in poetic, subjective prose and illustrated with surreal line drawings, this story shares Na-ni's anticipation and happiness as she waits for the postman to bring the welfare cheque which has been earmarked to buy her a bicycle. The reader also shares her bitter disappointment, expressed in a suggestion of Black dialect, when her mood quickly changes after the cheque is stolen.

Donovan, John. Good Old James. Illustrated by James Stevenson. New York: Harper and Row, Publishers, 1975.

Appropriate for all ages, this is a short parable on universal loneliness and quietly dramatizes man's need for companionship. James is a colorless, uninteresting man and the author makes the reader share the tedium and aloneness of James' life by having these moods dominate the book.

Gardner, John. Dragon, Dragon and Other Tales. Illustrated by Charles Shields. New York: Alfred A. Knopf, Inc., 1975.

This collection of four contemporary fairy tales is a clever combination of the kings, witches, dragons and giants of traditional literature and tongue-in-cheek play on words and satiric digs at aspects of modern society.

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

Rusty-James is a not very bright, born loser who idolized his older brother but is bothered that life never seems to work out for him as it did for Motorcycle Boy. With an almost unrelieved tone of loneliness and despair, this novel is a series of flashbacks enclosed between an opening and closing chapter, set in the present, and is presented through the restricted perspective of the protagonist.

Ionesco, Eugene. Story Number 4. Illustrated by Jean-Michel Nicollet. New York: Harlin Quist, 1975.

A father, trying to get washed and dressed for the day without the inquisitive eyes of his tiny daughter, sends her in search of him throughout the house. With hints of a dream in its inconclusive ending, the affectionate nonsense of the text takes on an anti-real quality as it is interpreted and elaborated upon by surrealistic paintings.

Marceau, Marcel. The Story of Bip. Illustrated by Marcel Marceau. New York: Harper and Row, Publishers, 1976.

In this highly personal, hallucinatory fantasy, Marcel Marceau, as his famous clown and alter ego Bip, dramatizes the events which led to his becoming a pantomimist. The words and illustrations create the illusion of a dream as he glides through the heavens, visits the moon, and returns to earth, now aware of what is to be his role in life.

Mayne, William. A Game of Dark. New York: E. P. Dutton and Co., 1971.

Donald Jackson, lonely and tortured by feelings of guilt for not loving his dying father, alternates mentally between his real world and a fantasy world in medieval times to which he escapes. These psychological departures occur more and more frequently as his feelings of despair and loneliness grow in intensity and only end when his father dies. The giant, flesh-eating worm which dominates Donald's fantasy world is a vivid example of the grotesque in juvenile literature.

Ney, John. Ox: The Story of a Kid at the Top. Boston: Little, Brown and Co., 1970.

Rich, overweight and a perpetual cry-baby, Ox Olmstead is an excellent example of the literary anti-hero. Following a madcap trip to Mexico with his playboy father, supposedly to get information for a composition on cows for his fourth grade teacher, Ox remains unchanged by the events which have involved him. At the end of the story, which is presented through his restricted perspective, he is more convinced than ever that nothing ever changes.

Raskin, Ellen. Figgs and Phantoms. Illustrated by Ellen Raskin. New York: E. P. Dutton and Co., 1974.

The zany events involving the eccentric Figg family of the town of Pineapple are presented through clever play on and with the words. A combination of surreal prose and illustration, this story is mainly concerned with Mona Figg-Newton's search for her favorite uncle whose death she is unwilling to accept. This multi-leveled story ends with Mona a happier, wiser and more loving young lady.

Richler, Mordecai. Jacob Two-Two Meets the Hooded Fang. Illustrated by Fritz Wegner. New York: Alfred A. Knopf, Inc., 1975.

This story about Jacob Two-Two, the youngest of a family of five, combines ridiculous names and play on words to create a humorous dream fantasy. Jacob Two-Two's insulting of a grown-up, his imprisonment, and his subsequent encounter with the Hooded Fang are a combination of satire, parody and caricature.

Sleator, William. Among the Dolls. Illustrated by Trina Schart Hyman. New York: E. P. Dutton and Co., 1975.

Ten-year-old Vicky is bitterly disappointed when her parents give her an antique dollhouse instead of a ten-speed bicycle. Miserably unhappy, she is cruel and malicious as she plays with the dolls until one day she finds herself doll-size and living with the now hostile occupants of the miniature old house. She then discovers that the dolls have miniatures of her parents which they have been cruelly manipulating in much the way she treated them. The author creates a mood of suspense and horror as the dolls control, taunt and psychologically torture her.

Steptoe, John. Marcia. Illustrated by John Steptoe. New York: Viking Press, 1976.

Told in both standard and Black English and from more than one perspective, this is more a presentation of Marcia's thoughts and concerns about sex and growing up than a sequentially developed plot. The characters and concerns are convincing and are presented from the points of view of Marcia, her boyfriend Danny, and the author.

Ungerer, Tomi. Allumette. Illustrated by Tomi Ungerer. New York: Parents' Magazine Press, 1974.

A parody on Han Christian Andersen's "The Little Match Girl," Ungerer's depiction of heaven's answer to poor, starving Allumette's prayer is a bizarre collection of turkey, hams, plumbing equipment, hair dryers and T.V. sets tumbling from the sky. Within the conventions of the fairy tale, he takes pokes at aspects of contemporary society through his illustrations and text.

Wersba, Barbara. Let Me Fall Before I Fly. New York: Atheneum Publishers, 1971.

A young boy, suffering loneliness and depression as a result of losing his imaginary, miniature circus, has a real dream in which he is rejoined with his tiny friends. After describing this joyous reunion, the author leaves the outcome of the story open to interpretation.

BIBLIOGRAPHY

BIBLIOGRAPHY

Professional Books

- Adams, Hazard. The Interests of Criticism: An Introduction to Literary Theory. New York: Harcourt Brace and Jovonovich, 1969.
- Alter, Robert. Partial Magic: The Novel as a Self-Conscious Genre. Berkeley: University of California Press, 1975.
- Aluquie, Ferdinand. The Philosophy of Surrealism. Translated by Bernard Waldrop. Ann Arbor: The University of Michigan Press, 1965.
- Arbuthnot, May Hill, and Sutherland, Zena. Children and Books. 4th ed. Evanston: Scott, Foresman and Co., 1972.
- Bellamy, Joe David. The New Fiction: Interviews with Innovative American Writers. Urbana: University of Illinois Press, 1974.
- _____, ed. Super Fiction or The American Story Transformed. New York: Vintage/Random House, 1975.
- Bleich, David. Readings and Feelings: An Introduction to Subjective Criticism. Champaign: National Council of Teachers of English, 1975.
- Blishen, Edward, ed. The Thorny Paradise: Writers on Writing for Children. Middlesex, England: Kestrel Books, 1975.
- Booth, Wayne. The Rhetoric of Fiction. Chicago: University of Chicago Press, 1961.
- _____. The Rhetoric of Irony. Chicago: University of Chicago Press, 1974.
- Borg, Walter R., and Gall, Meredith D. Educational Research: An Introduction. 2nd ed. New York: David McKay Co., Inc., 1971.
- Budd, Richard W.; Thorp, Robert K.; and Donohew, Lewis. Content Analysis of Communications. New York: The Macmillan Company, 1967.
- Burgess, Anthony. The Novel Now. London: Faber and Faber, 1967.

- Burgin, Richard. Conversations with Jorge Luis Borges. New York: Holt, Rinehart and Winston, 1969.
- Burton, Dwight L. Literature Study in the High Schools. 3rd ed. New York: Holt, Rinehart and Winston, 1970.
- Burton, Dwight L., and Simmon, John S. Teaching English in Today's High Schools. 2nd ed. New York: Holt, Rinehart and Winston, 1970.
- Cardinal, Roger, and Short, Robert Stuart. Surrealism. New York: E. P. Dutton and Co., 1970.
- Cianciolo, Patricia J., ed. Adventuring with Books. Urbana: National Council of Teachers of English, 1977.
- Cullinan, Bernice E. Literature for Children--Its Discipline and Content. Dubuque: Wm. C. Brown Co., 1971.
- Davis, Douglas M., ed. The World of Black Humor. New York: E. P. Dutton and Co., 1967.
- DeAngelo, Rachael W. "Media for Disseminating Critiques." In Evaluating Books for Children and Young People, pp. 110-125. Edited by Helen Huus. Newark: International Reading Association, 1968.
- Demetz, Peter; Greene, Thomas; and Nelson, Lowry, Jr. The Disciplines of Criticism. New Haven: Yale University Press, 1968.
- Dixon, John. Growth Through English. London: Oxford University Press, 1975.
- Dunning, Stephen. "Criticism and the 'Young Adult Novel.'" In Literature for Adolescents: Selection and Use, pp. 147-153. Edited by Richard A. Meade and Robert C. Small, Jr. Columbus: Charles E. Merrill Publishing Co., 1973.
- _____. "Excerpts from Chapter Five of A Definition of the Role of the Junior Novel Based on Analyses of Thirty Selected Novels." In Literature for Adolescents: Selection and Use, pp. 154-162. Edited by Richard A. Meade and Robert C. Small, Jr. Columbus: Charles E. Merrill Publishing Co., 1973.
- Dunning, Stephen, and Howes, Alan B. Literature for Adolescents. Evanston: Scott, Foresman and Co., 1975.
- Egoff, Sheila; Stubbs, G. T.; Ashley, L. F., eds. Only Connect: Readings on Children's Literature. Toronto: Oxford University Press, 1969.

- Federman, Raymond, ed. Surfiction: Fiction Now . . . and Tomorrow. Chicago: Swallow Press, 1975.
- Feinberg, Leonard. Introduction to Satire. Ames: Iowa State University, 1967.
- Fletcher, John. New Directions in Literature. London: Calder and Boyars, 1968.
- Frye, Northrup. The Anatomy of Criticism. Princeton: Princeton University Press, 1957.
- Gardiner, Jewel. Administering Library Service in the Elementary School. 2nd ed. Chicago: American Library Association, 1954.
- Gascoyne, David. A Short Survey of Surrealism. London: Frank Cass and Company Ltd., 1970.
- Gerhardt, Lillian N., ed. Issues in Children's Book Selection. New York: R. R. Bowker, 1973.
- Gillespie, Margaret C., and Conner, John W. Creative Growth Through Literature for Children and Adolescents. Columbus: Charles E. Merrill Publishing Co., 1975.
- Goldthwaite, John. Notes on the Children's Book Trade. New York: Harlin Quist, 1977.
- Halperin, John, ed. The Theory of the Novel: New Essays. New York: Oxford University Press, 1974.
- Hassan, Ihab. Radical Innocence. Princeton: Princeton University Press, 1961.
- _____, ed. Liberations. Middleton: Wesleyan University Press, 1971.
- _____. Contemporary American Literature. New York: Fred Unger, 1973.
- _____. Paracriticisms: Seven Speculations of the Times. Urbana: University of Illinois Press, 1975.
- Hauck, Richard Boyd. A Cheerful Nihilism: Confidence and "The Absurd" in American Humorous Fiction. Bloomington: Indiana University Press, 1971.
- Hendin, Josephine. Vulnerable People: A View of American Fiction Since 1945. New York: Oxford University Press, 1978.

- Hight, Gilbert. The Anatomy of Satire. Princeton: Princeton University Press, 1962.
- Hildick, Wallace. Children and Fiction. London: Evans Bros., 1970.
- Holman, C. Hugh. A Handbook to Literature. 3rd ed. Indianapolis: The Odyssey Press, 1972.
- Huck, Charlotte S. Children's Literature in the Elementary School. 3rd ed. New York: Holt, Rinehart and Winston, 1976.
- Huus, Helen, ed. Evaluating Books for Children and Young People. Newark: International Reading Association, 1968.
- Jones, Peter G. War and the Novelist: Appraising the American War Novel. Columbia: University of Missouri Press, 1976.
- Karl, Frederick, and Hamalian, Leo, eds. The Existential Imagination. Greenwich, Conn.: Fawcett Publishing Co., 1963.
- Karl, Jean. From Childhood to Childhood. New York: John Day Co., 1970.
- Kern, Edith. Existential Thought and Fictional Technique. New Haven: Yale University Press, 1970.
- Klein, Marcus. The American Novel Since World War II. Greenwich, Conn.: Fawcett Publishing Co., 1969.
- Klinkowitz, Jerome. Literary Disruptions: The Making of a Post-Contemporary American Fiction. Urbana: University of Illinois Press, 1975.
- Klinkowitz, Jerome, and Behrens, Roy R. The Life of Fiction. Chicago: University of Illinois Press, 1977.
- Kostelanetz, Richard. The End of Intelligent Writing. New York: Sheed and Ward, Inc., 1973.
- _____, ed. Breakthrough Fictioneers. Brownington: Something Else Press, 1973.
- Kronegger, Maria Elizabeth. Literary Impressionism. New Haven: College and University Press, 1973.
- Kunitz, Stanley. A Kind of Order, A Kind of Folly. Boston: Little, Brown and Co., 1975.
- Langer, Lawrence L. The Holocaust and the Literary Imagination. New Haven: Yale University Press, 1975.

- Lickteig, Mary J. Introduction to Children's Literature. Columbus: Charles E. Merrill Publishing Co., 1975.
- Lukens, Rebecca. A Critical Handbook of Children's Literature. Evanston: Scott, Foresman and Co., 1976.
- McElroy, Davis Dunbar. Existentialism and Modern Literature. New York: Citadel, 1966.
- McGuire, Richard L. Passionate Attention: An Introduction to Literary Study. New York: W. W. Norton, 1973.
- McHugh, Vincent. Primer of the Novel. New York: Random House, 1950.
- Mandel, Barrett John. Literature and the English Department. Champaign: National Council of Teachers of English, 1970.
- May, Keith M. Out of the Maelstrom: Psychology and the Novel in the Twentieth Century. New York: St. Martin's Press, 1977.
- Meade, Richard A., and Small, Robert C., Jr., eds. Literature for Adolescents: Selection and Use. Columbus: Charles E. Merrill Publishing Co., 1973.
- Meek, Margaret; Warlow, Aidan; and Barton, Griselda. The Cool Web: The Pattern of Children's Reading. New York: Atheneum, 1978.
- Monson, Dianne L., and Peltola, Bette J. Research in Children's Literature: An Annotated Bibliography. Newark: International Reading Association, 1976.
- Moon, Eric, ed. Book Selection and Censorship in the Sixties. New York: R. R. Bowker, 1969.
- Moon, Eric, and Nyren, Karl, eds. Library Issues: The Sixties. New York: R. R. Bowker, 1970.
- Nin, Anais. The Novel of the Future. New York: The Macmillan Company, 1968.
- Odline, Norine. Teaching Literature in the Elementary School. NCTE/ERIC Studies in the Teaching of English. Champaign: National Council of Teachers of English, 1969.
- Olderman, Raymond M. Beyond the Waste Land: A Study of the American Novel in the Nineteen-Sixties. New Haven: Yale University Press, 1972.
- Parker, Elizabeth Ann. Teaching the Reading of Fiction. New York: Teachers College Press, 1969.

- Purves, Alan C., ed. How Porcupines Make Love: Notes on a Response-Centered Curriculum. Lexington, Mass.: Xerox College Publishing, 1972.
- _____. Literature Education in Ten Countries. New York: John Wiley, 1973.
- Purves, Alan C., and Beach, Richard. Literature and the Reader: Research in Response to Literature, Reading Interests, and the Teaching of Literature. Champaign: National Council of Teachers of English, 1972.
- Quimby, Harriet B., and Jackson, Clara O. Building a Children's Literature Collection. Middletown, Conn.: Choice, 1975.
- Quinn, Edward, and Dolan, Paul J., eds. The Sense of the Sixties. New York: The Free Press, 1968.
- Robbe-Grillet, Alain. For a New Novel: Essays on Fiction. Translated by Richard Howard. New York: Grove Press, 1965.
- Rosenblatt, Louise. Literature as Exploration. Revised ed. New York: Noble and Noble, 1967.
- Rubin, Louis D., Jr., ed. The Comic Imagination in American Literature. New Brunswick, N.J.: Rutgers University Press, 1973.
- Sadker, Myra Pollack, and Sadker, David Miller. Now Upon a Time: A Contemporary View of Children's Literature. New York: Harper and Row, Publishers, 1977.
- Scholes, Robert. The Fabulators. New York: Oxford University Press, 1967.
- _____. Structuralism in Literature: An Introduction. New Haven: Yale University Press, 1974.
- Scholes, Robert, and Kellogg, Robert. The Nature of Narrative. New York: Oxford University Press, 1966.
- Scholes, Robert, and Klaus, Carl H. Elements of Writing. New York: Oxford University Press, 1972.
- Schulz, Max. Black Humor Fiction of the Sixties. Athens: Ohio University Press, 1973.
- _____. "Characters (Contra Characterization) in the Contemporary Novel." In The Theory of the Novel: New Essays, pp. 141-154. Edited by John Halperin. New York: Oxford University Press, 1974.

- Sebesta, Sam Leaton, and Iverson, William J. Literature for Thursday's Child. Chicago: Science Research Associates, Inc., 1975.
- Sloan, Glenna. The Child as Critic: Teaching Literature in the Elementary School. New York: Teachers College Press, 1975.
- Smith, Lillian H. The Unreluctant Years: A Critical Approach to Children's Literature. Chicago: American Library Association, 1953.
- Southall, Ivan. A Journey of Discovery: On Writing for Children. New York: The Macmillan Company, 1975.
- Spanos, William V. A Casebook on Existentialism. New York: Thomas Y. Crowell, 1966.
- Squire, James R. The Responses of Adolescents Reading Four Short Stories. Champaign: National Council of Teachers of English, 1964.
- _____. Response to Literature. Champaign: National Council of Teachers of English, 1968.
- _____, ed. The Teaching of English. The Seventy-Sixth Yearbook of the National Society for the Study of Education, Part I. Chicago: NSSE, 1977.
- Stark, John O. The Literature of Exhaustion: Borges, Nabokov, and Barth. Durham, N.C.: Duke University Press, 1974.
- Stevick, Philip. The Theory of the Novel. New York: The Free Press, 1967.
- Sutherland, Zena, and Arbuthnot, May Hill. Children and Books. 5th ed. Glenview: Scott, Foresman and Co., 1977.
- Tanner, Tony. City of Words: American Fiction 1950-1970. New York: Harper and Row, Publishers, 1971.
- Thorndike, Robert L., ed. Educational Measurement. 2nd ed. Washington, D.C.: American Council on Education, 1971.
- Townsend, John Rowe. Written for Children. Philadelphia: J. B. Lippincott, 1974.
- Watt, Ian. The Rise of the Novel. Berkeley: University of California Press, 1957.

- White, George, and Newman, Charles, eds. Literature in Revolution. New York: Holt, Rinehart and Winston, 1972.
- White, Mary Lou. Children's Literature: Criticism and Response. Columbus: Charles E. Merrill Publishing Co., 1976.
- Wintle, Justin, and Fisher, Emma. The Pied Piper: Interviews with the Influential Creators of Children's Literature. London: Paddington Press, 1974.
- Wofford, Azile. Book Selection for School Libraries. New York: H. W. Wilson Co., 1962.

Articles

- "Are Children's Book Reviews Effective?" Publishers Weekly 197 (23 March 1970): 31-34.
- Babbitt, Natalie. "The Great American Novel for Children--And Why Not." The Horn Book Magazine 50 (April 1974): 176-185.
- Bacon, Betty. "From Now to 1984." Wilson Library Bulletin 45 (October 1970): 156-159.
- Bardgett, Keith. "'Skinhead' in the Classroom." Children's Literature in Education No. 8, July 1972, pp. 56-64.
- Barth, John. "The Literature of Exhaustion." Atlantic 220 (August 1967): 29-34.
- "The Big Four Speak." Library Journal 88 (15 May 1963): 2069-2080.
- Billeter, Anne. "Evaluation of the Children's Book Review Centers in Illinois." Library Research Center, Graduate School of Library Science, University of Illinois, ED 102 527, October 1974.
- Blount, Nathan S. "The Effects of Selected Junior Novels and Selected Adult Novels on Student Attitudes Toward the Ideal Novel." Journal of Educational Research 59 (December 1965): 179-182.
- Cawelti, John G. "The Concept of Formula in the Study of Popular Literature." Journal of Popular Culture 3 (Winter 1969): 381-390.
- "Children's Book Critics Discuss Aims and Methods." Publishers Weekly 205 (7 January 1974): 26-27.

- Collinson, Roger. "The Children's Author and His Readers." Children's Literature in Education No. 10, March 1973, pp. 37-49.
- Cooper, Charles R. "Empirical Studies of Response to Literature: Review and Suggestions." Journal of Aesthetic Education 10 (July-October 1976): 77-93.
- Cowley, Malcolm. "Storytelling's Tarnished Image." Saturday Review 54 (25 September 1971): 25-27.
- Daedalus 92 (Spring 1963).
- Davis, James E. "Recent Trends in Fiction for Adolescents." English Journal 56 (May 1967): 720-724.
- Dedrick, Phillip. "The Surreal and Surrealism." Journal of General Education 27 (Spring 1975): 1-5.
- Dickstein, Morris. Review of City Life, by Donald Barthelme. New York Times Book Review, 26 April 1970, p. 1.
- Ditsky, John. "The Man on the Quaker Oats Box: Characteristics of Recent Experimental Fiction." The Georgia Review 26 (Fall 1972): 297-313.
- _____. "'With Ingenuity and Hard Work, Distracted': The Narrative Style of Donald Barthelme." Style 9 (Summer 1975): 388-400.
- French, Michael R. "The American Novel in the Sixties." The Midwest Quarterly 9 (Summer 1968): 365-379.
- Frye, Northrup. "Elementary Teaching and Elemental Scholarship." PMLA, Publications of the Modern Languages Association of America 79 (May 1964): 11-18.
- _____. "Criticism, Visible and Invisible." College English 26 (October 1964): 3-12.
- Gagliardo, Ruth. "Letters to the Editor." The Horn Book Magazine 48 (October 1972): 501.
- Gerhardt, Lillian N. "An Argument Worth Opening." Library Journal 99 (15 May 1974): 1425.
- Guerard, Albert J. "Notes on the Rhetoric of Anti-realist Fiction." TriQuarterly 27 (Spring 1974): 3-50.
- Halbreich, Susan T. Review of Story Number 1, by Eugene Ionesco. School Library Journal in Library Journal 94 (15 February 1969): 863.

- Harmon, Elva. Review of Story Number 3, by Eugene Ionesco. Library Journal 97 (15 June 1971): 2231.
- Hassan, Ihab. "The Character of Post-War Fiction in America." English Journal 51 (January 1962): 1-8.
- Haviland, Virginia. "Search for the Real Thing." Library Journal 86 (15 December 1961): 4332-4336.
- Heins, Paul. "Out on a Limb with the Critics." The Horn Book Magazine 46 (June 1970): 264-273.
- _____. "Coming to Terms with Criticism." The Horn Book Magazine 46 (August 1970): 370-375.
- Horovitz, Carolyn. "Fiction and the Paradox of Play." Wilson Library Bulletin 44 (December 1969): 397-401.
- Hutchinson, Margaret. "Fifty Years of Young Adult Reading 1921-1971." Top of the News 30 (November 1973): 24-53.
- Karl, Jean. "The Here and Beyond." Wilson Library Bulletin 45 (October 1970): 149-155.
- Kluger, Richard. "Such Good Friends?" American Libraries 4 (January 1973): 20-25.
- Lacy, Dan. "The Library and New Creative Literature." Pennsylvania Library Association 19 (May 1964): 20-22.
- Ladevich, Laurel. "Determining Literary Quality in Children's Literature." Elementary English 51 (October 1974): 983-986, 989.
- Lee, L. L. "'What's New in Fiction, If It's Possible?'" Style 9 (Summer 1975): 335-352.
- Lester, Julius. "Letters to the Editor." The Horn Book Magazine 48 (October 1972): 501.
- Lewis, Marjorie. Review of Good Old James, by John Donovan. School Library Journal 21 (April 1975): 51.
- Littlejohn, David. "The Anti-realists." Daedalus 92 (Spring 1963): 250-264.
- Lohrer, Alice. "A Spotlight on Reviewing Books for Children." Illinois Libraries 46 (December 1964): 851-853.

- Lytle, Andrew. "Impressionism, The Ego, and the First Person." Daedalus 92 (Spring 1963): 281-296.
- MacCann, Donnarrae. "A Valid Criticism for Children's Books." Wilson Library Bulletin 44 (December 1969): 394-396.
- McDowell, Myles. "Fiction for Children and Adults: Some Essential Differences." Children's Literature in Education No. 10, March 1973, pp. 50-63.
- McElderry, Margaret K. "The Best of Times, The Worst of Times: Children's Book Publishing, 1924-1974." The Horn Book Magazine 50 (October 1974): 85-94.
- McNamara, Eugene. "The Absurd Style in Contemporary American Literature." Humanities Association Bulletin (Canada) 19 (Winter 1968): 44-49.
- Martinec, Barbara. "Popular--But Not Just a Part of the Crowd: Implications of Formula Fiction for Teenagers." English Journal 60 (March 1971): 339-344.
- Muller, Alfred. "New Reading Material: The Junior Novel." Journal of Reading 18 (April 1975): 531-534.
- _____. "Teaching Adolescents to Read Adult Fiction." Journal of Reading 20 (October 1976): 28-33.
- Murray, Marguerite M. Review of Story Number 2, by Eugene Ionesco. Library Journal 95 (15 December 1970): 4338.
- "NBA: Controversy Again Marks Annual Literary Event." Publishers Weekly 201 (1 May 1972): 20-26.
- Nesbitt, Elizabeth. "The Critic and Children's Literature." Library Quarterly 37 (January 1967): 119-126.
- Novak, Barbara. "Picture Books." Review of Story Number 2, by Eugene Ionesco. New York Times Book Review, 24 May 1970, p. 46.
- Peck, Richard. "In the Country of Teenage Fiction." American Libraries 4 (April 1973): 204-207.
- Purves, Alan C. "Indoctrination in Literature." English Journal 63 (May 1974): 66-70.
- Review of Good Old James, by John Donovan. The Booklist 71 (1 May 1975): 912.

- Review of Jacob Two-Two Meets the Hooded Fang, by Mordecai Richler. Bulletin of the Center for Children's Books 28 (July-August 1975): 184.
- Review of The Slightly Irregular Fire Engine or The Hithering Thithering Djinn, by Donald Barthelme. Bulletin of the Center for Children's Books 25 (May 1972): 134.
- Review of The Slightly Irregular Fire Engine or The Hithering Thithering Djinn, by Donald Barthelme. Kirkus Reviews 39 (15 August 1971): 870.
- Review of Story Number 4, by Eugene Ionesco. Kirkus Reviews 43 (15 February 1975): 179.
- Salter, Don. "The Hard Core of Children's Fiction." Children's Literature in Education No. 8, July 1972, pp. 39-55.
- Schmitz, Neil. "Donald Barthelme and the Emergence of Modern Satire." The Minnesota Review 1 (Fall 1971): 109-118.
- Scholes, Robert. "Metafiction." The Iowa Review 1 (Fall 1970): 100-115.
- Schuman, Patricia. "Concerned Criticism or Casual Cop-outs?" Library Journal 97 (15 January 1972): 245-248.
- Simmons, John S. "Lipsyte's Contender: Another Look at the Junior Novel." Elementary English 49 (January 1972): 116-119.
- Stafford, Jean. "Children's Books for Christmas." The New Yorker, 4 December 1971, pp. 177-214.
- Stanek, Lou Willett. "The Junior Novel: A Stylistic Study." Elementary English 51 (October 1974): 947-953.
- _____. "Adolescent Formula Literature and Its Promiscuous Progeny." Paper presented at the Annual Meeting of the National Council of Teachers of English, New Orleans, November 28-30, 1974, ED 102 573.
- _____. "Real People, Real Books: About YA Readers." Top of the News 31 (June 1975): 417-427.
- Steinberg, Erwin R. "Stylistics as a Humanistic Discipline." Style 10 (Winter 1976): 67-78.
- Steinley, Gary. "The Contemporary American Novella: An Existential Approach." English Journal 59 (January 1970): 52-58.

- Stevenson, David L. "The Activists." Daedalus 92 (Spring 1963): 238-249.
- Stevick, Philip. "Scheherazade Runs Out of Plots, Goes on Talking; the King, Puzzled, Listens: An Essay on New Fiction." TriQuarterly 26 (Winter 1973): 332-362.
- Sutherland, Zena. "Current Reviewing of Children's Books." Library Quarterly 37 (January 1967): 110-118.
- _____. "Book Reviews: Before and After." School Library Journal 21 (February 1975): 22-23.
- Townsend, John Rowe. "Standards of Criticism for Children's Literature." Top of the News 27 (June 1971): 373-387.
- _____. "In Literary Terms." The Horn Book Magazine 47 (August 1971): 347-353.
- _____. "An Elusive Border." The Horn Book Magazine 50 (October 1974): 33-42.
- Waddell, Lewis A., Mrs. "Letters to the Editor." The Horn Book Magazine 48 (October 1972): 501.
- Weber, Rosemary. "Children's Literature: Books for Teaching It." Wilson Library Bulletin 45 (October 1970): 172-179.
- Whedon, Julia. Review of Jacob Two-Two Meets the Hooded Fang, by Mordecai Richler. School Library Journal 21 (April 1975): 51.
- Winthrop, Henry. "Alienation and Existentialism in Relation to Literature and Youth." Journal of General Education 18 (January 1967): 289-298.
- Wouk, Herman. "You, Me, and the Novel." Saturday Review/World 1 (29 June 1974): 8-13.

Dissertations

- Anderson, Evelyn. "A Study of Some Reviewing Media of Children's Books." M.A. thesis, Graduate Library School, University of Chicago, 1957.
- Blount, Nathan S. "The Effects of Selected Junior Novels and Selected Adult Novels on Student Attitudes Toward the 'Ideal' Novel." Ph.D. dissertation, Florida State University, 1963.
- Clark, Loretta Marie. "A Critical Approach to Four Novels of Adolescence." Ph.D. dissertation, University of Iowa, 1970.

- Dunning, Arthur Stephenson. "A Definition of the Role of the Junior Novel Based on Analyses of Thirty Selected Novels." Ph.D. dissertation, Florida State University, 1959.
- Galloway, Mabel Louise. "An Analytical Study of the Extent and Nature of the Reviewing of Juvenile Books in Eight Journals and Newspapers with Special Regard to Their Usefulness as Selection Aids for School Libraries." Ed.D. dissertation, Columbia University, 1965.
- Griggs, Irma Lou. "The Development of an Instrument to Measure Literary Discrimination and Its Use with Other Tests to Judge Children's Literary Taste." Ph.D. dissertation, University of Akron, 1975.
- Hirsch, Jane K. "The Critical Reception of Three Controversial Children's Books." M.S. in Library Science thesis, Catholic University of America, 1966.
- Horseman, Jean M. "An Analytical Study of Four Reviewing Media of Children's Books for the Year 1962." M.S. in Library Science thesis, Catholic University of America, 1964.
- Lally, William Shaun. "Recommended Aims and Practices for the Teaching of Literature in the Secondary School According to Methods Books Published in Two or More Editions Between 1900 and 1970." Ph.D. dissertation, University of Iowa, 1974.
- Muller, Alfred Peter. "The Currently Popular Adolescent Novel as Transitional Literature." Ph.D. dissertation, Florida State University, 1973.
- Petitt, Dorothy J. "A Study of the Qualities of Literary Excellence Which Characterize Selected Fiction for Younger Adolescents." Ph.D. dissertation, University of Minnesota, 1961.
- Small, Robert C., Jr. "An Analysis and Evaluation of Widely Read Junior Novels with Major Negro Characters." Ed.D. dissertation, University of Virginia, 1970.
- Solt, Marilyn J. "The Newbery Award: A Survey of Fifty Years of Newbery Winners and Honor Books." Ph.D. dissertation, Bowling Green State University, 1973.
- Walker, Jerry Lee. "An Investigation into Individual Differences and the Structure of Literature and Suggested Guidelines for a Program to Teach the Structure of Literature to the Individual." Ed.D. dissertation, Wayne State University, 1964.
- Wilcox, Leah Margaret. "Choosing Literature for Young People." Ed.D. dissertation, University of Southern California, 1971.