

mélangés d'un roman-jeunesse écrit à la hâte (mais non dépourvu de talent) pour un(e) jeune consommateur(trice) des années 80, qui à son tour le lira à la hâte aussi. La pollution chimique, les drogues, les enfants face au second mariage de leurs parents, des références à des walkmans, des mini-ordinateurs, des patins à roulettes et même E.T. et Michael Jackson, tout est là. D'ailleurs, il faut se dépêcher de le lire avant que certains ingrédients ne tombent en désuétude...car au moment où j'écris, il me semble que E.T. et Michael Jackson sont tout à fait dépassés.

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ADOLESCENT SEXUALITY: THE NORMAL AND THE DEVIANT

Am I the only one?, Dennis Foon and Brenda Knight. Douglas & McIntyre, 1985. 68 pp. \$9.95 paper. ISBN 0-88894-486-1; **Every girl**, Helen McKinnon Doan and Janice M. Morse. Stoddart Publishing, 1985. 84 pp. \$7.95 paper. ISBN 0-7737-5027-4.

After reading both of these books, I am impressed with each. *Am I the only one?* is edited by Dennis Foon, a well-known Canadian Playwright, and by Brenda Knight, a psychologist who specializes in treating children and adults who have been sexually abused. Foon began collecting these stories from children after he directed a play on the prevention of sexual abuse which was shown in the British Columbia schools. Our school library already has this book and our students read it with mixed reactions: these range from outright incredulity to astonished belief because the stories of sexual abuse are true ones told by real children like themselves.

The language is clearly that of contemporary young people. For instance, "Shelley" writes: "I am seventeen and in grade twelve. My stepfather started sexually abusing me when I was nine. I didn't really get the message across about what was happening until I was fifteen. Six years later. I felt like it was my fault for leading him on..." Each child tells his story and most discuss their feelings about themselves and the people who have abused them.

Every girl, produced by a Professor of Nursing at the University of Alberta and a Developmental Psychologist at York University, is a good book to give girls information about puberty and menstruation. The historical and cultural perspective in *Every girl* is very valuable as a teaching aid, as are the answers to the kinds of typical questions that inevitably arise from any unit in Human Sexuality. There are useful photographs and illustrations, too. The perspective in *Every girl* is decidedly feminist; menstruation is a

very appropriate subject and time of life for a girl to be exposed to this point of view!

Both books are good resources for a school counsellor, classroom teacher and/or for general school circulation.

Wendy Bailer Palk *has been teaching elementary school in Alberta for nine years, five of which included being a Teacher-Librarian. She was a founding member of Edson Women's Association and the Yellowhead Emergency Shelter for Women and Children, and has attended Conferences, Workshops and Training sessions on abuse of all kinds.*

FROM BOX TO BOOK

Lisa makes the headlines, Kit Hood and Linda Schuyler with Eve Jennings. James Lorimer, 1986. 164 pp. \$12.95, \$4.95 cloth, paper. ISBN 0-88862-994X, 0-88862-993-1. **Griff makes a date**, Kit Hood and Linda Schuyler with Eve Jennings. James Lorimer, 1986. 109 pp. \$12.95, \$5.95 cloth, paper. ISBN 088862-997-4, 0-88862-996-6.

It's usual for the book to come first and the movie later. When that sequence is reversed, the results are often somewhat disappointing. To some extent, that's true of *Lisa makes the headlines* and *Griff makes a date*, two short story collections based on episodes of the award-winning Canadian television series, *The kids of Degrassi Street*. The films have proven so popular with both critics and children that they are now seen in 26 countries and in several languages.

Creators Kit Hood and Linda Schuyler have collaborated with writer Eve Jennings to make the transition from film to print. The resulting product requires little adjustment for the TV watcher: the stories are long on dialogue and retain much of the atmosphere of a "sit-com". Nevertheless, the elements that work for the TV programs also work for the stories.

Against a muted background of adult problems, the kids of Degrassi Street get on with the familiar realities of being kids — secret clubs and rituals; loneliness, crushes and awkwardness; writing tests; playing tricks; getting elected to a class office; publishing a newspaper; and moving to a new neighbourhood. The general tone is humorous and optimistic. Characterizations are sharp, and develop from one story to another. And the kids and their lives are realistic and recognizable. Some are fat; some are beautiful. Some are smart; some not. Some come from single parent families. One has a mentally ill father; another, a retarded brother. It's a long way from *Leave it to Beaver*, but a lot closer to what the average kid encounters.