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**The Construction of Youth in Australian
Young Adult Literature
1980-2000**

**A thesis submitted by Margaret Heuschele in
fulfilment of requirements for a PhD in
Communication at the University of Canberra.**

February 2007

ABSTRACT

Adolescence is an incredibly complex period of life. During this time young people are searching for and wanting to create their own unique identity, however being confronted with a plethora of roles and directions is challenging and confusing. These challenges are reflected in the vast array of young adult literature being presented to young people today. As a result young adult literature has the potential to function as scaffolding to assist teenagers in the struggles of adolescence by serving as an important source of information about the world and the people in it. Teenage novels also give young people the opportunity to try on different identities and vicariously experience consequences of actions while developing their own distinctive personality and character.

As this study reveals, the Australian young adult novel has undergone considerable developments, with 1989 serving as a milestone year in which writers and publishers turned in new directions. In general, Australian young adult novels have changed from books set predominately in rural areas, incorporating major themes of child abuse, death, friendship and survival with introverted characters aged between twelve and sixteen in the early 1980s to novels with urban settings, a large increase in books about crime, dating, drugs and mental health and sexually active, extroverted characters aged between fourteen and eighteen in the late 1990s.

To chart the progression of these changes and gain an understanding of the messages young adults receive from adolescent novels an evaluative framework was developed. The framework consists of two main sections. The first part applies to the work as a whole, obtaining data about the novel such as plot, style, setting, temporal context, use of humour,

issues within the text and ending, while the second part collects information about character demographics including gender, age, occupational status, family type, sexual orientation, relationships with family and authority figures, personality traits and outlook for character. To qualitatively and quantitatively assess the construction of youth in Australian young adult literature a random selection of 20 per cent of Australian young adult books published in each year from 1980 to 2000 were analysed using the evaluative framework, with 186 novels being studied altogether.

During the 1990s in particular, Australian young adult literature was heavily criticised for being too bleak, too dark, presenting a picture of life that was all gloom and doom. This research resoundingly dismisses this argument by showing that rather than being a negative influence on the lives of young people, Australian books for young people present a comprehensive portrayal of youth. They probe the entire gamut of teenage experiences, both the good and the bad, providing a wide range of scenarios, roles, relationships and characters for young people to explore. Therefore Australian young adult literature provides an important source of information and support for the psycho-social development of young people during the formative years of adolescence.

This research is significant because it gives hard evidence to support the promotion of a representative selection of Australian young adult novels both in the classroom and in home, school and public libraries. By establishing the available range of contemporary Australian young adult literature through this study, young adult readers, teachers and librarians can be confident in the knowledge that appropriate titles are accessible which meet the needs and interests of young people. Consequently, the substantial amount of data gathered from this

study will considerably add to the knowledge and understanding of Australian young adult novels to date and provide an excellent starting point for further research in the future.

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Except where clearly acknowledged in footnotes, quotations and the bibliography, I certify that I am the sole author of the thesis submitted today entitled –

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Philippians 3:14

TABLE OF CONTENTS

| | |
|---|----|
| Abstract | ii |
| Certificate of Authorship | v |
| Acknowledgements | vi |
| | |
| 1. YOUNG ADULT LITERATURE AND TEENAGERS | |
| 1.1 Introduction | 1 |
| 1.2 Background | 1 |
| 1.3 The Study | 3 |
| 1.3.1 Aim | 3 |
| 1.3.2 Objectives | 3 |
| 1.3.3 Overview | 4 |
| 1.3.4 Significance | 6 |
| | |
| 2. LITERATURE REVIEW: YOUNG ADULT LITERATURE | |
| 2.1 Introduction | 7 |
| 2.2 The History of Young Adult Literature | 8 |
| 2.2.1 1950s | 9 |
| 2.2.2 1960s | 11 |
| 2.2.3 1970s | 12 |
| 2.2.4 1980s | 15 |
| 2.2.5 1990s | 18 |
| 2.2.6 Conclusion | 21 |
| 2.3 Young Adult Literature Characteristics | 21 |
| 2.3.1 Protagonist | 23 |
| 2.3.2 Style | 24 |
| 2.3.3 Content | 25 |
| 2.3.4 Adult Characters | 28 |
| 2.3.5 Endings | 29 |
| 2.3.6 Problem Novels | 30 |
| 2.3.7 Conclusion | 32 |
| 2.4 The Controversial Genre | 33 |
| 2.4.1 Gritty Realism | 34 |
| 2.4.2 Integrity | 38 |
| 2.4.3 Hope | 40 |
| 2.4.4 Conclusion | 45 |
| 2.5 Problematic Audience | 45 |

| | | |
|-----------|--|----|
| 2.5.1 | Physical Development | 47 |
| 2.5.2 | Cognitive Development | 48 |
| 2.5.3 | Psychosocial Development | 50 |
| 2.5.4 | Cultural Product | 52 |
| 2.5.5 | Conclusion | 54 |
| 2.6 | The Role of Reading in the Lives of Young Adults | 54 |
| 2.6.1 | Benefits of Literature | 55 |
| 2.6.2 | Construction of Self-Identities | 57 |
| 2.6.3 | Cultural Understanding | 59 |
| 2.6.4 | Social Learning Theory | 60 |
| 2.6.5 | Vicarious Experience | 62 |
| 2.6.6 | Socialisation and Literature | 64 |
| 2.6.7 | Conclusion | 66 |
| 2.7 | Conclusion | 66 |
| 3. | METHODOLOGICAL APPROACH | |
| 3.1 | Introduction | 69 |
| 3.2 | Definitions | 69 |
| 3.3 | Assumptions | 72 |
| 3.4 | Research Questions | 73 |
| 3.5 | Methodology | 74 |
| 3.5.1 | Evaluative Framework | 74 |
| 3.5.2 | Structure of the Evaluative Framework | 75 |
| 3.5.3 | Reliability | 77 |
| 3.5.4 | Timeframe | 77 |
| 3.5.5 | Sample | 78 |
| 3.6 | Limitations | 80 |
| 3.7 | Conclusion | 81 |
| 4. | OVERALL BOOK ANALYSIS | |
| 4.1 | Introduction | 82 |
| 4.2 | Author Gender | 82 |
| 4.3 | Principal Setting | 82 |
| 4.4 | Principal Location | 83 |

| | | |
|--------|-------------------------------|-----|
| 4.5 | Reality/Fantasy | 84 |
| 4.6 | Principal Temporal Context | 85 |
| 4.7 | Humour | 87 |
| 4.8 | Literary Devices | 87 |
| 4.9 | Issues | 90 |
| 4.9.1 | Aboriginal people | 90 |
| 4.9.2 | Abortion | 92 |
| 4.9.3 | Accidents | 93 |
| 4.9.4 | Adolescents – puberty | 94 |
| 4.9.5 | Aged and ageing | 95 |
| 4.9.6 | Alcohol | 98 |
| 4.9.7 | Alienation | 99 |
| 4.9.8 | Ambition | 100 |
| 4.9.9 | Appearance | 102 |
| 4.9.10 | Bullying | 103 |
| 4.9.11 | Careers and work | 105 |
| 4.9.12 | Change – environmental | 106 |
| 4.9.13 | Cheating | 107 |
| 4.9.14 | Child abuse | 108 |
| 4.9.15 | Conformity | 109 |
| 4.9.16 | Crime and criminals | 111 |
| 4.9.17 | Cultural Diversity | 112 |
| 4.9.18 | Dating | 114 |
| 4.9.19 | Death | 115 |
| 4.9.20 | Death – family | 117 |
| 4.9.21 | Disability – physical, mental | 118 |
| 4.9.22 | Diseases | 120 |
| 4.9.23 | Dissent – rebellion | 121 |
| 4.9.24 | Divorce | 122 |
| 4.9.25 | Drugs | 123 |
| 4.9.26 | Eating – disorders | 124 |
| 4.9.27 | Ethics | 125 |
| 4.9.28 | Failure | 126 |
| 4.9.29 | Family relations | 127 |
| 4.9.30 | Family violence | 128 |
| 4.9.31 | Friendship | 129 |
| 4.9.32 | Gambling | 131 |
| 4.9.33 | Gangs | 132 |
| 4.9.34 | Guilt | 133 |
| 4.9.35 | Homelessness | 134 |
| 4.9.36 | Homosexuality | 135 |
| 4.9.37 | Individuality | 136 |
| 4.9.38 | Love | 137 |
| 4.9.39 | Mental health | 138 |
| 4.9.40 | Peer group pressure | 139 |
| 4.9.41 | Philosophy | 140 |

| | | |
|--------|-----------------|-----|
| 4.9.42 | Pregnancy | 141 |
| 4.9.43 | Racism | 142 |
| 4.9.44 | Rape | 144 |
| 4.9.45 | Refugees | 144 |
| 4.9.46 | Religion | 145 |
| 4.9.47 | Self-perception | 146 |
| 4.9.48 | Sex | 147 |
| 4.9.49 | Sex role | 148 |
| 4.9.50 | Smoking | 149 |
| 4.9.51 | Social classes | 150 |
| 4.9.52 | Success | 151 |
| 4.9.53 | Suicide | 152 |
| 4.9.54 | Supernatural | 154 |
| 4.9.55 | Survival | 154 |
| 4.9.56 | Unemployment | 156 |
| 4.9.57 | Violence | 157 |
| 4.9.58 | War | 158 |
| 4.10 | Ending | 159 |
| 4.11 | Conclusion | 161 |

5. YOUNG ADULT CHARACTER ANALYSIS

| | | |
|--------|----------------------------------|-----|
| 5.1 | Introduction | 162 |
| 5.2 | Gender | 162 |
| 5.3 | Age | 163 |
| 5.4 | Occupational Status | 165 |
| 5.5 | Orphaned | 166 |
| 5.6 | Family Type | 167 |
| 5.7 | Siblings | 169 |
| 5.8 | Recent Migrant Background | 170 |
| 5.9 | Aboriginal/Indigenous Background | 171 |
| 5.10 | Religious Background | 172 |
| 5.11 | Relationship with Family Member | 173 |
| 5.11.1 | Mother | 173 |
| 5.11.2 | Father | 174 |
| 5.11.3 | Siblings | 176 |
| 5.11.4 | Stepmother | 177 |

| | | |
|-----------|---|-----|
| 5.11.5 | Stepfather | 178 |
| 5.12 | Relationship with authority | 178 |
| 5.13 | Sexual Orientation | 181 |
| 5.14 | Sexually Active | 181 |
| 5.15 | Safe Sex Practiced | 182 |
| 5.16 | Personality Traits | 182 |
| 5.16.1 | Extroverted/Introverted | 182 |
| 5.16.2 | Agreeable/Negative | 184 |
| 5.16.3 | Conscientious/ Disorganised | 185 |
| 5.16.4 | Emotionally Stable/Emotionally Unstable | 186 |
| 5.16.5 | Intellectual/Unintelligent | 187 |
| 5.17 | Outlook for Character | 188 |
| 5.18 | Conclusion | 191 |
| 6. | TRENDS AND DEVELOPMENTS | |
| 6.1 | Introduction | 192 |
| 6.2 | 1980 | 192 |
| 6.3 | 1981-1985 | 194 |
| 6.4 | 1986-1990 | 195 |
| 6.5 | 1991-1995 | 198 |
| 6.6 | 1996-2000 | 200 |
| 6.7 | Overall | 201 |
| 6.8 | Major Trends and Developments | 203 |
| 6.8.1 | Principal Location | 203 |
| 6.8.2 | Author Gender | 203 |
| 6.8.3 | Protagonists | 204 |
| 6.8.4 | Style | 204 |
| 6.8.5 | Content | 204 |
| 6.8.6 | Adult Characters | 205 |
| 6.8.7 | Endings | 206 |
| 6.9 | Why Was 1989 Significant? | 207 |
| 6.10 | Conclusion | 209 |

7. CONCLUSIONS

| | | |
|-----|---|-----|
| 7.1 | Introduction | 210 |
| 7.2 | Evaluative Framework Effectiveness | 210 |
| 7.3 | Psycho-Social Development | 211 |
| 7.4 | Adult Perceptions of Australian YA Literature | 214 |
| 7.5 | Conclusion | 216 |
| 7.6 | Recommendations for Further Research | 216 |

BIBLIOGRAPHY

| | |
|----------------------|-----|
| Primary References | 219 |
| Secondary References | 221 |

APPENDICES

| | |
|--|-----|
| Appendix A: Definition of Terms For Evaluative Framework | 235 |
| Appendix B: Evaluative Framework | 249 |
| Appendix C: Example of Results | 255 |
| Appendix D: Sample Books | 263 |
| Appendix E: Plot Summaries | 276 |
| Appendix F: Evaluative Framework Results | 350 |
| Appendix G: Results Combined into Five-Year Periods | 377 |

1. YOUNG ADULT LITERATURE AND TEENAGERS

1.1 INTRODUCTION

Young adult literature is a distinctive form of narrative which personifies the gamut of emotional, social, intellectual and physical challenges and changes that young people experience through their teenage years. It is the intention of this study to produce an accurate account of how teenagers are depicted in Australian young adult literature from 1980 to 2000. This chapter outlines the background and lists the aims and objectives of the study. It also gives an overview of the chapters and explains the significance of the study.

1.2 BACKGROUND

Sercombe (1996, p. 11) suggests in his thesis titled “Naming Youth: the construction of the youth category” that there are many avenues through which the analysis of youth construction could take place: teenage movies; early-evening soap operas; song lyrics and mass media. Young adult literature is another prime example of a “cultural product, located within a social context, engaging in discourse about youth” (Sercombe, 1996, p. 11). Adolescence according to Erikson’s theory of personality development is a time when teenagers are developing a sense of role identity. Young people of this age are trying to grapple with a bombardment of feelings and emotions. They are trying to work out who they are as people, where they fit in society and where their future lies. It is through social mirrors such as television, movies, music, media and social institutions such as family, school and the workplace that young people acquire information about themselves and the world around them and attempt to construct their own sense of identity. Although it is outside the scope of this study to firmly

establish any evidence regarding the effects of reading on actual behaviour, investigating studies about the influence of media on adolescent behaviour and taking into account theories of learning and adolescent development will put into context the function of young adult literature in the process of adolescent socialisation.

Over the past two decades young adult literature has been shrouded in controversy. During the 1980s “realism” established itself as the prevailing mode of the teenage novel in Australia (Saxby, 1997, p. 371; Bokey, 2000, p. 20). Books written specifically for teenagers began to deal with confronting social issues such as homosexual relationships, drugs, emotional and physical abuse, psychological disorders and suicide. At the center of the controversy is the view held by some commentators that young adult novels have the potential to be harmful or detrimental to the welfare of the reader (Lawrinson, 2004; Bokey, 2000, p. 20). Many articles have discussed the way some people maintain that young adult (YA) novels have gone too far in their portrayal of issues (Hawker, 1994, p. 49; Legge, 1997, p. 10; Macintyre, 1999, p. 42; Wheatley, 1994, p. 14; Yule, 1997, p. 34): that the graphic representation portrayed in contemporary adolescent novels borders on a nihilistic version of realism (Bokey et al, 2000, p. 628). Page (2005, p. 84), on the other hand, maintains that the perception of YA literature being primarily a collection of bleak representations of reality is a myth.

This research will prove or disprove this myth by determining what image of youth was presented in Australian young adult literature from 1980 to 2000: was it all gloom, doom and bleak despair as inferred by the media and critics or were the books singled out for criticism, a small portion of the wider picture being presented by authors of Australian young adult literature?

1.3 THE STUDY

1.3.1 Aim

The aim of this study is to examine the construction of youth in Australian young adult literature from 1980 to 2000 and to document how this representation has changed over time.

1.3.2 Objectives

The major objectives of the research are to:

1. outline the historical development of young adult literature (Section 2.2);
2. identify common but not prescriptive characteristics of young adult literature (Section 2.3);
3. investigate the controversy surrounding young adult literature in the past two decades (Section 2.4);
4. briefly describe the physical, cognitive, psychosocial and cultural development of a young adult (Section 2.5);
5. explore the ways young adult literature could have a potential influence on the lives of young people (Section 2.6);

6. examine the construction of youth in Australian young adult literature from 1980 to 2000 (Chapter 4, 5);
7. identify the trends and developments in the portrayal of teenagers in Australian young adult literature from 1980 to 2000 (Chapter 6).

1.3.3 Overview

As outlined above, this study seeks to determine what messages teenagers receive when they read young adult literature and to examine the portrayal of young adults in these novels.

Chapter 2 presents the results of the literature review and provides an historical context for this study by summarising the development of young adult literature since the 1950s. The literature review provides an understanding of what young adult novels are by exploring the common characteristics found in this literary category and examines in greater detail three specific topics related to young adult literature namely gritty realism, integrity and hope. In order to examine the construction of youth it is also imperative to have an understanding of what the youth category entails. Finally, the chapter will investigate the role of reading in the lives of young adults and consider how young people potentially use the information and messages they receive from novels.

Chapter 3 outlines the methodology used to develop a tool for investigating young adult literature and delineates the framework for the study. This chapter will provide working definitions of key terms and it will discuss the assumptions and research questions underlying the development and testing of the evaluative framework. It will give a detailed account of

the structure, samples, timeframe and testing of the framework and finally the chapter will examine the limitations of the study.

Chapter 4 presents the results of the application of the evaluative framework in relation to information about the overall novel. It will give a detailed exposition about author gender, setting, location, temporal context, use of humour and literary devices, whether the work is reality or fantasy based, issues within the text and ending.

Chapter 5 presents the results of the application of the evaluative framework in terms of research findings specifically about young adult main characters. This chapter will give a detailed account of character demographics such as: gender, age, occupational status, orphan status, family type, siblings, migrant background, indigenous background, religious affiliation, sexual orientation and sexual activity; as well as relationships with family and authority figures, personality traits and outlook for character.

Chapter 6 highlights the major trends and developments in Australian young adult literature as exposed in the data analysis. To facilitate a part of this examination, the gathered data were combined into five-year-periods, effectively creating a summarised version of the research results thus making it easier to identify and track changes and developments. This chapter also gives an overview of the changes across the two decades and explains why 1989 is a milestone year in the development of Australian young adult literature.

Chapter 7 examines what the study has revealed about the portrayal of teenagers in Australian young adult literature. A comparison is made between the research findings and some of the information extracted from the literature review and the effectiveness of the evaluative

framework as a tool for the investigation of youth portrayal in novels for teenagers is examined. The findings of the study are summarised and the applications and implications of the study in relation to the literature review findings are discussed. Finally a number of recommendations are made for further research.

1.3.4 Significance

Apart from a study conducted by Bokey, titled “From *Karrawingi the Emu* to *Care Factor Zero*” which examines how young adults are portrayed from the perspective of psychiatric issues in contemporary Australian adolescent literature, there appears to be no other comprehensive study of the portrayal of youth in Australian young adult literature. This research is significant because the extensive amount of data gathered from the study gives new insights into writing for young adults. Therefore this study is of value to professionals in the young adult literature industry such as teachers, librarians, writers and publishers as it considerably adds to the current knowledge and understanding of Australian young adult novels.

2. LITERATURE REVIEW: YOUNG ADULT LITERATURE

2.1 INTRODUCTION

Since J D Salinger's seminal work, *The Catcher in the Rye* was published in 1951, literature for young adults has evolved and changed throughout the decades. In order to understand these changes, and to understand young adult literature itself, it is necessary to look at the development of books written specifically for teenagers in a historical context. Thus section 2.2, *The History of Young Adult Literature*, examines how novels for teenagers have developed as a genre in the Western world in general, and in Australia in particular from the 1950s to the 1990s inclusively.

Although it is virtually impossible to produce a single definition of young adult literature, to enable a comprehensive study of Australian literature for young adults it is important to understand what the common characteristics are. Aspects such as protagonists, style, content, adult characters, conclusions and problem novels will be examined in section 2.3, *Young Adult Literature Characteristics*, through a review of the literature on adolescent novels. The following section, 2.4 *The Controversial Genre*, will further explore three specific topics related to young adult literature, namely gritty realism, integrity and hope. These areas exploded into issues of contention, particularly in the 1990s and, according to the literature, instigated dramatic changes and developments in Australian young adult literature.

As this thesis is examining the construction of youth in Australian young adult literature it is important to understand and appreciate what encompasses the youth category and to gain an awareness of the audience young adult literature is targeting. To form a precise definition is

problematic owing to the multitude of variations that surrounds a young adult, however section 2.5, *Problematic Audience*, will give a brief overview of the physical, cognitive and psychosocial developmental changes that young people experience during this particular time in their life and succinctly examine the concept of the youth category as a cultural product, with the aim of providing a general description of a young adult.

Section 2.6 will investigate the role of reading in the lives of young adults and consider how young people potentially use the information and messages they receive from novels in terms of the benefits of reading, construction of self-identities, cultural understanding, social learning theory, vicarious experiences and socialisation. The conclusion in Section 2.7 will recapitulate all the material from the preceding sections in this chapter. While conducting this literature review every endeavour was made to access primary sources. However, at times this was not possible due to the unavailability of resources.

2.2 THE HISTORY OF YOUNG ADULT LITERATURE

Over the years, debates have raged over the value and necessity of young adult literature. Young adult literature has been described as “adult lite”, a step on the way to real books (Aronson, 2001, p. 11), “a bastard and unwanted hybrid” (Chambers in Cart, 1996, p. 248), a “cynical marketing ploy” (Scutter, 1999, p. 4), “novels for slow learners” (Owen, 2003, p. 11) and “an artificial category devised by public libraries” (Alderman, 1991, p. 291). Some people have argued that there is no need for an interim branch of literature, written and published especially for young adults (Wheatley, 1994, p. 11), that good books will find their way to young people naturally (Robinson, 1996, p. 36), while others believe that it is “a necessary bridge between literature of childhood and adult literature” (Macintyre, 1999, p.

42). Whatever the reasoning, the fact is young adult literature has emerged into a category of its own right and as suggested by Alderman (1991, p. 291) the diversity of views pose valid points with an element of truth in each. This section will follow the development of young adult literature from the emergence of fiction specifically for adolescents in the 1950s to the close of the 1990s.

2.2.1 1950s

Young adult literature emerged during the same period of history when adolescence became recognised as a separate entity from adulthood and childhood due to social and economic circumstances following World War II. As Cart (1996, p. 13) explains: “this is not to deny that, for decades before we discovered young adults, books were being published that found an avid readership among people of that age”. Cart suggests that books in this category include *Little Women* (1868) by Louisa May Alcott, *Adventures of Huckleberry Finn* (1885) by Mark Twain and many works by Robert Louis Stevenson and Jules Verne. Donelson and Nilsen (1989, p. 509) also add that the Stratemeyer Syndicate with the establishment of series such as the Hardy Boys, Tom Swift, Dana Girls and Nancy Drew since the early 1900s was “the most successful industry ever built around adolescent reading”.

It is debatable who wrote the first young adult novel. To cope with the rise of novels “lying in limbo between children’s and adults’ books” (Donelson & Nilsen, 1989, p. 514) publishing houses developed “junior” or “juvenile” divisions in the early to mid 1930s producing forerunners to the young adult novel such as *Sue Barton, Student Nurse* by Helen Boylston published in 1936 and John Tunis’ *The Iron Duke* (1938). Margaret Edwards, a pioneering librarian, declared that the publication of *Seventeenth Summer* by Maureen Daly in 1942

heralded a new field of writing for teenagers (Cart, 1996, p. 16). However “literary critics generally agree that YA literature, as a recognisable body of work, appeared in the US around the 1950s” (Robinson, 1996, p. 36). This phenomenon is frequently traced back to *The Catcher in the Rye* by J D Salinger, published in 1951 for adults although it was quickly embraced by teenagers (Bokey, 2000, p. 19; Cart, 1996, p. 52; Owen, 2003, p. 11; Saxby, 1997, p. 355; Scutter, 1999, p. 2). Salinger’s protagonist, Holden Caulfield, became the archetypal teenager (Saxby, 1993, p. 647) and introduced themes such as adolescent angst and alienation, which have now become synonymous with the young adult genre.

Alderman (1991, p. 290) explains that novels written for teenagers during the rise of young adult literature in the 1940s and 1950s were restricted by unwritten taboos and dealt with the personal problems of an adolescent, white, middle class protagonist. They acted as guides to proper behaviour with an omniscient point of view and simple plots. Donelson and Nilsen (1989, p. 540) add that the books often concentrated on concerns relating to high school years such as dating, parties, school proms and teen romance devoid of realities like sex and that “endings were almost uniformly happy and bright”. Cart (1996, p. 30) describes the books of this time as “undemanding, ephemeral, formula driven, innocent and naïve”. When the first attempts of literary criticism of young adult literature began to emerge in the 1950s (Cart, 1996, p. 25), novels for this age group were described as “slick, patterned, rather inconsequential stories written to capitalize on a rapidly, expanding market” (Alms in Cart, 1996, p. 26) and “mealy-mouthed, gutless and pointless” (Jennings in Cart, 1996, p. 26).

To recognise the growing group of adolescents who were no longer interested in children’s books, in 1948 the American Library Association decided to change the name of their Best Books list to “Adult Books for Young People” confining their choices for this list to adult

titles (Cart, 1996, p. 9). This name was again changed in 1966 to “Best Books for Young Adults” to encompass those books written specifically for young adults. The term ‘young adult fiction’ was first adopted in American libraries in 1958 with the development of a ‘Young Adult Services Division’ in the American Library Association and used in the development of a set of standards for services to young adults in American Public Libraries (Cart, 1996, p. 6; Wheatley, 1994, p. 5).

2.2.2 1960s

Realistic fiction for young people, developed predominantly in the United States during the 1960s, heralded “the real birth of young adult literature” (Cart, 1996, p. 39). As described by Owen (2003, p. 11) these were “real stories about real people”. Some of the landmark novels during this period include: *The Outsiders* (1967) by S E Hinton, *The Contender* (1967) by Robert Lipsyte, Ann Head’s *Mr and Mrs Bo Jo Jones* (1967) and *The Pigman* (1968) and *My Darling My Hamburger* (1969) by Paul Zindel. Instead of avoiding difficult problems these stories pushed the boundaries of what had previously been considered acceptable in terms of issues such as gang warfare, teen pregnancy and death. They confirmed the realistic nature of young adult novels by using techniques such as a first person confessional style and alternating voices (Cart, 1996, p. 52; Saxby, 1997, p. 356). As summarized by Cart (1996, p. 63):

The taboos that had hobbled young adult literature in terms of subject and style had flourished in the complicity of silence that authors had maintained in the forties and fifties. But now, in the late sixties and early seventies, a new and bolder generation of authors began to break the taboos with the candor of their voices.

British publishers, Penguin, produced the Peacock series, the first series written specifically for teenagers, in 1962 (Alderman, 1991, p. 291; Saxby, 2002, p. 530). It was renamed Puffin Plus in 1981.

Australian writers at this time were also exploring new ways of writing. However, “unlike the United States, there were no clear seminal texts in Australia” (Page, 2005, p. 109).

Instead, according to Page (2005, p. 109), “it was a cluster of books, published within a few years of each other, each adding new elements, which collectively led to the development of the contemporary YA novel” in this country. Saxby (1993, p. 647; 2002, p. 531) suggests that the forerunners to the Australian young adult fiction movement can be seen in such works as *A Mortar-Board for Priscilla* by Joyce Nicholson published in 1963, *The Min-Min* by Mavis Thorpe Clark written in 1966 and *Euloowirree Walkabout* (1969) by John Kiddell which was specifically written as a young adult novel and heralded on its dust jacket that it was one of the first of its kind to be published in Australia. Niall (1987, p. 262) writes that in Australia in the 1960s “the ideal of correctness, in life as in speech, came to be seen as less important than that of realism: authors were exhorted to ‘tell it like it is’, and to enlarge the child’s experience of life rather than to give him models to follow”. Saxby (2002, p. 531) also states that it was women writers rather than men who contributed to the early development of the young adult novel in Australia.

2.2.3 1970s

From the groundbreaking developments of the 1960s, the period from 1970 to the middle of the 1980s has been described as the golden age of young adult literature (Nimon & Foster, 1997, p. 11). During this time overseas modern masters such as Cormier, Blume, Kerr, Myers

and Duncan took the YA world by storm (Owen, 2003, p. 12). Cart (1996, p. 84) claims “the most important of the titles to appear in the seventies, and arguably the single most important title in the history of young adult literature to date, is *The Chocolate War*, by Robert Cormier” published in 1974. Cart (1996, p.86) goes on to say that the seventies saw the “emergence of a body of extraordinarily significant serious fiction” highlighting, in particular, the development of alienation as an important theme in young adult literature. The growth of tertiary level courses dedicated to this subject and the establishment of journals dealing with serious critical content on this topic confirmed YA literature as a subject worthy of study (Nimon & Foster, 1997, p. 11).

At this time, YA novels mirrored the social upheaval raging throughout society and dealt with new issues such as sex, drugs, politics and rock and roll. This gave rise to the development of the problem novel where “each book centered around one particular problem of teenage life and showed the reader that he or she was not alone facing it” (Aronson, 2001, p. 55). The predicament with the problem novel as outlined by Cart (1996, p. 64, 65) was that instead of characters being the focus of the plot, the new novels of realism often degenerated into the sensationalism of a single-issue problem, condition or social concern. A more detailed overview of the problem novel can be found in Section 2.3.6.

In the 1970s, YA novels were charged with playing a part in the decline of established traditions because they championed the teenage viewpoint and highlighted the conflict between the adolescent and adult world thus undermining the established function of reading, that of inducting young people into the rules and accepted patterns of behaviour in society. Nimon & Foster (1997, p. 9) further elaborate this point by stating: “The books of the new realism shocked and alienated many adults interested in children’s literature because they

were no longer didactic in the straight-forward, uncompromising manner that was formerly expected of ‘good’ children’s books”. Egoff (1981, p. 44) adds: “Several books of the 1970s seem to have as their objective the stripping away of any hopes or illusions the reader may have about life. Stretched to this degree the desire to ‘tell it like it is’ comes very near to misanthropy”.

Although the United States led the way in “realistic writing” during this decade, it did take some time before it was fully adopted in other countries. In Australia, books by established authors such as *Josh* by Ivan Southall (1971), *Morning Glory* by Margaret Paice (1971), *Family at the Lookout* by Noreen Shelley (1972), *The Cats* by Joan Phipson (1976) and *A Candle for Saint Antony* by Eleanor Spence (1977) were moving towards themes such as the problems associated with young people journeying through adolescence. However, none of them adopted the teenage vernacular, which characterises much of the writing for young adults in the 1980s (Saxby, 1993, p. 651).

The advent of the YA paperback in the 1970s, also played a major role in the revolution of the teenage section in book shops and libraries. Novels in paperback format, manufactured specifically with teenagers in mind complete with realistic covers, helped to create a unique identity for teenage novels separate from adult books. As books became readily accessible and more affordable due to a decrease in manufacturing costs, young people quickly fell in love with the format and libraries soon realised that the best way to get teenagers into the library was to stock this type of book (Aronson, 2001, p. 56).

2.2.4 1980s

According to Saxby (1993, p. 651) by 1980, the young adult novel had emerged as a genre in Australia. With literature written specifically for adolescents firmly grounded in the Australian literary psyche, the role of imported materials moved from being central to being supplementary (Nimon & Foster, 1997, p. 18). Indicative of the increase of volume, popularity and quality of Australian young adult literature was The Children's Book Council of Australia's decision in 1987 to divide its annual awards into two categories that of Book of the Year: Older Readers and Book of the Year: Younger Readers.

After a decade of hard-hitting, realistic novels, the 1980s saw the revival of the romance novel, popular in the forties and fifties (Cart, 1996, p. 24, 72, 98) and the proliferation of mass-market paperback series fiction for young adults such as "Sweet Valley High", "Sweet Dreams" and "Wildfire". These series, often viewed as inferior to young adult novels published in the past (Owen, 2003, p. 12), had little individual identity, appearing at the rate of one new title per month (Cart, 1996, p. 99). The publishers seemed to be more interested in producing a large quantity of books rather than taking into consideration and nurturing quality literature for this age group. Even though series fiction is rightly seen as formulaic and stereotypical it can also be argued that romance paperbacks depict the lives of the majority of teenage girls more convincingly than many young adult problem novels: "compare for instance, how many girls long for a kiss – as they do in any formula romance – with how many are fleeing from their mother's former pimp" (Kundin in Cart, 1996, p. 102).

The most successful Australian young adult series of the time was the University of Queensland Press Young Adult Fiction list edited by Barbara Ker Wilson (Saxby, 1993, p.

686; Wilson, 1998, p. 147). The first three titles in this series were published in 1986: Maureen Pople's *The Other Side of the Family*, James Preston's *The Sky Between the Trees* and Donna Sharp's *Blue Days* (Wilson, 1998, p. 145). Saxby (1993, p. 686) explains that the success of the series was due to the fact that although the University of Queensland Press logo and the uniform layout identified the books as belonging to a series, young adults did not feel unduly labelled because the series title only appeared on the back and the cover illustrations did not differ greatly to that of adult titles. Two other Australian series produced for adolescents during this period were Thumbprint by Collins and Puffin Plus by Penguin. Penguin in conjunction with McPhee Gribble and The Australian Children's Television Foundation also produced three series titled *Winners*, *More Winners* and *Touch the Sun* in an attempt to lure reluctant readers to print (Saxby, 1993, p. 669, 677).

Another important development in the United States at this time was the rise of multicultural literature to encompass the greatest wave of immigration to the States since the nineteenth century (Cart, 1996, p. 109). Young people from minority groups were finding their lives represented in young adult literature for the first time. Books were helping to break down the borders of strange languages and cultural expectations, while creatively portraying the difficulties of adjusting to life in a new country (Cart 1996, p. 110). On the Australian scene, according to Nimon (2005a, p. 24) there was a bright optimism in fictional multicultural Australia in the 1970s and 1980s "that most contemporaries would judge positive, enlightened and desirable".

However, with multicultural literature came the authenticity debate: whether an author's work can be considered valid if the writer has only observed the culture from the outside. This same controversy has been seen in Australia with the representation of Aborigines by white

authors (Bradford, 2001, p. 131; Foster, 2005b, p. 43). Although there are justifiable reasons behind this argument, prolific author Jane Yolen (in Cart, 1996, p. 115) explains the limitations of the dispute by calling it the 'Balkanization' of literature: if authors are only allowed to tell their own stories, "it would mean that no stories could be told about some peoples or cultures until such time as a powerful voice from within that culture emerges".

Moloney (1999, p. 149) gives an alternative view to the development of young adult fiction particularly in Australia. He suggests that everything changed in the 1960s and 1970s when the school readers were replaced with reading schemes and school libraries were established. At that time, it was the job of the teacher librarian to enthuse children about books "by sheer force of personality and through the natural appeal that children's books were assumed to have for children" (Moloney, 1999, p. 149). By the 1980s, English programs were getting rid of books by "dead, white males" (Moloney, 1999, p. 150) and although the enthusiastic reader would read anyway, the challenge for English teachers and teacher librarians was to find books for young people who had reading difficulties and for those reluctant readers, who could read competently but lacked the inclination. Therefore a need was established for books that would appeal to young people up to the age of seventeen but still retain a level of quality and literary merit.

The problem in the early stages was that writers were still writing books for young people who enjoyed reading, with little chance of appealing to the disinclined reader. A niche market sprang up to meet this new need and who better to fill the need than those who fully understood what was required. Consequently it was not surprising during the 1980s to find so many English teachers and teacher librarians turning to writing as they were in the best position to know what was needed.

Moloney (1999, p. 154) explains that often dissatisfaction with what has gone before leads to rebelliousness. Therefore as a reaction to books that were “wishy-washy, skirting around hard facts, presenting happy-ever-after endings based on naïve hopes of the author rather than reality” (Moloney, 1999, p. 153), authors felt it was their responsibility to present facts honestly and avoid shielding young people from the harsh realities of life. Although it was Robert Cormier who set the ball rolling in the United States, Moloney believes that John Marsden and Gary Crew were the instrumental figures in the redefinition of Australian young adult fiction at this time.

2.2.5 1990s

The paperback series phenomenon of the 1980s continued into the 1990s with the development of the paperback horror series: “the paperback horror novels became to publishing in the nineties what romance paperbacks had been to the eighties” (Cart, 1996, p. 145). According to Aronson (2001, p. 57), the rise of series fiction can be seen as a direct response to the onset of TV talk shows and supermarket tabloids, which made private problems public knowledge and facilitated the selling of children’s books in chain stores with no experienced staff. Teenagers could now afford to buy books for themselves, as a result of paperbacks being cheaper to buy due to a decrease in manufacturing costs compared to hardback novels and the buying power of superstores and chain bookstores. This in turn caused a decrease in the reading age for young adult fiction because buyers for chains were targeting their sales at eleven to fourteen-year-olds. Hence market-force-driven publishers needed to comply with these requirements subsequently avoiding controversial subjects and themes in order to be able to sell their product (Cart, 1996, p. 151). This, coupled with the

declining purchasing power of schools and libraries, particularly in the United States in the early 1990s, heralded a gloomy future for young adult literature.

Despite these difficult circumstances, according to Nimon & Foster (1997, p. 76) the 1990s was a significant decade in the history of the Australian adolescent novel highlighted by a continued resurgence and reinvention of the genre and marked by debate and controversy. Authors and publishers began to once again challenge the content, age limit and format of the traditional teenage novel, pushing boundaries to the maximum and creating a revitalised niche market. Michaels (2004, p. 49) suggests: “during the 1980s and 1990s Australian young adult fiction tended to be dominated by a genre of realism that featured the works of John Marsden as a kind of flagship”. Nimon (1998, p. 18) confirms: “this decade has proved to be a time of contention in regard to adolescent fiction, especially Australian adolescent fiction”. These areas of contention have been fully discussed in section 2.4, covering the areas of gritty realism, integrity and hope in Australian young adult fiction.

Specific young adult literature industry developments in the 1990s such as the establishment of the Australian Centre for Youth Literature in 1991 with one of its primary principles being the development and promotion of youth literature in Australia; the publication of *Viewpoint: on books for young adults*, a journal focussing solely on book reviews and articles about books for young adults in 1993; the biennial youth literature conference, Reading Matters; various state literary awards with young adult divisions such as The Queensland Premier’s Literary Award, New South Wales State Literary Award, South Australia Festival Award for Literature and the Sheaffer Pen Prize in Victoria; and seminal works such as *The Adolescent Novel: Australian perspectives* written by Maureen Nimon and John Foster in 1997 and *Displaced Fictions: contemporary Australian fiction for teenagers and young adults*

published in 1999 and written by Heather Scutter, together with the continuing work of researchers, advocates and academics such as Maurice Saxby, Belle Alderman and Kerry White and the advent of events such as the inaugural Children's Book Council of Australia conference in Sydney in 1992, which includes the showcasing of Australian YA literature, gives credence to and demonstrates an acceptance of young adult literature in Australia.

Another growing trend within the publishing industry in the 1990s was the promotion of a selection of titles as crossover novels. Hartnett (2004, p. 8) describes this development as "an invention of publishers not writers" and goes on to define crossover novels as "a novel that is deemed to appeal equally to adults as well as young adults, though the latter is the audience at which the work is primarily aimed". Macintyre (1999, p. 41) describes this recent publishing movement as: "an uneasiness at the upper end of the readership and the blurring of young adult with adult categorisation". Titles such as *Black Foxes* (1996) by Sonya Hartnett, *Looking for Alibrandi* (1992) by Melina Marchetta, *Tomorrow When the War Began* (1993) by John Marsden and *Skating the Edge* (2002) by Julia Lawrinson are examples of novels for teenagers crossing over from YA to trade publication, with the release of dual editions. These titles highlight how novels produced for the older end of the YA market can blend indistinguishably into an adult market as a result of increasing complexity and sophistication (Nimon & Foster, 1997, p. 6).

One of the main benefits in producing novels that attract a broader audience is, of course, an increase in sales. However people in the publishing industry, such as Newman (2005, p. 10), general manager at Fremantle Arts Centre Press, suggest that crossover novels will enable some books to be published that might otherwise have been rejected because they were thought of as YA titles and that perhaps it will help YA readers to discover new authors that

may have escaped them. Although some say that crossover novels may be causing a demise in YA publishing, others believe that it is well and truly alive, just “exploding into the mainstream” (Mahon, 2005, p. 9) and allowing adults to enjoy and discover excellent quality YA fiction.

2.2.6 Conclusion

An examination of the history of novels for teenagers clearly demonstrates the dynamic nature of young adult literature. Each decade witnessed substantial developments in the growth of this literary category: the emergence of young adult literature in the fifties; the birth of hard-core realistic fiction in the sixties; the rise in popularity of the problem novel and the advent of paperbacks in the seventies; the overwhelming influence of the series phenomenon in the eighties; and the renaissance of the genre in the nineties. As a result of the work by authors, publishers, booksellers, teacher-librarians and public libraries on behalf of young adults, young adult literature continues to be a fundamental and vibrant field in the publishing industry today.

2.3 YOUNG ADULT LITERATURE CHARACTERISTICS

Over time and throughout literature there have been many terms and labels given to books written for young adults that are often used interchangeably: juvenile fiction, adolescent novels, books for teenagers, problem novels, crossover fiction, coming-of-age novels, young adult literature and books for older readers. The term adolescent literature originally grew out of the recognition that calling all books for young people between the ages of zero and twenty ‘children’s literature’ was both ineffective and inadequate (Nimon & Foster, 1997, p 14).

Attempting to generate a literary definition of young adult literature has been described as “a particularly vexing problem” (Cart, 1996, p. 9). Cart (1996, p. 11) even questioned the need for a formal definition due to the way in which young adult literature endlessly changes “shape, form, mode, theme, and topic in response to changes in the culture (especially the popular culture), in reader interest, and in market demands and dictates” (Cart, 1996, p. 241). Donelson and Nilsen (1989, p. 13) simply defined young adult literature as “anything readers between the approximate ages of twelve and twenty choose to read”. In 1983, Mertz and England (in Cart, 1996, p. 8) more specifically described young adult literature as “realistic and contemporary American fiction which young adults as well as more mature and critical readers can find aesthetically and thematically satisfying and which is, implicitly or explicitly, written for adolescents”. Aronson (2001, p. 11) has described young adult literature to be “as varied as the multimedia mix of teenagers’ lives, as complex as their stormy emotional landscapes, as profound as their soul-shaping searches for identity” and Wheatley (1994, p. 11) succinctly summarised the situation by stating: “As to the question of quantifying which books and which people should fit into the category young adult, the only sure thing is that it will never be solved”.

Young adult literature, therefore, cannot be constrained to fit neatly into a box and any endeavour to concisely define it into exclusive categories would be impossible and useless. However, although there are too many variations and manifold issues to reach a precise definition, there are several characteristics that make adolescent novels distinctive from other forms of literature. This section will highlight these general characteristics.

In doing so, it is important to understand when examining the characteristics of young adult literature that not every book written for teenagers will necessarily contain all of the following features. In addition the following characteristics are not exclusive, instead they highlight the predominant characteristics commonly exhibited in young adult literature.

2.3.1 Protagonist

Young adult literature generally features a teenage protagonist with the events of the novel being perceived and primarily experienced from their point of view (Matthews, 1984, p. 4; Nimon & Foster, 1997, p 3, 6; Owen, 2003, p. 12; Scutter, 1999, p. 3, 115). Rather than employing a solid, reliable, adult commentator, a young narrator enables authors to address their audience in a more intimate way, in that the issues are portrayed through the eyes of a character the same age as the audience. It enables the audience to see that they are not alone in dealing with these situations: that other people have felt what they are feeling (Aronson, 2001, p. 8). “With a protagonist that is similar in age, readers are able to develop an awareness of how other teenagers learn to move on from often painful and threatening situations” (Owen, 2003, p 12). Owen states that the average age of a main character is about fifteen.

Through the use of a teenage protagonist, authors are able to capture the intensity and essence of what it means to be an adolescent: “the irony, the moodiness, the core stuff that make most teenagers twist and turn” (Jones, 2000, p. 25). Jenny Pausacker (Bokey, 2000, p. 21) suggests that writing for young adults means writing about a particular kind of experience her readers are having or that their mates are having or perhaps more importantly the kind of experience they are about to have. Macintyre (1999, p 42) points out that “young adults have the right to

find their own experiences and culture represented in fiction which is written from their viewpoint". As 15-year-old, Olivia Craze (1993, p. 7) stated, "adolescents experience different pressures in life to adults and it is good to read novels from an adolescent perspective."

Young adult literature attempts to be relevant to teenagers by reflecting and interpreting their views through mirroring their attitudes, issues and concerns (Owen, 2003, p. 12). Owen further suggests that it appears "young adult literature continues to keep pace with teen culture and is on the pulse of what is happening in their lives and society in general." According to Saxby (1997, p. 362) contemporary young adult literature sets out to honestly reflect and explore life, highlighting issues pertinent to the current generation.

2.3.2 Style

Young adult literature is usually fast-paced, with the action moving at a frantic rate. According to Matthews (1984, p. 44) the "pace of a story for adolescents is often necessarily accelerated". Owen (2003, p. 13) suggests that this could be a reflection of teenagers' overloaded and hectic lifestyles. Generally the stories take place over a limited period of time such as a school semester or holiday and in the main the dialogue is direct and confrontational and the language is sparse (Owen, 2004, p. 12). The use of colloquial language makes the content accessible and realistic to young people (Alderman, 1991, p. 304; Egoff, 1981, p. 76; Nimon & Foster, 1997, p. 3; Saxby, 1997, p. 362).

Young adult authors frequently use a variety of formats, which are often experimental, diversified and dynamic. To create intensely personal perspectives techniques and formats

such as first person narratives, stream of consciousness, multiple voices, journals, letters, diaries and flashbacks are commonly employed (Alderman, 1991, p. 304; Saxby, 1997, p. 362). Authors “experiment with form to adapt to meet the needs of readers whose concepts of narrative are shaped electronically and visually as well as by print” (Nimon & Foster, 1997, p. 20).

Teenagers are constantly exposed to a vast array of media and technology: some more traditional such as television, movies, magazines and radio and other newer forms such as internet, email, mobile phones, SMS messaging and chat rooms. Aronson (2001, p. 8) advocates that instead of being a threat to teenage reading these media options have in fact freed publishers to be more creative: “A young adult novel may now employ a surrealistic style, a poetic voice, hard-edged realism, or a highly personal blend of interior reflection and exploration of the outside world. It may even be a picture book. We are liberated by our competition, not threatened by it”. He further suggests that the confusion of styles, subjects and treatments, which characterises this genre, is not merely the challenge of young adult fiction but its essential nature. YA literature is a dynamic art form that continually pushes established boundaries, thus necessitating constant questioning and redefining of terms.

2.3.3 Content

Jones (2000, p. 24) describes young adult novels as “a genre full of genres”. Under the umbrella of young adult literature falls a whole gamut of genres including: fantasy, science fiction, adventure, romance, mystery, historical fiction, futuristic stories and realistic fiction. Within these genres however “virtually no topic is off limits” (Owen, 2003, p. 12).

Books written specifically for teenagers directly deal with confronting social issues that in the past were seen to be inappropriate for this age group or in other words, taboo topics. Egoff (1981, p 61) observed, “a broadened landscape of harsh reality has superseded the more simple joys of child and family life”. Nimon & Foster (1997, p. 52) state that:

The content of the modern adolescent novel has always been focused on controversial social issues seen to be pertinent to youth. Sometimes the issues are considered aspects of the adult world for which young people must prepare themselves; sometimes they are matters cast as hazards which adolescents must face and master in order to become mature. Given that one of the developmental tasks of adolescence is conceived as preparation by the young to leave their families and take their places in the broader community, such a focus is inherent in the nature of the genre itself.

Owen (2003, p. 12) lists a number of hardcore subjects that have pushed back the boundaries and are currently seen as inherent ingredients of adolescent literature.

Readers vicariously explore gay love, AIDS, rape, teen parenting, depression, violent acts (physical and psychological), passionate vampires and fairies, suicide, incest, murder, political choice and belief and concerns about money, society, the environment and the future.

Foster (2005a, p. 84, 85) makes a similar list: rape, death of a friend, homelessness, cruelty to animals, life in goal, social underclass, teenage pregnancy, abortion, male homosexuality, lesbianism, feral children, abandoned children, fitting into life in a country town, missing persons, fitting in again after living overseas, schizophrenia, violence, brain damage, working illegally and street crime.

Saxby (1997, p. 364) also suggests that, with the opening up of subject matter, young adult literature encompasses a wide range of human experience and that nothing is hidden from young people today. Saxby (1997, p. 364-368) highlights three broad but recurring themes within the overwhelming mass of teenage literature: the whole gamut of domestic interaction within families; social issues and private concerns such as heterosexual and homosexual

relationships; and violence and naturalism through the examination of the lives and motives of people who are disturbed victims of circumstance. Nimon & Foster (1997, p. 52) would also add the complexities introduced into social and personal life as a result of cultural misunderstanding: often categorised as multiculturalism or race relations.

The coming-of-age novel is a classic formula frequently associated with young adult novels. These stories explore the excitement and drama connected with adolescents experiencing different aspects of life for the first time (Owen, 2003, p. 11). They “focus on the search for identity at that point in life where the individual hovers between childhood and the adult world” (Nimon & Foster, 1997, p. 20). Aronson (2001, p 21) says that classic coming-of-age stories capture “the innocent passion of adolescence, when children sense the layers of human existence, experience the desires, and work out the ideals that will add depth to their character and provide them with a road map on their journey”. Townsend (1990, p. 271) succinctly summarised that in its purest form the subject matter of a teenage novel is “being a teenager”. This, in essence, has been translated to mean the presentation of the spectrum of issues facing young adults in the process of coming of age (Lukens & Cline, 1995, p. vii).

Brown & St Clair (2002, p. 26) suggest that “fiction for young adults almost always tells a rite-of-passage story that moves its protagonist from innocence to experience”. This journey can be divided into three stages: isolation, a trial through encounters with danger that requires some form of self-sacrifice and finally a reunification with the community, which inevitably results in an increase in status and a gaining of maturity and independence.

According to Saxby (1997, p. 362) young adult literature is multifaceted.

1. It sets out to reflect and explore life as it is seen to be for a generation caught in the cross currents of rapid change.

2. It seeks to point the way honestly through those cross-currents.
3. It explores possible answers to problems.
4. It allows readers to evaluate their society and lifestyle and to exercise their powers of reasoning.
5. It allows space for readers to explore and extend the boundaries of problems.
6. It entertains through story, at the same time widening readers' vision of life.

In summary, Page (2005, p. 77) affirms that young adult literature “provides characters, situations, quandaries and possibilities of particular interest to readers in their teens”.

Similarly Parker (1988, p 74) states that a distinctive characteristic of fiction for young adults is that “it takes up issues of interest to them and explores these in ways that are engaging, challenging and informative”.

2.3.4 Adult Characters

A common feature across a large number of books for young adults is the incompetent nature of adult characters and the disillusionment of teenagers with parents and authority figures (Matthews, 1984, p. 35; Parker, 1988, p. 76). Scutter (1999, p. 34) points out that adult characters are generally positioned as evil, impotent or absent and that it is rare to find a sympathetic adult of a character's parental generation although it is more common to find one in the grandparent generation. Scutter (1999, p. 19) uses the example of *Letters from the Inside* by John Marsden in which “adults live in another world, unconcerned, blithely detached, ignorantly negligent, while the child/adolescent, it seems, is forced to front the pain and consequences of adult behaviour with little, no or incompetent help from those involved or from social institutions”.

Egoff (1981, p. 68) goes so far as to say that the greatest problem in problem novels are the adults. Adult characters, including parents, contribute to the conflict experienced by teenagers and in many cases actually cause the problems. They are described as “confused, inept, insecure, self-centered, cynical, violent, sadistic, unsympathetic and damaging to a child’s psyche” (Egoff, 1981, p. 68). It is well documented that parents are frequently absent as a result of death, desertion, divorce, ineffectiveness, business, or too busy with their own concerns to pay attention to their own children (Beere, 1998, p. 16; Egoff, 1981, p. 70; Matthews, 1984, p. 36; Michaels & Gibbs, 2002, p. 42).

However, Michaels (2004, p. 49) has noted an interesting turnaround in this phenomenon in young adult books that have been published since 2001. She has observed that:

The presence of one or more adult mentor characters that guide the protagonist’s journey to understanding is a central feature of these novels and marks one of the distinct differences with the hard-core realism where adults are more likely to be the cause of the problem, rather than assisting in the resolution.

2.3.5 Endings

Endings in young adult novels are “often open-ended, ambiguous or uncertain in terms of the decisions the principal characters should take for the future” (Nimon & Foster, 1997, p. 3). It is rare to have all the problems solved at the end of the story, instead there is a sense of life continuing with more challenges ahead. The characters however, are better prepared to cope with future problems because of the knowledge and skills they have gained through the preceding conflicts (Nimon & Foster, 1997, p. 3).

As a backlash to ‘happy-ever-after’, sugar-sweetened endings there was a period of time when some authors concluded their stories in such a way as to leave their protagonist and

consequently their readers utterly crushed and devoid of hope. This caused a great deal of contention and will be covered in greater depth in the section titled “The Controversial Genre”.

In most cases, however, young adult literature is basically optimistic or at least hopeful (Owen, 2003, p. 13). Even though characters in young adult novels are frequently exposed to the stark, brutal and unfortunate realities of life it is from these experiences that “they are able to mature and accomplish new values and a deeper understanding of self through the difficult circumstances they encounter” (Owen, 2003, p. 13).

2.3.6 Problem Novel

The problem novel is a narrow sub-genre of realistic fiction within young adult literature, which rose to significance, particularly in America (Egoff, 1981, p. 48), in the 1970s.

Tomlinson and Lynch-Brown (1996, p. 140) define the problem novel as “a contemporary realistic story in which the conflict overwhelms the plot and characterization”. Egoff (1981, p. 67) gives a comprehensive description of the problem novel and states that “while most of these books could be destroyed on literary grounds, or challenged as amateurish forays into the disciplines of psychology and sociology, as a group they are formidable in their popularity and influence.”

Although realistic fiction and problem novels deal with similar themes, in particular the conflict and crisis in a young person’s life, the conflict in realistic fiction is integral to the plot and characterisation, while the conflict in a problem novel stems from the author’s social conscience (Egoff, 1981, p. 67). Tomlinson and Lynch-Brown (1996, p. 140) explain: “The

problem novel is written to provide the author with a soapbox from which to lecture or as a vehicle for capitalizing on whichever societal problem is currently at the forefront”.

Consequently the issues in problem novels are generally specific rather than universal and are more to do with external concerns rather than internal retrospection. As stated by Donelson and Nilsen (1989, p. 116): “In the problem novel, the emphasis is usually on the physical aspect of the problem, but it’s really the emotional aspects that most readers are interested in”. The titles of problem novels are often a description of the problems within the story, foreshadowing a totally predictable plot.

In a problem novel, protagonists are usually weakly developed (Norton, 1995, p. 443; Tomlinson & Lynch-Brown, 1996, p. 140), shallow characters (Russell, 2001, p. 214) who are unnaturally laden with grievances and anxieties. The character’s situation is generally revealed to the reader through a first person narrative, using a self-centred, confessional tone (Egoff, 1981, p. 67). Protagonists mostly come from lower-class families and no longer live in idyllic suburban homes but rather harsh, difficult places (Donelson & Nilsen, 1989, p. 86). Vocabulary is limited, sentences and paragraphs are short and the language is colloquial, flat and emotionally numb with an obligatory inclusion of expletives (Donelson & Nilsen, 1989, p. 86; Egoff, 1981, p. 67).

Originally problem novels maintained a basic formula, which explored average, commonplace, relatively uncontentious “family problems”. As society’s attitude changed from feeding young people happy stories because they wanted their children to be happy, to thinking “young people will have a better chance to be happy if they have realistic expectations, if they know both the bad and the good about the society in which they live (Donelson & Nilsen, 1989, p. 86) then the stories started to deal with heavier social topics

such as “drugs, alcoholism, contraception, abortion and homosexuality” (Egoff, 1981, p. 68). “This changed attitude opened the door to writers of irony and even tragedy for young people” (Donelson & Nilsen, 1989, p. 86). Therefore the insidious atmosphere of bleakness, which has pervaded and caused contention within young adult fiction in the recent past, is a direct legacy of the problem novel (Egoff, 1981, p. 77).

2.3.7 Conclusion

Although the common features of young adult literature have been listed here, it needs to be reiterated, once again, that this is not a mechanical listing of characteristics which needs to be pedantically followed in order for a novel to be classified as young adult literature. If this were the case, authors and publishers might feel they are forced to follow this recipe-model, not unlike the problem novels of the eighties, as outlined by Cart (1996, p. 244-245).

Take one teenage protagonist (fifteen or younger – usually younger); give her/him a story to tell in her/his first-person voice. Keep the number of other characters to a bare minimum and develop their identities sketchily (no room for complexity, you know). Limit the story’s time span to a year or less. Fold in an undistinguished setting in a sentence or two and don’t refer to it thereafter. Add a lot of pop culture references and brand names. Stir briskly – no time for reflection or introspection – using lots of dialogue and a simple, unadorned, straightforward, colloquial style. Keep it short – no more than 200 pages; kids have short attention spans, you know. Hang the plot on a problem that can – after lots of hints of impending doom – be resolved satisfactorily by the protagonist without adult interference. The experience will change the protagonist forever – and for the better, please. Because downbeat endings are definitely not welcome. Cook until half-baked.

Fortunately there are many great authors and publishers in the young adult literature world who are prepared to experiment and extend the realms of this evolving field, ensuring that novels for teenagers stay challenging, vibrant and dynamic and in doing so, give dignity and respect to the young people who read them.

2.4 THE CONTROVERSIAL GENRE

Around the world the teenage novel has been clouded in controversy since its inception. Since the 1980s, when “realism” became the prevailing mode of young adult literature in Australia (Bokey, 2000, p. 20; Saxby, 1997, p. 371), books written specifically for teenagers began to deal with confronting social issues that in the past were seen to be inappropriate for this age group. Novels took on hardcore subjects such as homosexual relationships, drugs, emotional and physical abuse, psychological disorders and suicide. When the genre developed into the next stage of bleak, extreme, gritty realism in the mid 1990s, it sparked a huge debate surrounding the issue of hope in adolescent novels, with many critics contending that authors had gone too far in their portrayal of issues (Hawker, 1994, p. 49; Legge, 1997, p. 10; Macintyre, 1999, p. 42; Matthews, 1998, p. 17; Wheatley, 1994, p. 14; Yule, 1997, p. 34).

Another area of contention in adolescent literature concerns the integrity of the work. As the Editor of *Viewpoint: on books for young adults* stated in an editorial (Macintyre, 1997, p. 2): “What matters is not so much whether or not the characters in the novel have their problems resolved happily but whether the story is written with integrity and the outcome for that person is intrinsic to the experiences dealt with”.

Giving points of view from both sides of the argument this section will endeavour to investigate three main areas of controversy surrounding young adult literature: gritty realism, integrity and hope.

2.4.1 Gritty Realism

Over time, novels for adolescents have transformed from idealistic versions of domestic bliss and bush adventures to purportedly showing what life is really like for teenagers. According to Saxby (1997, p. 362) contemporary young adult literature sets out to honestly reflect and explore life, highlighting issues pertinent to the current generation. The controversy does not solely arise from the concern about whether these issues should be portrayed in young adult novels or not as it has become widely accepted that young people should not “be given a blinkered view of life” (Matthews, 1998, p. 17). Instead it is advocated that young people should be made aware of the difficult and traditionally taboo subjects that have been omitted from teenage fiction in the past (Parker, 1988, p. 76; Saxby, 1997, p. 360). The problem is compounded as a result of how these subjects are dealt with.

Some authors consider they are presenting a realistic portrayal of life, that life is not always wonderful and happy and to present it as such would be a gross injustice (Marsden, 1994, p. 108). A young person understands that for some people there is no hope and therefore no need to pretend anything else: “There are some problems that will never go away and the only way I will ever experience them is by reading about them” (Donoghue, 1997, p. 35). Authors are playing a role in promoting an inclusive society by creating a sense of empathy and insight into a reality of our community, which parts of our society never see and in many cases prefer to turn a blind eye to. Sheahan-Bright (1997, p. 6) adds that she does not think that any issue is too real:

Life itself demonstrates that every day. Incest, murder, duplicity, cruelty and jealousy are just as real as happier topics such as family loyalty, bravery, honesty and love. Classic writers such as Shakespeare, the Bronte sisters, Dickens or Tolstoy never shied away from delicate subjects. It is unfair and unproductive to expect that YA fiction

writers should do so today. And they would be doing their readers a disservice if they did.

There is also a line of argument that suggests that young adults like bleak books and want to read them. Aronson (2001, p 70) observes that “teenagers like bleakness, it is a popular teenage emotion”. He further adds:

Teenagers want intense feeling, such as bleak despair, in their books. That jolt of angst, passion, fear is a good part of what characterizes many YA novels. Directness, intensity, extremity make a book feel real to these readers. They want to feel that poke, that jab, where the text hits home.

Cas (1997, p, 10), a high school student, compares the way teenagers are drawn to dark, depressing grunge music to the way they are attracted to novels with a similar approach.

Martin (1997, p. 7), a year 12 student from Ashwood College supports this line of reasoning:

People read in order to experience the array of different human emotions that can be inspired by a book, and this naturally includes the bleaker, more morose side of human nature...Bleak literature appeals to a wide audience. It helps readers deal with their own problems and provides an opportunity for people to experience their darker, bleaker emotions in a constructive way.

On the other hand, many critics maintain that YA novels have overstepped the line of acceptability (Hawker, 1994, p. 49; Macintyre, 1999, p. 42; Wheatley, 1994, p. 14). Legge (1997, p. 10) suggests that “young adult fiction is carving up the literary nature strip and hanging wheelies on the hard-baked bitumen of realism and it is not just nostalgic fogies and Christian Fundamentalists wrinkling their noses at the smell of burnt rubber”. Yule (1997a, p. 34) adds to the argument by saying: “Bleak pessimism cannot be justified about Australian teenagers today. Nor can feeding bleak pessimism to them be justified”. Yule goes on to say that she is worried that bleakness in fiction reinforces the bleak ideas already embedded in some young people. Bolt (2003, p. 80) in his scathing article about contemporary books for young people quoted British critic Matthew Arnold saying: “Once...we looked to culture to

teach us the best that's been said. Now the books we push on our children rub their sad faces in the worst".

In her thesis titled "From Karrawingi the Emu to Care Factor Zero", Bokey (2000) analysed the main characters of all The Children's Book Council of Australia short-listed books between 1996 and 1998. She discovered that 64 per cent of these characters experienced severe stress; 78 per cent had suffered a major loss; and 57 per cent were stressed in some way. Of the 26 characters who had suicidal thoughts, 22 had a psychiatric disorder and ten actually killed themselves. Fifty-five per cent of the 38 characters who sought help from medical health professionals showed no change in their symptoms and, in fact, 13 per cent had a negative effect. In an article in the *Australian Medical Journal* based on this thesis the authors reached the following conclusion: "The past decade appears to have been a time of trauma and loss for youth, unrelieved by humour or hope.... Considering this image of our times, we may well ponder whether the genre has crossed the threshold from realism to nihilism" (Bokey et al, 2000, p. 627, 628).

What makes the issue even more contentious is that the genre of social realism is frequently presented as if it were a documentary representation of the real world: a real slice of life.

'Real' realism takes the "most extreme and exceptional cases and represents them as something typical" (Nimon, 1998, p. 21). Michaels (2004, p. 50) furthers this argument by saying:

Novels, which I have labelled 'hard-core realism', position themselves as faithfully and truthfully presenting an essentialised, universalised adolescent reality which is, in fact, nothing more than a representation of a particular perception of reality situated socially, culturally and historically.

As Matthews (1998, p. 17) explains: “Every writer of fiction, however realistic they claim it to be, has fabricated their story, made choices of what to include or exclude”.

By attempting to show things as they really are by only showing the brutal or dark side of society, novels could also be deemed unrealistic because they are outside the realm of common experience: they are no more realistic than when sweet and idealistic stories of an earlier age were the only representations of real life (Egoff, 1981, p. 53; Nimon & Foster, 1997, p. 9). Matthews (1998, p. 17) observes that some people actually lead happy lives; therefore “fiction with positive characters and resolutions has at least as valid a claim to legitimacy as its more downbeat variant”.

In the following quote Scutter (1999, p. 112, 113) summarises the dilemma surrounding this debate:

We’ve moved a long way from an understandable desire to give teenagers and young adults knowledge and understanding of the world, to a peculiar, almost pathological stress on force feeding our young people knowledge represented as real, true, necessary...Knowledge may well be power, but selected and refracted knowledge represented as the sum total of human experience can only lead to disempowerment, not wisdom ...the greater sensitivity would be to empower children not as enlightened victims but as wiser and more resistant agents in their own lives.

What readers and people involved with young adult literature need to understand is that “the genre of realism is simply an indication of the approach used by the author, not a claim that some factual snapshot of the contemporary world is being reported...the degree to which readers will judge it to be realistic will depend on their assessment of the writer’s integrity in dealing with the subject” (Nimon, 2005, p. 26). Bradford (1997, p. 4) also advocates that young readers need to be aware that reality created in narrative is a selected, ordered,

interpreted representation of reality and that they need to measure this against their own understandings of how the world operates.

Many advocates cannot understand what all the fuss is about particularly as it can be argued that young adult fiction is “the most conservative of the media to which our young people are exposed” (Nimon, 1998, p 23). Boock (1995, p. 5) exclaims that it is illogical the way literature written specifically for teenagers is continually objected to in relation to other forms of entertainment. She says, “they can watch adult television, adult videos, and there’s nothing too ‘young adult’ about the music they listen to and the music videos they watch”. Hartnett (1997, p. 14) complains: “we worry so much about books in a way we never worry about TV or the movies”. Marsden (in Legge, 1997, p. 18) also conveys his cynicism for the unexplained difference in the acceptance of other media when compared to fiction.

The silly thing is that we allow, with scarcely a whimper of protest, some media to inundate young people with an immense flood of shallow, ignorant, meaningless material about sex, suffering and death. But any attempt by a novelist to give real insight into these vital issues will meet with everything from pursed adult lips to outraged adult howls.

2.4.2 Integrity

Hatfield, an educational consultant, advocates that it is the quality of literature in terms of credible story line, logical structure, character development, use of language, craft of metaphor and layers of meaning that counts rather than subject matter alone (in Bokey, 2000, p 21). Nimon (2005b, p. 26) concurs by saying that a work of fiction should not be discounted on subject matter exclusively but rather on how the matter is dealt with. England (1997, p. 8) also agrees and explains, “the difference between honesty and unrelieved bleakness in young people’s literature I believe lies largely in the quality of the writing and

the thought that has gone into it". Sheahan-Bright (1997, p. 6) defines 'real' writing as "something possessing a combination of all these factors: real language, real characters, real plot, real theme, real ideas, real style, real structure. A book is 'unreal' when it contains contrived language, stereotyped characters, plot which is illogical, no theme, no concept/idea, no voice or style".

Unfortunately, as Hartnett (1999, p. 10) points out there are leeches within the young adult literature industry who:

happily admit that they write to order, who note what gets publicity and churn it out, using an issue that should be treated with care as a mere bouncing board to controversy and, hopefully sales. The resulting books are poor in every respect and, because they tend to achieve a degree of publicity from alarmist sources, they distort the public's perception of what is being written for teenagers.

Regrettably, what is seen to be indicative of the field of young adult fiction is the legion of poorly written "issue books" that have been produced, not created, as specifically noted by Nieuwenhuizen (2000, p. 21) which are superficial and trivialise complex painful issues. As Nimon (1998, p. 22) contends "controversy largely emerges over those books that lie dangerously close to the border of writing, that exploit disturbing subjects for sensationalism rather than exploring unpleasant subjects to increase thoughtful understanding". However, on the other hand, Hatfield contends that literature with merit has the capacity to deal with intense teenage issues with integrity because they are depicted sensitively in the context of a whole life experience rather than narrowly dramatised for the sake of the story (in Bokey, 2000, p 21).

Aronson (2001, p. 21) highlights that some authors are prone to descending into awkward melodrama, mistaking overdrawn subjects for heightened experiences while artificially

inflating confrontations instead of embodying the crises of adolescence in seemingly small choices such as whether or not to fake it in a basketball game. Egoff (1981, p. 54) agrees that many fine writers, rather than attempting to portray such profound dramas of emotion, focus on the “perplexities of a more ordinary, everyday existence, emphasising realism in its more down-to-earth manifestations”.

Another view suggests that it is unclear whether authors of teenage fiction are authentically capturing the adolescent experience. Keck (in Bokey, 2000, p. 23) asks the question, “Are we teaching or reaching our children? Are we mirroring what is or posing issues?” Instead authors could be accused of “constructing artificial and unauthentic identities for the young and thereby seeking to impose their own form of governance upon the young” (Wyn & White, 1997, p. 142). On the authorship of the teenage novel Barrett believes “the novel, like most cultural manifestations, tells us mainly what adults think about adolescents, it tells you about what adults desire, envy and fear in the young not about how the young live and act” (in Bokey, 2000, p. 23). Bokey (2000, p. 23) in her study investigating mental health representation in young adult novels suggests, “adolescent literature may be a dumping ground for the adult authors own unresolved conflicts”.

2.4.3 Hope

According to the literature review (Legge, 1997, p. 13; Macintyre, 1999, p. 42; Scutter, 1999, p. 111), one of the big issues surrounding the publishing industry in the 1990s was the hope debate as summarised in the following questions: Why should young adults be given a happy ending when the world out there is a difficult place? Why should we give them a false impression of what the world is really like? On the other hand how can we afford not to give

them a sense of optimism for the future and the tools to carry on through the difficult times?

These two sides of the argument will be explored with accompanying examples from

literature in the following paragraphs.

“Hope Schmope!” was Sonya Hartnett’s catchcry at the 1996 Melbourne Writer’s Festival

and the title given to a *Viewpoint* article by Hartnett in 1997. In the article Hartnett (1997, p,

31) questions the need for hope in literature:

Are happy endings necessary? We live in a world where happy endings are far from being the norm: indeed, the ending of the world itself does not, at this stage, promise to be a happy one. Why should literature pretend to inhabit a different world, a pure world populated by wholesome, non-violent souls? The eradication of unhappy endings would make no difference to the lives of young people, and it would not herald a new dawn for literature – it would achieve nothing but the alienation and eventual doom of books. But I would never answer the question ‘Are Happy Endings Necessary?’ with that one word, No: happy endings *are* necessary, as necessary as are unhappy endings, as necessary as colour in a world that is never black and white.

Cormier also defends unhappy endings by suggesting his novels are antidotes to those with

happy endings which ‘seduce people into thinking things are easier out there in the world than

they actually are’ (in Alderman, 1991, p. 302).

Macintyre (1999, p. 42) highlights the view held by some critics: “One point of contention

that reappears constantly is that current writing delivers too much realism and too little hope,

too many dystopias, now and in the future and not enough happy families”. Yule (in Legge,

1997, p. 13) comments: “Too many writers and artists have become blinkered. Realism is

always ‘harsh’; the ends of every story are ‘bleak’... There is no hope.” Scutter adds that as a

reaction to over-positive, wish-fulfilment endings authors have hurtled in the opposite

direction where “the onus seems to be upon such fiction to produce a desperately unhappy

and irresolute conclusion, to produce miserable emotions, all things sour and bitter rather than all things sweet and saccharine, all things dark and ugly” (Scutter, 1999, p. 111).

Yule (1997b, p. 5), a clinical child psychologist and advocate of a writer’s social responsibility asserts that “teenagers are not empowered if the voices that adult writers give them carry too many messages of despair, meaninglessness, or advice that they be the oppressors”. Author Brian Caswell (1998, p. 52) also states that authors of young adult fiction have a duty of care to:

be aware that the person they have chosen to write for is still developing a world view ... if you’re writing a book which denies power to the characters, then you are in some incremental way supporting what the media are already doing – creating a negative world view and creating a sense of powerlessness in youth. The more books that a kid reads which say that you have no hope, there is no power, there is no way of solving the problem, the world sucks and you’ve got to face facts – the more a kid reads of that, the more they accept that world view.

Whereas YA novelist Jonathan Harlen (1997, p. 10) believes that:

Ultimately it doesn’t really matter what the ending is. It doesn’t matter if the story is bleak or violent or oversexed, or that it doesn’t zoom in on some trendy educational issue. What matters for the reader, and for this writer, I might add, is whether the story turns us on. Whether it gets us on some track of intensity, some vivid imaginative path that we haven’t been on before. That’s certainly why I write, to get on the track of that intensity, and I am not too concerned about conventions in my attempts to get there. In the end all I can hope, as a writer, is that my readers get there too.

The literature review indicates, however, that most people would not advocate the return to a sanitised, sentimental, fairy tale ending but instead books for teenagers could help to empower young people to deal with their current and future situations. As Walter McVitty (in Legge, 1997, p. 12) promotes: “Writers with experience ought to be able to say, ‘Life sucks but you’ve got to pull yourselves out of this mess’.” Nicole Plüss (1998, p. 219) also confirms this view: “You might deal with difficult subjects that happen in life but you have to

deal with them in a positive way, a way that leaves your reader hope, still believing that there is a way to deal with anything”. Ana Vivas, a children’s publisher at Hodder Headline advocated in an interview with Kaye (Kaye 2004, p. 22) that books for young people should generally give them hope with a “sense of empowerment to deal with whatever world they are experiencing”. Elliott (1996, p. 4) believes that “what should give hope to the readers of Australian young adult fiction is that at the end of each of these novels there is a feeling of optimism”. Parker (1988, p. 76) also agrees with the notion that although literature should present an authentic picture of reality, the picture should not be so bleak as “to put out the stars and take the compass away”.

In the following quotations, two authors, Katherine Paterson and Morris Gleitzman give their opinions about how a book should conclude. Paterson (1995, p. 48) states:

I will not write a book that closes in despair. I cannot, will not, withhold from my young readers the harsh realities of human hunger and suffering and loss, but neither will I neglect to plant that stubborn seed of hope that has enabled our race to outlast wars and famines and the destruction of death.

Gleitzman exposed a similar stance in an interview with Boyle (Boyle, 2003, p. 26):

One thing I would never write is a story that leaves the characters and, therefore the readers utterly crushed and hopeless. We don’t need stories to tell us that. We need stories that are capable of something more than just a saccharin ending but about staying on your feet and struggling in the face of adversity.

Owen (2003, p. 13) suggests that young adult literature is basically hopeful. She admits that many young adult books deal with the “stark, brutal and unfortunate realities of life”, but it is through dealing with these difficult circumstances that the characters are able to “mature and accomplish new values and a deeper understanding of self”. Year 11 student, Donoghue (1997, p. 32), acknowledges “literature portraying realism not only provides adolescents with

an insight into the world and the lives of those less fortunate than themselves, but also most importantly provides them with the knowledge vital in attempting to solve many of the world's greatest problems".

Page (2005, p. 84) suggests the over-simplified assessment that problem novels dominate the YA genre is "an inaccurate and misleading representation of the range of material produced under the YA banner". This perception is perpetuated by media reports such as Legge's (1998) article in *The Australian Magazine* titled "Life Sucks, Timmy", Bolt's (2003) scathing criticism of the winners of the Children's Book Council of Australia Book of the Year Awards in a *Sunday Mail* article titled "Misery's Triumph" and the Radio National interview between Heather Scutter and radio presenter Jill Kitson where they discussed the bleak, depressing books available for teenagers but "failed to acknowledge the bulk of publishing in this field" (Page, 2005, p. 85). If this is all the knowledge that some parents and other intermediaries between reader and text such as teachers and librarians have about this area of literature it is understandable that there would be a degree of concern and a desire to shield children from it.

As Page (2005, p. 84, 85) has suggested, adult perceptions of young adult literature will be difficult to change because "there are high and often conflicting expectations of those adults involved in the industry, either as producers of texts (authors, editors, publishers) or promoters of texts to young people (librarians, teachers, book reviewers, marketers, booksellers, adult family members)". A lack of knowledge about what children are reading (Australian Centre for Youth Literature, 2001, p. 29) together with arguments that perpetuate a false view of this genre such as "all YA literature promotes negativity" will complicate any attempt to alter adults' views and opinions (Page, 2005, p. 88). This research will attempt to

provide adults associated with this industry and young people themselves knowledge about what is being presented in young adult literature and to prove whether all YA literature does indeed promote negativity or not.

As discussed earlier in the literature review it has become widely accepted that young people should not be kept sheltered from the realities of life. Both optimistic and pessimistic representations of reality are necessary and relevant, legitimising a place for these books on library shelves. The fear is, however, “that one is drowning out the other” (Legge, 1997, p. 18).

2.4.4 Conclusion

In all three areas of controversy: gritty realism, integrity and hope, there are always two sides to the argument. Whether you believe that books for young adults are rubbing their faces in the worst of society or showing life as it really is; whether you think authors are exploiting disturbing topics for the sake of sensationalism and increased sales rather than using quality writing to explore unpleasant subjects and increase thoughtful understanding; or whether you contend novels for teenagers with positive endings are giving a false impression of reality or a sense of optimism for the future, it is intellectual debate of this nature which keeps young adult literature alive, healthy and robust.

2.5 PROBLEMATIC AUDIENCE

What is a young adult? Why is it necessary to define what a young adult is? Firstly, when describing books as “young adult literature” it is important to have an understanding of the

targeted audience and for research purposes it is necessary to define terminology. Young adult literature became recognised as a distinct unit of book publishing only after the concept of adolescence came to exist as a specific and unique period of life (Donelson & Nilsen, 1989, p. 2). Secondly, because young adult literature is not only *for* young adults but also *about* young adults, it is beneficial to have an awareness of the emotional, intellectual and physical changes that young adults experience, as these are the challenges and issues being presented in novels for teenagers. Being able to “recognize the psychological underpinnings of fictional treatments of human problems” (Donelson & Nilsen, 1989, p. 6) will add depth and insightfulness to the study of young adult literature. As Donelson and Nilsen (1989, p. 5) explain: “Anyone who reads widely in adolescent literature picks up information about adolescent psychology, but some concentrated study in the field is important because it will provide you with a frame on which to hang the experiences that you read about”.

Developmental stages not only determine what is being written about but also how it is written. As young people approach Piaget’s formal operational stage of thinking around the age of 12, they are developing the power to imagine possible actions and their consequences without actually taking part. Therefore when reading fantasy and even realistic fiction, young adults have the ability to enter into the being and viewpoint of other characters and deal with subjects beyond the reader’s actual experience (Donelson & Nilsen, 1989, p. 5), unlike younger children who do not have the skills to perform these cognitive processes.

The first problem in defining a young adult is the variety of terms given to this age group: adolescent, young adult, teenager, juvenile, youth. Most of the time these terms are used interchangeably. Another problem is that there is no consensus as to the age this group encompasses: young people are starting puberty as young as nine years old; at 13 children are

charged adult prices to eat in a restaurant and buy a ticket at many entertainment venues; young people can start working at 14; a mature audience on video ratings is 15+; at the Toowoomba City Library a child becomes a young adult at ten and gets adult privileges at 16; according to The Children's Book Council of Australia Award Handbook, older readers are readers in their secondary years of schooling; the age of consent for legal sexual activity is 16; in Queensland a person is able to apply for a learner driver's licence at the age of 16 years and six months; any person aged 17 or over is considered an adult under Queensland Criminal Law; and in Australia, at 18, a person is legally able to drink in public and is required by law to vote.

However, in general terms, adolescence is described as “the transition from childhood to adulthood” (Berger, 2005, p. 339). Page (2005, p. 45) describes this time in geological terms: “young adulthood is where the tectonic plates of our concepts of childhood and adulthood are shifting, causing friction and instability, and is therefore the area where major disturbances can be expected”. Universally it is seen as a complex, challenging and complicated period of life, full of changes, confusion and poignancy. During this time young people experience huge physical, cognitive and psychosocial development. The following sections will give a brief overview of these developmental changes and a succinct exploration of the youth category as a cultural product, with the aim of providing a general description of a young adult.

2.5.1 Physical Development

Young people around the world universally experience the biological changes associated with adolescence. What differs from person to person, however, is the timing and sequence of

these developments. For some young people these changes can start as early as nine or ten and can continue until the early twenties. Whatever the age range, all teenagers undergo a rise in hormone levels, develop new body shapes and sizes, reach sexual maturity and go through puberty. Physical changes include peak growth spurt, pubic and facial hair growth, voice deepening, breast development and menstruation. The major growth spurt results in “a sudden, uneven and somewhat unpredictable jump in the size of almost every part of the body” (Berger, 2005, p. 346) subsequently causing teenagers to feel awkward, embarrassed, uncomfortable and self-conscious.

Erratic hormone levels correlate with quick shifts in emotional extremes, producing unpredictable mood swings and an increase in sexual desire (Berger, 2005, p. 343).

Hormonal factors alone are not solely responsible for teenager behaviour. Hormonal activity and the consequences for these actions can be influenced by a variety of environmental factors including parent-adolescent relationships, stress, eating patterns, sexual activity and depression (Santrock, 2005, p. 98). How other people react to a young person’s physical changes can also affect a teenager’s emotional stability and frame of mind.

2.5.2 Cognitive Development

According to Piaget (Inhelder & Piaget, 1958, p. 67-68), a Swiss psychologist, adolescents reach the formal operational stage between the ages of 11 and 15. This stage is distinguished by an ability to think abstractly. Formal operational thinkers can build theories, develop hypotheses, construct images of ideal conditions, make assumptions about the future and contemplate their future role in society. Accompanying this ability to think in terms of idealism and possibilities, adolescents begin to speculate about ideal characteristics that they

may begin to desire in themselves and others. This may lead to young people comparing themselves to others in regard to their ideal standards. As a result, teenagers may become impatient with the desire to obtain these newfound characteristics and become perplexed by the abundance of possible standards available to them (Santrock, 2005, p. 214).

One of the side effects of being able to hypothesize and create a number of possibilities for a given situation is that young people's thinking can become egocentric (Inhelder & Piaget, 1958, p. 65). Adolescent egocentrism is "the heightened self-consciousness of adolescents, which is reflected in their belief that others are as interested in them as they are themselves, and in their sense of personal uniqueness and invincibility" (Santrock, 2005, p. 214). This generates a preoccupation with, and self-consciousness about, physical appearance and interpersonal behaviour (Gullotta et al, 2000, p. 63).

Elkind (1970, p. 67-69) explains that adolescent egocentrism can be divided into two types of social thinking: imaginary audience and personal fable. Imaginary audience involves attention-getting behaviour based on the desire to be noticed and accepted. It is this imaginary audience, which increases a young person's level of self-consciousness because they believe that everybody is watching them (Gullotta et al, 2000, p. 63). Personal fable on the other hand relates to an adolescent's sense of personal uniqueness and invincibility. This involves young people believing that nobody can possibly understand how they feel and gives grounding to the practice of adolescents making up stories about themselves that are far removed from reality. A belief in one's own immortality will often lead young people to participate in seemingly risky behaviour, putting themselves and peers in potential danger.

Therefore young adults are capable of imagining the possible, probable and even the impossible rather than being confined to what is real and concrete as a result of their ability to think hypothetically and reason deductively. At the same time, because of adolescent egocentrism, teenagers tend to think intuitively rather than rationally and become exceptionally self-absorbed.

2.5.3 Psychosocial Development

Erikson (1950, p. 254) describes adolescence as a “psychosocial stage between childhood and adulthood, and between the morality learned by the child and the ethics to be developed by the adult”. During the adolescent years individuals experience Erikson’s fifth developmental stage – Identity versus identity confusion. The concept of identity can be described as “ a complex psychological state that provides a sense of direction, commitment and trust in a personal ideal or self-image” (Gullota et al, 2000, p. 76) or as described by Berger (2005, p. 385): “a unique and consistent self-definition”. At this time adolescents are faced with the daunting task of trying to define who they are, deciding what they want to do in life, discovering and exploring their inner selves. Erikson (1968, p. 130) explains that teenagers are “eager to be affirmed by peers, to be confirmed by teachers and to be inspired by worthwhile ways of life”.

According to Erikson (1968), in order to reach identity achievement, adolescents need to overcome role confusion in four main areas: vocation, politics, religion and sex. While examining their career options, political identification, religious commitment and gender identity, young people are trying to resolve how these ideals align with their goals for the future and the acquired beliefs obtained from parents and the wider community in the past.

During this time of exploring different roles and identities, teenagers often try out a variety of possible selves, culminating in not one identity but many. These alternatives are often explored more imaginatively than realistically and can be drastically affected by changing settings and circumstances (Berger, 2005, p. 386). Consistency in terms of emotions, thinking and behaviour, in whatever situation, is integral to achieving integrity. However, this can be extremely difficult as a result of an unlikelihood of identity being achieved in all areas at the same time. Thus, young people frequently feel they lack direction and are cast adrift in society.

Confronted by a plethora of roles and directions, adolescents need the freedom to explore these different pathways in a safe and supportive environment. However, if an identity is forced onto an adolescent by a society or they do not have the opportunity to adequately investigate various role options then identity confusion is the product of this phase of development. When confronted with this predicament it is not uncommon for young people to run away in some form or other: drop out of school, leave jobs, stay out all night or withdraw into bizarre and inaccessible moods (Erikson, 1968, p. 132) and if anything should try to deprive a young adult of a form of expression which allows the development of a more implicit ideological outlook, he or she “may resist with the wild strength encountered in animals who are suddenly forced to defend their lives” (Erikson, 1968, p. 130).

Another result of identity confusion is the temporary overidentification with the heroes of cliques and crowds, to the point of apparent complete loss of identity (Erikson, 1950, p. 253). During this time young people also tend to form tight-knit groups, often cruelly excluding people on the basis of overt or perceived differences such as skin colour, hairstyle or personality and in doing so stereotype themselves and others around them. Therefore

adolescence is indeed a time of identity confusion: young people are searching for and want to create their own unique personal identity and often fight against institutionalised restrictions during this process, all the while striving for peer affirmation and inclusion.

2.5.4 Cultural Product

The emergence of the youth category in the western world can be seen as a product of specific social and historical forces. As explained by Sercombe (1996, p. 72) in his thesis titled “Naming Youth: the construction of the youth category”, the establishment of youth as adolescent has been achieved over the last two centuries by a range of dividing practices which have, in essence, separated youth from the adult world: “principally, the progressive exclusion of young people from the workforce through changes in industrial practice and the agency of the Factory Acts; the classification of young people as delinquent and their incorporation into reformatories and industrial schools; and the ever-extending reach of secondary schooling”.

The term “teenager” developed in America directly after WW2, when a new awareness about young people’s place in society emerged, particularly in expressive forms such as music, clothes and leisure pursuits (Sercombe, 1996, p. 75). During the 1950s, the concept of youth as a social position was nurtured and reinforced by adult institutions: “In the marketplace and the media, at home and at school, the teenager was counted a special animal requiring special handling” (Doherty in Sercombe, 1996, p. 76).

A flood of consumer items especially for teenagers became available on the market, capitalising on the disposable income obtained by young people due to high rates of

employment. Therefore “it became increasingly possible for teenagers to construct a teenage identity based on products bought in the teenage marketplace” (Sercombe, 1996, p. 77).

When adopted by young people, products such as clothes, music, hairstyles and jewellery became symbols of rebellion against the established order. It has been suggested that the teenage phenomenon was initially created by entrepreneurs for the purpose of selling goods rather than by the consumption of these goods by youth (Sercombe, 1996, p.77).

During the 1960s the dividing line between youth and adulthood was clearly demarcated. Attaining adult status was linked to leaving school, entering the workforce, establishing a career, buying a car, getting married and buying a home (Wheatley, 1994, p. 9; Wyn & White, 1997, p. 15). However, since the 1960s, the state of childhood has become prolonged; adolescents are reaching puberty sooner and, with the disappearance of youth labour markets culminating in high unemployment rates, young people are required to stay in school, becoming “refugees in education systems” (Wyn & White, 1997, p. 22) and remaining financially dependent on their parents longer. This has resulted in adolescence starting earlier in terms of sexuality but lasting longer because of economic circumstances (Wheatley, 1994, p. 10).

Saxby (1997, p. 352) summarises the connection between the social construction of youth and young adult literature in the following quote:

Although we should not overemphasise the peculiar ethos pertaining to today’s youth culture, we only have to look back over the years from the sixties onward to recognize that the period of adolescence and young adulthood is both potent and powerful: the advent of rock and roll and the transition to heavy metal, grunge and techno; fads in dance, in dress, in hairstyle, in eating habits and in reading expectations. None of these things may be new, but they have sharpened and accelerated in the past thirty years, so that young adults, by and large, demand that their literature reflect the world they know and inhabit.

2.5.5 Conclusion

Adolescence is a complex period of life. It is a time when young people are coping with concentrated biological changes which not only affect how their body looks but how other people react to them, in turn affecting how they think about themselves. Being formal operational thinkers enables young people to build theories and construct images of ideal conditions. This ability can also lead to uncertainty and doubt as they contemplate their future role in society. During this time young people are searching for and wanting to create their unique identity. Being confronted with a plethora of roles and directions is challenging and confusing. Young people are also being bombarded with a diversity of choices and directions through the marketplace and peer group. All these challenges are reflected in the vast array of young adult literature available for young people today. As a result, young adult literature has the potential to serve as scaffolding to assist teenagers in the struggles of adolescence as discussed in the next section.

2.6 THE ROLE OF READING IN THE LIVES OF YOUNG ADULTS

Although there was no empirical evidence cited in the literature review to suggest what impact literature has on its readers due to a lack of research conducted in this area, “the whole gritty-realism furore really comes down to the notion that books have the power to influence young people in particular ways” (Lawrinson, 2004, p. 4). As this thesis is primarily concerned with identifying the messages young adults receive from adolescent novels and gaining a greater understanding of why these messages are important in the lives of young adults, the following sections will investigate the possible ways young people use the information they receive when reading books. The areas to be covered include: the benefits

of reading, construction of self-identities, cultural understanding, social learning theory, vicarious experiences and socialisation. It is not the intention of this section to empirically prove how young adults are affected by what they read in young adult literature but instead to show that books can and do play a role in the lives of young people. As suggested by Hunt (1972, p. 183): “How universal the effects of the media may be is probably not a fruitful matter for discussion, if it is admitted at the outset that all that is meant is that all young people are influenced. The question should really relate to the nature of the influences and their extent”.

2.6.1 Benefits of Literature

In a chapter titled: “Literature and the Young Adult Reader”, Lukens and Cline (1995, p. 1) outline the benefits of literature for young adult readers. The first function of literature for any age group is reading for pleasure, whether that is the pleasure of learning, entertainment or the pleasure of escaping into other lives and places. The second reward from literature is an understanding of human existence: discoveries and observations about people, their inner lives, relationships and struggles. According to the research paper published by The Australian Centre for Youth Literature (2001, p. 14) about the reading habits of young Australians, “reading for pleasure makes you a well-rounded person and helps to teach young people about life”.

Literature therefore according to Lukens and Cline (1995, p. 2-5) has the potential to:

- *Show human motives* by giving glimpses into the minds of the characters, revealing what they think, how they feel and the justification of their reactions.

- *Provide form for experience* by showing the relationship of one moment to others, or one experience to later events.
- *Reveals life's fragmentation* by sorting life experiences into disparate segments so that young adults can identify and examine them.
- *Help readers to focus on the essentials* by ignoring minor details and irrelevant experiences and concentrating on a specific aspect of life.
- *Reveal the institutions of society* by showing how the restrictions of society's institutions are necessary to the smooth workings of human relationships and order in society.
- *Reveal nature as a force in human life* by presenting human existence in a variety of environmental conditions and exploring the effect different surroundings have on people.
- *Supply vicarious experience for readers* by giving them a glimpse into other people's lives and experiences, which they might never in normal circumstances have the opportunity to encounter.
- *Introduce readers to a writer-creator* by creating passionate followers and fans of particular authors.

Tomlinson and Lynch-Brown (2002, p. 3-5) have also compiled a list of the personal value of literature for young people:

- *Enjoyment*: positive early reading experiences can often lead to a lifetime of reading enjoyment.
- *Imagination and inspiration*: children learn to think divergently and develop their imaginations by seeing the world in new ways. Stories about people can inspire

young people to overcome obstacles, accept different perspectives and formulate personal goals.

- *Vicarious experience*: through indirect literary experiences young people are asked to view situations from perspectives other than their own and be taken to places they could never actually visit.
- *Understanding and empathy*: giving young people an opportunity to walk in someone else's shoes whose life is different as a result of circumstance, culture or geography, helps them to develop a greater capacity to empathise with others.
- *Heritage*: as repositories of culture, stories connect us to our past and help young people gain a greater understanding of historical events.
- *Moral reasoning*: exposing young people to the moral decisions made by characters and the consequences of their choices gives them the chance to consider what they would do in that situation.
- *Literary and artistic preferences*: regularly reading from a wide variety of books helps young people to develop personal preferences for authors, genres and illustrators.

Both of these lists suggest that literature has the potential to influence young people in a variety of ways.

2.6.2 Construction of Self-Identities

Adolescence according to Erikson's theory of personality development is a time when teenagers are developing a sense of role identity. They are "faced with finding out who they are, what they are all about, and where they are going in life" (Santrock, 1996, p. 47). Young adult literature is one resource adolescents can use to help them through the process of

identity construction. Michaels (2004, p. 57) states that readers are active agents in the project of identity construction and that they “use the experience of reading to further the project of self-constitution in their own lives”. In the words of Aronson (2001, p. 71): “books offer a place in which readers can test and explore whom they are becoming”. Page (2005, p. 80) explains this further by stating that during adolescence

young adult readers are developing not only the ability to see someone else’s point of view, they are trying to develop their own view of themselves, and of the social and ethical standpoints they have been brought up with. As part of that, many want to read about people whose lives are very different from their own. They want to expand their reference points, and part of that is reading how characters make their decisions, and what kind of decisions they have to make.

Consequently adolescents may gather information they read in young adult novels and use it in the formation of their own identities, indirectly trying on different roles to see how they fit.

Adolescents often identify with characters in literature, finding a reflection of their own compelling problems, therefore helping them to feel less isolated from society (Parker, 1988, p. 75). As Carroll (1999, p. 219) explains, reading young adult novels allows teenagers to “explore questions and issues raised in the stories that parallel their own questions and issues...they find a sense of comfort and a sense of companionship when they read about fictitious characters who must deal with similar issues”. Gillespie & Connor (1975, p. 238) suggest that literature may offer readers an emotional outlet by helping them to understand themselves through the experiences of others.

Aronson (2001, p. 71) explains that reading literature is not just about identification, “it is about creating who we are. Not just, “I see myself”, but “I see *a* self”; I see how it is possible to imagine the world”. Young adult literature provides teenagers with a whole range of models and alternative identities, giving them the opportunity to explore a variety of possible

choices for their own lives. Michaels & Gibbs (2002, p. 35) suggest that fiction contributes to the construction of masculinity and femininity “as it presents ideas about, and models for, the possibilities of the gendered self and the shaping of identities”. Hayn & Sherrill (1996) further outline how young people use literature in the construction of gender roles.

If we believe that literature can make us rethink or resee or reevaluate our ideas about others and ourselves, then the portrayal of male and female roles in adolescent fiction is an important classroom consideration. If adolescent literature provides an environment for young adults to see the results of decisions made by characters and to evaluate their ideas and behaviours, then how males and females interact in those fictional situations can shape thinking by reinforcing stereotypes or by promoting alternative views.

As Fox (1993, p. 84) states, “Everything we read...constructs us, makes us who we are”.

2.6.3 Cultural Understanding

Stories play a functional role in our culture by providing a source of meaning, allowing readers the opportunity to position themselves in relation to others and presenting a framework through which society acts (Gilbert, 1993, p. 3, 5). “Children’s literature should induct children into the values of their society, dramatising through narrative, codes of desirable behaviour” (Nimon, 1997, p. 1). Storytellers therefore may play a significant role in the transmission of cultural values providing young people with a frame to imagine all the different ways their lives can play out (Brown & St Clair, 2002, p. 22) and socialising their readers into culturally accepted ways of being (Beere, 1998, p. 16).

The mimetic approach to literature “refers generally to that component of fictional narrative concerned with imitating the world beyond the fiction, what we typically call ‘reality’” (Phelan & Rabinowitz, 2005, p. 548). This approach suggests that literature mirrors society or is “world-reflecting” (Phelan & Rabinowitz, 2005, p. 242) and focuses on the “power of

the novel to mimic a real milieu and period” (Langland, 1984, p. 220). As Langland (1984, p. 221) explains: “we look to the novel for what we ultimately find there, imitations and intimations of human life in society”. Literature then is “fundamentally an expression of life through the medium of language...it is a vital record of what men have seen in life, what they have experienced of it” (Hudson, 1913, p. 10). When discussing the representation of families in children’s fiction Finnis (2005, p. 72) suggests “as social commentators, authors have in effect provided a snapshot of family life based on what they understand the situation to be”. Misson (1993, p. 3) goes on to add: “Texts not only reflect the society, but, more powerfully create it by creating our subjectivity. Therefore to look at the dominant texts of our culture is to look at a major factor in what makes us what we are”.

Young adult literature not only gives young people an insight into their own culture but also a background into other societies. As Clancy (1999, p. 5) explains: “Literature provides a bridge to understanding a range of cultures, be it that of an indigenous community, a different ethnic culture, sub-cultures within readers’ own communities, or simply developing an increased understanding of their own culture and the way it works”.

2.6.4 Social Learning Theory

In essence, Bandura's social learning theory is concerned with the “fundamental assumptions about how human behaviour is acquired and regulated” and emphasises “the prominent roles played by vicarious, symbolic and self-regulatory processes in psychological functioning” (1977, p. vi & vii). Social learning theory suggests that people learn behaviour by observing the modelled actions of others directly in real life and vicariously through the media. Bandura

(1994, p. 66) explains the need for surrogate experiences and observational learning by stating:

If knowledge and skills could be acquired only by direct experience, the process of human development would be greatly retarded, not to mention exceedingly tedious and hazardous... Moreover, the constraints of time, resources and mobility impose severe limits on the situations and activities that can be directly explored for the acquisition of new knowledge and competencies.

Therefore with the aid of modelled behaviour, the process of acquiring knowledge about cultural practices through social transmission is considerably shortened and the consequences of trial and error are avoided (Bandura, 1977, p. 12,13).

One special characteristic of modelled behaviour is that it can reach a vast range of people in widely dispersed locations through symbolic mediums. “Although much social learning is fostered through observation of real-life models, advances in communication have increased reliance upon symbolic models. In many instances people pattern their behaviour after models presented in verbal or pictorial form” (Bandura, 1971, p. 2). Therefore, Bandura (1977, p. 39) suggests that books as well as other visual mediums such as television and movies are an important source of information about social responses and behaviour and “play an influential role in shaping behaviour and social attitudes”. La Ferle, Edwards & Lee (2000, p. 55) further elaborate by stating: “In the case of adolescents, social-learning theory indicates how teens may use media to indirectly obtain knowledge about the world, while avoiding many of the social risks involved from direct experience”.

Social learning theory however does not suggest that just because a teenager reads about an adolescent taking drugs that they are going to imitate the behaviour and start taking drugs themselves. “Behaviour is regulated not only by directly experienced consequences arising

from external sources, but also by vicarious reinforcement and self-reinforcement” (Bandura, 1971, p. 46). Whether behaviour is punished or rewarded will affect how motivated a person will be to imitate that behaviour. Therefore “symbolic modelling influences the development of moral judgments by what it portrays as acceptable or reprehensible conduct and by the sanctions and justifications applied to it” (Bandura, 1977, p. 44). It is then up to the individual to self-evaluate the consequences and make a decision about whether to participate in the activity or not. Observing the outcomes others receive for their actions rather than experiencing the consequences directly, is the type of reinforcement gained by reading books.

As author David Metzenthén (1998, p. 111) suggests: “A book can be a dangerous thing because it might tempt or persuade you to alter your behaviour or your opinion or your attitudes or how you look at your future or past...just as observing people or listening to them can have such effects”. Experiences gained indirectly through literature will be explored in greater depth in the following section.

2.6.5 Vicarious Experience

According to the literature surveyed, surrogate experiences such as reading novels allow young people to gain information about people, society and the world by proxy. This means that by reading they can obtain intimate knowledge about situations well removed from those in which they presently find themselves. As Mallan (2001, p. 58) explains: “texts may well reflect social realities to some extent, but more importantly they function as sites for the imaginative exploration of possibilities other than those currently available to the child or adolescent reader”. In addition readers can experience the personal consequences of dangerous situations such as drugs, suicide, war, family violence and eating disorders without

exposing themselves to the risks that would normally be involved. Therefore literature provides young people with “ways of connecting and exploring lives and complex issues and moral dilemmas; ways of seeing and thinking and considering and, moreover, safe, non-intrusive ways” (Nieuwenhuizen, 2000, p. 21).

Lawrinson (2004, p. 8), an author of young adult literature, explains that she wants her readers to “imagine what it is like to be other people, to live other lives, to have experiences different to what they experience”. Marsden (2000, p. 117) adds that literary experiences give young people the chance to learn more about people by positioning the reader as a voyeur who explores the “innermost rooms of people’s lives”. Paterson (1988, p. 58), an author from the United States, indicates: “Fiction allows us to do something that nothing else quite does. It allows us to enter fully into the lives of other human beings”. As Cart (1996, p. 269) poetically observes, fiction enables us to “eavesdrop on someone else’s heart”.

Carroll (1999, p. 21) suggests that young adult literature is like a lens through which young people can see their world more clearly and more fully. She further explains: “inside the world of literature, we live in the experiences of others, see connections and find words to give voice to our feelings. We find a way to share our pains, explore new possibilities and develop some insights as we look back and ahead” (Carroll, 1999, p. 23). Young adult literature provides young people with the chance to escape the confines of present reality, to test roles for a comfortable fit from the safe position of their own family (Gillespie & Connor, 1975, p. 238), to “become someone else” (Lukens, 2003, p. xi).

Reading young adult novels also offers young people the opportunity to explore new worlds and identities in their own time and place. “Books do not present answers, just space for

freedom, for art, for exploration” (Aaronson, 2001, p. 77). Clancy (1999, p. 3) states that the experiences offered through literature can be priceless because “readers can take their time to stop, go back, evaluate, digest and think” which are rare commodities in today’s society. Nimon (1998, p. 22) also agrees that fiction gives young people an opportunity to probe the world around them in a way that is more under their own control. In a twist to conventional thinking adolescent literature also offers “adult readers a means of vicariously stepping into the world that our youth inhabit, so that we can understand that world with more clarity” (Carroll, 1999, p. 21).

2.6.6 Socialisation and Literature

Socialisation is “the process of learning patterns of behaviour considered desirable by one’s family and by society” (Riddell, 1991, p. 58). It is through social mirrors such as television, movies, music, literature and social institutions such as family, school and workplace that young people gain an understanding of how the youth category is perceived and attempt to construct their own sense of identity. Jensen (1985, p. 252) states, “the media of video, music, television, film and literature are all extremely potent influences on young people’s behaviour and activities. These influences can be long lasting, influencing fundamental values, beliefs and thinking”.

Stephens (1992, p. 8) acknowledges, “children’s fiction belongs firmly within the domain of cultural practices which exist for the purpose of socialising their target audience”. Foster (2005a, p. 76) confirms this opinion by stating it is through literature for children and adolescents that “authors attempt to socialise their readers, to assist them in overcoming current problems and to prepare them for later life”. Brown and St Clair (2002, p. 2) further

explain: “Storytellers have long been agents of socialisation, playing a significant role in transmitting cultural values”.

Arnett (1995, p. 520) explains that adolescence “is a time when important aspects of socialisation are taking place, especially with regard to identity-related issues such as occupational preparation, gender role learning and the development of a set of values and beliefs.” He further explains as a result of the declining influence of family during adolescence and because sources of adult socialisation are not yet available, teenagers are more inclined to make use of media materials in their socialisation.

To understand how adolescents use literature for socialisation purposes it is first necessary to outline the principal uses of media by teenagers. Santrock (1996, p. 306) describes the functions and uses of media for adolescents to be entertainment, information, sensation-seeking, coping, gender-role modelling and youth culture identification. Arnett (1995, p. 521) has also compiled a similar list that outlines adolescents’ principal uses of media: entertainment, identity formation, high sensation, coping and youth culture identification. He states that this list is not meant to be exhaustive but rather represent the common uses of media by adolescents. Throughout all these uses of media, adolescents in some form or another are drawing information from media that contributes to their socialisation. “That is, media are part of the process by which adolescents acquire – or resist acquiring – the behaviours and beliefs of the social world, the culture, in which they live” (Arnett, 1995, p. 525).

Although there have been no studies specifically investigating the effect reading young adult literature has on the lives of teenagers, there have been many other studies, which show the

influence and effect, both positive and detrimental, that other forms of media have had on the lives of young people (Arnett, 1995; Chapin, 2000; DuRant et al, 1997; La Ferle, Edwards & Lee, 2000; Lawrinson, 2002; Sercombe, 1996; Strasburger, 1995; Witt, 2000). “Television has drawn the most criticism, but there are similar outcries concerning the effects of rock music, music videos, and video games” (Chapin, 2000, p. 799). It seems reasonable then to assume, since books are a form of print media, that if other forms of media are shown to have an effect on the lives of young adults, it is possible, even probable, adolescent literature may influence teenagers in some way or another. The use of literature as an agent of socialisation in the form of therapy, namely bibliotherapy and narrative therapy, whether widely acknowledged as effectual or not, also suggests that literature has the potential to have an effect on individuals (Bokey, 2000, p. 26; Carroll, 1999; Rovenger, 2000; Rubin, 1978; Stephens, 1992, p. 9).

2.6.7 Conclusion

In conclusion, by examining the way young adults use the information they receive in literature for adolescents in terms of the benefits of reading, construction of self-identities, cultural understanding, social learning theory, vicarious experiences and socialisation, it can be inferred that “books read by adolescents have a potential role in the shaping of values and the ways in which identities are constructed” (Michaels & Gibbs, 2002, p. 42).

2.7 CONCLUSION

As demonstrated in the literature review, young adult literature is a dynamic and complex literary category with continuous growth, experimentation and stretching of boundaries since

the dawn of young adult literature in the 1950s. Novels for teenagers have evolved in accordance with societal changes and expectations throughout the decades. Specific industry developments such as the advent of paperback books, the series phenomenon and the expansion of young adult literature related events such as conferences, awards and research have left a lasting legacy and confirmed an acceptance of young adult literature in Australia.

Defining young adult literature has always caused problems due to the complex nature and constant changes of this category. However there are characteristics, which are common but not prescriptive across the field: young adult literature generally features a teenage protagonist with the events of the novel being perceived and primarily experienced from their point of view; the action in young adult novels commonly moves at a fast pace and takes place over a limited period of time; the subject matter in books for teenagers has opened up to encompass every aspect of human experience, leaving no subject hidden from young people today; adult characters are frequently but not exclusively incompetent and ineffectual; and conclusions are often open-ended and ambiguous.

Hope, integrity and gritty realism are three areas of controversy surrounding young adult literature which have arisen as a result of books for young people dealing with increasingly confronting topics. Although there seems to be no argument that these topics need to be discussed in teenage novels, how they are presented is the concern. While some advocates contend young adult books are simply showing life as it really is, others suggest that authors and publishers have gone too far in their portrayal of subject matter. Consequently it is reasonable to suggest that while the debate rages, consensus will never be reached.

A brief examination of the biological, cognitive and psychosocial developmental stages associated with adolescence and a concise exploration of youth in terms of a cultural product gives background understanding to not only the target audience for teenage novels but an appreciation for the complexity of issues presented in young adult literature and an historical rationale for the establishment of the youth category and in turn young adult literature.

One of the main benefits of reading is that young adult literature serves as an important source of information about the world and the people in it. Reading also gives young people the opportunity to try on different identities and indirectly experience consequences of actions while developing their own distinctive personality and character. As this thesis primarily outlines how teenagers are portrayed in young adult literature, the section on the role of reading in the lives of young adults demonstrates how young adult literature has the potential to influence young people thus showing why these messages are important.

3. METHODOLOGICAL APPROACH

3.1 INTRODUCTION

The Australian young adult novel is a complex genre that has undergone a metamorphosis since its establishment as a literary category. This has resulted in significant changes in the portrayal of young adults and the issues that concern them with consequent debates about realism, hope and integrity in the mid 1990s. This chapter outlines the methodology used to develop a tool for investigating these changes and delineates the formation of the study, providing working definitions of key terms such as ‘young adult’ and ‘young adult literature’. Once the key terms have been defined, the assumptions and research questions underlying the study are presented and a detailed account of the development, structure, samples, timeframe and testing of the evaluative framework is discussed. Finally, this chapter examines the limitations of the study, which have been taken into account in the analysis of the results contained in Chapters 4, 5, and 6.

3.2 DEFINITIONS

For the purposes of this study, the following definitions apply:

Australian

According to the 2005 Awards Handbook for The Children’s Book Council of Australia Book of the Year Awards (Alderman et al, p. 6), a book is deemed Australian if the book is published in Australia and is available in Australia for purchase by the general public. The

creator must be an Australian citizen no matter where resident or a person resident in Australia for at least two years prior to December 31 in the year the book was published. There has been little or no change in this definition since the first Judges' Handbook in 1987. As the books selected for study are chosen from entries in The Children's Book Council of Australia Book of the Year Awards they will meet the Australian criteria.

Young Adult Literature

As seen in the literature review, constructing a concise definition of young adult literature is problematic, however, for this study, the guidelines for the older reader category in The Children's Book Council of Australia Awards Handbook 2005 (Awards Handbook Sub-Committee, p. 4) will be adopted: "outstanding books of fiction, drama or poetry which require a degree of maturity to appreciate the topics, themes and scope of emotional involvement. Generally, books in this category will be appropriate in style and content for readers in their secondary years of schooling". To avoid an unbalanced breakdown of character traits, collections of short stories and poetry will not be included as they contain multiple stories and therefore a disproportionate number of characters compared to books with one story.

Generally since the inception of the Book of the Year Older Readers Award category in 1987 the above definition in essence has changed very little overall, although subtle changes were made. For example the Judges' Handbook for the 1987 awards stated the Book of the Year Older Readers Award "will be made to outstanding books which generally require mature reading ability to appreciate the topics, themes and the scope of emotional development" (p. 29). As can be seen it does not stipulate a specific age group. In the 1995 Awards Handbook

(Alderman et al, p. 4) there was an addition, which stated that the award “will be made to outstanding books of fiction not in picture book format...” In 1998 further alterations were made to the definition including the specification of an age group: the Book of the Year Older Readers Award “will be made to outstanding books of fiction, drama or poetry which generally require of the reader some degree of maturity to appreciate the topics, themes and scope of emotional involvement. Generally, books in the category will be appropriate in style and content for child readers in the upper primary and secondary years” (Bensemann et al, p. 4). In 2001 the age specification simply read “for readers in secondary years” (Awards Handbook Subcommittee, p. 5). A selection of Award Handbooks is located at the Lu Rees Archives, University of Canberra.

Young Adult

Although there is a great deal of variation regarding the upper and lower age limits of adolescence (Jensen, 1985, p. 13; Santrock, 1996, p. 10; Page, 2005, p.38), the limits chosen for this study are the ages most often used in the library and publishing field, that being 12 to 20 years (Donelson & Nilsen, 1989, p. 13; Nimon & Foster, 1997, p. 15; Wheatley, 1994, p. 11).

Evaluative Framework

The *Macquarie Dictionary* (1991, p. 601, 692) defines ‘evaluation’ as ‘careful appraisal’ and ‘framework’ as ‘a structure designed to support something’. Thus an ‘evaluative framework’ is a ‘structure designed to support the careful appraisal’ of, in this case, key elements and issues surrounding a young adult novel as a whole and more specifically, young adult main

characters. For the purposes of this study, the evaluative framework provides a set of guidelines, which facilitates a wide reading of books for young adults and encourages the reader to closely examine and make structured observations about the written text. The framework also enables comparisons to be made between individual novels and across a number of novels over a period of time, thus facilitating the investigation of trends and developments. It is not designed as a prescriptive tool or as a scientific instrument for the deconstruction of the written text in young adult literature. Rather it is a tool that directs and structures the examination of the characteristics and issues surrounding young adult novels and their characters.

Definitions used in Evaluative Framework

For a comprehensive list of definitions used in the evaluative framework see Appendix A.

3.3 ASSUMPTIONS

This study rests on the following assumptions:

1. That the proposed evaluative framework is appropriate to use as a basis for this study.
2. That the portrayal of young adults in novels for teenagers can be identified, analysed and examined for trends and developments.
3. That a random selection of 20 per cent of the novels published in each year over a period of two decades will establish a representative picture of trends and developments.
4. That the evaluative framework used to analyse the books will produce a reliable and unbiased analysis.

5. That there were significant changes in the construction of youth in Australian young adult literature from 1980 to 2000.

3.4 RESEARCH QUESTIONS

The following research questions are based on the major objectives, as listed in Section 1.3.2:

- How did young adult literature develop as a specific literary category?
- What characteristics of young adult literature make it distinctive from other forms of literature?
- What controversies have surrounded young adult literature in the past two decades?
- What are the physical, cognitive, psychosocial and cultural developmental characteristics of a young adult?
- How could reading potentially influence a young person's life?
- How is youth represented in Australian young adult literature between 1980 and 2000?
- What trends and developments can be identified in the portrayal of young adults in Australian young adult literature from 1980 to 2000?

The first five questions are answered through the literature review. The final two questions are answered through the investigation.

3.5 METHODOLOGY

3.5.1 Evaluative Framework

The evaluative framework used for the analysis of the portrayal of young adults in Australian young adult literature is based on the characteristics of a young adult novel identified in the literature review (Section 2.3). Kathleen Bokey's dissertation, "From *Karrawingi the Emu* to *Care Factor Zero*", whose primary objective was the depiction of mental health issues in contemporary Australian adolescent literature, was also a useful source in the initial development of the framework. As explained previously in the definitions, the evaluative framework is not designed to be prescriptive but rather to act as a set of guidelines, which highlight the major features of a young adult novel and the portrayal of characters in the book. In other words, it is designed as an evaluative tool, which can form the basis for a range of evaluative and analytical purposes when applied to young adult literature.

The formulation and use of the final evaluative framework was a developmental process involving the following steps:

1. The development of the broad categories for a framework for the analysis of Australian young adult literature. This was based on the literature review (Chapter 2).
2. The structural development of the framework (Section 3.5.2).
3. The reliability testing of the evaluative framework (Section 3.5.3).
4. The identification of an appropriate timeframe for the study (Section 3.5.4).
5. The selection of the sample of books to be used in the study (Section 3.5.5).

6. The recording of the results of the analysis of:
 - a. the overall work (Chapter 4)
 - b. individual characters (Chapter 5)
 - c. trends and developments in Australian young adult literature for the 1980s and 1990s (Chapter 6)
7. Evaluation of the effectiveness of the evaluative framework and testing against the research questions posed in Section 3.2.3 (Chapter 7)

3.5.2 Structure of the Evaluative Framework

The evaluative framework, developed to qualitatively and quantitatively assess the construction of youth in young adult literature, is divided into two parts. See Appendix B for a complete copy of the framework. The first part applies to the work as a whole and will obtain data such as setting, location, temporal context, use of humour and literary devices, whether the work is reality or fantasy based, issues within the text, plot summary and ending. For the majority of items there is a number of answers from which the observer can choose, such as, for principal temporal context the observer may choose contemporary, historical, futuristic or mixed as an answer. Under issues the observer may select more than one of the 58 issues listed and decide whether the issue is a major or minor focus within the story. The observer is also invited to write a comment about the issue, which helps with the retrieval of information at a later date.

The second part of the framework is designed to obtain information about the main adolescent characters in the book. Main characters are those that play an integral role in the story. Books may have more than one main character. As stated in the definitions adolescent

characters will be between the ages of 12 and 20 years. Information sought in the second part includes character demographics such as: gender, age, occupational status, orphan status, family type, siblings, migrant background, indigenous background, religious affiliation, sexual orientation and sexual activity, as well as relationships with family and authority figures, personality traits and outlook for character.

The list of personality traits in the second section was taken from “The 100 Revised Synonym Clusters” developed by Goldberg based on “The Big-Five Factor Personality Structure” (Goldberg, 1990, p. 1224). Goldberg is a leading figure in the study of personality processes. According to *The Book of Literary Terms* (Turco, 1999, p. 49): “Characterisation is the depiction of personality in fiction”. Personality is defined as “an individual’s unique pattern of thoughts, feelings and behaviours” (Morris & Maisto, 2001, p. 361). Therefore an analysis of personality traits is essential when studying teenager characters in young adult novels. Although personality traits cannot be observed directly, a trait can be inferred from how a person behaves and through dialogue. Describing a character’s personality by using Goldberg’s list provides a detailed portrayal of individual adolescent characters. An analysis of the types of personalities indicates the distribution of traits being presented by authors in young adult literature.

To accommodate any changes in relationships with family and authority figures and personality traits from the beginning to the end of the story, the framework allows for the observer to specify the initial relationships and traits at the beginning of the novel and then indicate any changes that may occur through the story. See Appendix C for an example of a completed evaluative framework.

3.5.3 Reliability

A pilot test was conducted to reveal the reliability of the evaluative framework. Two independent observers tested the framework to determine reliability across different perspectives by applying the same guidelines to the same set of data. One independent observer was selected as a result of his extensive reading of young adult literature and his work with young people and literature in a public library setting. The second observer was chosen because the person had completed a Doctoral dissertation on the topic of Australian children's literature. The independent observers recorded their observations about the portrayal of youth in young adult literature using the framework previously outlined. A comparison of the results of the independent observers and the way in which the observers interpreted the recording instructions revealed that there were no significant differences found between the responses made by the two analysts. Hence there was a high level of observer agreement.

To test the reliability and consistency of the evaluative framework further, in particular the ability of the framework to produce reliable findings across time, the Test-retest Method was employed. In this method "the same subjects are tested and retested with the same instrument. If the same results are obtained the instrument is reliable" (Sarantakos, 1998, p. 84). A random selection of three books was chosen for retesting. Although there was a high correlation between the results in the initial testing and the retesting for the majority of questions, the question relating to personality types proved to be less reliable. However, overall this indicates that the framework is a reliable and unbiased method of examining the portrayal of youth in Australian young adult literature.

3.5.4 Timeframe

The timeframe chosen for this study was 1980 to 2000 inclusive. As the main aim of this study was to examine the overall development of young adult literature in Australia and to demonstrate how the construction of youth has changed over time, it was important to start the study at a date early on in the development of Australian young adult literature. As the literature review established an overall acceptance of young adult literature in Australia in the 1990s and because noted Australian children's literature historian and critic, Maurice Saxby (1993, p. 651) described 1980 as the year the young adult novel emerged as a genre in Australia (see Section 2.2.4), it was determined that a starting date of 1980 would produce a substantial representation of the early development of Australian young adult literature. The 2000 closing date was chosen to give a full picture of two decades of young adult literature production in Australia, thus enabling comparative analysis of findings from each decade. Thus all books considered had an imprint date from 1980 to 2000.

3.5.5 Sample

To allow representative generalisations to be made and to reflect writing trends accurately, the number of books studied per year was a random selection of 20 per cent of the total number of young adult books published in that year (see Appendix D for a list of the titles included in the sample). To make a random selection every book published in each year was given a number. Numbers were drawn from a container to identify the books to be read for that year. As Graziano and Raulin (2007, p. 206) noted "the best way to draw an unbiased sample from a population is to draw a random sample".

Several parameters guided the selection of 20 per cent. The size of the sample was determined not only by the need to ensure adequate representation of the population, but also by the constraints of this being a study undertaken by a single researcher in a limited time period. In addition, according to Gay and Airasian (2003, p. 112) it is common to sample ten to 20 per cent of the population for descriptive research such as undertaken here. Descriptive research is a type of social research which “aims to describe social systems, relations or social events, providing background information about the issue in question as well as stimulating explanations” (Sarantakos, 1998, p. 6).

One method used in descriptive research is the analysis of pre-existing data or documents that “provides information on a given social phenomenon and which exists independently of the researcher’s actions” (Corbetta, 2003, p. 287). Corbetta (2003, p. 299) specifically states that literature provides “insightful social analyses” and lists narratives as an important documentary example. Rockwell (1974, p. 3) adds: “the patterned connection between society and fiction is so discernible and so reliable that literature ought to be added to the regular tools of social investigation”.

Accordingly, as a 20 per cent sample would give a sample size of 186 and as this was the largest sample that could be analysed within these constraints that was the sample size chosen. As a result the total number of books studied per year varies according to the number of books published in each year. Determining the titles and total number of young adult books published in any given year was primarily established from the titles submitted for The Children’s Book Council of Australia Book of the Year Awards for Older Readers. As most Australian publishers of books for young people enter books for this award this is an authoritative source of books published for young adults in any given year. However this

proved useful only from 1987 onwards as this was the year the category for older readers was established in the book of the year awards. For the years preceding this date books that were nominated for the overall Book of the Year Award were examined and determined whether they conformed to the definition of a young adult book which was established for this research, that being a book appropriate in style and content for readers in their secondary years of schooling. Primarily, if the protagonist was a character between the ages of 12 and 20 with the events of the novel being perceived and primarily experienced from their point of view it was determined to be a young adult novel.

This information was gathered from authoritative sources of known reputation and standing in the field of children's and young adult literature. These included: reviewing journals such as *Magpies: talking about books for children* and *Reading Time*; reading guides such as *Good Books for Teenagers: a comprehensive reading guide* (1992) by Agnes Nieuwenhuizen and *The Ashton Scholastic Guide Best Books for Children* (1992) by Belle Alderman; and children's literature texts such as *Proof of the Puddin': Australian children's literature 1970–1990* (1993) by Maurice Saxby, *Books in the Life of a Child: bridges to literature and learning* (1997) by Maurice Saxby, *The Adolescent Novel: Australian perspectives* (1997) by Maureen Nimon and John Foster, *Give Them Wings: the experience of children's literature* (1987) edited by Maurice Saxby and Gordon Winch and *The Oxford Companion to Australian Children's Literature* (1993) by Stella Lees and Pam Macintyre.

3.6 LIMITATIONS

The study was limited by a number of factors. Firstly, as already identified in Section 3.5.4, the sample is skewed in favour of young adult novels produced in the 1980s and 1990s. It is

further limited by selecting only 20 per cent of the young adult novels published in any given year and only main characters between the ages of 12 and 20 were analysed. Another limitation of the study is that the evaluative framework only gathered data about the construction of youth as against the quality of how young adults are portrayed in Australian young adult literature and finally the study will examine only fiction for young adults, omitting nonfiction books, story collections, poetry collections and scripts for plays.

3.7 CONCLUSION

Outlining the methodological approach in terms of defining key words, listing assumptions and research questions, outlining the processes involved in the formulation and use of the evaluative framework and explaining the limitations of the study, puts into context the system used in this study to gather and accumulate data about the construction of youth in Australian young adult literature.

4. OVERALL BOOK ANALYSIS

4.1 INTRODUCTION

This chapter will focus on the results of the first part of the evaluative framework pertaining to information about the overall book. The areas that will be discussed include: author gender, principal setting, principal location, whether the book was reality or fantasy based, principal temporal context, use of humour, literary devices, issues and endings. Plot outlines for each book can be located in Appendix E. For a spreadsheet of the results of the evaluative framework see Appendix F. In total 186 books were read and evaluated.

4.2 AUTHOR GENDER

Overall female authors outweighed male authors by 55 per cent to 45 per cent, a total of 103 books to 83 books. Generally the figures seesawed from year to year for example in 1998 the ratio was 33 per cent female, 67 per cent male. Then in 1999 it changed to 60 per cent female, 40 per cent male and finally in 2000 it swung around again to 46 per cent female to 54 per cent male. By and large this pattern was repeated throughout the entire period of study. The greatest variation was in 1981 when there were 100 per cent male authors and in 1988, 100 per cent female authors. Both years were a total of four out of four books.

4.3 PRINCIPAL SETTING

Australia as the principal setting outranked international and other settings by 86 per cent to nine per cent and five per cent. It was not until 1984 that the first book was set in an

international location. This book was *Me and Jeshua* by Eleanor Spence and was set in the Middle East. The next book to be primarily set in an international location was *McKenzie's Boots* (1987) by Michael Noonan, where the main character Rod Murray fought in New Guinea during the Second World War. From 1989, except for 1993 and 1999, at least one or two books were set in an international location. There were a variety of locations with Great Britain being represented by *Merryll of the Stones* (1989) by Brian Caswell which was set in Wales, *Sally and Rebecca* (1989) by Mary Baylis-White and *Two Weeks with the Queen* (1990) by Morris Gleitzman which was set in England and *Red Hugh* (1998) by Deborah Lisson which was set in Scotland. *Channeary* (1991) by Steve Tolbert, *The China Coin* (1991) by Alan Baillie and *Shinkei* (1996) by Gillian Rubinstein were set in the Asian countries of Cambodia, China and Japan. *Power to Burn* (1995) by Anna Fienberg was set in Italy and *Merchant of Death* (1994) by Alan Wheatley was set in Germany. *Gaz Takes Off* (1997) by Warren Flynn took place in both England and the United States of America.

Only ten out of 186 books were principally set in a locale other than Australia or overseas. These books were all fantasy books, based in an unknown location. Victor Kelleher wrote the first of these books, *Master of the Grove* in 1982, while the majority were written between 1994 and 1999.

4.4 PRINCIPAL LOCATION

Fifty-six per cent of the books were set in an urban location, 33 per cent were set in a rural location and 11 per cent were set in a coastal location. Stories set in a rural location dominated for the first three years with a percentage of 100 in 1980 and 1981 and 67 per cent in 1982. The first book with an urban location *Three Way Street* by Bron Nicholls made an

appearance in 1982. Over the next three years each different principal location took a turn at being 100 per cent. In 1983, two out of two books read were in an urban location. 100 per cent of the books in 1984 were set in a rural location and the first books set in a coastal location, *Dinko* by Joan Phipson and *Firestorm!* by Roger Vaughan Carr made up 100 per cent of the books studied in 1985.

From 1986 to 1988, urban and rural locations evenly shared the results. It was not until 1989 that urban locations began to dominate the percentages. From then on, with the exception of 1991, books with an urban setting had the highest percentage. Books with a rural setting, while smaller in number, continued to be well represented right through until 2000. Although books with a coastal setting made a brief appearance in 1985, it was not until 1990 when they were continuously represented, with the exception of 1997, throughout the remaining period.

4.5 REALITY OR FANTASY

Books based on reality dominated the study with a total of 142 books or 76 per cent. Both fantasy and books with a mixture of fantasy and reality scored a total of 22 books each (12 per cent). Literature of the fantastic made its first appearance in 1980 with *Web of Time* by Lee Harding. After *Web of Time* there was a scattered representation of fantasy books with *Master of the Grove* (1982) by Victor Kelleher, *Obernewtyn* (1986) by Isobelle Carmody, *The Lake at the End of the World* (1987) by Caroline Macdonald and *The Red King* (1988) also by Victor Kelleher. It was not until 1992 that fantasy books were consistently represented every year until 2000.

The first book with a significant proportion of both reality and fantasy was *The Watcher in the Garden* (1982) by Joan Phipson. This book was based predominately in reality however throughout the book some strange supernormal powers were exhibited. Joan Phipson again used a combination of reality and fantasy in her book *Dinko* (1985), which told the parallel stories of two boys. One boy's story was set in the future, the other in the past. From 1994 to 1999 there were at least two to four books studied every year with a mixture of fantasy and reality.

4.6 PRINCIPAL TEMPORAL CONTEXT

The majority of books over the two-decade period were set in a contemporary temporal context. Overall 68 per cent of the books were set in the here and now, with most years having at least 50 per cent or more set in a contemporary context. The exceptions were: 1980 with 33 per cent, 1984 with 33 per cent, 1987 with 20 per cent, 1989 with 20 per cent and 1994 with 46 per cent of books set in a contemporary context.

Sixteen per cent of the books had a historical temporal context with the highest percentages found in the 1980s: 1981 – 50 per cent, 1984 – 67 per cent and 50 per cent of the books in 1989 which was four out of the eight books studied. The percentages decreased in the 1990s and ended with no historical books in 1999 and 2000. The majority of books with a historical temporal context were set in the 1930s and 1940s. This was particularly the case in the early years with the notable exception being *Me and Jeshua* by Eleanor Spence in 1984, which was the story of Jesus growing up amongst his family and friends. From 1991 the authors branched out to include other eras such as medieval times with *Pagan's Crusade* (1992) by Catherine Jinks and *Merchant of Death* (1994) by Alan Wheatley; 16th century Ireland with

Red Hugh (1998) by Deborah Lisson; pre-colonisation in Australia with *Songman* (1994) by Alan Baillie; and the early 1800s in Australia with books such as *Trubb's Gift* (1992) by Garry Hurle and *River Child* (1995) by Carolyn Logan. *Channeary* (1991) by Steve Tolbert and *The Killing of Mud-Eye* (1997) by Celeste Walters represent the 60s and 70s.

Twenty-one books were written in a futuristic temporal context. Apart from *Web of Time* by Lee Harding in 1980, futuristic books did not make a showing until 1987. From then on there was a small but steady representation throughout the remaining years. Several books tell of life after an apocalyptic event; for example *Obernewtyn* (1987) by Isobelle Carmody gave an account of life after a nuclear holocaust referred to as "The Great White"; and *The Warrigal* (1992) by Deborah Lisson was set in the future after "The Chaos". Other books depicted a community that had been affected by widespread environmental disasters caused by man: in *The Lake at the End of the World* (1988) by Caroline Macdonald, the land and water supplies were poisoned by chemicals used to clear the land and *The Mask of Caliban* (1996) by Michael Pryor depicted Australia as a place of darkness, overpopulation and environmental degradation. A deadly epidemic threatened to wipe out civilisation entirely in *The Future Trap* (1993) by Catherine Jinks and *The View From Ararat* (1999) by Brian Caswell. Both *The Adonis Strategy* (1989) by Alex Fazakas and Penny Hall's *The Paperchaser* (1987) portrayed a corrupt society which was politically manipulated.

Books that had a mixed temporal context ie a combination of past, present or futuristic time elements, corresponded to five per cent of the books studied or nine books in total. The highest number of mixed temporal books written in one year was four books written in 1997, which was 19 per cent of the books for that year. There were a number of different combinations of temporal contexts. In several books such as *Pelican Creek* (1988) by

Maureen Pople, *Merryll of the Stones* (1989) by Brian Caswell and *Chasing After the Wind* (1997) by Dale Harcombe there was a combination of the present and the past. *Dinko* (1985) by Joan Phipson told a parallel story of a boy in the past and a boy in the future. *Warped Time* (1997) by Rose Peterson and *Out of Time* (1990) by John Marsden had a combination of all three, while *Ziggurat* (1997) by Ivan Southall and *Shadowdancers* (1994) by Sally Odgers shared the present with an unknown time and place.

4.7 HUMOUR

Only six percent of the total books studied displayed a strong element of humour and it was not until 1989 when the first humorous book, *Henry and Voula* by Maureen Stewart was noted. Some significant examples of books with a strong element of humour included Tim Winton's *Lockie Leonard*, *Human Torpedo* (1990), *Two Weeks with the Queen* (1990) by Morris Gleitzman and *Pagan's Crusade* (1992) by Catherine Jinks.

4.8 LITERARY DEVICES

The use of literary devices such as letters, diaries, multiple voices, flashback, time slip or verse became more popular from 1988 onwards. Preceding this year only four books employed any of these literary devices: in 1980, Lee Harding used time slip as a device to transport his characters into different time spheres with the help of Tony's Grandfather's trans-temporal processor in *Web of Time; Breaking Up* (1983) by Frank Willmott incorporated the use of a diary; *Dinko* (1985) by Joan Phipson was told using two parallel stories; and Nadia Wheatley integrated newspaper articles into *The Blooding* (1987).

Out of a total of 50 titles that used literary devices, 20 employed multiple voices. The first two books to use multiple voices were *Lake at the End of the World* by Caroline Macdonald and *Laurie Loved Me Best* by Robin Klein in 1988. From then on, with the exception of 1989 and 1996, the multiple voices technique was employed every year, with the most popular year being 1995 when six books were written using this device: *Aurora* by Sally Odgers, *The Kin* by Mary Dilworth, *Maddie* by Brian Caswell, *Power to Burn* by Anna Fienberg, *River Child* by Caroline Logan and *Stalker* by Ruth Starke.

From 1988, eight books incorporated the flashback technique: *Pelican Creek* (1988) by Maureen Pople; *Can You Keep a Secret?* (1989) by Jenny Pausacker; *Sally and Rebecca* (1989) by Mary Baylis-White; *A Dozen Eggs* (1993) by David Rish; *The Climb* (1996) by Libby Hathorn; *Backstreets* (1999) by Robert Hood; *Eat Well and Stay Out of Jail* by Leonie Stevens and *The Last Race* by Celeste Walters in 2000.

After the time slip device was used by Lee Harding in *Web of Time* in 1980, it was not until 1989 when Brian Caswell employed the technique in *Merryll of the Stones* that it transpired again. James in *Out of Time* (1990) by John Marsden used a time travel machine to journey through time to different events. Temporal dislocation technology was used to kidnap Paula and transport her 5000 years into the future in *The Future Trap* by Catherine Jinks. In *Merchant of Death* (1994) by Alan Wheatley, Sarah went back in time to find out the real story of the Pied Piper of Hamelin. Reading a book was the trigger that took Chelsea back in time to the Depression in *Chasing After the Wind* (1997) by Dale Harcombe and transported Caroline from the past to the present in *Straggler's Reef* (1999) by Elaine Forrestal.

As previously mentioned the first book to use the diary format in the study was *Breaking Up* (1983) by Frank Willmott. This is the story of fifteen-year-old Mark Wheeler who recorded his observations and reactions to his parent's marriage break up in diary form. After a sixteen year time lapse the diary format reappeared in *Twice the Ring of Fire* (1999) by Libby Hathorn, *Blue Girl, Yella Fella* (2000) by Bernie Monagle and *The Plunketts* (2000) by Sue Hines.

In the five times letters were used, two books used letters extensively as the complete format of the novel: *Henry and Voula* (1989) by Maureen Stewart and *Letters from the Inside* (1991) by John Marsden. The other novels *Came Back to Show You I Could Fly* (1989) by Robin Klein, *Slow Burn* (1997) by Victor Kelleher and *Missing You, Love Sara* (2000) by Jackie French used letters intermittently throughout the text.

Although verse novels became more prevalent in the late 1990s, no books using this format were randomly selected for the study.

The final four books to incorporate literary devices other than letters, diaries, multiple voices, flashback, time slip or verse include *Polymer* (1995) by Sally Rogers-Davidson which used a journal format; Lisa Forrest incorporated newspaper articles in *Making the Most of It* (2000); and *In the Poet's Den* (2000) by Julia Holland changed from 1st person to 3rd person in small sections. Elspeth Cook and Anna Donald recorded the two separate but linked stories of the main characters, Debbie and Rocket, in *Hard Time* (1998).

4.9 ISSUES

4.9.1 Aboriginal People

Overall, eleven titles or six per cent of the books contained issues relating to Indigenous Australians. In the first decade of the study, however, there were only two books that had issues relating to Indigenous Australians in a major way. The first book was *Three Way Street* (1983) by Bron Nichols, in which the main character, Aggie, became friends with an Aboriginal boy, Raymond, at a time when she was devastated about her dog being hit by a car. It was Ray's characteristics of a true friend: loyalty, compassion, respect and empathy that were explored rather than Ray's Aboriginal heritage. In *Shadow Among the Leaves* (1984) by Bill Scott a type of Aboriginal spirituality was explored in the form of Aboriginal Old Things, protectors of the jungle, called the Flats and the Follower.

It was not until 1992 that the next book incorporated topics relating to Aboriginal people in a major manner. The next four books were set in pre- or early European settlement in Australia. In *Trubb's Gift* (1992) by Gary Hurle, an Aboriginal tribe was instrumental in the survival of Catherine and Trubb after Catherine was washed overboard a ship on their way to Australia and Trubb, a convict, jumped in to save her. *The Currency Lad* (1984) by Bill Scott explored the concept of revenge killings in Aboriginal law. *Songman* (1994) by Alan Baillie was set in Northern Australia in the Yolngu Tribe at a time that preceded European settlers coming to Australia. The story was told from a young Aboriginal boy's perspective and documented the contact and trade with Macassans for trepang. Bilu, an Aboriginal woman, befriended Sarah, the main character in *River Child* (1995) by Carolyn Logan.

In 1998 and 1999 the five books with major issues relating to Indigenous Australians were set in contemporary times. *Angela* (1998) by James Moloney continued the story of Gracey, a young Aboriginal woman, as she began university and her struggle with her sense of identity and what it meant to be an Aboriginal. Angela, Gracey's friend, also learnt some tough lessons about issues relating to Aboriginal people such as family relationships and the stolen generation, in particular the part her grandfather played in taking Aboriginal children away from their families. In *Deadly Unna?* (1998), Phillip Gwynne explored many racist ideologies embedded in a small coastal town through the perspective of a young white man, Blacky, who became friends with an Aboriginal youth, Dumby, through playing football. Dumby was shot and killed while attempting to break into the pub. Against the advice of everybody, Blacky attended Dumby's funeral out at The Point and painted over the racist graffiti message 'Boongs piss off' on the jetty wall.

One of the main characters in *Hard Time* (1998) by Elspeth Cook and Anna Donald was a young Aboriginal youth, nicknamed Rocket who committed suicide in the juvenile detention centre when he failed to keep his promise to himself to stay out of the Big House. Melissa Lucashenko explored the complex ideologies of Indigenous spirituality in *Killing Darcy* (1998) through Granny Lil's knowledge of cultural and religious practices. The plot was an intricate entanglement of black and white histories, which had resurfaced in the current generation, highlighting white people's lack of understanding of Aboriginal culture and disregard for sacred places. In *I Started to Cry Monday* (1999) by Laurene Kelly, Julie's father, a mentally unstable Vietnam veteran, was very racist against Aboriginal people. This caused tension as Julie's best friend, Ruby, was an Aboriginal and the children swam in a waterhole on Aboriginal land. Ironically it was Ruby's mother who helped Julie and her

brother when Julie's father shot Julie's mother and two siblings and set fire to the family home.

In 13 books from 1989 to 2000, Indigenous Australians were mentioned in a minor way. For example in *Merryll of the Stones* (1989) a small reference was made about the Aboriginal Dreamtime; in *Lee Spain* (1991) by David Metzenthen a small grave on the farm belonged to a little Aboriginal girl who was orphaned; in *Boyz 'R' Us* (1996) by Scott Monk, an elderly Aboriginal gentleman was stabbed by one of the characters and in *Beyond the Shaking Time* (2000) by Simon Higgins, Kit had an Aboriginal heritage and used his cultural knowledge to help the people survive and fight the enemy.

4.9.2 Abortion

Only three books had abortion as a major issue. Two were written in 1995 and one in 1999. In *The Best Thing* (1995) by Margo Lanagan, Melanie was going to have an abortion when she was first pregnant to Brennan, however she had a miscarriage before the abortion could take place. *Polymer* (1995), a science fiction novel by Sally Rogers-Davidson had a bizarre twist on the concept of abortion: Polly was given the equivalent of an abortion and the baby was implanted in Harit, the baby's paternal grandmother and Empress of Gloman. Of the three books that dealt with abortion, *Borrowed Light* (1999) by Anna Fienberg, covered the topic in the greatest depth. After Callisto fell pregnant to Tim in a loveless relationship, she resolved to terminate the pregnancy and found the courage to go through with her decision.

A further three books lightly touched on the topic of abortion: when Michelle fell pregnant to Kevin in *Cross My Heart* (1993) by Maureen McCarthy it was suggested that Michelle have

an abortion; at one stage Sarah wanted to get rid of her baby in *River Child* (1995) by Carolyn Logan; and in *The Enemy You Killed* (1996) by Peter McFarlane, a small comment was made that if Jules became pregnant because of the rape she would have an abortion.

4.9.3 Accidents

Twenty-six titles or 14 per cent of the books studied had an accident as a major issue. These titles were scattered throughout the period of study with the most significant year being 1991 in which 55 per cent of the books contained an accident as a major topic. There were several different types of accidents including accidents in which a main character became permanently disabled: Sam lost an eye in a motorbike accident in *Spaghetti Connections* (1990) by Sandra McCuaig; after falling over a rusty corrugated fence during a fight, Len became blind in *Blitz* (1991) by Tina Grieco-Piso; in *Time to Go* (1991) by Jill Dobson, Danny was unable to pursue her dream of a dancing career after a motorbike accident; and Anna was permanently disabled in a car accident in *Peeling the Onion* (1996) by Wendy Orr.

Another category includes the death of a character or animal, other than the main character, in an accident: a dog was hit and killed by a car in *Three Way Street* (1982) by Bron Nicholls; in *The Boys from Bondi* (1987) by Alan Collins, Jacob's brother, Solly, died trying to jump on a ferry while the police were chasing him; Ann's boyfriend, Jem, was killed in a mining accident in *Pelican Creek* (1988) by Maureen Pople; in *Piano Bay* (1991) by Roger Vaughan Carr, Tam's father fell out of a boat and drowned because he was in chains; Lyle was killed in a car accident in *Countdown* (1995) by Christine Harris; Allira's baby sister was electrocuted when Allira left the hairdryer on the bath and her sister pulled it into the water in *Desley* (1995) by Virginia Baxter; Dr Whatley drowned trying to get a cow across a flooded creek in

River Child (1995) by Carolyn Logan; and Carl's mother was killed in a bus accident in James Moloney's *A Bridge to Wiseman's Cove*.

In the remaining books both main and secondary characters were involved in accidents and had recovered or were recovering from the accident. In *The True Story of Lilli Stubeck* (1984) by James Aldridge, Lilli cut her leg and it became gangrenous; Colum broke both his legs when his father bulldozed a tree in which Colum was sitting in *The Blooding* (1987) by Nadia Wheatley; Mike was gored by a wild pig during a long hike in the rainforest with Karen in *The Edge of the Rainforest* (1991) by James Porter; Lee fell down a mine shaft trying to find Hannah and Luke (Lee's dog) in David Metzenthén's *Lee Spain* (1991); in *The Wind is Silver* (1991) by Thurley Fowler, Jennifer's mother had an accident while using the tractor and was incapacitated for several months; Luke's mother was attacked by a tomcat and the deep wounds became infected in *Crossfire* (1992) by James Moloney; in *Trubb's Gift* (1992) by Garry Hurle, Catherine was swept overboard by a freak wave; and Lisa was involved in a car accident in *The News They Did not Use* (1995) by Stephen Measday.

A further seven per cent or 13 books studied had an accident as a minor issue. Many of these accidents were major accidents in themselves ie. people dying or being severely injured but the accidents did not play a central role in the story.

4.9.4 Adolescents – puberty

It was not until 1990 when the first of five books, *Peter* by Kate Walker, dealt with puberty in a major way. Peter enjoyed riding his dirt bike, but he became confused when he did not seem to like doing what other boys did: talking rough which involved a lot of talk about the

physical nature of puberty, seeking out danger and wanting to have sex with any girl that came along. Once again there was a large gap until the next book, *Camphor Laurel* (1998) by Sarah Walker, dealt with puberty in a major way. Both of these books also dealt with homosexuality.

In 1999 three books dealt with some issues of puberty in considerable depth: in *Borrowed Light* by Anna Fienberg, there was open discussion about getting periods; Web began to menstruate in *Killing Aurora* by Helen Barnes; and masturbation was high on the agenda in *Pizza Features* by John Larkin.

In ten books puberty was dealt with to some extent ie. there was a small mention about hair under the arms in *Message from Avalon* (1990) by Jenny Wagner; there was an incident of a wet dream in *Lockie Leonard, Human Torpedo* (1990) by Tim Winton; and talk of erections in *Ghost Byte* (1994) by John Larkin. Significantly, the first two books to mention puberty: *Three Way Street* (1982) by Bron Nicholls which mentioned menstruation, pubic hair and developing breasts and *Breaking Up* (1983) by Frank Wilmott which talked about growing up and tasting sperm, were published considerably earlier than 1990 when discussion about puberty became slightly more prevalent.

4.9.5 Aged and Ageing

Of the seven per cent or 13 books studied that had aged and ageing people as a significant focus, a majority of them had a grandparent as the aged character. The first of these books, *Looking For Alibrandi* (1992) by Melina Marchetta, explored the often tempestuous relationship Josie had with her Nonna. In *Chasing After the Wind* (1997) by Dale Harcombe,

Chelsea became closer to her Nan after she read a book and was transported back in time to the Depression. It turned out that the book was written about her grandmother and Chelsea became good friends with her Nan during that time. In Nette Hilton's *Hothouse Flowers* (1997), it was a very elderly Gran who was incapable of looking after herself and it fell to her fourteen-year-old grandson, Axel, to provide the caring without any assistance from other relatives.

Carlo's Grandfather, Pablo, was a cruel, despotic tyrant who made his family's life hell. Carlos refused to bow to his cruelty and in the end of *Spirited Boy* (1998) by Libby Hathorn, Carlos got his revenge: he locked Pablo's mastiff dogs in the crypt Pablo had built to hold his embalmed body in an open coffin, where they survived by feeding on Pablo's body. In *Going Off* (1999) by Colin Bowles, Greg's Oma was a significant figure in Greg's life, who could talk to him about different issues and helped him through a very difficult period when everything seemed to be going wrong. It was Web's Grandfather who seemed to understand and be able to talk to Web the most in *Killing Aurora* (1999) by Helen Barnes. Web visited her grandfather regularly but as he became unable to look after himself, he was put into a nursing home where eventually he died. Eric's Grandmother died on the journey from England to Australia in *Pizza Features* (1999) by John Larkin. In *The Plunketts* (2000) by Sue Hines, Gran had Alzheimer's disease and lived with the Pluckett family. The story followed Gran's deterioration and eventual death from a heart attack.

In the remaining books, apart from *Galax Arena* (1992) by Gillian Rubinstein, the elderly characters were either friends or employers. In *The Watcher in the Garden* (1982) by Joan Phipson, Catherine developed a strong relationship with Mr Lovett after Catherine trespassed through Mr Lovett's garden and found it a haven from the world outside, her parents who did

not understand her violent moodiness and her perfect sister Diana. Mrs Dalglish was Lilli's employer in *The True Story of Lilli Stubeck* (1984) by James Aldridge. This story explored the unusual companionship and battle of wills between Mrs Dalglish and Lilli. In *Feral Kid* (1994) by Libby Hathorn, Iris, an elderly lady, was mugged by Robbie, a young street kid who had been coerced into committing crimes. However, Iris felt sorry for Robbie and put some food and things out for him in the park and spoke to him about her home on the river. *Fracture Zone* (1994) by Jonathan Harlen explored the unusual relationship that developed between Mrs Samuels, an elderly scavenger and Andrejs. Mrs Samuels took Andrejs on a tour of the suburb's rubbish bins and his friends caught him in the act of taking some pizza out of a bin.

In *Galax Arena* (1992) by Gillian Rubinstein, a hideous experiment was being conducted to try to stop the ageing process and obtain immortality. Scientists believed that when adrenalin glands were stimulated while watching children involved in dangerous situations, the children's reaction of excitement and fear could be transmitted into the brains of the old and the body, fooled into thinking it was still a child's body, would slow down or even reverse its own aging process.

Nine per cent of the books studied dealt with aged and ageing in a minor way. For example, in *Dinko* (1985) by Joan Phipson, it was the Old People who did not want to leave their home when the invading enemy came to overthrow the country; Al stayed with his grandparents for a couple of days in *The Heroic Life of Al Capsella* (1988) by Judith Clarke; and Rex's grandfather came to live with Rex's family after breaking his leg while tap dancing on a table in *The R.O.N.* (1998) by Christine Edwards.

4.9.6 Alcohol

The first book to deal with alcohol abuse as a major issue was not until 1986 when Dianne Bates wrote about an alcoholic father in *Thirteen Going on Forty*. A further seven out of the 11 books in which alcohol was a significant focus dealt with drunk or alcoholic fathers: *Lee Spain* (1991) by David Metzenthen; *Crossfire* (1992) by James Moloney; *Desley* (1995) by Virginia Baxter; *And the Winner is...* (1996) by Jason Herbison; *Boyz 'R' Us* (1996) by Scott Monk; *I Started to Cry Monday* (1999) by Laurene Kelly; and *The Passenger Seat* (2000) by Robert Corbet.

Five of the books in this category also dealt with a teenage main character drinking heavily. Colum in *The Bleeding* (1987) by Nadia Wheatley consumed large amounts of alcohol at the pub and the conservationist's camp. Angie was regularly drunk or high on drugs in *Came Back to Show You I Could Fly* (1989) by Robin Klein. In *Desley* (1995) by Virginia Baxter, Allira became an alcoholic because she had never come to terms with the grief and guilt of her younger sister's death. Similarly in *Fishnets* (1997) by Phillipa Burne, Sophie had many serious problems including drinking because she blamed herself for the tragic death of her sister. *The Passenger Seat* (2000) was a cocktail of drugs, sex and alcohol.

A further 28 books dealt with alcohol in a minor fashion which was usually a one-off incident or an event that did not have a large impact on the story. These occurrences were sporadic in the first half of the sample and were more consistently represented from 1993 to 2000. In total, 39 books dealt with alcohol in some form or another.

4.9.7 Alienation

From 1989, alienation was represented as a major focus every year until 2000 with percentages ranging from 13 per cent to 40 per cent each year and a total of 33 books overall. Preceding 1989 only three books in the sample covered alienation as a topic. The first book, *The Seventh Pebble* by Eleanor Spence, written in 1980, clearly depicted how a new family in the district was alienated from the community because the family was poor and Catholic. Following quite a large gap, in 1987 Nadia Wheatley showed in *The Blooding* how the conservationists were alienated in the community because they were fighting to close the logging industry, which would result in a mass loss of jobs for the local people. People with special powers were alienated from society in *Obernewtyn* (1987) by Isobelle Carmody and kept locked up and isolated in a remote location.

From 1989 the topic of alienation was represented in many forms. For example, *Out of Time* (1990) by John Marsden and *Ziggurat* (1997) by Ivan Southall both dealt with the notion of displacement. In *Secret Lives* (1993) by Caroline Macdonald, Ian alienated himself from family and friends when a character he created started to control his life. The concept of scab labour and the division this created in a community was explored in *Strike!* (1994) by Christine Harris. *Channeary* (1991) by Steve Tolbert, *Maddie* (1995) by Brian Caswell, *The Apostle Bird* (1997) and *The Divine Wind* (1998) by Garry Disher and *Angela* (1998) by James Moloney all examined alienation as a result of cultural differences.

A further nine books dealt with alienation in a minor way with the first being written in 1986. The remaining nine books spanned the years of 1993 to 1998.

4.9.8 Ambition

There were many different types of ambitions and dreams represented in the range of books studied. Significantly, it was not until 1990 with Mr Edmund's ambition to sing at the opera house and Cheryl's dream of becoming a lawyer in *Mr Edmund* by Tom Shapcott and Steve Spears and Kelly's dream to live in a mansion and dress like a princess in *Message from Avalon* by Jenny Wagner that ambition was first noted as a major focus.

Several of the ambitions involved sporting endeavours: in *Killer Boots* (1996) by Wendy Jenkins, Greg's ambition was to play with the Docker's AFL football team; Anna's goal of becoming a black belt in karate would never be realised after the car accident on the way back from a karate tournament in *Peeling the Onion* (1996) by Wendy Orr; the sport of greyhound racing was the focus in *Dogs* (2000) by Bill Condon together with Stephen and Hangan's ambition to train their dog to win a race; and Celeste Walters' *The Last Race* (2000) explored the drive and intense ambition of two young swimmers competing to obtain a place in the Olympic swimming team.

Three characters had ambitions to be writers: Jennifer's ambition to become a writer and go to university was put on hold when her mother had a serious accident and could not look after the family in *The Wind is Silver* (1991) by Thurley Fowler; Rick's goal of becoming a journalist was furthered when he was invited to go to Sydney for work experience on a Sydney newspaper in *The News They Did not Use* (1995) by Stephen Measday; and Eric Underwood, the main character in *Pizza Features* (1999) by John Larkin, also wanted to be a writer.

Cultural ambitions were explored in the following two titles. In *Time to Go* (1991) by Jill Dobson, Laura, a dedicated musician, nearly jeopardised her ambition of going to the Conservatorium of Music when she walked out during her audition and Danny's goal of becoming a professional ballerina was smashed after she was involved in a motorbike accident. The parallel story in *Shadowdancers* (1994) by Sally Odgers was about a group of dancers in another time and place whose teacher, Master Loak, became crazy with the ambition to win the Highsummer Valours and used every means including witchcraft and violence to get what he wanted.

Leah and her mother's ambition was to find the second half of an ancient coin and discover the coin's secrets in *The China Coin* (1991) by Allan Baillie. In Ruth Drobnak's, *The Secret of Falcon's Roost* (1994), it was Mark's burning desire to be master of the island and he would stop at nothing in order for this to happen. Bazza had no ambition to do anything at all in *Sink or Swim* (1999) by Ron Bunney until Earl offered him a job as his decky on his lobster catching boat. As Earl helped Bazza to gain confidence he decided he was going to work towards becoming a boat operator. In *Beyond the Shaking Time* (2000) by Simon Higgins, Cass desperately wanted to join the militia but her father said she was slight and not able to join, so Cass trained in secret and proved her father wrong.

The first of the eleven books to include ambition as a minor focus was *Me and Jeshua* by Eleanor Spence in 1984. Once again there was a large jump to the next book *Came Back to Show You I Could Fly* by Robin Klein in 1989. From then there were two books in 1992, three books in 1993 and two books in both 1997 and 1998.

4.9.9 Appearance

Books with appearance as a major focus began to emerge in 1988 and became increasingly more frequent between 1995 and 1999, totalling 18 books or ten percent of the sample.

However, books with appearance as a minor issue (26 books or 14 per cent) have occurred consistently from 1980 to 1999 with the exception of 1985, 1989 and 1990.

The majority of books dealing with appearance as a major focus were about young women who were worried about how they looked, the way they dressed and how other people viewed them, for example: *Laurie Loved Me Best* (1988) by Robin Klein, *Time to Go* (1991) by Jill Dobson, *Desley* (1995) by Virginia Baxter, *Hard Time* (1998) by Elspeth Cook and Anna Donald and *Borrowed Light* (1999) by Anna Fienberg. Other characters became so obsessed with their appearance that they resorted to drastic measures: Debra in *Countdown* (1995) by Christine Harris shaved her head; Rebecca and Aurora became anorexic in *All of Me* (1996) by Maureen Stewart and *Killing Aurora* (1999) by Helen Barnes; and Sophie was not happy with how she looked in *Fishnets* (1997) by Philippa Burne so she took on other people's identities. Two of the books, *And the Winner is...* (1996) by Jason Herbison and *Hot or What* (1995) by Margaret Clark were books about young people in the modelling and television industry where looks, weight and dress were all important.

On the other hand there were some characters who were not at all concerned about their appearance and did not care what other people thought: Angie in *Came Back to Show You I Could Fly* (1989) by Robin Klein always wore gaudy dresses and outfits that did not match; Web in *Killing Aurora* (1999) could not care less what other people thought and Mandy in *No*

Fat Chicks (1998) by Margaret Clark did not think she needed to be thin and rallied support against the boys' "No Fat Chicks" campaign by debating the notion of beauty versus brains.

Five books with male characters also explored the concept of appearance from a young man's point of view. Al Capsella was extremely concerned about being and looking normal.

Differences in dress and behaviour across social classes during World War II was explored in

Can You Keep a Secret? (1989) by Jenny Pausacker. Eric turned himself into a punk

character in *Spaghetti Legs* (1993) by John Larkin to try to impress the other students and

Mud-Eye was alienated from the rest of the class throughout high school because he looked different to everybody else in Celeste Walters' *The Killing of Mud-Eye* (1997).

4.9.10 Bullying

The 26 books or 14 per cent of the sample studied that dealt with bullying as a major issue could be divided into three different categories depending on who was responsible for the bullying: adults, young people or gangs. The results were fairly evenly spread during the first nine years with a greater frequency represented from 1990 to 1999.

Titles that had adults conducting the bullying included *The Seventh Pebble* (1980) by Eleanor Spence where the whole small town community bullied the Connell family because they were Catholic; in *Shadows Among the Leaves* (1984) by Bill Scott, Mrs Nichols' nephew, Errol, was trying to bully Mrs Nichols into selling her land; Mr Masterman, a teacher, was the bully in *Dodger* (1990) by Libby Gleeson; Hythe bullied children to perform dangerous acts in *Galax Arena* (1992) by Gillian Rubinstein; dancers were bullied by their coach, Master Loak,

in *Shadowdancers* (1994) by Sally Odgers; and Carlos' grandfather was a bully in Libby Hathorn's *Spirited Boy* (1998).

Gangs bullied young people in *The Paperchaser* (1987) by Penny Hall, *Graffiti Dog* (1995) by Eleanor Nilsson and *Boyz 'R' Us* (1996) by Scott Monk.

The remaining books dealt with young people bullying other young people. For example' Joey, a young man with a mild, mental disability was bullied by the 'trendies' in *Blue Days* (1986) by Donna Sharp, Melanie was bullied at school because she had fallen pregnant in *The Best Thing* (1995) by Margo Lanagan, and Desley was bullied and physically attacked by Turk in *Desley* (1995) by Virginia Baxter.

Some bullying had a positive result in that the characters become stronger, more confident and learnt to stand up for themselves. In *The Climb* (1996) by Libby Hathorn, Peter was once considered a weakling. He was bullied and even urinated on. He then trained and became a fit and strong athlete, admired by all at school. Melissa learned to stand up against the bullies, Laser, Sara and Kiet in *Easy Meat* (1997) by Maureen Stewart and the girls stood up to the boys' constant bullying and "No Fat Chicks" campaign in Margaret Clark's *No Fat Chicks* (1998).

Unfortunately not all bullying resulted in a positive outcome and several of the books explored the catastrophic consequences bullying can have on young people's lives. Sam lost an eye in *Spaghetti Connections* (1990) by Sandra McCuiag as a result of a dangerous prank the two bullies, Honey and Sugar, play on Sam and Lucio while riding their motorbikes. Len became blind when he got into a fight and fell over a rusted corrugated fence in *Blitz* (1991)

by Pina Grieco-Tiso. Ralph, a young man with an intellectual disability in *Sparring with Shadows* (1997) by Archimede Fusillo, was bullied by his half-brother Ben and was pressured into stealing from his boss. During the robbery Ralph was killed in a fire. As a result of the incessant bullying throughout his time at high school, Linton Begg, known as Mud-Eye, committed suicide on the last day of Grade 12 in Celeste Walters' 1997 book, *The Killing of Mud-Eye*.

A further 16 books dealt with bullying as a minor issue, the greatest per cent being 67 per cent in 1984. In total, 100 per cent of the books in 1984 dealt with bullying in some form or another.

4.9.11 Careers and Work

A large range of career choices were represented in the 25 books that had careers and work as a major topic, for example: dancing (*Shadowdancers* (1994) by Sally Odgers), modelling (*Hot or What* (1995) by Margaret Clark), journalism (*The News They Did not Use* (1995) by Stephen Measday), acting (*And the Winner is...* (1996) by Jason Herbison), working on a barge (*A Bridge to Wiseman's Cove* (1996) by James Moloney), strapper (*Finn and the Big Guy* (1997) by David Metzenthen), boat operator (*Sink or Swim* (1999) by Ron Bunney) and boxing (*Fighting Ruben Wolfe* (2000) by Markus Zusak).

In 1987, 80 per cent of the books dealt with careers and work as a major issue. These books included: *The Blooding* by Nadia Wheatley which dealt with the logging industry and the possibility of not enough jobs in a small country town if the industry closed down; Jacob was an apprentice printer in *Boys From Bondi* by Allan Collins; *McKenzie's Boots* by Michael

Noonan followed Rod's career as a soldier during World War II; and in *The Paperchaser* by Penny Hall, Hinton wanted to go to university and become a lawyer.

A further six books included careers and work as a minor topic.

4.9.12 Change – Environmental

In the first half of the study there were five books that dealt with environmental change listed in 1980, 1985, 1986 and 1987. In the later half of the study there was at least one book recorded with environmental change as a major issue from 1993 to 2000 with the exception of 1996 and 1998. The four books that dealt with environmental change as a minor topic occurred from 1993 to 1996.

Environmental change caused by natural disasters was the theme in a number of books including *Firestorm!* by Roger Vaughan Carr, which explored the environmental destruction caused by a bushfire, as well as *Bread of Heaven* (1999) by Gary Crew and *I Started to Cry Monday* (1999) by Laurene Kelly which highlighted the natural, physical and emotional struggles caused by drought.

Obernewtyn (1987) by Isobelle Carmody, *Endsville* (1999) by S.R. Martin and *Beyond the Shaking Time* (2000) by Simon Higgins depicted massive environmental changes as a result of an apocalyptic event such as a nuclear holocaust. *The Magician* (1993) by Allan Baillie described a changing Earth due to an ever-expanding Sun that would eventually consume the Earth.

Another set of books dealt with environmental degradation caused by man. *The Bleeding* (1987) by Nadia Wheatley investigated the destruction of the environment caused by the logging industry. *Lake at the End of the World* (1988) by Caroline Macdonald depicted a futuristic world that had been ruined as a result of chemical poisoning. Damage to the environment caused by logging and mining and the fight against such harm was the central theme in *Slow Burn* (1997) by Victor Kelleher and Dean was involved in a protest against the construction of a sewerage outfall pipe on the local beach in *Outfall* (2000) by Brian Ridden.

A book that did not fit into any of the above categories was *Power to Burn* (1995) by Anna Fienberg. The damage to the environment was caused by Lucrezia's hate turning the land into an ice bowl.

4.9.13 Cheating

With a total of only nine books dealing with cheating in a major or minor way, cheating was not a key topic in the sample of books studied. The nine books were listed between the years 1994 and 2000 and covered a variety of ways and reasons for cheating. Loak used witchcraft to get rid of different people he did not want in his dance troupe in *Shadowdancers* (1994) by Sally Odgers. Neil's father cheated on some cheques and as a result their family lost everything they owned in *Apostle Bird* (1997) by Garry Disher. In *The Killing of Mud-Eye* (1997) by Celeste Walters, Goldfinger cheated by getting Mud-Eye to write his essays and assignments. In *Horsehead Man* (1999), an unusual story by Rory Barnes, an unscrupulous group of people wanted to put Spud's brain into a horse so they could pull off a betting scam at a steeplechase race. Monk drugged the dog, Monster, at a greyhound race to give him a better chance of winning in *Dogs* (2000) by Bill Condon and although Pippa did not actually

cheat in *The Last Race* (2000) by Celeste Walters, her intention to cheat caused her to feel extremely guilty when Felicity went into a diabetic coma and lost the race.

4.9.14 Child Abuse

The representation of child abuse in young adult literature covered the different types of abuse: physical, mental, emotional and sexual. The earlier examples from 1980 – 1983 dealt primarily with physical and emotional abuse. Fostered by a farmer and his wife, Carl was treated like a slave, made to sleep in a lean-to outside the house and felt that Ena's sheep received more love and respect than he did in *Dingo Boy* (1980) by Michael Dugan. Miranda was going to be severely beaten for simply thinking about stealing some food in *Web of Time* (1980) by Lee Harding. Mr Death held Janni at knife point and locked the children in the bathroom in *Flood Children* (1981) by Thomas Shapcott and in *People Might Hear You* (1983) by Robin Klein the children were kept locked up in their house and yard and were required to live by harsh, strict rules.

The first book to mention sexual abuse was *The Sugar Factory* (1986) by Robert Carter: Angela, a young lady who lived in the cottage with Harris, refused to talk because she was sexually abused as a child. Other books that incorporated sexual abuse included: *McKenzie's Boots* (1987) by Michael Noonan in which it was suggested that Hillyard, a teacher, sexually abused boys; Michelle was sexually abused by her Uncle in *Cross My Heart* (1993) by Maureen McCarthy; Sarah was sexually abused as a child in *River Child* (1995) by Carolyn Logan; and Josh was abused and raped as a child by his stepfather in *Raw* (1998) by Scott Monk.

A number of books from 1987 explored the issue of child abuse as a result of holding children against their will and conducting scientific experiments on them: *Obernewtyn* (1987) by Isobelle Carmody, *Cage of Butterflies* (1992) by Brian Caswell, *Galax Arena* (1992) by Gillian Rubinstein and *Future Trap* (1993) by Catherine Jinks.

The remaining books from 1991 to 1997 dealt with physical and emotional abuse by family members, predominately fathers. In *Relative Strangers* (1991) by Maureen Pople, Linda's father bashed her after she came home late from a dance one night; the Flanagan children were physically and emotionally abused by their father in *Angel's Gate* (1993) by Gary Crew; Mick was abused by his father and another man abused his son in *Cross My Heart* (1993) by Maureen McCarthy; Peter's mother repeatedly hit him hard all over his body in *The Climb* (1996) by Libby Hathorn; and Mitch's father beat him with a belt in *Boyz 'R' Us* (1996) by Scott Monk.

No books dealt with abuse as a major issue from 1997 to 2000 although there was at least one book every year during this time that had abuse as a minor concept.

4.9.15 Conformity

Conformity, with only one or two books noted in any given year, was not a key issue throughout the study. Four years in the first half of the study recorded a book about conformity: 1983, 1986, 1987, 1988 and at least one or two books were noted from 1991 to 1998. The majority of books dealt with the concept of young people being forced or pressured to conform to a set of standards but in most cases the young people resisted the coercion and defied the obligation to conform. For example, the first book to deal with

conformity in the study was *People Might Hear You* (1983) by Robin Klein. In this book, Frances was forced to conform to the strict rules and isolated life according to the strange beliefs of the religious cult, "The Temple". At first Frances tried to accept this new way of life but soon realised how wrong it was and escaped.

Marie in *Blue Days* (1986) by Donna Sharp was an extremely strong character who did not care what other people thought and defended what she believed in. She resisted her mother's pressure to become part of the in crowd and when Joey, a friend of Marie's who had a mild mental disability, was tricked and made fun of, she stood up for him and called the group a mob of phonies. In *Peter* (1991) by Kate Walker, Peter was strongly pressured to conform to the stereotypical Australian male image of being rough, tough and obsessed about sex. However Peter resisted the pressure and explored his own sexual preferences. Mandy showed that there was no need to conform to a size 8-12 figure in *No Fat Chicks* (1998) by Margaret Clark.

On the other hand, Al in *The Heroic Life of Al Capsella* (1988) by Judith Clarke wanted only to be normal, to conform to what everybody else was doing, unlike his parents who were anything but normal and embarrassed him all the time. Similarly in *Desley* (1995) by Virginia Baxter, Desley was very concerned about looking like everybody else, being very careful with what she wore, how she stood and how she carried her bag. In a number of books children were forced to act a certain way and comply with rules as a result of a form of brainwashing: *Galax Arena* (1992) by Gillian Rubinstein, *The Climb* (1996) by Libby Hathorn and *Under the Cat's Eye* (1997) also by Gillian Rubinstein.

4.9.16 Crime and Criminals

One of the most dramatic changes throughout the study could be seen in the crime and criminals section. From 1981 to 1987 only five books in the years 1981, 1986 and 1987 had crime and criminals as a major topic, whereas, from 1989 to 2000, 65 books were listed. During this time the percentages ranged from 14 percent in 1990 to 62 per cent in 1994 and 2000.

There was a wide variety of crime and criminals represented throughout the study. The majority of books dealt with adults committing the crimes. These crimes included: fraud and corruption (*Spaghetti Connections* (1990) by Sandra McCuaig; *White Guinea Pig* (1994) by Ursula Dubosarsky; *Checkers* (1996) by John Marsden; *Finn and the Big Guy* (1997) by David Metzenthien; and *Heartsease* (1997) by Lee Harding), kidnapping and hostages (*Flood Children* (1981) by Thomas Shapcott; *Galax Arena* (1992) by Gillian Rubinstein; *Future Trap* (1993) by Catherine Jinks; *Merchant of Death* (1994) by Alan Wheatley; *Polymer* (1995) by Sally Rogers-Davidson; *Stalker* (1995) by Ruth Starke; *Red Hugh* (1998) by Deborah Lisson; *Beyond the Shaking Time* (2000) by Simon Higgins; and *In the Poet's Den* (2000) by Julia Holland), dealing in drugs (*Spaghetti Connections* (1990) by Sandra McCuaig and *Mister Eternity* (1997) by Maggie Hamilton), and murder and attempted murder (*The Adonis Strategy* (1989) by Alex Fazakas; *Piano Bay* (1991) by Roger Vaughan Carr; *Angel's Gate* (1993) by Gary Crew; *Currency Lad* (1994) by Bill Scott; *The Secret of Falcon's Roost* (1994) by Ruth Drobnak; *The Climb* (1996) by Libby Hathorn; *The Enemy You Killed* (1996) by Peter McFarlane; *I Started to Cry Monday* (1999) by Laurene Kelly; *Eat Well and Stay Out of Jail* (2000) by Leonie Stevens; and *In the Poet's Den* (2000) by Julia Holland).

Although depicted throughout the study, crimes committed by young people tended to be more heavily represented in the latter part of the study particularly from 1995 to 2000. One of the main crimes that young people were involved with in the study was stealing: *The Boys From Bondi* (1987) by Alan Collins; *Came Back to Show You I Could Fly* (1989) by Robin Klein; *Trubb's Gift* (1992) by Garry Hurle; *Feral Kid* (1994) by Libby Hathorn; *Fracture Zone* (1994) by Jonathan Harlen; *The Bent-Back Bridge* (1995) by Gary Crew; *Countdown* (1995) by Christine Harris; *Maddie* (1995) by Brian Caswell; *Boyz 'R' Us* (1996) by Scott Monk; *Care Factor Zero* (1997) by Margaret Clark; *Fishnets* (1997) Phillipa Burne; and *The Loft* (1997) by Natalie Jane Prior.

Other main crimes included graffiti (*Spaghetti Connections* (1990) by Sandra McCuaig; *Blitz* (1991) by Pina Grieco-Tiso; *Graffiti Dog* (1995) by Eleanor Nilsson; *Killing Aurora* (1999) by Helen Barnes; and *Passenger Seat* (2000) by Robert Corbet), break and enter or armed hold-up (*Secret Lives* (1993) by Caroline Macdonald; *Deadly Unna?* (1998) by Phillip Gwynne; *No Standing Zone* (1999) by Margaret Clark; and *Passenger Seat* (2000) by Robert Corbet) and arson (*Slow Burn* (1997) by Victor Kelleher and *Killing Aurora* (1999) by Helen Barnes). Several books involved young people committing crimes and ending up in detention centres or jail: *Letters From the Inside* (1991) by John Marsden; *Hard Time* (1998) by Elspeth Cook and Anna Donald; *Raw* (1998) by Scott Monk; *No Standing Zone* (1999) by Margaret Clark; and *Passenger Seat* (2000) by Robert Corbet.

4.9.17 Cultural Diversity

There were 17 books in which cultural diversity was a central issue to the plot. These titles fell mainly between the years of 1989 to 1998. A further 20 books included cultural diversity

within the story but not in a central role. The first book to have cultural diversity as a major theme was very early in the study in 1981. *The Valley Between* by Colin Thiele explored the issues surrounding German families living in the Barossa Valley during the late 1920s. There was a considerable gap between *The Valley Between* and the next books published in 1987: *Boys from Bondi* by Alan Collins explored the cultural differences between Jews and Gentiles in Sydney during the Depression years, while in *McKenzie's Boots* by Michael Noonan, Rod discovered when fighting the Japanese during World War II that not all Japanese were barbarians.

It was not until 1989 that the first book, *Henry and Voula* by Maureen Stewart investigated cultural differences in a contemporary setting. Being from a strict Greek family, Voula was not even allowed to talk to a boy. However, Henry fixed the problem by writing a letter to Voula using the excuse of needing information for a project about families from other countries living in Australia.

Three other significant books that explored the difficulties young people from a different cultural heritage face including the yearning to create their own individual identity, the pressure by peers to conform to the Australian way of doing things and the desire to shake some of the ties of their Italian heritage while still valuing and realising how important being from an Italian heritage is to them are *Spaghetti Connections* (1990) by Sandra McCuaig, *Looking for Alibrandi* (1992) by Melina Marchetta and *Sparring with Shadows* (1997) by Archimede Fusillo.

Cultural diversity was also displayed in various ways in the following books. In *The China Coin* (1991) by Allan Baillie and *Shinkei* (1996) by Gillian Rubinstein, young people

discovered cultural differences when they travelled to China and Japan. The difficulties refugees encountered when learning to assimilate into Australian culture after experiencing traumatic conditions in their home country was explored in *Channeary* (1991) by Steve Tolbert, *Maddie* (1995) by Brian Caswell and *Only the Heart* (1997) by Brian Caswell and David Phu An Chiem. Garry Disher investigated the prejudice displayed against Asian people in Australia in two historical novels: *The Apostle Bird* (1997) and *The Divine Wind* (1998). *Songman* (1994) by Allan Baillie highlighted the cultural interaction between Aborigines, Macassans and Balandas (white people) before the time of European settlement in Australia.

4.9.18 Dating

With dating and relationships being such an integral component of the lives of young people, it was understandable that the topic of dating was consistently a major focus from 1987 to 2000 with a total of 50 books or 27 per cent. The highest recorded percentages were 60 per cent in 1987, 50 per cent in 1988 and 44 per cent in 1992 and 1995. An additional 21 books or 11 per cent revealed dating as a minor topic from 1986 onwards. The one book that preceded this range of years was *Closer to the Stars* by Max Fatchen, published in 1981. This book was quite unusual because not only did it discuss dating at a time when books about dating were not common but also the relationship resulted in a pregnancy out of wedlock during the time of World War II, another socially unacceptable incident at that time.

The books with dating as a major issue covered all phases and types of relationships. Some dealt with the beginning of a relationship when the couples were just starting to get to know one another such as *The First Day* (1995) by Sophie Masson, *A Bridge to Wiseman's Cove*

(1996) by James Moloney and *Fat Boy Saves the World* (1998) by Ian Bone. Other books explore what happens when a relationship does not work and the emotional struggles that ensue: *A Dozen Eggs* by David Rish and *Raw* (1998) by Scott Monk. Some books such as *Angela* (1998) by James Moloney covered the issue of jealousy in a relationship, while others showed what happens when people had a relationship for all the wrong reasons: *Holding On* (1994) by Donna Sharp, *Fishnets* (1997) by Phillipa Burne and *Borrowed Light* (1999) by Anna Fienberg. Quite a number of books dealt with dating and relationships in an honest, sensitive, meaningful way such as *Looking for Alibrandi* (1992) by Melina Marchetta, *Peeling the Onion* (1996) by Wendy Orr and *Guitar Highway Rose* (1997) by Brigid Lowry. However, there were also several other books that were trivial and trite in their portrayal of relationships: *Stepping on Mussels* (1995) by Jocelyn Harewood, *And the Winner is...* (1996) by Jason Herbison and *Gaz Takes Off* (1997) by Warren Flynn.

4.9.19 Death

Forty-seven books or 25 percent had death of characters other than family members as a major focus. Every year, apart from 1980 and 1983, had at least one book with death as a major or minor topic. The portrayal of death in the study was realistic in most cases, covered a large range of age and types of people who died, explored a variety of grief reactions and was dealt with openly and honestly using direct terminology.

The study also covered a large variety of causes of death including people dying in fires (*Flood Children* (1981) by Thomas Shapcott and *Power to Burn* (1995) by Anna Fienberg), cancer (*Two Weeks with the Queen* (1990) by Morris Gleitzman and *Loving Athena* (1997) by Joanne Horniman), drug overdose (*Care Factor Zero* (1997) by Margaret Clark), murder

(*Letters From the Inside* (1991) by John Marsden; *The Secret of Falcon's Roost* (1994) by Ruth Drobnak; *The Enemy You Killed* (1996) by Peter McFarlane and *Cannibal Virus* (1998) by Sue Robinson), suicide (*Blitz* (1991) by Pina Grieco-Tiso; *Looking for Alibrandi* (1992) by Melina Marchetta; *The Enemy You Killed* (1996) by Peter McFarlane; *Care Factor Zero* (1997) by Margaret Clark; *The Killing of Mud-Eye* (1997) by Celeste Walters; and *Blue Girl* *Yella Fella* (2000) by Bernie Monagle), shooting (*Spaghetti Connections* (1990) by Sandra McCuaig and *Deadly Unna?* (1998) by Phillip Gwynne), car accident (*Countdown* (1995) by Christine Harris and *Backstreets* (1999) by Robert Hood), drowning (*River Child* (1995) by Carolyn Logan; *Outside Permission* (1996) by Eleanor Nilsson; and *Apostle Bird* (1997) by Garry Disher), mining accident (*Pelican Creek* (1988) by Maureen Pople), stillborn baby (*Stony Heart Country* (1999) by David Metzenthen), experimenting on humans (*Obernewtyn* (1987) by Isobelle Carmody; *The Adonis Strategy* (1989) by Alex Fazakas; and *Galax Arena* (1992) by Gillian Rubinstein) and war (*Closer to the Stars* (1981) by Max Fatchen; *Dinko* (1985) by Joan Phipson; *McKenzie's Boots* (1987) by Michael Noonan; *Channeary* (1991) by Steve Tolbert; *The Dead of the Night* (1994) by John Marsden; and *Red Hugh* (1998) by Deborah Lisson)

The death of a pet was covered in only two books: Aggie's pet dog, Bruce, was killed by a car in *Three Way Street* (1982) by Bron Nicholls and the death and burial of Alberta, the pet guinea pig, was significant in *The White Guinea Pig* (1994) by Ursula Dubosarsky. It was through the symbolic death of Alberta at the end of the story that Geraldine's neighbour, Ezra was able to relinquish his grief over the death of his baby sister, Tory.

4.9.20 Death – Family

Many of the 35 books (19 per cent) that dealt with a death in the family were exploring the grief of the main character who was still coming to terms with the death of a family member preceding the story. In *Web of Time* (1980) by Lee Harding, Tony's parents had died in a car accident a year ago and he was still learning to deal with the grief. Maria was trying to come to grips with her father dying in *Blue Days* (1986) by Donna Sharp. Although Mick's mum died three years ago in *Dodger* (1990) by Libby Gleeson, Mick had still not learnt to deal with his pain. However, working on the play helped him to gain a sense of confidence and the ability to express his grief. James was not even told of his sister's death until two weeks after the event in *Out Of Time* (1990) by John Marsden. Going to China to help unlock the mystery of the coin was one way that Leah and her mother were dealing with the death of her father, in *The China Coin* (1991) by Allan Baillie. Laura was still haunted by the tragic suicide death of her sister Marianne in *Time to Go* (1991) by Jill Dobson. Allira was so burdened with grief and guilt over the death of her sister that she never talked about it, pretending it did not happen in *Desley* (1995) by Virginia Baxter. Both Mitch and Sarah were still coping with their mother's death from cancer and a car accident in *Boyz 'R' Us* (1996) by Scott Monk and *The Loft* (1997) by Natalie Jane Prior. Larceny's mother suicided when Larceny was a baby and the effects of that action had traumatized Larceny all her life until eventually she chose the same path in *Care Factor Zero* (1997) by Margaret Clark. Sophie also became mentally unstable when she blamed herself for her sister's death from drowning at the age of four in *Fishnets* (1997) by Philippa Burne. The family was learning to come to terms with the disappearance of Reenie in *Missing You, Love Sara* (2000) by Jackie French and Dean and his family were still grieving for his brother who died from a drink driving accident in *Outfall* (2000) by Brian Ridden.

Only four books dealt with the death of a grandparent and all were found in the last three years of the study. Carlos' cruel, despotic grandfather died in *Spirited Boy* (1998) by Libby Hathorn; Eric's grandmother died while Eric was escorting her from England to Australia in *Pizza Features* (1999) by John Larkin; Greg's Oma with whom he had a close relationship died in *Going Off* (1999) by Colin Bowles, and Bernadette's grandmother died from Alzheimer's disease in *The Plunketts* (2000) by Sue Hines.

The remaining books dealt with a mother's death (*The True Story of Lilli Stubeck* (1984) by James Aldridge; *Pelican Creek* (1988) by Maureen Pople; and *A Bridge to Wiseman's Cove* (1996) by James Moloney), father's death (*Piano Bay* (1991) by Roger Vaughan Carr; *Currency Lad* (1994) by Bill Scott; and *The Climb* (1996) by Libby Hathorn), sibling's death or imminent death (*Two Weeks with the Queen* (1990) by Morris Gleitzman; *Cross My Heart* (1993) by Maureen McCarthy; *Outside Permission* (1996) by Eleanor Nilsson; and *Sparring with Shadows* (1997) by Archimede Fusillo) or a combination (father and brother - *Boys From Bondi* (1987) by Alan Collins; mother and father - *Sally and Rebecca* (1989) by Mary Baylis-White and *Divine Wind* (1998) by Garry Disher; mother and stepfather - *River Child* (1995) by Carolyn Logan; mother and younger siblings - *I Started to Cry Monday* (1999) by Laurene Kelly; and many family members - *Channeary* (1991) by Steve Tolbert).

4.9.21 Disability – physical, mental

Of the seven books or four per cent that had mental and physical disabilities as a major focus only two books dealt with a mental disability. In 1986, Joey, one of the secondary characters in Donna Sharp's book *Blue Days* had a mild mental disability. When Joey was tricked and

teased at a party because of his disability, the main character, Maria, stood up for him. In *Sparring With Shadows* (1997) by Archimede Fusillo, another secondary character, Ralph, had a mental disability. Nathan, Ralph's half-brother, was grooming David, the main character, to look after Ralph when he left to live up north with his mother and her boyfriend.

The remaining five books dealt with physical disabilities. Derin in *Master of the Grove* (1982) by Victor Kelleher had a lame foot and needed crutches to walk. Katharine discovered that her grandmother was deaf in *The Other Side of the Family* (1986) by Maureen Pople but most people did not know because she kept it hidden from everybody. Pirimba became a quadriplegic after a car accident in *Shadowdancers* (1994) by Sally Odgers and in a parallel story Pierre was blind. In *Peeling the Onion* (1996) by Wendy Orr, Anna could not walk properly and was in constant pain from multiple injuries: broken neck, shattered thumb and ankles, also caused by a car accident. The unbelievable main character, Zac, in *Endsville* (1999) by S.R. Martin had no legs and was blind.

Four of the six books that included physical disabilities in a minor way had characters in wheelchairs: Diana's father was in a wheelchair as a result of a tractor accident in *The Lake at the End of the World* (1988) by Caroline Macdonald; both Lily and Marco were in wheelchairs in *Finn and the Big Guy* (1997) by David Metzenthen; in *Only the Heart* (1997) by Brian Caswell and David Phu An Chiem, Linh was confined to a wheelchair after becoming a paraplegic in a car accident; and Nicholas was in a wheelchair in *Suspicion* (1998) by Christine Harris. In the other two books Lilli's brother, Jackie, had only three fingers on each hand in *The True Story of Lilli Stubeck* (1984) by James Aldridge and Hart could not walk properly after being badly injured in a storm in *Divine Wind* (1998) by Garry Disher.

4.9.22 Diseases

Only 11 books or 6 per cent dealt with diseases in a major way. Three books were recorded in 1988 to 1990 and the remaining books were published from 1996 to 2000. Several of the books dealt with catastrophic fictitious diseases: In *The Lake at the End of the World* (1988) by Caroline Macdonald, Diana's family was worried that the illness from the poisons used to clear the land that had basically wiped out the world's population would come into their valley which had so far remained free of the disease; the Red King controlled his forest kingdom in *The Red King* (1989) by Victor Kelleher by spreading the disease called "The Red Fever"; in *The Carriers* (1996) by Jonathan Harlen, Will became a carrier of a disease transmitted by wild animals when the pet shop owner bit him on the arm; and the deadly disease, "Crystal Death" threatened the entire population of Deucalion in *The View from Ararat* (1999) by Brian Caswell.

The books that dealt with authentic diseases included *Stony Heart Country* (1999) by David Metzenthen in which Aaron had a severe asthma attack; the gradual decline of an elderly person with Alzheimer's disease was investigated in *The Plunkets* (2000) by Sue Hines; amputated toes caused by frostbite was explored in *Red Hugh* (1998) by Deborah Lisson and Mathew's father thought he had a severe heart attack but it turned out to be a severe anxiety attack in *Heartsease* (1997) by Lee Harding. The only book to deal with AIDS apart from *No Standing Zone* (1999) where Link was worried that he might be HIV positive after getting pricked with a needle at a playground, was *Two Weeks with the Queen* (1990) by Morris Gleitzman. In this book Colin got to know Ted whose partner, Griff, was dying of AIDS. Cancer was represented in three books: *Two Weeks with the Queen* (1990) by Morris

Gleitzman; *Outside Permission* (1996) by Eleanor Nillson; and *Bread of Heaven* (1999) by Gary Crew.

Five books dealt with diseases in a minor way.

4.9.23 Dissent – rebellion

Given the turbulent nature of the teenage years and the desire to stretch the boundaries by rebelling against authority, it was not surprising that 60 books in total (32 per cent), 41 books major (22 per cent) and 19 books minor (10 per cent) were recorded for dissent – rebellion. The majority of books were listed from 1987 onwards with the highest percentages being 40 per cent in 1993 and 1996 and 38 per cent in 2000. The three books recorded before 1987 were *Dingo Boy* (1981) by Michael Dugan where Carl cut open the fence and let the dingoes into the sheep as a payback for the way he was treated; *People Might Hear You* (1983) by Robin Klein where Helen stole her father's keys and escaped with Frances from the extremist clutches of the Temple religious cult; and *The True Story of Lilli Stubeck* (1984) by James Aldridge in which Lilli was a fiercely independent person who would rebel against anything she did not agree with.

The remaining books all depict teenagers rebelling against authority in some form or other. For example Colin in *Two Weeks with the Queen* (1990) by Morris Gleitzman managed to sneak out of the house every day to look for help for his dying brother, even though his Aunt and Uncle had locked him in. In *Cross My Heart* (1993) by Maureen McCarthy, Michelle ran away from home when she was pressured into marrying Kevin after she had fallen pregnant. Judith rebelled against the wishes of her church by performing in the school play and going to

the cast party in *The First Day* (1995) by Sophie Masson. In Phillip Gwynne's *Deadly Unna?* (1998) Blacky went against his father and mother and attended Dumby's funeral at the Point. In *Dogs* (2000) by Bill Condon, Hangan defied his father by keeping the greyhound even though his father ordered him to get rid of it.

4.9.24 Divorce

Although 51 characters came from a family where the parents were divorced or separated only eight of the books (four per cent) dealt with divorce or separation as a major issue. The first of these books, *Breaking Up* by Frank Willmott, was published as early as 1983. In this book fifteen-year-old Mark Wheeler was dealing with the effects of his parents' marriage failure and the rumours that revolved around his father's involvement with a girl at a school camp. The next two books were published in 1988: *Laurie Loved Me Best* by Robin Klein and *Pelican Creek* by Maureen Pople. Once again there was a considerable time lapse before the next book, *Holding On* by Donna Sharp in 1994. In *Holding On*, Marty still could not come to terms with the fact that his mother left the family when he was five. As a result of this bitterness and animosity he resented his father's fiancé and destroyed any relationship he was involved with.

In *The Best Thing* (1995) by Margo Lanagan, Melanie's parents split up after Melanie caught her father having an affair with her mother's best friend. Although it seemed there was no hope for Mathew's parents' relationship in *Heartsease* (1997) by Lee Harding, after Mathew's father had a bad anxiety attack his parents started to sort out their problems. This was the only book where the parents attempted to resolve their differences. In the remaining two books Link was forced to leave his private school and luxurious home and move to a

public school in a cheaper suburb after his parents' divorce in *No Standing Zone* (1999) by Margaret Clark, and a young girl ran away from home and lived in the bush because she could not cope with her parents' divorce in *Blue Girl, Yella Fella* (2000) by Bernie Monagle.

4.9.25 Drugs

Although it was not until 1989 with Robin Klein's *Came Back to Show You I Could Fly* that a book dealt with drugs in a comprehensive manner, the first book to actually mention drugs was *The Bleeding* (1987) by Nadia Wheatley in which a minor character, Kathy Dolan, grew marijuana. Of the 14 books (eight per cent) with drugs as a major issue two were recorded in 1989 and 1990 and then, following a three-year gap, the remaining were published from 1994 to 2000.

In the books where drugs were a focus, three characters tried and/or succeeded in overdosing on drugs: Skegs in *Stepping on Mussels* (1995) by Jocelyn Harewood; Frantik in *Care Factor Zero* (1997) by Margaret Clark; and Rocket in *Hard Time* (1998) by Elspeth Cook and Anna Donald. Other characters were drug addicts or frequent drug users: Angie, Mandy and Bones were drug addicts in *Came Back to Show You I Could Fly* (1989) by Robin Klein, *Feral Kid* (1994) by Libby Hathorn and *Passenger Seat* (2000) by Robert Corbet. Mitch and Sophie frequently smoked marijuana in *Boyz 'R' Us* (1996) by Scott Monk and *Fishnets* (1997) by Philippa Burne and Link had a shot of smack (heroin) in *No Standing Zone* (1999) by Margaret Clark. Rose needed medical drugs to keep her mental condition under control in *Hothouse Flowers* (1997) by Nette Hilton and Lil and Rosie were highly sedated in the old people's home in *Mister Eternity* (1997) by Maggie Hamilton.

In *Spaghetti Connections* (1990) by Sandra McCuaig, Sam and Lucio became involved in a drug trafficking syndicate and earned money by weeding marijuana on Saturdays. Flynn grew and sold his own drugs in *All My Dangerous Friends* (1998) by Sonya Harnett.

Drugs were mentioned in a minor way in a total of 16 books or nine per cent. For example young people were taking a form of drugs called 'gliders' and 'tranks' in *The Adonis Strategy* (1989) by Alex Fazakas; there were drugs at a dance in *Relative Strangers* (1991) by Maureen Pople; Polly was drugged so that she would not be able to tell anybody what happened in *Polymer* (1995) by Sally Rogers-Davidson, and Brett stopped a man selling drugs to Frog in *Raw* (1998) by Scott Monk.

4.9.26 Eating – disorders

Only four books explored the issue of eating disorders as a major topic. The first of these, *Time to Go* by Jill Dobson, was published in 1991. In this book, Danny developed anorexia as a result of the pressures demanded of her in her dancing career. Significantly though, the first book to mention an eating disorder as a minor focus was *The Sugar Factory* by Robert Carter published in 1986 in which one of the four mentally unstable teenagers living with Harris in the cottage had bulimia. It was not until 1995 in *Hot or What* by Margaret Clark that bulimia was depicted again when Lisa, a model, also started to experiment with vomiting as a way of controlling her weight.

The two books to comprehensively describe the damaging physical and psychological effects of anorexia were *All Of Me* (1996) by Maureen Stewart and *Killing Aurora* (1999) by Helen Barnes. Both books depicted how the disease started to control the minds of young people

and the different methods they used to control their eating: laxatives, number days and colour days. The effect on family members was explored in both books. In particular, the way Aurora's brother, George, in *Killing Aurora* was affected by the ordeal was quite poignantly described. Through the support of family and friends both main characters, Rebecca and Aurora, survived the disease and started to gain weight. Aurora, in fact, went completely the other way and became quite overweight.

The only book to briefly describe a boy affected by an eating disorder was *Checkers* (1996) by John Marsden.

4.9.27 Ethics

The 38 books (20 per cent) with ethics as a major issue were consistently spread across every year with the exception of 1980, 1981 and 1985. In 1987, 100 per cent or five out of five of the books contained ethical issues. These books included: *The Boys From Bondi* by Alan Collins in which Jacob was investigating a variety of political parties and the ethical stance of each; Nadia Wheatley investigated the moral dilemma between the conservation of forests versus the need for employment in *The Blooding*; the atrocities of war and Japanese cannibalism were investigated in *McKenzie's Boots* by Michael Noonan; despotism, the practice of burning people if they were different or go against society and conducting experiments on people was found in *Obernewtyn* by Isobelle Carmody; and *The Paperchaser* by Penny Hall examined political control and manipulation.

Across the two decades of the study a variety of ethical issues were explored. The following is a sample of these issues. Victor Kelleher utilised the traditional archetype of good versus

evil in *Master of the Grove* (1982). In *Can You Keep a Secret?* (1989) by Jenny Pausacker wealthy people tried to get poor people evicted from their homes so that they could purchase the land to build a factory. Tests and research were being carried out on a group of small children called the Metamide Babies in *A Cage of Butterflies* (1992) by Brian Caswell. The moral dilemma of scab labour, workers who took employment when the rest of the workforce was on strike, was investigated in *Strike!* (1994) by Christine Harris. James Moloney considered the ethics of taking children away from their mothers through the controversial subject of the stolen generation in *Angela* (1998) and Brian Ridden outlined the ethical principles against putting an outfall pipe on an unspoilt headland in *Outfall* (2000).

4.9.28 Failure

Over the study period only ten books included failure as a major focus and three as a minor focus. These titles were inconsistently scattered starting from 1985 onwards. The reasons and forms of failure were very different for every book. In *Firestorm!* (1985) by Roger Vaughan Carr, the father felt he had failed the community because he did not stay to help fight the bushfire. Every time Katharine tried to buy a present for her Grandmother in *The Other Side of the Family* (1986) by Maureen Pople, she failed because she did not understand her Grandmother's disability. Mick had a fear of failure in *Dodger* (1990) by Libby Gleeson and Al's holiday was an absolute failure in *Al Capsella on Holidays* (1992) by Judith Clarke. In *A Dozen Eggs* (1993) by David Rish, Paul felt he had failed at school and Geraldine's father in *The White Guinea Pig* (1994) by Ursula Dubosarsky, failed his family because his business went bankrupt. He was charged with fraud and they had to sell the house. Greg helped Toggo overcome his fear of failing to be able to play football in *Killer Boots* (1996) by Wendy Jenkins and Axel felt like a complete failure because he could not manage to look

after his Gran on his own in *Hothouse Flowers* (1997) by Nette Hilton. Kel felt he failed to stop Bryce being killed in a car accident in *Backstreets* (1999) by Robert Hood and *Making the Most of It* (2000) by Lisa Forrest recounted Nina's disastrous swim in the Olympic Games and the consequent downward spiral in her life after the event.

4.9.29 Family Relations

From 1982 onwards, with the exception of 1987, relationships between family members had been a considerable focus every year with the highest percentage being 55 per cent in 1991 which was six books out of a total of 11 for the year. Overall there were 60 books or 32 per cent that had family relations as a major issue and 17 books or nine per cent that had family relations as a minor issue.

A variety of family relationships and issues surrounding those relationships was explored throughout the study. Sibling relationships, both positive and negative, were delved into in a number of books including: *Boyz 'R' Us* (1996) by Scott Monk; *Stepping on Mussels* (1995) by Jocelyn Harewood; *River Child* (1995) by Carolyn Logan; *Maddie* (1995) by Brian Caswell; *Shinkei* (1996) by Gillian Rubinstein; and *Slow Burn* (1997) by Victor Kelleher.

The positive influence of a strong, affirming family entity was highlighted in books such as *The Wind is Silver* (1991) by Thurley Fowler; *Looking for Alibrandi* (1992) by Melina Marchetta; *See How They Run* (1996) by David McRobbie; *Only the Heart* (1997) by Brian Caswell and David Phu An Chiem; and *Fighting Ruben Wolfe* (2000) by Markus Zusak. These families demonstrated the power of working together even when there were problems.

Many of the books dealt with the destructive effects of family breakdown including: *The Sugar Factory* (1986) by Robert Carter, *Crossfire* (1992) by James Moloney, *Angel's Gate* (1993) by Gary Crew, *Cross My Heart* (1993) by Maureen McCarthy, *Feral Kid* (1994) by Libby Hathorn, *Holding On* (1994) by Donna Sharp, *The Best Thing* (1995) by Margo Lanagan, *Power to Burn* (1995) by Anna Fienberg, *A Bridge to Wiseman's Cove* (1996) by James Moloney, *Fishnets* (1997) by Philippa Burne, *Spirited Boy* (1998) by Libby Hathorn, *Killing Aurora* (1999) by Helen Barnes, *No Standing Zone* (1999) by Margaret Clark and *Dogs* (2000) by Bill Condon.

4.9.30 Family Violence

Of the twelve books that dealt with family violence as a major issue, ten of them featured abusive fathers. In the first of these books, *Thirteen Going on Forty* (1986) by Diane Bates, Mitch's father was an alcoholic and physically abused his wife, Mitch and her siblings. In *The Bleeding* (1987) by Nadia Wheatley, Colum's father seemed to deliberately bulldoze down a tree in which Colum was sitting. Colum ended up in hospital with two broken legs. Lee left his family home because his father was abusive in *Lee Spain* (1991) by David Metzenthen. Linda's father assaulted her when she came home late from a dance in *Relative Strangers* (1991) by Maureen Pople. In *Crossfire* (1992) by James Moloney, Wayne came to the house with a rifle, threatened to shoot his wife, Alison and hit Luke with the butt of the rifle. Having been physically abused by his father Mick tried to stop another man physically abusing his son in *Cross My Heart* (1993) by Maureen McCarthy. In *Boyz 'R' Us* (1996) by Scott Monk, Mitch's father used to belt him. Blacky's father would get aggressive when he was drunk in *Deadly Unna?* (1998) by Phillip Gwynne and Monk was extremely violent to Hangan and shot Hangan's greyhound in *Dogs* (2000) by Bill Condon. Julie's father was

violent, beat up Julie's mum and verbally abused the children in *I Started to Cry Monday* (1999) by Laurene Kelly. Eventually Julie's father shot his wife and two of Julie's siblings and burnt down the family home.

Mothers were physically abusive in two books: in *The Climb* (1996) by Libby Hathorn, Peter's mother repeatedly hit him hard all over his body and Julie's mother could not handle the abuse she received from her husband and physically took it out on her children in *I Started to Cry Monday* (1999) by Laurene Kelly.

The final book that dealt with family violence involved violence by a sibling. Mandy's brother was exceedingly violent in *Letters From the Inside* (1991) by John Marsden. He was always hitting and pinching Mandy and in the end it was implied that Mandy was killed by her brother.

4.9.31 Friendship

Friendship always has been and always will be a major component of young people's lives and this was reflected in the results of the study. A total of 101 books or 54 per cent had friendship as a major issue and friendship was noted as a minor concern in 23 books or 12 per cent, together reaching a sum of 124 books or 67 per cent. Every single year was represented, with the majority of years reaching over 40 per cent. The highest years were 100 per cent or three out of three books in 1982 and 88 per cent or seven out of eight books in 1989.

The topic of friendship covered a broad range of issues including friends looking out for one another, loyalty and self-sacrifice (*Web of Time* (1980) by Lee Harding; *McKenzie's Boots*

(1987) by Michael Noonan; *The Adonis Strategy* (1989) by Alex Fazakas; *Mr Edmund* (1990) by Tom Shapcott and Steve Spears; *A Cage of Butterflies* (1992) by Brian Caswell; *The Dead of the Night* (1994) by John Marsden; *Maddie* (1995) by Brian Caswell; *Shinkei* (1996) by Gillian Rubinstein; and *No Fat Chicks* (1998) by Margaret Clark), false and disloyal friends (*Feral Kids* (1994) by Libby Hathorn; *Boyz 'R' Us* (1996) by Scott Monk; *Desley* (1995) by Virginia Baxter; *The Killing of Mud-Eye* (1997) by Celeste Walters; *All My Dangerous Friends* (1998) by Sonya Hartnett; *The Passenger Seat* (2000) by Robert Corbet; and *The Last Race* (2000) by Celeste Walters), making new friends (*Bushfire Moon* (1989) by Jeff Pack; *Letters from the Inside* (1991) by John Marsden; *Sparring with Shadows* (1997) by Archimede Fusillo; and *Stony Heart Country* (1999) by David Metzenthén) and turbulent friendships (*Laurie Loved Me Best* (1988) by Robin Klein; *A Dozen Eggs* (1993) by David Rish; *Angela* (1998) by James Moloney; and *Full Moon Racing* (1998) by James Roy).

Most of the time the friendships were between young people themselves but some of the books portrayed friendships that developed between a young person and an older person; for example the friendship between Mr Lovett and Catherine in *The Watcher in the Garden* (1982) by Joan Phipson, Marna and Derin in *Master of the Grove* (1982) by Victor Kelleher, Mrs Dagleish and Lilli in *The True Story of Lilli Stubeck* (1984) by James Aldridge, Helen and Harris in *The Sugar Factory* (1986) by Robert Carter, Ted and Colin in *Two Weeks with the Queen* (1990) by Morris Gleitzman, Mary, Sri, Bill and Channeary in *Channeary* (1991) by Steve Tolbert, Prue and Lee in *Lee Spain* (1991) by David Metzenthén, Lord Roland and Pagan in *Pagan's Crusade* (1992) by Catherine Jinks, Bilu and Sarah in *River Child* (1995) by Carolyn Logan and Mrs Davidson and Chelsea in *Chasing After the Wind* (1997) by Dale Harcombe.

Two of the most unusual friendships were between a teenager and an alien in both *The Future Trap* (1993) by Catherine Jinks and *Singing the Dogstar Blues* (1998) by Alison Goodman.

4.9.32 Gambling

Only three books dealt with gambling in a major way. In *Came Back to Show You I Could Fly* (1989) by Robin Klein, Angie introduced Seymour to betting on the horses. Some people wanted to put Spud's brain into a horse to try to pull off a betting scam at a steeplechase race in *Horsehead Man* (1999) by Rory Barnes and *Dogs* (2000) by Bill Condon involved gambling at the greyhound races.

The first book to mention gambling was *Three Way Street* by Bron Nichols in 1982. In this book Bill and his next door neighbour bet on the horses. Alan Collins mentioned SP Bookies in *The Boys From Bondi* (1987), Beryl gambled all her money on the pokies in *A Bridge to Wiseman's Cove* (1996) by James Moloney, David saw his father gambling at Fernando's in *Sparring with Shadows* (1997) by Archimede Fusillo, the horse racing industry including betting was explored in *Finn and the Big Guy* (1997) by David Metzenthen, the crowd would bet on the boxing matches in *Fighting Ruben Wolfe* (2000) by Markus Zusak and gambling was another vice of the characters in *The Passenger Seat* (2000) by Robert Corbet. Ann, Neil and Charity's father all gambled their money away in *Pelican Creek* (1988) by Maureen Pople, *The Apostle Bird* (1997) by Garry Disher and *Chasing the Wind* (1987) by Dale Harcombe respectively.

4.9.33 Gangs

The first book to deal with the notion of gangs in a major way, *The Paperchaser* by Penny Hall, was published significantly earlier in 1987 than the remaining five books in this category, which were published from 1995 to 1999. In *The Paperchaser*, the Miners, a secret organisation of well-ordered, strategic young people who lived underground in disused buildings and tunnels, rescued Hinton from the Ganglads, a group who wanted to involve Hinton in organised crime.

The gang in *Graffiti Dog* (1995) by Eleanor Nilsson, is called the A3 Graffiti Gang. Derek started to hang out with the A3 Graffiti Gang and they eventually took him to graffiti a bus stop. After blaming Derek for nearly getting caught by the police, the gang spray painted awful words on a dog Derek was friendly with and then threw stones at it. Scott Monk's *Boyz 'R' Us* (1996) is a powerful portrayal of gang culture. Through Mitch, the leader of the Thunderjets who wanted to leave after a near fatal stabbing, the book explored the moral code of gang leadership and warfare and the incredible pressure to conform to gang standards.

Since his mother's death from asbestos poisoning, Danny was determined to take revenge and fight against environmental degradation in *Slow Burn* (1997) by Victor Kelleher. He became involved in a gang called "the Eco-warriors" and committed acts of terrorism against companies involved in the destruction of the environment. *Only the Heart* (1997) by Brian Caswell and David Phu An Chiem investigated Vietnamese gangs both in Pulau Bisa and Sydney. Tang was murdered in a gang killing and, calling in a favour from an old acquaintance from Pulau Bisa, Linh and Toan helped another girl, Kieu, to get out of the grip of the gangs. In *No Standing Zone* (1999) by Margaret Clark, after Link is forced to leave his

private school and luxurious home and move to a public school in a cheaper suburb as a result of his parents divorce he became involved with gang fights, hold-ups and is accused of murder.

4.9.34 Guilt

Across the 21 titles or 11 per cent of books that have guilt as a major concept and the 19 books or 10 per cent with guilt mentioned in a minor way, characters have felt guilty about a multitude of events and many of these books were closely linked with failure. The first three books to have guilt as a major topic were recorded in 1985, 1986 and 1987. In *Firestorm!* (1985) by Roger Vaughan Carr, the father felt guilty because he failed to stay to help put out the fire. Harris felt guilty in *The Sugar Factory* (1986) by Robert Carter because Clementine died when he was left to look after the children. Colum was in a difficult situation in *The Bleeding* (1987) by Nadia Wheatley because he felt guilty being with the conservationists and going against the logging community but he would also have felt guilty for not saving the forest if he sided with the logging industry.

After a considerable gap of four years, the next book to deal with guilt is *Looking for Alibrandi* (1992) by Melina Marchetta in which it was the grandmother's guilt for having Josie's mother illegitimately that had an enormous effect on the people around her. The following books are a sample of the titles with guilt as a major concern recorded from 1993 to 2000. Scott felt guilty for stealing some food from Mr Limani's corner store when he could not get any money out of the bank in *Countdown* (1995) by Christine Harris. Carl felt guilty because it was his grandfather who killed Joy and Skip's son and he also felt guilty because he must have done something wrong to make his mother leave in *A Bridge to Wiseman's*

Cove (1996) by James Moloney. Even 25 years later Ned felt extremely guilty about Mud-Eye's suicide in *The Killing of Mud-Eye* (1997) by Celeste Walters and in *Backstreets* (1999) by Robert Hood, Kel felt immense guilt over the death of his friend Bryce in a car accident they were both involved in and blamed himself for what happened.

4.9.35 Homelessness

The 12 books or six per cent with homelessness as a major issue were randomly scattered throughout the study from 1985 to 2000. However the first book to mention homelessness in a minor way was *Flood Children* by Thomas Shapcott in 1981 where a number of people lost their homes as a result of the floods. The most significant year for homelessness was 1985 in which 100 per cent or two out of two books listed homelessness as a major issue. In *Dinko* by Joan Phipson, the main characters were homeless due to the destruction caused by invading enemies and resorted to living in caves and abandoned buildings. The immense feeling of loss when a home is burned to the ground in a bushfire and the consequent dispossession of the family were explored in *Firestorm!* by Roger Vaughan-Carr.

In later years a further two books dealt with homelessness caused by invading enemies: in *Channeary* (1991) by Steve Tolbert, the surviving members of Channeary's family were forced to travel a great distance to live in a refugee camp after the Khmer Rouge took over their village during the Vietnam War; in *The Dead of the Night* (1994) by John Marsden, a group of teenagers were homeless and lived in a valley called "Hell" after an invading army took over the country.

The stereotypical image of homeless kids living on the streets was explored in three books later in the study: *Feral Kid* (1994) by Libby Hathorn; *Care Factor Zero* (1997) by Margaret Clark; and *Backstreets* (1999) by Robert Hood.

4.9.36 Homosexuality

Only three books in the study dealt with homosexuality in a major way: *Two Weeks with the Queen* (1990) by Morris Gleitzman; *Peter* (1991) by Kate Walker; and *Killing Darcy* (1998) by Melissa Lucashenko. The first two books are considered landmark novels because they were among the first to deal with this once prohibited subject in any depth. In *Two Weeks with the Queen*, while trying to find a doctor to help his brother who is dying of cancer, Colin befriended Ted, a compassionate and astute homosexual, whose lover was also dying of cancer and AIDS. Kate Walker subtly and sensitively treated the subject of homosexuality from the point of view of a young teenage boy who explored his own sexual preferences when he found himself attracted to David, a gay friend of his older brother. One of the main characters in *Killing Darcy* was a young Aboriginal homosexual who had a criminal record. Jon took Darcy under his wing and helped him to gain some self-esteem and self-respect.

Ten other books dealt with homosexuality in a minor way, the first of these being *McKenzie's Boots* by Michael Noonan published in 1987 which suggested a homosexual teacher sexually abused boys. In several books it was inferred or suggested that characters may have been homosexual: *The Enemy You Killed* (1996) by Peter McFarlane; *The Killing of Mud-Eye* (1997) by Celeste Walters; and *Camphor Laurel* (1998) by Sarah Walker. Other books had secondary characters who were homosexual, for example *Checkers* (1996) by John Marsden; *Care Factor Zero* (1997) by Margaret Clark; and *The Plunketts* (2000) by Sue Hines.

4.9.37 Individuality

Of the 21 books or 11 per cent that explored individuality as a major topic, the list can be divided into two different categories. The category with the most titles dealt with characters who stood up for what they believed in and did not need to conform to what the rest of the group was doing. The first of these characters was Frances in *People Might Hear You* (1983) by Robin Klein. Frances initially trusted her Aunt and tried to be a member of the religious cult called “The Temple” but she soon realised that she needed to get out of there.

Other characters who stood up for themselves included: Lilli in *The True Story of Lilli Stubeck* (1984) by James Aldridge; Maria in *Blue Days* (1986) by Donna Sharp; Al’s mum in *The Heroic Life of Al Capsella* (1988) by Judith Clarke; Megan/Merryll in *Merryll of the Stones* (1989) by Brian Caswell; Lockie in *Lockie Leonard, Human Torpedo* (1990) by Tim Winton; Peter in *Peter* (1991) by Kate Walker; Laura in *Time to Go* (1991) by Jill Dobson; Josie in *Looking for Alibrandi* (1992) by Melina Marchetta; Pagan in *Pagan’s Crusade* (1992) by Catherine Jinks; Aurora in *Aurora* (1995) by Sally Odgers; Lola in *The Bent-Back Bridge* (1995) by Gary Crew; Melanie in *The Best Thing* (1995) by Margo Lanagan; Mitch in *Boyz ‘R’ Us* (1996) by Scott Monk; Gracey in *Angela* (1998) by James Moloney; Mandy in *No Fat Chicks* (1998) by Margaret Clark; and Web in *Killing Aurora* (1999) by Helen Barnes.

The other category investigated how the mix of characters in a book reacted differently in a given situation. For example *Countdown* (1995) by Christine Harris showed how four young people reacted differently to the news that an asteroid was hurtling toward Earth and everybody had forty-eight hours to live. *The First Day* (1995) by Sophie Masson explored

the different characters' beliefs and understanding about religion and *Shinkei* (1996) by Gillian Rubinstein used each character's individual dreams and ambitions to create the world they wanted within the computer game.

4.9.38 Love

The first book to deal with love as a major topic was *Dingo Boy* by Michael Dugan, published in 1980. This book was about Carl's fundamental desire for love, which he did not receive from his foster parents who treated him like a slave. The remaining 18 books all fell within 1988 to 1996 with the exception of 1992. The most significant year was 1996 when 33 per cent or five books were written with love as a major theme.

The majority of books dealt with the turbulent journey of developing love that grows between two young people, for example Jem and Ann in *Pelican Creek* (1988) by Maureen Pople; Mick and Michelle in *Cross My Heart* (1993) by Maureen McCarthy; Paul and Annie in *A Dozen Eggs* (1993) by David Rish; and Anna and Luke in *Peeling the Onion* (1996) by Wendy Orr.

Similar to Carl in *Dingo Boy*, Carl Matt in *A Bridge to Wiseman's Cove* (1996) by James Moloney craved love and an intimate relationship with his mother. In *Power to Burn* (1995) by Anna Fienberg, Lucrezia turned the country into an ice bowl because of the hate she had for her father. In the end love overcame hate and Roberto, Angelica and Lucrezia used their power for good to stop the avalanche that was threatening themselves and the village.

Other books dealt with the intense love that can occur between siblings. Colin attempted anything to help his brother Luke who was dying of cancer in *Two Weeks With the Queen* (1990) by Morris Gleitzman, which included trying to talk to the Queen and enlisting the help of the best cancer doctors in England. When John gave his brother Mario the medallion to help save his life and get him back to reality, it was a result of Mario's love for his brother that the group was able to defeat the game in *Shinkei* (1996) by Gillian Rubinstein.

4.9.39 Mental Health

The majority of books that dealt with mental health in a major or a minor way were published between the years of 1991 and 2000. However, the first book to be published was *Flood Children* in 1981 by Thomas Shapcott in which the mentally unstable character, Mr Death, tried to harm and keep the children captive. The year with the highest percentage of books dealing with mental health was 1986 in which 75 per cent or three out of four books covered this issue: Joey had a mental disability in *Blue Days* by Donna Sharp; Harris had a mental problem in *The Sugar Factory* by Robert Carter; and Mitch's mother suffered from depression in *Thirteen Going on Forty* by Dianne Bates. The only other book recorded pre-1991 was *Obernewtyn* by Isobelle Carmody in 1987 in which Cameo and Selmar became insane due to the experiments that were conducted on them.

Most of the remaining books had a character who was mentally unstable or emotionally disturbed without actually giving a name to the condition. A number of characters have schizophrenia or symptoms which are related to schizophrenia: Ian in *Secret Lives* (1993) by Caroline Macdonald; Larceny in *Care Factor Zero* (1997) by Margaret Clark; and Linton in *The Killing of Mud-Eye* (1997) by Celeste Walters. Other characters, Rebecca and Aurora

from *All of Me* (1996) by Maureen Stewart and *Killing Aurora* (1999) by Helen Barnes, suffer with anorexia and the mental conditions associated with this disorder. Several characters ended up in a mental institution: Len in *Blitz* (1991) by Pina Grieco-Tiso; the unnamed protagonist in *Checkers* (1996) by John Marsden; Axel in *Hothouse Flowers* (1997) by Nette Hilton; and Yella Fella's mother in *Blue Girl, Yella Fella* (2000) by Bernie Monagle.

Although most of the books dealt with young people who had a mental problem, a number of books also had adults with different conditions, for example Julie's father was mentally unsettled after fighting in the Vietnam War in *I Started to Cry Monday* (1999) by Laurene Kelly; Ned's mother had a nervous breakdown in *Remote Man* (2000) by Elizabeth Honey; and Gran had Alzheimer's disease and Dad had a breakdown in *The Plunketts* (2000) by Sue Hines.

4.9.40 Peer Group Pressure

Peer group pressure was a major issue in 13 titles or seven per cent of the books studied and a minor topic in 12 books or six per cent. The first book to deal with this issue as a major topic was not recorded until 1987 when Nadia Wheatley investigated the pressure in a country town to conform to the same understanding and beliefs about a controversial subject, in this case, logging in *The Blooding*. The next book was *Spaghetti Connections* by Sandra McCuaig in 1989 in which Lucio pressured Sam to work on a marijuana plantation and in 1990 Kate Walker investigated the pressure put on Peter to act like a stereotypical Australian male in *Peter*.

Peer group pressure was continuously represented by at least one or two books from 1994 to 2000. All of them dealt with young people being pressured into doing something they might not necessarily want to do for example: Robbie and Derek were pressured into committing crimes in *Feral Kid* (1994) by Libby Hathorn and *Graffiti Dog* (1995) by Eleanor Nilsson; Goldfinger made people do things to Mud-Eye even though they did not really want to in *The Killing of Mud-Eye* (1997) by Celeste Walters; Gracey came under a lot of peer group pressure when she joined the Aboriginal Support Group in *Angela* (1998) by James Moloney; and Callisto was pressured to drink alcohol and have sex in *Borrowed Light* (1999) by Anna Fienberg.

4.9.41 Philosophy

Philosophical concepts were represented in five titles in a major way. The first book, *Can You Keep a Secret?* by Jenny Pausacker was published in 1989 and covered such concepts as political parties, gatherings and communism. The next book, *Magician*, written by Allan Baillie and published in 1993 investigated the reaction of a society to the revelation that their whole belief structure, the reason for their existence, their myths and legends were all false. The remaining three books *Ziggurat* (1997) by Ivan Southall, *Red City* (1998) by Sophie Masson and *In the Poet's Den* (2000) by Julia Holland all explored a variety of philosophical concepts such as the meaning of life, good versus evil and the knowledge and understanding of ultimate reality.

4.9.42 Pregnancy

Taking into account that at the beginning of the period covered in this study pregnancy was considered a highly taboo subject for teenage novels, it was significant that the first book to deal with pregnancy in a major way, *Closer to the Stars* by Max Fatchen, was published as early as 1981. In this book unmarried Nancy falls pregnant to John, an airforce pilot, before he goes overseas to fight in World War II. The next book with pregnancy as a major topic, *Came Back to Show You I Could Fly* by Robin Klein was not published until eight years later in 1989. In two other books in the first half of the study secondary characters fell pregnant, however, the pregnancy was not central to the plot of the story: in *The Seventh Pebble* (1980) by Eleanor Spence, Maeve Connell became pregnant and in *The Sugar Factory* (1986) by Robert Carter, Harris' sister-in-law was going to have a baby.

The remaining six books to be listed with pregnancy as a major topic were published in 1993, 1995, 1999 and 2000 with the most significant year being 1995 in which three books covered this subject. In *Cross My Heart* (1993) by Maureen McCarthy, Michelle fell pregnant to Kevin and was being forced into marriage. Not wanting to be trapped in such a relationship, Michelle hitchhiked to Melbourne where she met Mick. Michelle eventually gave birth to the baby in the back of a ute and was determined to give up the baby for adoption but Mick convinced her to keep the baby. In *The Best Thing* (1995) by Margo Lanangan, Melanie's first pregnancy to Brennan ended in a miscarriage. When she fell pregnant a second time to Pug, he supported her throughout the pregnancy. The birth of Bella was described explicitly and the difficulty of handling a new baby was also explored. Polly fell pregnant to Ray in *Polymer* (1995) by Sally Rogers-Davidson but was forced to have a bizarre abortion where the foetus was taken from Polly and implanted in Harit, the Empress of Gloman. Sarah

became pregnant to an unknown man in *River Child* (1995) by Carolyn Logan. Sarah gave birth in the river with the help of Bilu and although it was presumed that the baby's father was Warlu, an Aboriginal man, the baby definitely did not have Aboriginal features when it was born, adding further mystery to the story. Callisto made the tough decision to abort her pregnancy when she fell pregnant to Tim in *Borrowed Light* (1999) by Anna Fienberg and Shell's pregnancy to Bones ended in a miscarriage in *The Passenger Seat* (2000) by Robert Corbet.

4.9.43 Racism

A total of 26 books – 13 in a major way and 13 in a minor way – dealt with racism as an issue. The two books listed early in the study that dealt with prejudice and racism in a major context both looked at this issue from a historical perspective. Eleanor Spence explored small town bigotry against a Catholic family during the 1930s in *The Seventh Pebble* (1980).

Racism against Japanese during World War II was a strong element of Michael Dugan's 1987 book, *McKenzie's Boots*. Garry Disher again covered this topic much later in the study in *The Divine Wind* published in 1998.

The year 1990 saw the emergence of books about racist issues in a contemporary setting. For example, in *Spaghetti Connections* (1990) by Sandra McCuaig, Sam and Lucio were bullied at school because they were Italian. Josie was always being called a wog and teased about her Italian heritage in *Looking for Alibrandi* (1992) by Melina Marchetta and Minh suffered terribly from the racial prejudice he endured because he was a refugee from Vietnam in *Maddie* (1995) by Brian Caswell.

Two books used the technique of exposing alien life forms to prejudice by humans as a way of exploring racial bigotry. In *Aurora* (1995) by Sally Odgers, Aurora, found as a baby in a crashed UFO, looked like a normal human on the outside but really was extremely heavy. When people found out she was different from the norm she suffered from intolerance and discrimination as a result of misunderstanding and narrow-mindedness. Similarly, in the futuristic story *Singing the Dogstar Blues* (1998) by Alison Goodman, the Chorian alien race experienced a great deal of prejudice and were exposed to degrading racial comments from the humans.

It was not until 1995 when the first of four books described racism against Aboriginal people. The first book, *River Child* (1995) by Carolyn Logan, was again set in a historical temporal context at the time of European settlement in Australia. This book clearly demonstrated the way white people reviled the Aboriginal race during this period of history. James Moloney delved into the controversial issue of the stolen generation in *Angela* (1998) as well as exploring the difficulty of working out what it meant to be an Aboriginal youth in today's society. *Deadly Unna?* (1998) by Phillip Gwynne was an in depth examination of racial bigotry against Aboriginal people in contemporary Australia and showed how an adolescent white boy tried to overcome the prejudice of a small coastal town when he attended the funeral of his Aboriginal friend, Dumby, and painted over the racist graffiti on the jetty. In *I Started to Cry Monday* (1999) by Laurene Kelly, Julie's father was very racist against Aborigines and would not let his children swim in a waterhole on Aboriginal land. Ironically it was an Aboriginal family who first helped Julie and her brother when her father killed the rest of her family and burnt down the family home.

4.9.44 Rape

Only two books in the study had rape as a central component of the plot. In *Stalker* (1995) by Ruth Starke, Slade's behaviour at first seemed romantic and sensitive until his admiration started to get too serious and he would not leave Tessa alone. When Slade came to Tessa's house and found her rehearsing with Michael for Othello, he snatched Tessa, shoved her in the car, took her out to the bush and tried to sexually assault her. When she resisted he strangled her and she was saved only because the police arrived. As a result of a complex love triangle in *The Enemy You Killed* (1996) by Peter McFarlane, Wade killed Jammo out of jealousy, raped Jules and then kidnapped her. Eventually Wade was cornered and committed suicide by jumping off a cliff.

Ten books mentioned rape in a minor way, the earliest being *Breaking Up* (1983) by Frank Willmott and *The Sugar Factory* (1986) by Robert Carter. The other eight books fell between 1992 and 1998.

4.9.45 Refugees

The four books to focus on the plight of refugees were published in 1989, 1991, 1995 and 1997. *Sally and Rebecca* (1989) by Mary Baylis-White described how people were trying to rescue Jewish children from Hitler's Germany by smuggling them out of the country and connecting them with families in non-hostile countries such as England. *Channeary* (1991) by Steve Tolbert, *Maddie* (1995) by Brian Caswell and *Only the Heart* (1997) by Brian Caswell and Phu An Chiem, all told the story of refugees from Cambodia and Vietnam as a result of the Vietnam War. All three stories described the horrendous journeys the characters

needed to endure to escape from their homeland, the atrocious conditions they lived in at the refugee camps and the difficulty they encountered assimilating into Australian society when they were given the opportunity to live in this country.

4.9.46 Religion

The 11 books with religion as a major focus were scattered throughout the study with only one book recorded in any given year. Many different religions and religious bodies were represented in the study. The Connell family were persecuted because of their Catholic beliefs in *The Seventh Pebble* (1980) by Eleanor Spence. *People Might Hear You* (1983) by Robin Klein and *In the Poet's Den* (2000) by Julia Holland explored the indoctrinating nature of religious cults. The story of Jesus as a boy in *Me and Jeshua* (1984) by Eleanor Spence and Allan Collins' novel, *The Boys From Bondi* published in 1987 highlight aspects of Judaism. Channeary was a Buddhist and Bill was a Christian in *Channeary* (1991) by Steve Tolbert. In *Pagan's Crusade* (1992) by Catherine Jinks, Lord Roland was a member of the Order of the Templars and devoted his life to serving God. When Sarah went back in time to medieval Germany in *The Merchant of Death* (1994) by Alan Wheatley, she found herself within a highly religious society where everything was done in the name of religion.

The most significant book to explore religion in greater depth is *The First Day* (1995) by Sophie Masson. Skye was taken on a journey of discovery about different religions when she got to know Judith, a member of the "Congregation of Zion" through the school's production of "Jesus Christ, Superstar". *Ziggurat* (1997) by Ivan Southall was crowded with religious overtones and in *The Bread of Heaven* (1999) by Gary Crew after three years of drought Micah's parents turned to the church for help but instead of waiting for the Lord to provide,

Micah decided to take control of the situation by buying special drought resistant wheat seeds called “Heaven-Sent” with ‘out of this world’ results.

With the exception of *The Valley Between* by Colin Thiele, which was the first book listed in 1981 with religion as a minor topic, the remaining 21 books were recorded between the years of 1989 and 2000 with every year being represented. Some of these books included *Lockie Leonard, Human Torpedo* (1990) by Tim Winton in which Lockie and his family attended church; Robyn was very religious in *The Dead of the Night* (1994) by John Marsden; many biblical references were made in *The View From Ararat* (1999) by Brian Caswell; and in *Beyond the Shaking Time* (2000) by Simon Higgins, Cass actually heard her atheist father praying.

4.9.47 Self-perception

Books with self-perception as a major issue totalled 69 or 37 per cent of the overall study thus making it one of the highest-ranking issues in books for young adults. Only two books focussed on self-perception pre-1986. These books were *The Seventh Pebble* (1980) by Eleanor Spence in which Rachel learnt a great deal about herself and society through the plight of the Connell family and *The Watcher in the Garden* (1982) by Joan Phipson in which Catherine learnt, through Mr Lovett, to accept and like herself.

From 1986, every year was represented with at least 25 per cent or more of the books having self-perception as a major focus with the highest percentages being 75 per cent in 1986, 55 per cent in 1991 and 50 per cent in 1989. In all of these books the young people were gaining an insight about themselves, developing their self-esteem and learning to accept who they

were. For example in *The Adonis Strategy* (1989) by Alex Fazakas, Adonis thought he was an invincible god. His journey of self-discovery began when he realised it was all a set-up. Through Mr Edmund, Cherry was learning to believe in herself and her dream of becoming a lawyer, in *Mr Edmund* (1990) by Thomas Shapcott and Steve Spears. Although Lee left the family farm with a low self-esteem, he returned to help his alcoholic father overcome his addiction with a sense of well-being and determination because of the love and acceptance he found with Hannah and Prue in *Lee Spain* (1991) by David Metzenthen. Greg learnt to have confidence in his own ability without the help of Toggo's "magic" shoes in *Killer Boots* (1996) by Wendy Jenkins. In *Fighting Ruben Wolfe* (2000) by Markus Zusak, both Ruben and Cameron were searching for who they were and trying to find and create their own identity through their fights in the boxing ring.

4.9.48 Sex

The first of 30 books to talk about sex in any context was not published until 1986. It was then another five years in 1991 before any of the characters took part in the physical act of sex. In two of the books preceding 1991 the books dealt with the sexual awakening of characters: *The Sugar Factory* (1986) by Robert Carter and *The Boys From Bondi* (1987) by Alan Collins. In *The Blooding* (1987) by Nadia Wheatley, Colum wanted to have sex with Jade but he never did. Tim Winton took a moral stand in *Lockie Leonard, Human Torpedo* (1990) when Lockie refused Vicki's enticement to go further and Peter was trying to explore his own sexual feelings while trying to break away from the stereotype of teenage boys chasing girls and having sex at any cost in *Peter* (1991) by Kate Walker.

The first book in 1991 in which a character actually had sex was *Time to Go* by Jill Dobson: Danny lost her virginity to Francis in a one-night stand. In the majority of the remaining 22 books, recorded in every year from 1993 onwards, the act of sex occurred, with the exception of four books in which sex did not actually happen but was still a major focus: in *Care Factor Zero* (1997) by Margaret Clark, Lynx wanted to have sex with Larceny but Larceny could not stand to be touched; Brett wanted to have sex with his girlfriend, Caitlyn, in *Raw* (1998) by Scott Monk, but Caitlyn did not want to go any further; although nobody had sex in *Killing Aurora* (1999), Helen Barnes dealt with several sexuality issues including Aurora's sexual fantasies and Web's obsession with vagina dentata; and Eric was totally obsessed about sex, thinking about it all the time in *Pizza Features* (1999) by John Larkin.

In a further 26 books, recorded from 1989 to 2000 with the exception 1994, sex was mentioned in a minor way with the most substantial year being 1997 with a sum of seven books or 33 per cent, thus bringing the total of books dealing with sex to 54, which is 29 per cent of the total books studied.

4.9.49 Sex Role

Only three books in the study had overt references to the roles played by the sexes in any significant way. In *The Heroic Life of Al Capsella* (1988) Judith Clarke satirically presented stereotypical representations and attitudes about women. Web portrayed her attitude to the role of women by painting her impression of vagina dentata on billboards around the town in *Killing Aurora* (1999) by Helen Barnes and in *Beyond the Shaking Time* (2000) by Simon Higgins, Cass rebelled against her father and joined the militia even though her father did not think she should join because she was 'slight'.

In a further four books there were minor incidents that highlighted sex role attitudes: in *Can You Keep a Secret?* (1989) by Jenny Pausacker there was a comment, relevant to the period in which that book was set, that women were not to get involved in political activities; Ben, a dancer, was called a poofster by his brother because only poofsters dance in *Shinkei* (1996) by Gillian Rubinstein; in *Killing Darcy* (1998) by Melissa Lucashenko both men and women cook and clean; and in *I Started to Cry Monday* (1999) by Laurene Kelly, Julie was not allowed to help her father with the machinery on the farm once she had her period.

4.9.50 Smoking

Although it was not until 1989 when the first book, *Came Back to Show You I Could Fly* by Robin Klein, dealt with a character that smoked heavily, there were three books preceding this date that mentioned smoking in a minor way: in *Breaking Up* (1983) by Frank Wilmott, the students smoked a great deal at school; the characters smoked occasionally in *Blue Days* (1986) by Donna Sharp; and in *The Heroic Life of Al Capsella* (1988) by Judith Clarke, the grandparents made a comment that smoking is good for you because you are forced to rest when smoking. The remaining four years where smoking was listed as a minor incident were 1991, 1997, 1998 and 1999.

The further six books with smoking as a major issue all had a character that smoked heavily: Len in *Blitz* (1991) by Pina Grieco-Tiso; Allira in *Desley* (1995) by Virginia Baxter; Prince in *Another Holiday For the Prince* (1996) by Elizabeth Jolley; Mitch in *Boyz 'R' Us* (1996) by Scott Monk; Sophie in *Fishnets* (1997) by Philippa Burne; and all the main characters, Shelley, Bones and Wires, in *The Passenger Seat* (2000) by Robert Corbet.

4.9.51 Social Classes

Eighteen books or ten per cent had social class as a major issue with a concentration of titles represented in the middle years of the study between 1987 and 1994. The first two books to be listed, *The Seventh Pebble* (1980) by Eleanor Spence and *The True Story of Lilli Stubeck* (1984) by James Aldridge both investigated social classes in a historical setting. This trend continued throughout the study with 11 of the 18 books set in a historical temporal context. In all of these books there was some interaction or conflict between wealthy people or families and those lacking in money. In *Can You Keep a Secret?* (1984) by Jenny Pausacker it was the wealthy people trying to get unemployed people evicted from their homes so they could buy the property and build factories. There was a large distinction in social class between the two main characters in *Trubb's Gift* (1992) by Garry Hurle: Trubb was a convict and Catherine was the surgeon's daughter and in *The Apostle Bird* (1997) by Garry Disher, Neil's family lost everything in the depression and became indebted to the wealthy Mr Allen who allowed them to live in a hut on his property, eat all the mutton they could and use a dead miner's tools in return for his father being an odd-job man and his mother being the tutor of Mr Allen's motherless children.

The same theme continued into the books set in a contemporary temporal context although the emphasis was slightly different. Both *Looking for Alibrandi* (1992) by Melina Marchetta and *No Standing Zone* (1999) by Margaret Clark explored the social differences between private and public schools. The poignant image of Vicki living on the hill and Lockie living in the swamp in *Lockie Leonard, Human Torpedo* (1990) by Tim Winton, visually portrayed the

social divide between the two characters. James Moloney investigated the social differences between white society and Aboriginal culture in *Angela*, published 1998.

A further 35 books, or 19 per cent, between the years of 1984 and 1999 also touched on social class issues in a minor way, bringing the total to 53 books or 28 per cent.

4.9.52 Success

The notion of success began to emerge as a major topic in Australian young adult fiction from 1990 and continued intermittently until 2000, with seven per cent or a total of 13 books recorded. Success takes a variety of forms and means different things to different people and this was certainly represented in the study. For example: Mick and the play were a huge success in *Dodger* (1990) by Libby Gleeson; the group in *The Dead of the Night* (1994) by John Marsden was successful several times in its assaults against the invading enemy; in *And the Winner is ...* (1996) by Jason Herbison, Jessica and Blake won accolades at the Soapie Awards; both Greg and Toggo learnt in *Killer Boots* (1996) by Wendy Jenkins that they had to believe in themselves and not in the power of the magic boots in order to succeed; Gaz was successful in winning a scholarship to go on a Rotary cultural exchange in *Gaz Takes Off* (1997) by Warren Flynn; and although Ruben was a very successful boxer, he was also extremely scared of losing in *Fighting Ruben Wolfe* (2000) by Markus Zusak.

The five books with success as a minor issue were recorded in 1994, 1995, 1998 and 1999.

4.9.53 Suicide

The concept of suicide can be broken into three components: the thought of self-harm, behaviour which may lead to suicide and the final event of suicide. The 19 books or ten per cent which deal with suicide as a major issue, beginning in the year 1986 and spreading to 2000, will be divided into these three components.

The first book to involve suicide, *Thirteen Going on Forty* (1986) by Dianne Bates falls in the first category of thinking about self-harm. In this book Mitch considered taking her own life as a way of dealing with an alcoholic and physically abusive father. Sarah in *River Child* (1995) by Carolyn Logan thought about drowning herself when she was left to look after her brother in a harsh, unknown country as a result of her mother and stepfather dying on the journey to Australia. In *Peeling the Onion* (1996) by Wendy Orr, Anna contemplated suicide after she was involved in a car accident and was struggling to come to grips with her resulting disabilities. It was inferred that the mentally disturbed Sophie in *Fishnets* (1997) by Philippa Burne was contemplating committing suicide and Greg in *Going Off* (1999) by Colin Bowles, considered following his hero, Kurt Cobain and committing suicide because he could not handle things that were happening in his life.

Four books described behaviour which may have led to suicide. At the beginning of *Hothouse Flowers* (1997) by Nette Hilton, Axel was standing at the edge of a cliff but he was not ready to jump. At the end of the story Axel decided that it was time to jump off the cliff but was unable to do it and was helped by some people walking past. Leilana attempted suicide in *Loving Athena* (1997) by Joanne Horniman and it was inferred that Aurora tried to commit suicide in the house fire in *Killing Aurora* (1999) by Helen Barnes. When Dad lost his

business to Proctor and had a breakdown in *The Plunketts* (2000) by Sue Hines, he had a gun in his hand when he considered taking his own life.

The following books included the final event of suicide. As a result of depression, the father committed suicide in *The Boys from Bondi* (1987) by Alan Collins. Simon committed suicide in *The Adonis Strategy* (1989) by Alex Fazakas because he could not handle the deception that he was forced to become a part of and did not know how to stop. Sam took his own life in a mental institution because he could not cope with the death of his father in *Blitz* (1991) by Pina Grieco-Tiso. Laura's sister, Marianne, had committed suicide in *Time to Go* (1991) by Jill Dobson. John Barton took his own life because he could not handle the pressure placed on him by his father in *Looking for Alibrandi* (1992) by Melina Marchetta. Wade jumped off a cliff when he was cornered by police in *The Enemy You Killed* (1996) by Peter McFarlane. Larceny's mother suicided when Larceny was a baby and then Larceny jumped when she was backed against a balcony by her estranged father, Nick Farino, in *Care Factor Zero* (1997) by Margaret Clark. Mud-Eye hanged himself in the gym on the last day of grade 12 in *The Killing of Mud-Eye* (1997) by Celeste Walters. Rocket overdosed on drugs in *Hard Time* (1998) by Elspeth Cook and Anna Donald, after he realised he would be going to the Big House because of his mistake and a year 12 student committed suicide in *Blue Girl, Yella Fella* (2000) by Bernie Monagle.

A further ten books from 1992 to 2000, with the exception of 1996, also dealt with suicide in a minor way.

4.9.54 Supernatural

Unexplainable events or phenomena featured in 27 titles or 15 per cent of the books studied.

These books were intermittently scattered between the years of 1982 and 1999 with the highest percentage being 67 per cent in 1982. Three books had minor supernatural occurrences in 1992, 1997 and 1999.

The various titles covered a wide range of supernatural phenomena including Aboriginal supernatural beings called the Flats and the Follower in *Shadows Among the Leaves* (1984) by Bill Scott; mystical powers such as telepathy and the ability to talk to animals in *The Watcher in the Garden* (1982) by Joan Phipson, *Obernewtyn* (1987) by Isobelle Carmody, *A Cage of Butterflies* (1992) by Brian Caswell and *The Warrigal* (1992) by Deborah Lisson; witches, runes and mystical powers in *Master of the Grove* (1982) by Victor Kelleher, *Merryll of the Stones* (1989) by Brian Caswell, *Merchant of Death* (1994) by Alan Wheatley and *Power to Burn* (1995) by Anna Fienberg; the ability to foresee the future in *Dinko* (1985) by Joan Phipson; ghosts in *Message From Avalon* (1990) by Jenny Wagner, *Ghost Byte* (1994) by John Larkin, *Backstreets* (1999) by Robert Hood, *Straggler's Reef* (1999) by Elaine Forrestal and *Twice the Ring of Fire* (1999) by Libby Hathorn; and out-of-body experiences in *Shadowdancers* (1994) by Sally Odgers and *Mister Eternity* (1997) by Maggie Hamilton.

4.9.55 Survival

Surviving a life-threatening circumstance or event was a common theme throughout the period of the study with only four years: 1983, 1984, 1985 and 1990 registering no titles with survival as a major theme. The year with the highest percentage was 1985 with 100 per cent

or two out of two books. Other years with high percentages included 56 per cent in 1992 with five out of nine books and 40 per cent in 1996 with six out of 15 books. The overall total for books with survival as a major issue was 42 books or 23 per cent and the total for books with survival as a minor issue was five books or three per cent.

A number of books investigated the notion of survival in a natural disaster. For example a flood in *Flood Children* (1981) by Thomas Shapcott, bushfire in *Firestorm!* (1985) by Roger Vaughan Carr, drought in *Bushfire Moon* (1989) by Jeff Peck and *I Started to Cry Monday* (1999) by Laurene Kelly, an asteroid colliding with Earth in *Countdown* (1995) by Christine Harris and the sun engulfing Earth in *Magician* (1993) by Allan Baillie. Other books explored survival in a post-apocalyptic world or environmental disaster: *Lake at the End of the World* (1988) by Caroline Macdonald, *Obernewtyn* (1987) by Isobelle Carmody, *Endsville* (1999) by S. R. Martin, *View From Ararat* (1999) by Brian Caswell and *Beyond the Shaking Time* (2000) by Simon Higgins.

Many books including *Master of the Grove* (1982) by Victor Kelleher, *McKenzie's Boots* (1987) by Michael Noonan, *Pagan's Crusade* (1992) by Catherine Jinks and *Divine Wind* (1998) by Garry Disher involved survival during times of war. Some books involved characters being held captive by other people: *Galax Arena* (1992) by Gillian Rubinstein; *The Warrigal* (1993) by Deborah Lisson; *Polymer* (1995) by Sally Rogers-Davidson; and *The Enemy You Killed* (1996) by Peter McFarlane. Other books involved characters being trapped by technology: in *Mask of Caliban* (1996) by Michael Pryor, Caliban had to survive a game which was controlled by an artificial intelligence; the characters in *Shinkei* (1996) had to escape the confines of a computer game; and Rex nearly became trapped in a web of optical cables in *The R.O.N.* (1998) by Christine Edwards. In *Web of Time* (1980) by Lee Harding

and *Warped Time* (1997) by Rose Peterson, characters were lost in another time and place and were striving to survive by returning to their own time. Still other characters tried to survive in situations such as anorexia in *All of Me* (1996) by Maureen Stewart and *Killing Aurora* (1999) by Helen Barnes, falling overboard a boat in *Trubb's Gift* (1992) by Garry Hurle and being chased by leopogs in *Parkland* (1994) by Victor Kelleher.

4.9.56 Unemployment

Of the nine books or five per cent that had unemployment as a major issue, there were four main categories dealing with unemployment. *The Blooding* (1987) by Nadia Wheatley and *Stony Heart Country* (1999) by David Metzenthen explored the effects on a community when jobs in a local industry were being threatened with redundancy. Taking on an historical perspective, *Can You Keep a Secret?* (1989) by Jenny Pausacker and *Strike!* (1994) by Christine Harris investigated unemployment during the 1930s depression years. *Cross My Heart* (1993) by Maureen McCarthy and *The Wages of Wayne* (1993) by David McRobbie followed the struggle of young people trying to find work but being unable to obtain any due to economic circumstances such as drought. The final category illustrated how another set of young people can be quite happy being unemployed and living off the government, without feeling the need to find employment: *Came Back to Show You I Could Fly* (1989) by Robin Klein; *Another Holiday For the Prince* (1996) by Elizabeth Jolley; and *Passenger Seat* (2000) by Robert Corbet. A further five books in 1982, 1987, 1990 and 1997 included unemployment as a minor issue.

4.9.57 Violence

Violence was a major issue in 27 books or 15 per cent of the titles and a minor issue in 15 books or eight per cent of the titles. The majority of these books were recorded from 1989 to 1999 with the exception of 1990. A further six books were listed in the first half of the study. Throughout the study violence took on many forms. The following is a sample of the different types of violent acts portrayed in the books.

Terry tried to run Catherine off the road with a motorbike and planned a violent end to Mr Lovett in *The Watcher in the Garden* (1982) by Joan Phipson. Kilwedd ruled with violence while Merryl tried to achieve her goals with the minimum number of people being killed in *Merryl of the Stones* (1989) by Brian Caswell. In *The China Coin* (1991) by Alan Baillie, the Chinese Government declared martial law on the students and massacred several hundred students in Tiananmen Square. The group of young people hiding out in “Hell” in *The Dead of the Night* (1994) by John Marsden frequently attacked the invading army causing damage, often killing people at close range in hot and cold blood. Larceny became violent when she heard voices in *Care Factor Zero* (1997) by Margaret Clark. A ramset gun was used to shoot a nail through a person’s hand in *All My Dangerous Friends* (1998) by Sonya Hartnett. The true story of Alexander Pearce, an escaped convict who killed his mates with an axe and ate them was told in *The Cannibal Virus* (1998) by Sue Robinson and Link became involved with violent gang fights and was accused of murder in *No Standing Zone* (1999) by Margaret Clark.

4.9.58 War

Of the 13 books or seven per cent that have war as a major issue the types of war can be broken up into four main categories: ancient historical wars, World War II, the Vietnam War and futuristic wars. *Merryll of the Stones* (1989) by Brian Caswell explored an early Welsh war in which Merryll and her people tried to overthrow the violent Kilwedd. *Pagan's Crusade* (1992) by Catherine Jinks vividly portrayed the invasion of the Infidels into Jerusalem at the time of the Crusades in 1187. Set in 16th century Ireland, *Red Hugh* (1998) by Deborah Lisson told the story of Hugh Roe O'Donnell's escape from his English captors during the war between England and Ireland.

World War II was portrayed in *Closer to the Stars* (1981) by Max Fatchen, *McKenzie's Boots* (1987) by Michael Noonan, *Sally and Rebecca* (1989) by Mary Baylis-White and *The Divine Wind* (1998) by Garry Disher.

The atrocities of the Vietnam War and the need for people to flee their homeland were passionately described in *Channeary* (1991) by Steve Tolbert and *Only The Heart* (1997) by Brian Caswell and Phu An Chiem.

The Dead of the Night (1994) by John Marsden described a futuristic war in which Australia was taken over by an invading army, *Endsville* (1999) by S. R. Martin was a post-holocaust story in which a group of fish-like creatures fended off attacks from mutated cyclists and *Beyond the Shaking Time* (2000), also a post-holocaust story, described a war between the peaceful group in which Cass lived and the wicked Captain Darius.

Dinko (1985) by Joan Phipson described a parallel story of a future, post-holocaust war and an ancient war in AD 614.

A further 10 books or five per cent included war as a secondary issue.

4.10 ENDING

Although young adult literature has a reputation for bleak, negative endings only 18 books or 10 per cent of the titles studied had pessimistic endings in comparison to 131 books or 70 per cent with a positive ending and 37 titles or 20 per cent with a mixed ending. What was significant was that both optimistic and mixed endings were represented throughout the entire study with the exception of 1983 and 1985 for optimistic books and 1981, 1982 and 1995 for mixed books, whereas pessimistic endings only emerged in 1990 and continued to the end of the study with the exception of 1992 and 1993. The highest percentages for pessimistic books were 22 per cent in 1998, 20 per cent in 1996 and 19 per cent in 1997.

The first three titles to be listed with a pessimistic or unresolved ending were all written by John Marsden. In *Out of Time* (1990) travelling in a time machine, James became increasingly disconnected with reality with the story ending in the death of James' sister from asthma. In *Letters From the Inside* (1991) Mandy and Tracey had been corresponding. However, when Mandy did not return any of Tracey's letters and it was assumed that Mandy had been killed by her violent brother, Tracey sank into a deep depression. *The Dead of the Night* (1994) was the continuing story of a group of young people fighting against an invading army. The story ended when the group found Chris' body near an overturned ute that had been loaded with alcohol and the group continued to hide out in "Hell".

Other examples of pessimistic endings included: *Another Holiday for the Prince* (1996) by Elizabeth Jolley, in which the egocentric Prince and his mother were caught by the police for stealing and the mother was sent to jail; *Care Factor Zero* (1997) by Margaret Clark ended with Larceny's suicide; *Hard Time* (1998) by Elspeth Cook and Anna Donald also ended with the suicide of Rocket from a drug overdose; and *Eat Well and Stay Out of Jail* (2000) by Leonie Stevens concluded with two young people, one badly injured, being lost out in the bush.

Books with a mixed ending involved an issue that had been partly resolved but not completely, with a sense of foreboding that there may still be some form of hardship to come. For example in *Dingo Boy* (1980) by Michael Dugan, although Carl escaped the authoritarian, malicious clutches of his foster family, the story concluded with Carl getting a lift back to the Boys' Home, an ominous unknown which could eventually lead to more problems. In the conclusion of *Firestorm!* (1985) by Roger Vaughan Carr, life would never be the same due to the memories and destruction caused by the fire. However, there was hope in the knowledge that the family had already begun to rebuild their lives. Hinton finally got to go to university in the conclusion of *The Paperchaser* (1987) by Penny Hall. However, as he walked in the gates of the university he was hijacked by intelligence and security and the reader was left with the portentous feeling they too would try to manipulate him into collaboration against the Miners and in *Raw* (1998) by Scott Monk, although Brett was going back to face the magistrate he had made the decision to fix up his life which was something only he could decide for himself.

Although books may have had an optimistic ending that did not mean that they all had a fairytale ending where everybody lived ‘happily ever after’. What it did mean was that an issue may be resolved, there was an expectation of optimism for the future, or there was a confident, positive end to the story. For example, in *The Watcher in the Garden* (1982) by Joan Phipson, Terry actually saved Mr Lovett during the earthquake, instead of trying to kill him. In the conclusion of *Obernewtyn* (1987) by Isobelle Carmody, Elspeth killed Madam Vega with her mind powers, the evil Alexi was killed by the rescuers and Rushton took over as legal Master of Obernewtyn with the intention to change how things were run and in *Finn and the Big Guy* (1997) by David Metzenthen, although Finn was reprimanded for taking the horse, Lensky, the corrupt horse owner, was banned from horse training and Finn was given another job with a respected horse trainer.

4.11 CONCLUSION

Overall female authors wrote more books than male authors. There was a distinct change from books set in a rural location to an urban location and the majority of books were reality based. Most books had a contemporary temporal context and were set in Australia. The books on the whole did not contain a strong element of humour. Towards the end of the study there were more literary devices employed, with multiple voices being the most popular. Friendship was the highest rating issue with crime and criminals, self-perception and family relationship also rating highly. By far the majority of books had an optimistic ending.

5. YOUNG ADULT CHARACTER ANALYSIS

5.1 INTRODUCTION

This chapter will focus on the results of the second part of the evaluative framework pertaining to information about young adult characters. The areas that will be discussed include: gender, age, occupational status, orphan status, family type, siblings, recent migrant background, Aboriginal or indigenous background, religious background, relationship with family member, relationship with authority, sexual orientation, sexual activity, practised safe sex, personality traits and outlook for character. In total 256 characters were analysed. The results of the character analysis can be located in Appendix F.

5.2 GENDER

Of the total number of major characters, 131 or 52 per cent were male and 123 or 48 per cent were female. In the bulk of the years there was either a 50/50 per cent difference or 67/33 per cent difference between male and female characters with the majority alternating between male and female throughout the study. The greatest variation in percentages was in 1985 with 100 per cent or three out of three male major characters and then in 1987 there were four male characters or 80 per cent, compared to one female character or 20 per cent. The biggest difference in totals was in 1995 with nine males and 15 females and then the following year in 1996 it turned around with 15 males and eight females.

5.3 AGE

Characters whose age was not explicitly revealed correspond to 19 per cent or a total of 49 characters. These characters were intermittently represented in the first half of the study with a consistent representation from 1992 to 2000. The highest percentage of characters with an unknown age was 67 per cent in 1983, which was two out of three characters, and 59 per cent in 1994, which was ten out of 17 characters.

The age with the highest number of characters was age 15 with a total number of 51 characters or twenty per cent. Preceding 1989 only four characters were 15 years old in the years 1980, 1982, 1983 and 1986, whereas from 1989 every year was represented with up to 50 per cent in 1991 and 39 per cent in 1996 and 1997.

The remaining ages in descending order of totals were 16 years with 40 characters, 17 years with 36 characters, 14 years with 31 characters, 13 years with 19 characters, 18 years with 15 characters, 12 years with 11 characters and 19 years with two characters.

The majority of characters aged 12 were found in the first half of the study up to 1990, whereas in the second half of the study only three 12-year-old characters were found in 1994, 1997 and 1998.

In the first part of the study three 13-year-old characters were represented in 1981, 1986 and 1989. In 1990, 63 per cent, or five out of eight characters were aged 13. 13-year-old characters were then consistently represented with one or two characters from 1992 to 2000 with the exception of 1998 and 1999.

In the first half of the study age 14 was the most popular age group with 11 characters aged 14 from 1980 to 1989. From 1991 every year was represented with 14-year-old characters with the exception of 1996 with up to 25 per cent representation in 1999 and 21 per cent in 2000.

Ten characters aged 16 were found in the first half of the study. However, the majority of these were found in the years 1987 to 1989. Age 16 was also a prevalent age from 1991 onwards with every year being represented with the exception of 1994. In 1992, 38 per cent of characters were 16-years-old and in 1993 and 1998, 25 per cent of characters were 16 years of age.

The first two books with 17-year-old characters were listed in 1986. These characters were Maria Lucas in *Blue Days* by Donna Sharp and Harris Berne in *The Sugar Factory* by Robert Carter. The next year also recorded a further two characters in this category. With a gap of three years, 17-year-old characters were extremely popular from 1991 onwards with most years being represented relatively heavily with up to 26 per cent in 1996 and 21 per cent in 1991, 1998 and 2000.

It was not until 1995 that the first two books, *Polymer* by Sally Rogers-Davidson and *Stepping on Mussels* by Jocelyn Harewood, incorporated 18-year-old characters. However, they were heavily used from 1997 to 2000 with a total of 13 characters aged 18 with 21 per cent in 1998 and 26 per cent in 2000.

Only two books with a 19-year-old major character were listed in 1989 and 1997. These books were *Came Back to Show You I Could Fly* by Robin Klein and *Fishnets* by Philippa Burne.

The age of characters generally changed from 12 to 16 years at the beginning of the study to 14 to 18 years at the end of the study.

The only year in which every age was represented was 1997. It was also the year with the highest number of characters: 31 in total.

5.4 OCCUPATIONAL STATUS

As expected, the majority of characters were students with 63 per cent or 161 characters falling into this category. The first characters who were students with a part-time job did not appear until 1995. From then until 2000, 11 characters were students with a part-time job with every year being represented except for 1999.

Out of the six characters to be employed part-time, the first two were Tom and Dinko in *Dinko* by Joan Phipson written in 1985. The next character with a part-time job was Michelle Brown in *Cross My Heart* (1993) by Maureen McCarthy. The final three characters with part-time jobs all came from books written in 1998: *The Divine Wind* by Garry Disher, *Fat Boy Saves the World* by Ian Bone and *Killing Darcy* by Melissa Lucashenko.

Twenty characters had full-time employment, with the first character being Benno Schultz in *The Valley Between* by Colin Thiele. In the years 1984, 1987 and 1989, a further four

characters had full time employment in the first half of the study. From 1991 to 2000 every year was represented with the exception of 1998 with at least one or two characters with full time employment.

The unemployed category was the second highest category with 50 characters or 20 per cent not having paid employment or attending school. The first of these characters was Miranda in *Web of Time* (1980) by Lee Harding. Another two unemployed characters were listed in 1982, however the majority can be found between 1987 and 2000, with the highest percentages being 53 per cent in 1994, 43 per cent in 1988, 38 per cent in 1992 and 26 per cent in 2000.

There was insufficient data to ascertain the occupational status of six characters in 1989, 1995, 1997, 1998 and 1999.

5.5 ORPHANED

Of the total number of major characters an astounding 33 characters or 13 per cent were orphans. The remaining characters still had at least one parent alive. Apart from four years throughout the study at least one character in every year was orphaned with up to five characters listed in 1995. The parents of twelve characters died during or shortly before the start of the story whereas the remaining characters were already orphaned before the story began.

5.6 FAMILY TYPE

The majority of characters at 106 characters or 42 per cent were part of a nuclear family with only the year 1983 not registering a character in a nuclear family. A further eight characters also lived in a nuclear family, however, these families were experiencing a great deal of problems and difficulties such as a large amount of discontentment and fighting within the family.

The first three characters in 1981 to be a member of a single parent family were Paul Sims in *Closer to the Stars* by Max Fatchen and Rex O'Hara and Marie Simes in *When We Ran* by Keith Leopold. All three characters had widowed parents. There was a considerable gap of four years before the next character, Maria Lucas in *Blue Days* by Donna Sharp, was a part of a single parent family. Once again Maria's father had died. It was not until 1991 in *The Edge of the Rainforest* by James Porter that a character was a member of a single parent family due to an unmarried parent. The frequency of characters from a single parent family increased towards the end of the study with the highest percentages being 36 per cent in 1991, 31 per cent in 1992, 26 per cent in 1996 and 21 per cent in 1998. A total of 41 characters or 16 per cent were from a single parent family.

Fifty-one characters came from families whose parents had divorced, separated or were in the process of divorcing or separating. The first character to be registered in this category was Agatha Wilson in *Three Way Street* by Bron Nicholls in 1982. Mark Wheeler was the next character in *Breaking Up* (1983) by Frank Willmott in which his parents separated during the story. From 1986 to 2000 every year had a character from a divorced or separated family with up to 53 per cent or ten out of 19 characters in 2000.

Only seven characters lived in a blended family with a step parent; Helen and Frances in *People Might Hear You* (1983) by Robin Klein, Jacob Kaiser in *The Boys From Bondi* (1987) by Alan Collins, Mark and Mandy in *No Fat Chicks* (1998) by Margaret Clark, Josh in *Raw* (1998) by Scott Monk and Aurora in *Killing Aurora* (1999) by Helen Barnes.

A further five characters lived in an adopted family; Tom in *Dinko* (1985) by Joan Phipson, Rebecca in *Sally and Rebecca* (1989) by Mary Baylis-White, Channeary in *Channeary* (1991) by Steve Tolbert, Aurora in *Aurora* (1995) by Sally Odgers and Jules in *The Enemy You Killed* (1996) by Peter McFarlane.

The first character in a foster family, Carl in *Dingo Boy* by Michael Dugan, was very early in the study in 1980, whereas the remaining two characters in a foster family, Larceny in *Care Factor Zero* by Margaret Clark and Ramon in *The View From Ararat* by Brian Caswell did not occur again until 1997 and 1999.

Lee Harding in 1980 was the first of ten authors to incorporate a character who lived in an extended family situation. Another four characters lived with their grandparents because their own parents had died or they did not know their parents. A further three characters had grandparents live with their own family and *Songman* (1994) by Allan Baillie and *Angela* (1998) by James Moloney investigated the concept of extended families in an Aboriginal context.

There was insufficient data about five characters to be able to ascertain what type of family they came from.

5.7 SIBLINGS

A significant statistic showed that 40 per cent or 101 characters were only children. Every year was represented in this category with the exception of 1984. There were high percentages throughout the years with 71 per cent in 1988, 69 per cent in 1992, 53 per cent in 2000, 52 per cent in 1997 and 50 per cent in 1982, 1986, 1991 and 1995 with no year with characters as only children falling below 13 per cent.

Characters with one sibling were the next highest category with 85 characters or 33 per cent. Once again every year was represented with the exception of one: 1986. From 1980 to 1985 one character was listed in every year as having one sibling. From 1987 the highest percentages were 60 per cent in 1987, 58 per cent in 1993, 56 per cent in 1999 and 50 per cent in 1990.

Characters with two siblings with a total of 28 characters or 11 per cent were more heavily represented in the later part of the study from 1989 to 1999 with the highest percentage during these years being 30 per cent in 1996. In the first half of the study only three years were represented: 1983, 1985 and 1986.

The 17 characters or seven per cent with more than two siblings fell in two main sections: from 1981 to 1986 six characters were recorded and then at the end of the study from 1995 to 2000 nine characters were listed as having more than two siblings. Another two characters were recorded in 1990 and 1991.

There was no indication about 23 characters as to whether they had siblings or not and were therefore recorded in the insufficient data category. The greatest majority of these were listed from 1992 onwards with only four characters documented in the first half of the study in the years 1980, 1988 and 1989.

5.8 RECENT MIGRANT BACKGROUND

Characters with a recent migrant background made up a total of 38 characters or 15 per cent. In 1980 and 1981 there were four characters with a recent migrant background and then, after a gap of four years, every year was represented from 1986 to 1999 with the exception of 1993. The highest percentage during these years was 45 per cent in 1989 in which five characters or their parents had recently come from another country.

The most prevalent country of origin was England with seven characters migrating from England to Australia. Several of the books with these characters such as *Pelican Creek* (1988) by Maureen Pople, *Trubb's Gift* (1992) by Garry Hurle and *River Child* (1995) by Carolyn Logan were historical fiction set in the early stages of white settlement in Australia. However, there were other books with a contemporary setting such as *The Enemy You Killed* (1996) by Peter McFarlane and *See How They Run* (1996) by David McRobbie that also have characters who have migrated from England.

There were six characters whose families had migrated from Germany. All of these books could be found in the early part of the study from 1980 to 1989 and all of them were set in the Depression and war years with the exception of *When We Ran* (1981) by Keith Leopold which had a contemporary temporal context but still had content which related to war crimes.

Five characters had a recent Italian background although Josephine in *Looking for Alibrandi* (1992) was not counted in this category because it was Josephine's grandparents who had migrated to Australia not her mother. The majority of these were listed from 1995 to 1998 with *Spaghetti Connections* by Sandra McCuaig being the earliest in 1990.

Migration from Asian countries became more prevalent in the later half of the study with five characters from Vietnam, four of which were refugees. Channeary was also a refugee from Cambodia in *Channeary* (1991) by Steve Tolbert. Leah's mother was from China in *The China Coin* (1991) by Allan Baillie and Midori in *Shinkei* (1996) by Gillian Rubinstein and Mitsu in *Divine Wind* (1998) by Garry Disher were both from Japan.

Two characters had migrated from the United States of America and another character from India. Voula's parents were from Greece in *Henry and Voula* (1989) by Maureen Stewart, Andrejs' mother had migrated from Latvia in *Fracture Zone* (1994) by Jonathan Harlen and Marco's family in *First Day* (1995) by Sophie Masson was from Argentina. Three characters migrated from Australia to other countries and two characters were involved with intergalactic migration: Aurora came from outer space to live on Earth in *Aurora* (1995) by Sally Odgers and Ramon migrated from Earth to Deucalion in *The View From Ararat* (1999) by Brian Caswell.

5.9 ABORIGINAL/INDIGENOUS BACKGROUND

Only five main characters had an indigenous background and were listed in the years 1994 and 1998. The characters were Yukuwa, a young Aboriginal boy living in the north of

Australia before white settlement in *Songman* (1994) by Allan Baillie, Gracey, a young girl going to university and struggling with what it meant to be an Aborigine in *Angela* (1998) by James Moloney. The story of Alex, nicknamed 'Rocket', explored Aboriginal deaths in custody in *Hard Time* (1998) by Elspeth Cook and Anna Donald. Darcy in *Killing Darcy* (1998) by Melissa Lucashenko was a homosexual Aboriginal youth who was being confronted with his Aboriginal heritage and Josh was an inmate at a Juvenile Detention Centre called 'The Farm' in *Raw* (1998) by Scott Monk.

The remaining 248 characters were from a non-indigenous background.

5.10 RELIGIOUS BACKGROUND

There was a total of 29 characters or 11 per cent who had some form of religious affiliation. These characters were scattered throughout the study with the highest percentage being 67 per cent or two out of three characters in 1984. The Catholic Church represented the major mainstream Christian denominations with seven characters being directly affiliated with the Catholic Church, together with the Lutheran Church in *The Valley Between* (1981) by Colin Thiele and the Church of England in *The Seventh Pebble* (1980) by Eleanor Spence. Other examples of religion with which characters were affiliated include Buddhism in *Channeary* (1991) by Steve Tolbert and Judaism in *Me and Jeshua* (1984) by Eleanor Spence and *The Boys From Bondi* (1987) by Alan Collins. Three characters were affiliated with religious cults: Helen was a part of the cult called 'The Temple' in *People Might Hear You* (1983) by Robin Klein; Judith was a member of the 'Congregation of Zion' in *The First Day* (1995) by Sophie Masson; and Hannah and Daniel were involved with 'The New Tribe' in *The Poet's*

Den (2000) by Julia Holland. Many other characters simply believed in God, prayed to God or went to a church of an unnamed denomination.

5.11 RELATIONSHIP WITH FAMILY MEMBER

5.11.1 Mother

At the start of the novels 59 characters or 23 per cent had a positive relationship with their mother. These characters were scattered intermittently at the beginning of the study but were consistently represented from 1988 onwards with the highest percentages being 42 in 2000 with eight out of 19 characters and 39 per cent in 1997 with 12 out of 31 characters.

Characters that had a positive relationship with their mother include: Jo in *Shadows Among the Leaves* (1984) by Bill Scott, Peter in *Peter* (1991) by Kate Walker, Derek in *Graffiti Dog* (1995) by Eleanor Nilsson, Mitsu in *The Divine Wind* (1998) by Garry Disher and Dean in *Outfall* (2000) by Brian Ridden.

Characters with an ambivalent relationship with their mother rated 34 per cent or 86 characters. These were constantly represented throughout the study with the exception of 1983 with the highest percentages falling in the beginning and middle years, for example: 75 per cent in 1986, 63 per cent in 1990 and 60 per cent in 1981.

Negative maternal relationships made up 17 per cent of the study with 43 characters not getting on with their mother. For example, both Julia and Andre have a negative relationship with their mothers in *Laurie Loved Me Best* (1988) by Robin Klein for different reasons. Julia had very different ideals and moral views from her mother and Andre's mother was

manipulating her to make a decision about whom Andre was going to live with after the separation. Although Marty was 17 years old in *Holding On* (1994) by Donna Sharp he still had not got over the fact that his mother left him when he was five. When Marty found his mother she was not the mother he was hoping for and she rejected any possibility of forming a relationship again.

By the end of the story three characters' relationships with their mothers had significantly changed from a negative relationship to a more positive relationship. These characters included: Maria in *Blue Days* (1986) by Donna Sharp, Rose in *Guitar Highway Rose* (1997) by Brigid Lowry and Ned in *Remote Man* (2000) by Elizabeth Honey.

Four characters' relationships with their mothers changed from negative to ambivalent by the conclusion of the novel. These characters included: Catherine in *The Watcher in the Garden* (1982) by Joan Phipson, Lilli in *The True Story of Lilli Stubeck* (1984) by James Aldridge, Rod in *McKenzie's Boots* (1987) by Michael Noonan and Leah in *The China Coin* (1991) by Allan Baillie.

5.11.2 Father

A total of 49 characters or 19 per cent had a positive relationship with their father. The majority of these were found from 1988 onwards. However, four characters preceding this date in the years 1981, 1983, 1984 and 1985 also had a positive relationship with their father. The most impressive year in this category was 1997 in which 13 out of 31 characters or 42 per cent had a positive paternal relationship. The following are examples of close father-child relationships. Lockie's dad in *Lockie Leonard, Human Torpedo* (1990) by Tim Winton

would take Lockie surfing and wait for him in the car. Fil and Cam in *Killing Darcy* (1998) by Melissa Lucashenko had a very open relationship with their father, Jon, and Cameron and Ruben in *Fighting Ruben Wolfe* (2000) by Markus Zusak rallied together with their mother and other siblings to stop Mr Wolfe applying for the dole.

Seventy-two characters had an ambivalent relationship with their fathers. Every year was represented in this category with the highest percentages being 50 per cent in 1995 and 42 per cent in 1993.

Characters with a negative relationship with their fathers rated 26 per cent or 67 characters. In the first part of the study these characters were represented in alternating years from 1980 until 1986, which then followed consistent representation until 2000. The percentages were very evenly distributed with every year falling between 16 and 43 per cent. Characters with negative paternal relationships included Miranda whose father was trying to severely beat her for thinking about stealing some food in *Web of Time* (1980) by Lee Harding; Colum whose father bulldozed down a tree in which Colum was sitting during a protest in *The Blooding* (1987) by Nadia Wheatley; Mick, in *Dodger* (1990) by Libby Gleeson, whose father refused to come and watch Mick perform in the play; and Julie whose father physically abused the family and eventually killed Julie's mother and two siblings in *I Started to Cry Monday* (1999) by Kelly Laurene.

By the end of the story four characters' relationships with their fathers had changed from a negative to a positive relationship. These characters included: Josephine in *Looking for Alibrandi* (1992) by Melina Marchetta, Desley in *Desley* (1995) by Virginia Baxter, Blake in *And the Winner is...* (1996) by Jason Herbison and Bernadette in *The Plunketts* (2000) by Sue

Hines. A further two characters' relationships with their fathers changed from ambivalent to positive by the conclusion of the story: Rose in *Guitar Highway Rose* (1997) by Brigid Lowry and Cass in *Beyond the Shaking Time* (2000) by Simon Higgins.

Catherine's relationship with her father changed from negative to ambivalent in *The Watcher in the Garden* (1981) by Joan Phipson. Mark and Graham's paternal relationships changed from positive to negative in *Breaking Up* (1983) by Frank Willmott and *Can You Keep a Secret?* (1989) by Jenny Pausacker.

5.11.3 Siblings

Of the siblings who played a significant component in the novels, 26 per cent had a positive relationship with the main character, seven per cent had an ambivalent relationship and six per cent had a negative relationship. In the positive category the highest percentages were found at the beginning and end of the study with 67 per cent in 1985, 63 per cent in 1999 and 60 per cent in 1981. Siblings that exhibited a particularly close relationship included: Mitch and his older brother, Sean who was incredibly supportive and encouraged Mitch to stay out of trouble in *Boyz 'R' Us* (1996) by Scott Monk; John who saved his brother's life when he gave Mario a medallion in *Shinkei* (1996) by Gillian Rubinstein; and Hannah who went to India to help her parents find her brother, Daniel, who had become involved in a religious cult called "The New Tribe".

The majority of characters with a negative relationship to their sibling were found in the second half of the study particularly from 1996 to 2000. The first character to have a negative relationship with a sibling was Catherine Hartley in *The Watcher in the Garden* (1982) by

Joan Phipson. Catherine had a particularly fiery relationship with her sister because she could not stand how Diana always seemed to be perfect. Another character, Mandy, had a violent brother, Steve, who was always hitting, pinching and doing unpleasant things to her and it was eventually implied that Mandy was killed by her brother in *Letters From the Inside* (1991) by John Marsden. In *A Bridge to Wiseman's Cove* (1996) by James Moloney, Carl craved for love particularly from his mother but also from his sister and brother. This desire was not fulfilled which was evident when his sister deserted them in their time of need and his brother rebelled against everything.

Greg and Mimi's relationship in *Going Off* (1999) by Colin Bowles changed from negative to positive once Greg got his life back on track. Catherine's relationship with her sister Diana changed from negative to ambivalent in *The Watcher in the Garden* (1982) by Joan Phipson whereas Aurora's relationship with her brother changed from positive to ambivalent when she was grappling with anorexia nervosa in *Killing Aurora* (1999) by Helen Barnes. The only character to have a change of relationship with his brother from positive to negative was Jacob Kaiser in *The Boys From Bondi* (1987) by Alan Collins.

5.11.4 Stepmother

Two characters had a positive relationship with their stepmothers. These characters were: Danny in *Time to Go* (1991) by Jill Dobson and Mandy in *No Fat Chicks* (1998) by Margaret Clark. Both Jacob Kaiser in *The Boys From Bondi* (1987) by Alan Collins and Yella Fella in *Blue Girl, Yella Fella* (2000) by Bernie Monagle had a negative relationship with their stepmother. There were no significant changes in these relationships from the beginning to the end of the novel.

5.11.5 Stepfather

Both Desley and Mark had a positive relationship with their stepfathers in *Desley* (1995) by Virginia Baxter and *No Fat Chicks* (1998) by Margaret Clark. Wade had an ambivalent relationship with his stepfather in *The Enemy You Killed* (1996) by Peter McFarlane, whereas Josh and Aurora had a negative relationship with their stepfathers in *Raw* (1998) by Scott Monk and *Killing Aurora* (1999) by Helen Barnes. Once again there were no significant changes in these relationships from the beginning to the end of the novel.

5.12 RELATIONSHIP WITH AUTHORITY

A total of 94 characters or 37 per cent had a positive relationship with an authority figure, six characters or two per cent had an ambivalent relationship and 23 characters or nine per cent had a negative relationship.

Of the characters with a positive relationship every year was represented with the exception of 1981, 1983 and 1988. Over half of the remaining years had at least 50 per cent or more characters showing a positive relationship with an authority figure. A variety of authority figures were represented with the most popular being grandparents. A sample of books with positive relationships between grandparents and characters included: *Web of Time* (1980) by Lee Harding; *Me and Jeshua* (1984) by Eleanor Spence; *The Other Side of the Family* (1986) by Maureen Pople; *Sally and Rebecca* (1989) by Mary Baylis-White; *Secret Lives* (1993) by Caroline Macdonald; *Merchant of Death* (1994) by Alan Wheatley; *Going Off* (1999) by Colin Bowles; and *Straggler's Reef* (1999) by Elaine Forrestal.

Friendships between a character and an older authority figure were also popular and included the friendship between: Harris and Helen in *The Sugar Factory* (1986) by Robert Carter; Sally and Mrs Trevalyan in *Sally and Rebecca* (1989) by Mary Baylis-White; Cherry and Mr Edmund in *Mr Edmund* (1990) by Tom Shapcott and Steve Spears; Robbie and Iris in *Feral Kid* (1994) by Libby Hathorn; and Sarah and Bilu in *River Child* (1995) by Carolyn Logan.

Teachers were another common positive authority figure for example: Gruffydd in *Merryll of the Stones* (1989) by Brian Caswell; Penny in *Dodger* (1990) by Libby Gleeson; Sister Veronica in *Cross My Heart* (1993) by Maureen McCarthy; Mr D in *The Enemy You Killed* (1996) by Peter McFarlane; and Miss Marlatti in *Missing You, Love Sara* (2000) by Jackie French. Other characters had a positive relationship with their employer or master: Timkin and her Master in *The Red King* (1989) by Victor Kelleher; Pagan and Lord Roland in *Pagan's Crusade* (1992) by Catherine Jinks; Carl and Skip in *A Bridge to Wiseman's Cave* (1996) by James Moloney; and Barry and Earl in *Sink or Swim* (1999) by Ron Bunney.

Other positive figures included neighbours: Bill in *Three Way Street* (1982) by Bron Nicholls, Mrs Nichols in *Shadows Among the Leaves* (1984) by Bill Scott and Darcy in *Deadly Unna?* (1998) by Philip Gwynne; psychologists: Sam Lehare in *The Sugar Factory* (1986) by Robert Carter and Jill in *All of Me* (1996) by Maureen Stewart; youth workers: Kaz in *Care Factor Zero* (1997) by Margaret Clark and Kath in *Hard Time* (1998) by Elspeth Cook and Anna Donald; guidance counsellor: Mrs Selby in *Easy Meat* (1997) by Maureen Stewart; policeman: John in *Outfall* (2000) by Brian Ridden; librarian: Mrs Thompson in *I Started to Cry Monday* (1999) by Laurene Kelly; and coach: Lars Svendsen in *The Last Race* (2000) by Celeste Walters.

Six characters had an ambivalent relationship with an authority figure. These were: Lilli and her employer, Mrs Dalglish in *The True Story of Lilli Stubeck* (1984) by James Aldridge; Mick and his Nan in *Dodger* (1990) by Libby Gleeson; Sarah and her employer, Mrs Roe in *River Child* (1995) by Carolyn Logan; David and his Nonna in *Sparring With Shadows* (1997) by Archimede Fusillo; Callisto and her grandmother in *Borrowed Light* (1999) by Anna Fienberg; and Daniel and the cult leader called The Poet in *In the Poet's Den* (2000) by Julia Holland.

Once again there was a variety of authority figures who had a negative relationship with a character. These included: foster parents in *Dingo Boy* (1980) by Michael Dugan; aunts and uncles in *People Might Hear You* (1983) by Robin Klein and *Killing Aurora* (1999) by Helen Barnes; a psychiatrist in *Blitz* (1991) by Pina Grieco-Tiso; a headmaster in *Under the Cat's Eye* (1997) by Gillian Rubinstein; a Catholic priest in *Bread of Heaven* (1999) by Gary Crew; and a mother's boyfriend in *No Standing Zone* (1999) by Margaret Clark.

Six relationships with authority figures changed from negative to positive by the conclusion of the story and interestingly five of them involved grandparents. These were Derin and Warna the witch in *Master of the Grove* (1982) by Victor Kelleher; Katherine and her Grandmother Tucker in *The Other Side of the Family* (1986) by Maureen Pople; Josephine and her Nonna in *Looking for Alibrandi* (1992) by Melina Marchetta; Angelica and Roberto and their Nonno in *Power to Burn* (1995) by Anna Fienberg; and Chelsea and her Nan in *Chasing After the Wind* (1997) by Dale Harcombe. A further three relationships changed from positive to negative: Sophie and Aunt Ruth in *Fishnets* (1997) by Philippa Burne;

Larceny and Kaz, the Youth Worker in *Care Factor Zero* (1997) by Margaret Clark; and Callisto and her teacher, Mr West in *Borrowed Light* (1999) by Anna Fienberg,

5.13 SEXUAL ORIENTATION

The majority of characters in the study with a total of 196 characters or 77 per cent showed specific heterosexual behaviour. The only year to fall below 50 per cent was 1984, which had one out of three characters that displayed heterosexual traits. Only two main characters exhibited homosexual tendencies or outwardly acknowledged they were homosexual. These characters were Peter in *Peter* (1991) by Kate Walker and Darcy in *Killing Darcy* (1998) by Melissa Lucashenko. There were no characters who displayed bisexual behaviour. There was insufficient information about 56 characters or 22 per cent to be able to ascertain conclusively the characters' sexual orientation.

5.14 SEXUALLY ACTIVE

The first two characters out of a total of 37 or 15 per cent to be sexually active were recorded in 1989. They were Matt Cooper and Angie Easterbrook in *The Adonis Strategy* by Alex Fazakas and *Came Back To Show You I Could Fly* by Robin Klein. From 1989 to 2000 every year was represented with sexually active characters with the exception of 1990 and 1992. The highest percentage was 47 per cent or nine out of 19 characters in 2000. A total of 207 characters or 81 per cent were not sexually active and there was insufficient data about 10 characters to determine whether they were sexually active or not.

5.15 SAFE SEX PRACTISED

Of the 36 characters who were sexually active only five characters practised safe sex. These characters were: Zoe in *Valley Under the Rock* (1993) by Libby Hathorn; Lee and Ellie in *The Dead of the Night* (1994) by John Marsden; Marty in *Holding On* (1994) by Donna Sharp; and Sophie in *Fishnets* (1997) by Philippa Burne.

The six characters who did not practise safe sex were: Angie in *Came Back To Show You I Could Fly* (1989) by Robin Klein; Danny in *Time To Go* (1991) by Jill Dobson; Michelle in *Cross My Heart* (1993) by Maureen McCarthy; Melanie in *The Best Thing* (1995) by Margo Lanagan; Polly in *Polymer* (1995) by Sally Rogers-Davidson; Sarah in *River Child* (1995) by Carolyn Logan; and Callisto in *Borrowed Light* (1999) by Anna Fienberg.

There was insufficient data about the remaining 25 characters to ascertain whether they practised safe sex or not.

5.16 PERSONALITY TRAITS

5.16.1 Extroverted-Introverted

A total of 118 characters or 46 per cent displayed extroverted personality traits, whereas 134 characters or 53 per cent showed introverted traits. From 1980 to 1986 the majority of characters were introverted with only five characters during this period exhibiting extroverted traits. These characters were: Janni in *Flood Children* (1991) by Thomas Shapcott; Benno in *The Valley Between* (1981) by Colin Thiele; Marie in *When We Ran* (1981) by Keith Leopold;

Frances in *People Might Hear You* (1983) by Robin Klein; and Lilli in *The True Story of Lilli Stubeck* (1984) by James Aldridge. However, from 1987 to 2000 the percentages were similar from year to year with the highest percentages during this period for extroverted traits being 63 per cent in 1990, 61 per cent in 1998 and 59 per cent in 1994 and for introverted traits it was 86 per cent in 1988, 60 per cent in 1987 and 58 per cent in 1993, 1997 and 2000.

During the story 17 characters changed from being introverted to extroverted. Some of the more memorable characters included: Maria in *Blue Days* (1986) by Donna Sharp who was quite reserved and aloof to begin with but developed into a spirited, assertive young lady especially when she stood up for Joey, a mildly disabled young man, at the party; in *Dodger* (1990) by Libby Gleeson, Mick was extremely inhibited and pessimistic, but with the help and encouragement of his teacher, Mick gained a great deal of self-esteem and learnt to express himself while taking part in the play; after Yukawa's adventures in Macassar in *Songman* (1994) by Alan Baillie, Yukawa grew in confidence and became the village songman; and Finn in *Finn and the Big Guy* (1997) by David Metzenthen changed from being aloof, pessimistic and inhibited to being assertive, spirited and courageous when he saved the horse from the lethal plans of his boss, Mr Lensky.

The four characters to change from being extroverted to introverted were: Matt in *The Adonis Strategy* (1989) by Alex Fazakas; Marco in *The First Day* (1995) by Sophie Masson; Jules in *The Enemy You Killed* (1996) by Peter McFarlane; and Nina in *Making The Most of It* (2000) by Lisa Forrest. Matt went from being a superstar rock idol to a recluse, hiding out with the wall-eyes under the Conservatorium. Marco became very inhibited after performing in the play *Jesus Christ Superstar*. After being attacked by Wade, Jules became very shy and reserved and Nina lost all her confidence when she slipped at the Olympic Games.

5.16.2 Agreeable-Negative

At the start of the study 164 characters or 67 per cent displayed agreeable personality traits and 80 characters or 31 per cent showed negative traits. The only years where negative traits surpassed agreeable traits was in 1983 when 67 per cent were negative and 33 per cent agreeable and in 1988 when 57 per cent were negative and 43 per cent were agreeable.

Throughout the study 20 characters changed from being negative to agreeable. The majority of these occurred between 1988 and 2000 with the exception of 1998. The two characters to make a change preceding these dates were Catherine Hartley in *The Watcher in the Garden* (1982) by Joan Phipson and Katherine Tucker in *The Other Side of the Family* (1986) by Maureen Pople. Other characters to undergo a change include: Len in *Blitz* (1991) by Pina Grieco-Tiso; Isabel in *The Brown Ink Diary* (1993) by Rose Moxham; Josh in *Aurora* (1995) by Sally Odgers; Chelsea in *Chasing After the Wind* (1997) by Dale Harcombe; and Ned in *Remote Man* (2000) by Elizabeth Honey.

Only six characters changed from being agreeable to negative. After being taken advantage of by his foster parents, Carl in *Dingo Boy* (1980) by Michael Dugan became callous and volatile which led to his cutting a hole in the fence allowing the dingoes into the sheep paddock. Ian became deceitful, cunning and not able to be trusted in *Secret Lives* (1993) by Caroline Macdonald when Ian's invented character, Gideon took over Ian's life. Both Gracey and Angela changed in *Angela* (1998) by James Moloney when they started going to university. While struggling to work out where she belonged Gracey became belligerent, overcritical and surly and Angela showed signs of pomposity, selfishness and conceit. Both

Callisto and Nina became irritable, stubborn and self-centred in their individual struggles in *Borrowed Light* (1999) by Anna Fienberg and *Making the Most of It* (2000) by Lisa Forrest.

5.16.3 Conscientious-Disorganised

The majority of characters displayed conscientious behaviour at the beginning of the novel, totalling 167 characters or 66 per cent. These characters were consistently represented throughout the study with the only year falling below 50 per cent being 2000 with 42 per cent. Thirty-three per cent or 83 characters exhibited disorganised qualities with every year being represented with the exception of 1985.

Throughout the course of the novels, 12 characters changed from being disorganised to portraying conscientious qualities. While the majority of these characters fell between 1990 and 2000, once again the first character to show a significant change was Catherine Hartley in *The Watcher in the Garden* (1982) by Joan Phipson. Other characters to display a considerable modification in their personalities from being reckless, lazy, indecisive, negligent and rebellious to being organised, dependable, efficient and punctual included: Mick in *Dodger* (1990) by Libby Gleeson; Derek in *Graffiti Dog* (1995) by Eleanor Nilsson; Caliban in *The Mask of Caliban* (1996) by Michael Pryor; Chelsea in *Chasing After the Wind* (1997) by Dale Harcombe; and Bazza in *Sink or Swim* (1999) by Ron Bunney.

As a result of a number of reasons, a total of eight characters changed from being conscientious to being disorganised. For example, Helen rebelled against her tyrannical father in *People Might Hear You* (1983) by Robin Klein when she stole her father's keys and escaped with Frances. When Eric Underwood took on the identity of his cousin, Jean-Paul in

Spaghetti Legs (1993) by John Larkin, he became very rebellious, reckless and would not conform to the school regulations. When David learnt the predicted date of his death in *Outside Permission* (1996) by Eleanor Nilsson he became reckless and inconsistent in his actions. Trying to deal with depression, Nina in *Making the Most of It* (2000) by Lisa Forest, changed from being dependable, focussed on precision and persistence to being aimless, inconsistent and indecisive.

5.16.4 Emotionally Stable-Emotionally Unstable

There was very little difference between emotionally stable and emotionally unstable characters at the beginning of the books. There were 122 or 48 per cent emotionally stable characters and 129 characters or 51 per cent who were emotionally unstable. These numbers were relatively consistent throughout the study although towards the beginning the figures tended to fluctuate, for example 100 per cent of the characters were emotionally stable at the start of the novel in 1981 and then in 1983, 100 per cent of the characters were emotionally unstable.

By the completion of the story a further 21 characters or 8 per cent became emotionally stable. Most of the characters who made a significant change in this area had to overcome a difficulty or work through a particular fear or insecurity in order to become independent and able to believe in their own ability. For example, Hector felt he needed the security of the underground community in order to survive in *The Lake at the End of the World* (1988) by Caroline Macdonald, but living with Diana and her family assisted Hector to see how he was being controlled underground and helped him to gain the confidence to be an individual. As a result of living with an abusive, alcoholic father Lee was extremely unstable and insecure in

Lee Spain (1991) by David Metzenthien, however finding love and acceptance living with Prue and Hannah helped Lee become more sure of himself eventually gaining enough courage and self-assurance to go home to help his father overcome his addiction. In *Killer Boots* (1996) by Wendy Jenkins, Greg did not have a lot of confidence in his own ability to play football and believed it was Toggo's football boots that was making the difference, but when Toggo played well without the special boots Greg soon learnt to have faith in himself.

A total of seven characters changed from being independent to insecure and fearful. These included: Carl in *Dingo Boy* (1980) by Michael Dugan; Paula in *Future Trap* (1993) by Catherine Jinks; Sarah in *The River Child* (1995) by Carolyn Logan; Simon and David in *Outside Permission* (1996) by Eleanor Nilsson; Angela in *Angela* (1998) by James Moloney; and Nina in *Making the Most of It* (2000) by Lisa Forest.

5.16.5 Intellectual-Unintelligent

Overwhelmingly, 217 characters or 85 per cent displayed intellectual personality traits as against 26 characters or 10 per cent who exhibited unintelligent tendencies. Of those 26 characters, six characters by the end of the story had made a significant change towards intellectual behaviour.

What is interesting is that the first unintelligent character did not appear until 1986. This character was Harris Berne who was suffering from mental problems in *The Sugar Factory* by Robert Carter. After a gap of one year the next character was Al Capsella in *The Heroic Life of Al Capsella* (1988) by Judith Clarke who lacked a great deal of depth and insight in his quest to be normal. From this date on there was a consistent representation until 2000 with

the exception of no unintelligent characters in 1993. The highest percentage during this period was 21 per cent in 2000 with four characters displaying unintelligent qualities. Other examples of lack of judgement included Janet accepting to meet Lola at the end of the bus route at ten o'clock at night in *The Bent Back Bridge* (1995) by Gary Crew, the Prince wanting to stay and have fun at the motel once it was time to leave allowing the police to catch up with them in *Another Holiday for the Prince* (1996) by Elizabeth Jolley and Vicki's decision to head off with Scott, who had just been shot, into the desert not knowing where she was going and ending up near a small puddle of water with a small tent and a little bit of food they had bought and collected in *Eat Well and Stay Out of Jail* (2000) by Leonie Stevens.

The six characters to have made a significant change from displaying unintelligent to intellectual traits were: Mick in *Dodger* (1990) by Libby Gleeson; Len in *Blitz* (1991) by Pina Grieco-Tiso; Peregrine in *Stepping on Mussels* (1995) by Jocelyn Harewood; Mitch in *Boyz 'R' Us* (1996) by Scott Monk; Barry in *Sink or Swim* (1999) by Ron Bunney; and Ned in *Remote Man* (2000) by Elizabeth Honey.

5.17 OUTLOOK FOR CHARACTER

When considering the outlook for characters, an overwhelming majority with 171 characters or 67 per cent had an optimistic future. These figures were evenly distributed throughout the study with 100 per cent representation in both 1981 and 1982 and only falling below 50 per cent in 1985 with no characters having an optimistic future and 33 per cent in 1983 with only one out of three characters having an optimistic outlook.

Characters with a mixed outlook were the next category with 32 characters or 13 per cent. These were randomly scattered through the first half of the study with more consistent representation from 1991 to 2000. The first of these characters to have a mixed future was Carl in *Dingo Boy* (1980) by Michael Dugan because although Carl had escaped the clutches of his heartless foster parents he was returning to an unknown future at the Boys' Home. Another example of a mixed outlook included Ben Masters in *Firestorm!* (1985) by Roger Vaughan Carr. Even though Ben and his family had been through a traumatic situation during the bushfire when they lost their home and it would take them a long time to recover there was still an optimistic hope for the future. Both Henry and Voula in *Henry and Voula* (1989) by Maureen Stewart had to stop writing to each other and in doing so ended their relationship but both of them had matured during this time and there was certainly a positive attitude for the future. At the end of *Hothouse Flowers* (1997) by Nette Hilton, Axel had been admitted to a mental institution to help him cope with the death of his parents and his feelings of suicide. So, even though he had a long journey ahead in order to get better, he was getting the assistance and help for this to happen. In *Dogs* (2000) by Bill Condon the reader was aware that both Stephen and Hangan were going to have some tough times ahead of them, but through their determination as displayed through the story and because Hangan's father was behind bars, the boys will have the ability and experience to fight through any situation.

The first character to be listed with a pessimistic future was not recorded until 1987 when Rod McKenzie died in Papua New Guinea during the Second World War in *McKenzie's Boots* by Michael Noonan. There was a three year gap to 1991 when a further three characters had a negative outlook for the future: Mandy and Tracey in *Letters From the Inside* by John Marsden and Danny in *Time to Go* by Jill Dobson. Once again there was a three year gap until the remaining 21 characters were listed from 1995 to 2000. Many of these characters

died or committed suicide: Wade in *The Enemy You Killed* (1996) by Peter McFarlane; Simon in *Outside Permission* (1996) by Eleanor Nilsson; Larceny in *Care Factor Zero* (1997) by Margaret Clark; Linton in *The Killing of Mud-Eye* (1997) by Celeste Walters; Alex in *Hard Time* (1998) by Elspeth Cook and Anna Donald; and Red Hugh in *Red Hugh* (1998) by Deborah Lisson.

Other characters such as Slade in *Stalker* (1995) by Ruth Starke, the Prince in *Another Holiday for the Prince* (1996) by Elizabeth Jolley and Daniel in *Slow Burn* (1997) by Victor Kelleher had been caught by the police or were on the run from the police. Janet was attacked by a hairy beast in *The Bent-Back Bridge* (1995) by Gary Crew, Will was infected by a mysterious disease when a sick, old man bit him in *The Carriers* (1996) by Jonathan Harlen and Spud fell into some nitrogen and woke up in the future as part of an exhibition at a theme park in *Horsehead Man* (1999) by Rory Barnes. Both Sophie and Bones in *Fishnets* (1997) by Philippa Burne and Bones in *The Passenger Seat* (2000) by Robert Corbet were inexplicably caught up in the tangles of drugs with no obvious hope for the future.

There was insufficient data regarding the outlook for 26 characters or 10 per cent. In this category there was no indication about the future of the characters. The majority of these were listed from 1988 to 2000. However the first two characters to be recorded in this category were Rachel Blackwood in *The Seventh Pebble* (1980) by Eleanor Spence and Lilli Stubeck in *The True Story of Lilli Stubeck* (1984) by James Aldridge. Other characters included: Leah in *The China Coin* (1991) by Alan Baillie; the five main characters in *The Dead of the Night* (1994) by John Marsden; Pirimba Raven in *Shadowdancers* (1994) by Sally Odgers; and Sulia in *The Red City* (1998) by Sophie Masson.

5.18 CONCLUSION

The results of the evaluation of young adult characters demonstrated an immense range of character types. On the whole there were more male characters than female characters and the predominant age was 15. The majority of characters were students with no recent migrant background, Aboriginal or indigenous background or religious background. Most characters came from a nuclear family and were either only children or had one sibling. An astonishing 13 per cent of characters were orphans. Characters generally had either an ambivalent or positive relationship with their mother and an ambivalent or negative relationship with their father. Most characters were sexually inactive heterosexuals. There was a fairly even distribution of personality types with intellectual, agreeable and conscientious rating the highest and by far the majority of characters had an optimistic outlook.

6. TRENDS AND DEVELOPMENTS

6.1 INTRODUCTION

The following chapter highlights the major trends and developments in Australian young adult literature that can be deduced from the gathered data. To allow for ease of comparison and contrast the data was combined into five-year periods. See Appendix G for a table displaying the combined results. Condensing the data creates a snapshot of youth representation in Australian novels for young people during each time interval, making it easier to track the changes and developments in this literary category over the two decades. This section concludes with a summary of overall trends across the complete study period.

The remaining section of the chapter examines why 1989 is a significant year in the Australian young adult literature journey and also summarises the major trends and developments that occurred across the entire study.

6.2 1980

In 1980, of the three books studied, two of the authors were male and one was female. All of the books were set in Australia, in a rural location. Two books were reality based, while the third was fantasy based. There was one book set in each temporal context: contemporary, historical and futuristic. None of the three books contained a strong element of humour and only one book used a literary device, which was time slip.

Of the major issues presented in the books, child abuse and friendship rated the highest with both categories recording two books each. The following twelve categories all registered one book each: alienation, bullying, careers and work, change – environmental, death – family, dissent – rebellion, love, racism, religion, self-perception, social classes, survival. One book had an optimistic ending while two books had a mixed ending.

Of the four characters recorded in 1980 two were male, two were female and their ages were twelve, fourteen, fifteen and one unknown. Three of the characters were students and one was unemployed. Two out of the four characters were orphans. One character lived in a nuclear family, another lived in a foster family and a third lived in an extended family situation. There was insufficient information about the fourth character's family situation. While there was insufficient data about half of the characters' siblings, in relation to the other characters, one character was an only child and the other had one sibling. Only one character had a recent migrant background and no characters had an Aboriginal or indigenous background. Three of the characters had no religious affiliation.

Characters had either an ambivalent or negative relationship with their father or mother. Two of the characters had a positive relationship with a person in authority and another two had a negative relationship. There was insufficient data to ascertain the sexual orientation of two of the characters, while the other half demonstrated heterosexual behaviour. None of the characters were sexually active. The majority of characters were introverted, agreeable, conscientious, emotionally stable and intellectual. The outlook for two of the characters was optimistic, with the other two characters having either a mixed outlook or insufficient data to establish a picture of the future.

6.3 1981-1985

In the period of time between 1981 and 1985 in which 14 books were studied male authors still outweighed female authors by 64 per cent or nine in total to 36 per cent or five in total. The majority of books were still set in Australia, had a rural location and were reality based. However books with an urban and coastal location were being introduced with three books being situated in an urban setting and two books having a coastal location. A contemporary temporal context was still the most popular, although historical novels were gaining in representation with five novels having an historical temporal context. There were still no books with a strong element of humour and only two books used any form of literary device.

Friendship still remained one of the highest-ranking major issues, together with death in 57 per cent or eight out of fourteen books. Four of the fourteen books studied during this period registered family relations, supernatural events and survival as major issues with ethics following closely behind. The following 13 topics registered 14 per cent or two books: Aboriginal people, accidents, aged and ageing, bullying, careers and work, child abuse, crime and criminals, dissent-rebellion, homelessness, individuality, religion, violence and war. Sixty-four per cent or nine books had an optimistic ending while 36 per cent or five books had a mixed ending.

During this time period 18 characters were studied in depth. A total of 56 per cent or ten characters were male and 44 per cent or eight characters were female. The predominant age was fourteen with five characters registering this age, closely followed by twelve and the unknown category. The majority of characters were students on 66 per cent with 11 per cent or two characters being employed part-time, full time or unemployed. Only three characters

were orphaned and 44 per cent or eight characters lived in a nuclear family. During this time nuclear families with problems, single parent families, divorced or separated families, blended families or adopted families were introduced. Most characters were either an only child, had one sibling or more than two siblings. The majority of characters had no recent migrant background, Aboriginal or indigenous heritage and had no religious affiliation.

Most characters had either a positive or ambivalent relationship with their mothers and fathers and 39 per cent or seven characters had a positive relationship with a sibling. Six characters had a positive relationship with an authority figure and three characters had a negative relationship. The majority of characters were sexually inactive heterosexuals with 33 per cent or six characters having insufficient data to indicate sexual preference. Most characters were still introverted, agreeable, conscientious and intellectual. However, a small but growing number of characters were extroverted, negative and disorganised. Half, or nine out of 18 characters were emotionally unstable, with three of the characters becoming more stable by the end of the story. This started a trend with the remaining years indicating a similar split between emotionally stable and unstable characters. Once again the majority of characters had an optimistic outlook with only five characters or 28 per cent having a mixed outlook.

6.4 1986-1990

A total of 28 books were studied during the period of 1986 to 1990. This was the first period that female authors outranked male authors by 61 per cent or 17 female authors to 39 per cent or 11 male authors. This trend of more female authors was to continue until the end of the study. Interestingly, this was also the first time that an urban principal location outweighed a rural principal location by 57 per cent or 16 books to 39 per cent or 11 books. Once again this

trend continued and even increased by the end of the study. Both of these factors are significant developments, sparking a change in the content, format and style of young adult literature in Australia.

Although there was an increase in international settings during this time, Australia was still the principal setting for the majority of books. Novels based in reality grew in number, as did books with a futuristic or mixed temporal context. Accordingly, there was a slight decline in books with a contemporary and historical context. This was also the first period in which books with a strong element of humour was introduced, albeit a small percentage of 11 per cent or three books. In addition, during this time there was quite an increase of literary devices such as letters, multiple voices, flashbacks and time slips being utilised.

In the area of issues, there was a significant increase in the topic of self-perception from seven per cent or one book in the preceding five-year period to 46 per cent or 13 books in 1986-1990. Other issues, which registered considerable increases, include ethics, family relations, dating, crime and criminals, cultural diversity, death-family and social classes. Friendship remained the most highly ranked, with social classes, dissent-rebellion, love and survival also making it into the top 20 per cent of issues. Death, although still in the top 20 per cent, made a significant decrease from 57 per cent to 29 per cent. Even though they were not highly rated this was the first time period when the following issues were recorded as major issues: alcohol, ambition, appearance, diseases, drugs, family violence, gambling, gangs, homosexuality, peer group pressure, philosophy, refugees, sex, sex role, smoking, success, suicide and unemployment. Novels with an optimistic ending continue to increase with a total of 21 out of 28 books or 75 per cent of the books studied in this time period.

During this period, of the 35 characters investigated, female characters outweighed male characters by 54 per cent to 46 per cent with most characters being either thirteen or sixteen years of age. Seventeen-year-old characters were introduced for the first time and a nineteen-year-old character made her debut, indicating an overall increase in the age range of characters. Once again most of the characters were students, although there was a considerable increase in the number of characters who were unemployed.

Orphaned characters remained a minority, while nuclear families remained the highest ranked family type, although there was a significant increase in divorced or separated families with up to 20 per cent of families fitting into this category. Most characters were either an only child or had one sibling. Over this period there was a slight increase in the number of characters with a recent migrant background and there continued to be no characters with an Aboriginal or indigenous background. There was a substantial decrease in the number of characters with a religious affiliation, from 22 per cent to nine per cent.

Overall there was a general deterioration in relationships with parents, particularly fathers, with an increase in negative father relationships from 11 per cent to 67 per cent or 12 characters. These negative relationships were counteracted by 43 per cent of characters having a positive relationship with other people in authority. Twenty-seven per cent of characters have a heterosexual orientation with the majority being sexually inactive. However, for the first time, two sexually active characters were introduced. Safe sex was either not practised or there was insufficient data to determine whether it was practised or not. Once again the majority of characters were introverted, agreeable, conscientious and intellectual. The number of extroverted characters continued to grow and for the first time four characters were listed as unintelligent. Although characters with an optimistic outlook

were still a resounding majority with 77 per cent or 27 characters, the first character with a pessimistic outlook was noted during this period.

6.5 1991-1995

During the period from 1991 to 1995, 59 books were studied. This period saw the sustained surpassing of female authors over male authors. Australia, as expected, continued to be the principal setting and urban locations maintained a dominance over rural and coastal locations, although coastal locations made a dramatic increase with 17 per cent or ten out of 59 books being set in a coastal surrounding. There was a slight decrease in reality based novels with a corresponding increase in books with a mixture of fantasy and realistic elements. The number of books with a contemporary temporal context continued to rise while historically based books resumed a decrease in numbers. Once again an 86 per cent majority did not have any strong elements of humour and the most popular literary device used during this period was the multiple voice technique with 17 per cent or a total of ten books.

The top 12 major issues of this time period were: friendship, crime and criminals, family relations, dating, alienation, self-perception, survival, accidents, death, dissent-rebellion, violence and ethics. During these years the topics of abortion, puberty, cheating, eating disorders and rape were openly discussed as major issues for the first time. The percentages for the types of endings were virtually unchanged from 1986-1990 with 76 per cent or 45 books having an optimistic ending, five per cent or three books having a pessimistic ending and 19 per cent or 11 books having a mixed ending.

The percentages for character gender remained exactly the same as the preceding time period with 54 per cent or 43 female characters and 46 per cent or 37 male characters, totalling 80 characters altogether. The age of the characters continued to rise with the majority of characters falling within the fifteen and seventeen age bracket. This coincided with a drop in student numbers and an increase in unemployed characters and characters with full time employment. The number of orphaned characters continued to fall with very little change in the figures for family types and siblings. There was a decline in the number of characters with a recent migrant background with only 16 per cent or 13 characters falling in this category. This was the first time that a character was recorded as having an Aboriginal or indigenous background and there was a slight increase in the number of characters with a religious affiliation.

Relationships with parents began to show some sign of improvement, particularly fathers, which changed from 67 per cent with negative relationships in 1986-1990 to only 16 per cent in 1991-1995. Positive relationships with authority decreased slightly from the preceding years. Sexual orientation figures did not show any significant variation although it was the first year that a main character was recorded as being of homosexual orientation. There was however a large increase in the number of characters who were sexually active. Of the fourteen sexually active characters only four overtly practised safe sex.

More characters than ever before in the study demonstrated extroverted characteristics with up to 57 per cent of the characters showing outgoing tendencies by the end of the story. During this timeframe there were still more agreeable characters than negative characters and conscientious characters still far outweigh disorganised characters. Emotional stability remained fairly even with a total of 51 per cent stable characters and 49 per cent unstable

characters. The number of unintelligent characters stayed low at 10 per cent or eight characters. The slight drop in optimistic and mixed outlooks corresponded to slight rises in pessimistic outlooks and endings with insufficient data about the characters outlook.

6.6 1996-2000

In the last five years, in which 82 books were investigated in the study, female authors still wrote more young adult novels in comparison to male authors. The books continued in the direction of being reality based, principally set in Australia, in an urban location. Humour was still rarely used in books, although authors now used a broad range of other literary techniques to communicate their message.

Most of the major issues changed very little and were listed as follows: friendship, crime and criminals, self-perception, family relations, dissent-rebellion, dating, death, survival, death-family and alienation. However the percentage of mental health issues doubled from the preceding years, increasing from 12 to 24 per cent and the topic of sex made it to the top 12 major issues to be discussed in books for young adults for the first time.

A total of 117 characters were analysed during this period. The ratio of male to female characters reverted to the same percentages in 1981-1985 with 56 per cent or 66 male characters and 44 per cent or 51 female characters. The majority of characters were fifteen years of age on 26 per cent or 31 characters with age seventeen following closely behind on 18 per cent or 21 characters. The number of students saw an increase with a corresponding decline in unemployment and full-time employment figures. The number of orphaned characters continued to decline while the number of single parent families continued to

increase slightly. The majority of characters were only children or had one sibling, did not have a recent migrant or indigenous background and did not have any religious affiliation.

Although there was a rise in negative relationships with both mothers and fathers there was also an increase in positive relationships with both parents. This came about because of a drop in ambivalent relationships. Significantly characters were also having a positive relationship with their siblings with up to 40 per cent of characters having an encouraging and supportive bond with a brother or sister. Other authority figures continued to play an important role in the lives of young adults with up to 37 per cent or 43 characters having a positive relationship with someone in authority.

The majority of characters continued to be sexually inactive heterosexuals. However, of the 18 per cent or 21 characters who were sexually active, only one character outwardly practised safe sex, signalling a decline in the explicit recommendation of this course of action. For the first time the portrayal of personality types was spread quite evenly across all traits with the exception of unintelligent characters, which still scored moderately low on 12 per cent or 14 characters. Pessimistic outlooks jumped considerably in this time period from six per cent to 16 per cent or 19 characters although optimistic outlooks still rated a high 63 per cent or 74 characters.

6.7 OVERALL

Of the 186 books studied in total, female authors outweighed male authors by 12 per cent. The majority of books were reality based, set in Australia, in an urban location with a contemporary temporal context. The books on the whole did not contain a strong element of

humour. By the end of the study authors were using a wide variety of sophisticated literary devices with multiple voices being the most popular. Friendship was the leading issue discussed in the novels on 54 per cent. The other primary issues were: crime and criminals, self-perception, family relations, dating, death, survival, dissent-rebellion, ethics, alienation, death-family and mental health. Those topics with two per cent or less included: eating disorders, refugees, abortion, gambling, homosexuality, sex role and rape. Most novels had an optimistic ending, with only ten per cent or 18 books having a pessimistic ending and 20 per cent or 37 books with a mixed ending.

The gender of characters was fairly evenly distributed with 52 per cent or 131 male characters and 48 per cent or 123 female characters. The majority of characters were fifteen-year-old students, living in a nuclear family and were only children. On the whole characters did not have a recent migrant or indigenous background and did not have any religious affiliation. Characters generally had either an ambivalent or positive relationship with their mother and an ambivalent or negative relationship with their father. Twenty-six per cent or 66 characters had a positive relationship with a sibling and 37 per cent or 94 characters had a positive relationship with an authority figure. Most characters were sexually inactive heterosexuals. The depiction of personality traits was evenly distributed across all types with intellectual, agreeable and conscientious rating the highest and disorganised, negative and unintelligent rating the lowest. An optimistic future for characters registered the highest outlook on 67 per cent or 171 characters.

6.8 MAJOR TRENDS AND DEVELOPMENTS

6.8.1 Principal Location

On investigating major trends and developments the most significant trend was in the category of principal location with a massive decrease in rural locations from about 70 per cent to 15 per cent and a corresponding substantial increase in urban settings from 20 per cent to over 70 per cent. Over the two decade period there was a parallel increase in contemporary novels and decrease in historical novels. With this increase in contemporary, urban-based novels came major increases in issues that were related but not restricted to modern urban environments such as crime, drugs, suicide and mental health disorders. This trend toward the introduction of more hardcore subjects and the overall increase in pessimistic outlooks for characters, which together sparked the controversial debates about gritty realism and diminishing hope, can be directly linked to the increase in urban settings and decrease in rural settings.

6.8.2 Author Gender

Another significant trend was an overall increase in female authors. This could explain increases in the areas relating to emotions, relationships and identity, with substantial increases on the issues of appearance, self-perception, success, dating and sex. As suggested in section 7.5, Recommendations for Further Research, it would be interesting to investigate the differences in style, content and character construction between male and female authors to confirm or disprove this statement.

6.8.3 Protagonists

As recorded in the literature review, Owen (2003, p. 12) stated that the average age of a main character was about 15. The research confirmed that the most common age for a young adult character overall was 15. The research also showed that the age of characters generally changed from 12 to 16 years at the beginning of the study to 14 to 18 years at the end of the study.

6.8.4 Style

In the literature review Alderman (1991, p. 304) and Saxby (1997, p. 362) suggested that young adult novels used a variety of formats to help create personal perspectives. Although the research indicated that authors began to more frequently incorporate a variety of literary devices such as letters, diaries, time slips and flashbacks into their writing from about 1988 onwards, with the most popular technique being the use of multiple voices, overall only 50 out of 186 novels or 27 per cent of the texts studied contained any form of literary device. Therefore although the research indicated that the trend to use literary techniques had increased, it could not be considered a common characteristic.

6.8.5 Content

In the literature review Jones (2000, p. 24) is quoted as describing young adult novels as being “a genre full of genres”. Even though the research results showed there was still a preponderance of reality-based novels set in contemporary Australia, there was an increase in novels with international settings and books set in the future particularly in the late 1980s and

early 1990s. The results also showed that books with a fantasy base or a mixture of fantasy and realistic elements were on the increase, whereas books with a historical temporal context were on the decrease. However, overall, the results confirmed that young adult novels contained a variety of different types of writing.

As highlighted in the literature review, the introduction and increase of hardcore subjects has indeed pushed back the boundaries of young adult literature (Egoff, 1981, p. 61; Nimon & Foster, 1997, p. 52; Owen, 2003, p. 12; Saxby, 1997, p. 364). No topic is inaccessible as evident by the long list of issues that are represented in the sample of novels used in the study. However the research findings also show authors are continuing to write about subjects that are traditionally associated with this time in a person's life. This is demonstrated by the fact that the universal topic of friendship consistently remained the highest rating subject across the entire study. Other topics such as dating, self-perception, rebellion and family relations, all of which rated in the top 12 issues in terms of numbers, also portray encounters that are common experiences for a vast majority of teenagers. What is important though is that other subjects such as rape, abortion, gangs and eating disorders that are only experienced by a small minority are being portrayed and not hidden from view but not in such great numbers as to unrealistically suggest that they are a common experience for all.

6.8.6 Adult Characters

A common feature that was highlighted in the literature review was the incompetent nature of adult characters and the disillusionment of teenagers with parents and authority figures (Beere, 1998, p. 16; Egoff, 1981, p. 68, 70; Michaels & Gibbs, 2002, p. 42; Parker, 1988, p. 76; Scutter, 1999, p. 34). The research confirmed this depiction of adult characters showing

that more characters had a negative or ambivalent relationship with their parents than a positive relationship, with the percentage of negative relationships generally increasing each year. The most disturbing figure was between 1986 and 1990, when 67 per cent or 12 characters had a negative relationship with their father. On the whole, characters demonstrated more positive relationships with authority figures other than parents with up to 37 per cent or 94 characters having a positive relationship with an adult mentor.

What was more promising, however, were the trends towards more positive relationships with both mothers and fathers and an overall falling movement in negative relationships with authority figures. Between 1996 and 2000, 30 per cent or 35 characters had a positive relationship with their mother and 29 per cent or 34 characters had a positive relationship with their father and as few as nine per cent or ten characters had a negative relationship with an authority figure. This finding verifies the interesting turnaround that Michaels (2004, p. 49) noted in the literature review in which adult mentor characters that guide the protagonist's journey are on the increase.

6.8.7 Endings

The research findings have validated the suggestion by Owen (2003, p. 13) in section 2.3.5 of the literature review that young adult literature is basically optimistic or at least hopeful with 131 out of 186 titles or 70 per cent of the novels studied having an optimistic ending and 171 out of 256 characters or 67 per cent of the main characters having an optimistic outlook. This finding resoundingly dismisses the argument that Australian young adult literature on the whole is all gloom and doom: that realism is always 'harsh' and that endings are always 'bleak' as expounded by Yule (in Legge, 1997, p. 13). However, although there was a

prevalence of optimistic endings the research findings do indicate that there was a rise in pessimistic endings and pessimistic outlooks for characters, particularly in the late 1990s, which gave credence to the concern about the increase of books with negative endings.

Overall, when the high number of books with optimistic or mixed endings is considered in relation to the introduction and increase of novels dealing with serious, intense subjects, it can be deduced that Australian young adult literature on the whole, is realistically showing that life can be difficult, that life can be hard but there are ways to overcome problems and there are people that can help. This is also highlighted by the number of characters that have a positive relationship with a person in authority. As McVitty and Plüss elucidated in section 2.4.3 of the literature review, teenage novels show that ‘life sucks’ but they also show young people how to deal with difficult subjects in a positive way.

6.9 WHY WAS 1989 SIGNIFICANT?

According to the data collected, 1989 emerged as a milestone year in which writers of Australian young adult literature turned in new directions. Significantly 1989 was the year when urban locations took over from rural locations as the principal location for stories to be set. It was also around this time, as a general trend, that female authors surpassed male authors in terms of the numbers of books written by each gender. In 1989 there were almost double the number of books entered for The Children’s Book Council of Australia Book of the Year Awards for Older Readers, with the total going from 22 books in 1988 to 39 books in 1989.

Although there were a couple of recorded incidences in the preceding years, 1989 was the year that authors started to set stories in international locations on a more regular basis, it was the year that humour began to emerge as a stylistic device and it was also around this time that the first book with a pessimistic ending was registered in the study.

Around this time authors began to incorporate a variety of new subject matter into their writing, some of which had previously been considered taboo. These topics include: ambition, appearance, diseases, drugs, gambling, homosexuality, peer group pressure, philosophy, refugees, sex, sex role, smoking, success, suicide and unemployment. The year, 1989, was also the first year that a character was listed as being sexually active.

Therefore it can be inferred that 1989 was the year when Australian young adult literature began to mature as a literary category with the inclusion of advanced style and format innovations, complex themes and highly developed characterisation. Around this time and into the early 1990s groundbreaking authors began to shake off the stereotypical shackles surrounding children's literature and young adult literature in particular. Seminal works such as *Came Back to Show You I Could Fly* (1989) by Robin Klein, *Two Weeks with the Queen* (1990) by Morris Gleitzman and *Letters From the Inside* (1991) by John Marsden took the genre to new levels of sophistication and originality. Australian young adult literature became recognised and accepted as an important literary field in its own right which was demonstrated in the establishment of the industry developments listed in section 2.2.5 such as the formation of the Australian Centre for Youth Literature in 1991 and the publication in 1993 of *Viewpoint: on books for young adults*, a journal with reviews and articles solely about books for teenagers. It also confirmed the statement by Nimon & Foster (1997, p. 76) that the

1990s was a significant decade in the history of the Australian adolescent novel highlighted by a continued resurgence and reinvention of the genre.

6.10 CONCLUSION

This chapter has demonstrated the significant trends and developments in the portrayal of youth in Australian young adult literature from 1980 to 2000. In essence young adult literature in Australia has moved from rural based settings written predominantly by male authors to books set in urban locations written increasingly by female authors. Over time a variety of subjects have been introduced, gradually encapsulating the entire gamut of physical, social, emotional and cultural developmental experiences encountered by young people in today's society. By the end of the study, all the different personality types were represented and both negative and positive relationships with parents were explored. Overall the endings of novels were optimistic, although there was an increase in pessimistic endings in the 1990s. In general, Australian young adult literature has moved from a basic representation of young adult characters with very little overall change in the 1980s to a comprehensive portrayal covering a broad range of characteristics, relationships and surrounding issues and themes in the 1990s.

7. CONCLUSIONS

7.1 INTRODUCTION

The major aim of this study was to investigate the portrayal of youth in Australian young adult literature from 1980 to 2000 and to demonstrate how this has changed over time. This chapter summarises how this has been achieved in terms of the effectiveness of the evaluative framework. Conclusions will be made about the usefulness of young adult literature as potential scaffolding to assist teenagers in the struggles of adolescence and psycho-social development. An answer will be given for the question which was asked in the introduction about the portrayal of teenagers in Australian young adult literature: was it all gloom, doom and bleak despair as inferred by the media and critics or were the books singled out for criticism, a small portion of the wider picture being presented by authors of Australian young adult literature? Answering the question will prove or disprove the myth that YA literature is primarily a collection of bleak representations of reality perpetuated by adult perceptions of the genre. A number of recommendations for further research have also been made at the end of the chapter.

7.2 EVALUATIVE FRAMEWORK EFFECTIVENESS

The evaluative framework developed to investigate the construction of youth in Australian young adult literature proved to be an effective tool. The framework's ability to provide a structure to the analysis of Australian young adult literature was demonstrated by the types and volume of information retrieved and the trends and developments the framework documented. The framework not only revealed a variety of information about the portrayal of

young adults in Australian young adult literature including character age, gender, family characteristics and relationships, sexual activity, migrant and indigenous background and personality traits but also information about the novel's narrative characteristics such as plot, setting, content and literary devices.

To facilitate the identification of trends it was imperative that the evaluative framework was able to obtain detailed information about the characteristics of individual novels. This accumulated data was then arranged on a spreadsheet by year making it possible to conduct a straightforward and effective analysis and identification of trends and developments over a particular period of time. Therefore the research has shown that the framework was useful not only for conducting an in depth analysis of a single novel but it could also be used to detect trends and developments.

7.3 PSYCHO-SOCIAL DEVELOPMENT

This study demonstrates that reading young adult literature allows formal operational thinkers to gather information about a wide range of different scenarios, issues, characteristics and circumstances that are important and relevant to their lives. Section 2.5 of the literature review highlights some of these concerns: physical changes, sexual maturity, a desire to be noticed and accepted, a sense of personal uniqueness and invincibility, identity formation and personal relationships such as parent-adolescent relationships, friendships and dating. All of these situations are explored and examined in Australian young adult literature as highlighted in the results of the study.

According to Piaget young people of this age then use this information to build theories and develop hypotheses. Reading about how other people their age act and react in any given situation allows them to speculate about ideal characteristics that they may begin to desire in themselves. Gathering all this information gives teenagers the opportunity to make assumptions about their future and contemplate their forthcoming role in society.

As highlighted in the literature review when young people experience Erikson's fifth developmental stage called identity versus identity confusion they are faced with the difficult task of trying to define who they are, investigating different role options and deciding in what direction they are headed in the future. According to Erikson, in order to reach identity achievement, adolescents need the freedom to explore different pathways in a safe and supportive environment. Reading Australian young adult literature allows the development of a more implicit ideological outlook because young people are able to investigate a plethora of alternative roles and directions as outlined in the comprehensive list of issues and topics collected in the study. This gives young people the opportunity to try on different roles to see how they fit, to expand their reference points by considering how characters make their decisions and to observe the consequences of characters' decisions. It allows young people to obtain intimate knowledge about situations well removed from those in which they presently find themselves. In the words of Aaronson (2001, p. 71): "books offer a place in which readers can test and explore whom they are becoming".

For example readers are able to vicariously experience the effects of drugs and alcohol when they read *Came Back to Show You I Could Fly* (1989) by Robin Klein, *Feral Kid* (1994) by Libby Hathorn or *Passenger Seat* (2000) by Robert Corbet. Teenagers are able to follow the steps that led to a character being so ridden with emotional pain and anguish that he

committed suicide on the last day of Grade 12 in *The Killing of Mud-Eye* (1997) by Celeste Walters. Readers are exposed to the thoughts, feelings and justification of actions of a young person suffering from an eating disorder and the effect this has on their bodies, families and peers in *All Of Me* (1996) by Maureen Stewart and *Killing Aurora* (1999) by Helen Barnes. Young people are given the opportunity to explore the moral decisions surrounding abortion and the chance to consider what they would do if they found themselves in a similar situation in *Borrowed Light* (1999) by Anna Fienberg. As shown in the research results the diversity of challenges and choices that face young people today are reflected in and through the vast array of young adult literature available for teenagers.

As expounded in the literature review and confirmed in the results of the study, Australian young adult literature is a mimetic form of literature which imitates human life in society (Langland, 1984, p. 221). Therefore young adult literature has the potential to be an influential channel of socialisation because it is a social mirror which exposes readers to fundamental values, beliefs and thinking of our society. As Foster (2005a, p. 76) states “authors attempt to socialise their readers, to assist them in overcoming current problems and to prepare them for later life”. For example Ron Bunney in *Sink or Swim* (1999) showed his readers how a teenage boy was able to change his life from one of crime, hopelessness and desperation to one of self-belief, persistence and purpose. Other books such as *Dodger* (1990) by Libby Gleeson, *Killer Boots* (1996) by Wendy Jenkins and *Bridge to Wiseman’s Cove* (1996) by James Moloney demonstrated how to rise above feelings of guilt and failure while *Blue Days* (1996) by Donna Sharp and *No Fat Chicks* (1998) by Margaret Clark highlighted how to stand up for what you believe in and not feel coerced to conform to peer pressure. All of these characteristics are valuable traits that society would encourage all teenagers to obtain. Given the comprehensive coverage of topics and issues as outlined in the

data summary, collectively speaking, Australian young adult literature from 1980 to 2000 has a potentially positive value in facilitating the psycho-social development of Australian youth today.

7.4 ADULT PERCEPTIONS OF AUSTRALIAN YA LITERATURE

As expounded in the literature review Section 2.4.3, some parents and other intermediaries between the reader of young adult literature and the text such as teachers and librarians have a limited knowledge and understanding about this field of literature. Often the knowledge they have obtained is garnered from media reports such as Legge's (1998) article in *The Australian Magazine* titled "Life Sucks, Timmy", Bolt's (2003) scathing criticism of the winners of The Children's Book Council of Australia Book of the Year Awards in a *Sunday Mail* article titled "Misery's Triumph" and the Radio National interview between Heather Scutter and radio presenter Jill Kitson where they discussed the bleak, depressing books available for teenagers. These reports consistently single out books for criticism and go on to infer that this is typical of the wider picture being presented by authors of Australian young adult literature, thus perpetuating the view that "all YA literature promotes negativity" (Page 2005, p. 88).

By showing that 131 out of 186 titles or 70 per cent of the novels studied have an optimistic ending and 171 out of 256 characters or 67 per cent of the main characters have an optimistic outlook, this research confirms Page's stance that this view is an over-simplified assessment and "an inaccurate and misleading representation of the range of material produced under the YA banner" (Page 2005, p. 84). The research shows that not all the books are about sex, drugs, violence and rape as suggested in the media reports. The books also deal with a wide range of issues and concerns that are relevant to young people today: friendship, dating,

relationships, self-esteem and individuality along with many others. Year 11 student, Simone Donoghue (1997, p. 32) was accurate in her perception of Australian young adult novels when she suggested that they “not only provide adolescents with an insight into the world and the lives of those less fortunate than themselves, but also most importantly provides them with the knowledge vital in attempting to solve many of the world’s greatest problems”.

By exhaustively refuting widespread negative generalisations perpetuated by mass media coverage which draws on the objections of critics, educators and socially conservative pressure groups for sensational news stories about the shocking content of contemporary young adult literature, this research can be used by advocates of Australian young literature as a response to these critics who argue that Australian novels for young people on the whole are all gloom and doom, that they are always ‘harsh’ and that the endings are always ‘bleak’ (Yule in Legge, 1997, p. 13).

This research also provides adults associated with this industry and young people themselves knowledge about what is being presented in young adult literature. In doing so it gives hard evidence to support the promotion of a representative selection of Australian young adult novels both in the classroom and in home, school and public libraries. By establishing the available range of contemporary Australian young adult literature through this study, young adult readers, teachers and librarians can be confident in the knowledge that appropriate titles are accessible and justifiably meet the needs and interests of young people. It also helps to overcome the fear that one type of literature, namely negative representations of reality, is drowning out the other.

Through this research it can now definitely be shown that not all YA literature promotes negativity. Therefore the myth that YA literature is primarily a collection of bleak representations of reality has been wholeheartedly disproved.

7.5 CONCLUSION

In conclusion, this study has demonstrated that Australian young adult literature has changed and developed over time with 1989 being a milestone year in which writers moved in new directions. On the whole, novels for teenagers, rather than being a negative influence on the lives of young people as advocated by some critics and media representatives who single out individual books for criticism, present a comprehensive portrayal of youth. It must be acknowledged that in isolation some young adult novels certainly show a dark side to life, however when taken as a body of work, young adult literature delves into the entire spectrum of teenage experiences, both the good and the bad. Through a wide range of scenarios, roles, relationships and characters, young people are given the opportunity to adequately investigate role options and explore different pathways in a safe, supportive environment. Therefore Australian young adult literature provides an important source of information and support for young people in their struggle to create their own unique identity during the turmoil of adolescent years.

7.6 RECOMMENDATIONS FOR FURTHER RESEARCH

The research findings and the evaluative framework developed for this study could provide useful starting points for a number of further studies of young adult literature, including the following:

In-depth analysis of:

- the differences in portrayal between female and male young adult characters;
- the differences in style, content and character construction between male and female authors;
- the differences in portrayal of characters who live in an urban setting and characters who live in a rural setting.
- the relationships between young adults and their parents;
- individual issues that demonstrated significant changes over time such as crime and criminals, child abuse, dating and mental health;
- different minority groups in young adult literature such as people with disabilities, ethnic groups and Aborigines; and
- the work of selected authors, in particular contrasting their earlier work with their later work (for example, Gary Crew);

Examination of:

- the depiction of other age groups in young adult literature such as older people, parents and children;
- specific areas (for example, sexual activity) to determine whether authors have dealt with these subjects with integrity ie. whether topics are exploited for sensationalism or explored with respect to increase thoughtful understanding; and
- gaps in character portrayal such as the low representation of young adults with physical disabilities in Australian young adult literature.

Comparative studies of:

- the portrayal of youth in Australian young adult literature with young adult literature in overseas countries and cultures to identify significant similarities and differences;
- the portrayal of youth in young adult literature published between 1980 and 2000 from a variety of countries to investigate similarities and differences in trends and developments; and
- sociological, historical and cultural events between 1980 and 2000 and the portrayal of youth during this time to determine if trends and developments are a reflection of changes in society during this period.

This extensive list of areas for further study demonstrates the depth and breadth of this investigation and indicates that it is a rich field for research. It also shows that the research findings and the evaluative framework used to gather the data has wide applications for and makes a significant contribution to the study of Australian young adult literature.

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APPENDICES

Appendix A: Definition of Terms For Evaluative Framework

Appendix B: Evaluative Framework

Appendix C: Example of Results

Appendix D: Sample Books

Appendix E: Plot Summaries

Appendix F: Evaluative Framework Results

Appendix G: Results Combined into Five-Year Periods

Appendix A: Definition of Terms For Evaluative Framework

DEFINITION OF TERMS FOR EVALUATIVE FRAMEWORK

OVERALL WORK

1. Principal Setting

Australia – the story is set predominantly in Australia.

International – the story is set predominantly in a country other than Australia.

Other - accommodates literary works which can neither be located in Australia nor internationally. An example would be a novel which is set on another planet (Bokey, 2000, p. 67).

2. Principal Location

Urban – occurring or situated in a city or town.

Rural – relating to or characteristic of the country, including small to medium country towns where the rural culture dominates (Bokey, 2000, p. 67).

Coastal – occurring on the land next to the sea, including small to medium towns situated on the coast. (Delbridge & Bernard, 1998, p. 211, 1020, 1289)

3. Reality/Fantasy

Reality-based - refers to works which give the impression of the real world (Turco, 1999, p. 66).

Fantasy-based - refers to fiction about imaginary worlds or happenings (Turco, 1999, p. 61).

Mixture of both - refers to works which are based in reality but have elements of fantasy.

4. Principal Temporal Context

Contemporary – Belonging to the same time; existing or occurring at the same time (Delbridge & Bernard, 1998, p. 240). For this study contemporary refers to a story set within the decades of the 1980s and 1990s.

Historical – dealing with history or past events, belong to the past (Delbridge & Bernard, 1998, p. 534). For this study historical refers to a story set prior to 1980.

Futuristic - belonging to the future, what will exist or happen in future time, time that is to be or come hereafter (Delbridge & Bernard, 1998, p. 454). For this study futuristic refers to a story set after 2000.

Mixed – refers to works which combine a number of the above principal temporal contexts.

5. Strong Element of Humour – Speech or writing showing the faculty of expressing the amusing or comical (Delbridge & Bernard, 1998, p. 551).

6. Literary Devices

Letter – a form of communication in writing or printing addressed to a person or a number of persons (Delbridge & Bernard, 1998, p. 650).

Diary – a daily record, especially of the writer's own experiences or observations (Delbridge & Bernard, 1998, p. 307).

Multiple voices – when the events that occur in the presence of two or more characters are narrated (Turco, 1999, p 54).

Flashback – interruption of present action to insert an episode that took place at an earlier time for the purpose of giving the reader information to make the present situation understandable or account for a character's current motivation (Abrams, 1988, p. 251).

Time slip – moving between principal temporal contexts.

Verse – literary work in metrical form (Delbridge & Bernard, 1998, p. 889).

7. Issues

Major – central to the plot of the story.

Minor – a mentioned topic that was not significant to the plot of the story.

Aboriginal People - having to do with the earliest known inhabitants of Australia (Delbridge & Bernard, 1998, p 2).

Abortion – spontaneous or induced expulsion of an embryo or fetus prior to about 20 weeks gestation (Corsini, 1999, p. 3).

Accidents – undesirable or unfortunate happening, unintentionally caused and usually resulting in harm, injury, damage or loss (Corsini, 1999, p. 7).

Adolescents – puberty - stage of physical growth during which the child becomes capable of reproduction (Straton & Hayes, 1999, p. 226).

Aged and Ageing – process of growing older (Corsini, 1999, p. 29).

Alcohol – consumption of alcoholic beverages. The frequent consumption of alcoholic beverages in larger amounts than is considered normal, typical or healthy is a form of substance abuse called alcohol abuse (Corsini, 1999, p. 32).

Alienation – state of feeling separated from oneself and one's own feelings or other people and society (Straton & Hayes, 1999, p. 9).

Ambition – eager desire for distinction, preferment, power or fame (Delbridge & Bernard, 1998, p. 30).

Appearance - outward look or aspect (Delbridge & Bernard, 1998, p. 45).

Bullying – when blustering, quarrelsome, overbearing people browbeat smaller or weaker people (Delbridge & Bernard, 1998, p. 142).

Careers and work – a paid occupation, profession (Delbridge & Bernard, 1998, p. 166).

Change – environmental – significant alterations to the world's ecosystem such as pollution, climate change and land degradation.

Cheating – fraud, swindle, deception (Delbridge & Bernard, 1998, p. 187).

Child Abuse – harming of a child in the forms of physical, sexual and psychological abuse (Corsini, 1999, p. 158).

Conformity – social behaviours that follow conventional patterns. A tendency, often unwitting, to adopt the opinions, norms, or behaviour of a particular social group such as a peer group or religious group (Corsini, 1999, p. 206).

Crime and Criminals – act committed or an omission of duty, injurious to the public welfare, for which punishment is prescribed by law (Delbridge & Bernard, 1998, p. 263). A person guilty or convicted of a crime (Delbridge & Bernard, 1998, p. 264).

Cultural Diversity – various kinds of ways of living built up by a group of human beings, which is transmitted from one generation to another (Delbridge & Bernard, 1998, p. 271).

Dating – social appointment usually with some romantic interest (Delbridge & Bernard, 1998, p. 283).

Death – cessation of physical and mental processes (Corsini, 1999, p. 252).

Death – family – cessation of physical and mental processes of an immediate family member including parents, siblings and grandparents.

Diseases – definite pathological processes marked by characteristic sets of symptoms, dysfunctions or both, which may affect the entire body or a part of the body (Corsini, 1999, p. 284).

Dissent – rebellion - resistance to authority, especially parental authority (Corsini, 1999, p. 810).

Divorce – dissolution of the marriage contract resulting in a formal separation of man and wife according to established custom (Delbridge & Bernard, 1998, p. 325).

Drugs – improper use of one or more habit-forming drug, especially narcotic and hallucinogenic drugs (Delbridge & Bernard, 1998, p. 341).

Eating - disorders - general term for disturbed behaviour involving food including anorexia nervosa and bulimia. Anorexia nervosa involves a persistent lack of appetite and refusal of food. Bulimia involves phases in which very large quantities of food may be consumed, which are followed by vomiting, taking laxatives or intense exercise (Corsini, 1999, p. 132; Straton & Hayes, 1999, p. 24 & 85).

Ethics – branch of philosophy that deals with moral values and systems of beliefs focused on the differences between right and wrong (Corsini, 1999, p. 343).

Failure – not achieving expected or desired result or goal (Corsini, 1999, p. 364).

Family Relations – interactions surrounding a group of blood relatives, typically represented by father, mother and children but can also include groups lacking one parent or groups embracing other relatives and adopted children (Corsini, 1999, p. 366).

Family Violence – expression of hostility and rage through physical force directed against blood relatives or property belonging to blood relatives (Corsini, 1999, p. 1052).

Friendship – social relationship between two individuals, characterised by mutual attraction and cooperation, in which the factor of sexual attraction is not present or emphasised (Corsini, 1999, p. 394).

Gambling – to stake or risk money, or anything of value, on the outcome of something involving chance (Delbridge & Bernard, 1998, p. 457).

Gangs – refers loosely to organised groups of teenagers, some of whom from a social point of view are of the useful type and others of the dangerous, antisocial category (Corsini, 1999, p. 403).

Guilt – feeling of remorse in proportion to actual violations of responsibility or ethical codes. In most instances, guilt includes a loss of self-esteem and a need to make amends (Corsini, 1999, p. 429)

Homosexuality – sexual attraction to members of the same sex (Corsini, 1999, p. 450)

Individuality – differentiated as a unique person through the process of becoming distinguished from one or more others of the same species, sex, age or other category either by outward signs such as appearance or behaviour or by covert variations of thinking, feeling and wanting (Corsini, 1999, p. 481).

Love – complex yet basically integrated emotion comprising strong affection, feelings of tenderness, pleasurable sensations in the presence of the love object and devotion to the well-being of the loved one (Corsini, 1999, p. 557)

Mental Health – denoting a disorder of the mind (Delbridge & Bernard, 1998, p. 713).

Peer Group Pressure – to think and act in ways similar to others in a group in an attempt to be accepted (Corsini, 1999, p. 703).

Philosophy – discipline that attempts to understand the first principals of all knowledge based primarily on reason and logic and covering such topics as theology, metaphysics, epistemology, ethics, politics, history and aesthetics (Corsini, 1999, p. 720).

Pregnancy – gestational process between conception and delivery (Corsini, 1999, p. 749)

Racism – prejudice and possibly discrimination on the basis of race (Corsini, 1999, p. 799)

Rape – sexual relations by force, intimidation or threat against the will of the target, usually a woman (Corsini, 1999, p. 802).

Refugees – someone who flees for refuge or safety, especially to a foreign country, in time of political upheaval such as war (Delbridge & Bernard, 1998, p. 975).

Religion – organised system of values, beliefs that serve as moral and social guides (Corsini, 1999, p. 827).

Self-perception – awareness of the various components that constitute the self, such as personal unique feelings, impulses, aspirations and personality characteristics (Corsini, 1999, p. 878).

Sex – physiological and psychological processes related to procreation and erotic pleasure (Corsini, 1999, p. 891).

Sex Role – behaviour and attitudinal patterns characteristically associated with masculinity and femininity as defined in a given society (Corsini, 1999, p. 893).

Smoking – an act of drawing into the mouth and puffing out the smoke of tobacco or the like (Delbridge & Bernard, 1998, p. 1096).

Social Class – large group of division of society that shares a common level of education, occupation and income as well as many common values and in some cases similar religions and social patterns (Corsini, 1999, p. 912).

Success – accomplishing desired goals (Corsini, 1999, p. 960).

Supernatural – belonging to a higher order or system than that of nature, transcending the ordinary course of nature (Corsini, 1999, p. 964).

Suicide – intentional, overt act of killing oneself. Includes three components of suicide ie. ideation which involves thoughts of suicide, behaviour which may lead to suicide and the final event of suicide (Corsini, 1999, p. 961).

Survival – innate need, drive and source of animal behaviour which leads humans to seek health, nutrition and protection from physical danger (Corsini, 1999, p. 966).

Unemployment – lack of paid work (Delbridge & Bernard, 1998, p. 1277).

Violence – expression of hostility and rage through physical force directed against persons or property (Corsini, 1999, p. 1052).

War - conflict carried on by force of arms, as between nations or states (Delbridge & Bernard, 1998, p. 1321).

8. Ending

Pessimistic – disposition to take the gloomiest possible view, the doctrine that the existing world is the worst of all possible worlds or that all things naturally tend to evil (Delbridge & Bernard, 1998, p. 860).

Optimistic – disposition to hope for the best, tendency to look on the bright side of things, the belief that good ultimately predominates over evil in the world (Delbridge & Bernard, 1998, p. 807).

Mixed – a combination of both pessimistic and optimistic outlooks. Although one problem may have an optimistic resolution there are other problems that still exist.

YOUNG ADULT CHARACTERS

Main Character – a character in the story who plays a central role in the plot.

1. Self-explanatory

2. Self-explanatory

3. Self-explanatory

4. Orphaned – a child without parents due to death of mother and father.

5. Family Type

Nuclear Family – family consisting of a father, mother and their biological or adopted children (Corsini, 1999, p. 651).

Nuclear Family – problems - family consisting of a father, mother and their biological or adopted children with a great deal of tension between the parents.

Single Parent – person who takes on the responsibility for protecting and raising any offspring or adopted children alone (Corsini, 1999, p. 904).

Divorced/Separated – dissolution of the marriage contract resulting in a formal separation of man and wife according to established custom (Delbridge & Bernard, 1998, p. 325).

Blended Family – type of family that results from the combination of sets of people, originally from family A and family B, now forming family C (Corsini, 1999, p. 118).

Adopted Family – to take as one's own child, specifically by a formal legal act (Delbridge & Bernard, 1998, p. 13).

Foster Family – child brought up by someone not its natural or adoptive mother or father in a private home (Delbridge & Bernard, 1998, p. 439).

Extended Family – number of nuclear families, related by blood who live in one household or in close quarters (Corsini, 1999, p. 355).

6. Self-explanatory

7. Recent Migrant Background - either a character or characters parents moving from one country to another to live. Includes voluntary migration or forced migration ie refugees (Bokey, 2000, p. 69).

8. Aboriginal/Indigenous Background – refers to both original native inhabitants of Australia and to the indigenous inhabitants of any land (either terrestrial or outer-space) (Bokey, 2000, p. 69).

9. Religious Affiliation – association with any religious organisation either traditional or non-traditional (Bokey, 2000, p. 69).

10. Relationship with Family Member

Positive – used to describe a relationship characterised by mutual trust, respect, encouragement and support (Bokey, 2000, p. 69).

Negative – indicates a distrustful, disrespectful and derogatory relationship (Bokey, 2000, p. 69).

Ambivalent – where positive and negative aspects exist simultaneously or in a fluctuating way in a relationship (Bokey, 2000, p. 69).

11. Relationship with Authority Figure

Authority Figure – person who has control or influence over young adult character.

Positive – characterised by respect for the authority figure and their rules (Bokey, 2000, p. 69).

Negative – characterised by disrespect for the authority figure and their rules (Bokey, 2000, p. 69).

Ambivalent – characterised by partial respect for the authority figure and unwilling observation of rules (Bokey, 2000, p. 69).

12. Sexual Orientation

Heterosexual – person sexually attracted only to others of the same gender (Corsini, 1999, p. 444).

Homosexual – person sexually attracted only to others of their own sex (Corsini, 1999, p. 450).

Bisexual – person sexually attracted to others of both sexes (Corsini, 1999, p. 116)

13. Self-explanatory

14. Safe Sex – practices that attempt to reduce the risk of unwanted pregnancy or of contracting sexually transmitted diseases during sexual activity (Corsini, 1999, p. 858).

15. Personality Traits

This list of personality traits was taken from “The 100 Revised Synonym Clusters” developed by Lewis Goldberg based on “The Big-Five Factor Personality Structure” (Goldberg, 1990, p. 1224). Goldberg uses a list of synonyms to define the personality trait.

Extraverted

| | | | |
|-------------|----------------|--------------|----------------|
| Spirit | Gregariousness | Playfulness | Expressiveness |
| Spontaneity | Unrestraint | Energy Level | Talkativeness |
| Assertion | Animation | Courage | Self-esteem |
| Candor | Humour | Ambition | Optimism |

Introverted

| | | | |
|------------|------------------|-----------|----------|
| Aloofness | Silence | Reserve | Shyness |
| Inhibition | Unaggressiveness | Passivity | Lethargy |
| Pessimism | | | |

Agreeable

Cooperation
Courtesy
Morality

Amiability
Generosity
Warmth

Empathy
Flexibility
Earthiness

Leniency
Modesty
Naturalness

Negative

Belligerence
Cruelty
Stubbornness
Surliness
Volatility

Overcriticalness
Pomposity
Distrust
Cunning
Stinginess

Bossiness
Irritability
Selfishness
Prejudice
Deceit

Rudeness
Conceit
Callousness
Unfriendliness
Thoughtlessness

Conscientious

Organization
Persistence
Dignity
Logic

Efficiency
Caution
Predictability

Dependability
Punctuality
Thrift

Precision
Decisiveness
Conventionality

Disorganised

Disorganisation
Recklessness
Frivolity

Negligence
Aimlessness
Nonconformity

Inconsistency
Lazy
Rebellious

Forgetfulness
Indecisiveness

Emotionally Stable

Placidity

Independence

Emotionally Unstable

Insecurity
Envy

Fear
Gullibility

Instability
Intrusiveness

Emotionality

Intellectual

Intellectuality
Creativity

Depth
Curiosity

Insight
Sophistication

Intelligence

Unintelligent

Shallowness

Unimaginative

Imperceptiveness

Stupidity

16. Outlook for characters

Pessimistic – disposition to take the gloomiest possible view, the doctrine that the existing world is the worst of all possible worlds or that all things naturally tend to evil (Delbridge & Bernard, 1998, p. 860).

Optimistic – disposition to hope for the best, tendency to look on the bright side of things, the belief that good ultimately predominates over evil in the world (Delbridge & Bernard, 1998, p. 807).

Mixed – combination of both pessimistic and optimistic outlooks typically characterised by a resilient and hopeful character soldiering on despite negative circumstances (Bokey, 2000, p. 68).

Appendix B: Evaluative Framework

EVALUATIVE FRAMEWORK

Title:

Author:

Author Gender:

Publication Year:

Publisher:

Place of Publication:

OVERALL WORK

1. Principal Setting
 - Australia
 - International
 - Other
2. Principal Location
 - Urban
 - Rural
 - Coastal
3. Reality/Fantasy
 - Reality based
 - Fantasy based
 - Mixed
4. Principal Temporal Context
 - Contemporary
 - Historical
 - Futuristic
 - Mixed
5. Strong element of humour
 - Yes
 - No
6. Literary Devices
 - Letter
 - Diary
 - Multiple voices
 - Flashback
 - Time slip
 - Verse
 - Other (specify)
7. Issues (may select more than one)
 - Maj – Major focus
 - Min – Minor focus

| Issue | Maj | Min | Comment |
|-----------------------|-----|-----|---------|
| Aboriginal people | | | |
| Abortion | | | |
| Accidents | | | |
| Adolescents - puberty | | | |
| Aged and ageing | | | |
| Alcohol | | | |
| Alienation | | | |
| Ambition | | | |

| Issue | Maj | Min | Comment |
|-------------------------------|-----|-----|---------|
| Appearance | | | |
| Bullying | | | |
| Careers and work | | | |
| Change – environmental | | | |
| Cheating | | | |
| Child abuse | | | |
| Conformity | | | |
| Crime and criminals | | | |
| Cultural diversity | | | |
| Dating | | | |
| Death | | | |
| Death - family | | | |
| Disability – physical, mental | | | |
| Diseases | | | |
| Dissent - rebellion | | | |
| Divorce | | | |
| Drugs | | | |
| Eating – disorders | | | |
| Ethics | | | |
| Failure | | | |
| Family relations | | | |
| Family violence | | | |
| Friendship | | | |
| Gambling | | | |
| Gangs | | | |
| Guilt | | | |
| Homelessness | | | |
| Homosexuality | | | |
| Individuality | | | |
| Love | | | |
| Mental Health | | | |
| Peer group pressure | | | |
| Philosophy | | | |
| Pregnancy | | | |
| Racism | | | |
| Rape | | | |
| Refugees | | | |
| Religion | | | |
| Self-perception | | | |
| Sex | | | |
| Sex role | | | |
| Smoking | | | |
| Social classes | | | |
| Success | | | |
| Suicide | | | |

| Issue | Maj | Min | Comment |
|--------------|-----|-----|---------|
| Supernatural | | | |
| Survival | | | |
| Unemployment | | | |
| Violence | | | |
| War | | | |

8. Ending
- Pessimistic
 - Optimistic
 - Mixed –

9. Summary of Plot

YOUNG ADULT CHARACTERS

Name:

Power/Powerless

1. Gender
- Male
 - Female

2. Age

3. Occupational Status

- Student
- Student with part time employment
- Employed – Part time
- Employed – Full time
- Unemployed
- Insufficient data

4. Orphaned
- Yes
 - No

5. Family Type (family of origin)

- Nuclear Family
- Nuclear family - problems
- Single parent
- Divorced/separated
- Blended family
- Adopted family
- Foster family
- Extended family
- Insufficient data

6. Siblings
- Only child
 - 1 sibling
 - 2 siblings
 - > 2 siblings
 - Insufficient data

7. Recent Migrant background (recent ie character or parents, includes voluntary migration or being a refugee)

- Yes
 - o Specify _____
- No

8. Aboriginal/indigenous background

- Yes
- No

9. Religious affiliation

- Yes Specify _____
- No

10. Relationship with Family member (immediate family) –

Circle the relationship at the beginning of the story. Put an additional cross in front of another relationship if there is a change in the relationship during the story. Give an explanation.

- | | | | |
|--------------|----------|----------|------------|
| - Mother | Positive | Negative | Ambivalent |
| - Father | Positive | Negative | Ambivalent |
| - Sibling 1 | Positive | Negative | Ambivalent |
| - Sibling 2 | Positive | Negative | Ambivalent |
| - Sibling 3 | Positive | Negative | Ambivalent |
| - Stepmother | Positive | Negative | Ambivalent |
| - Stepfather | Positive | Negative | Ambivalent |

Describe:

11. Relationship with Authority Figure (may include extended family member eg. Grandparent) -

Circle the relationship at the beginning of the story. Put an additional cross in front of another relationship if there is a change in the relationship during the story. Give an explanation.

- | Name | Position | Positive | Negative | Ambivalent |
|------|----------|----------|----------|------------|
| - | | Positive | Negative | Ambivalent |
| - | | Positive | Negative | Ambivalent |
| - | | Positive | Negative | Ambivalent |
| - | | Positive | Negative | Ambivalent |

Describe:

12. Sexual orientation

- Heterosexual
- Homosexual
- Bisexual
- Insufficient data

13. Sexually Active

- Yes
- No

14. If yes, was “safe sex” practiced?

- Yes
- No
- Insufficient data

15. Personality Traits (may tick more than one heading – put a cross beside any significant changes during the story)

EXTRAVERTED

Spirit
Spontaneity
Assertion
Candor

Gregariousness
Unrestraint
Animation
Humour

Playfulness
Energy Level
Courage
Ambition

Expressiveness
Talkativeness
Self-esteem
Optimism

INTROVERTED

Aloofness
Inhibition
Pessimism

Silence
Unaggressiveness

Reserve
Passivity

Shyness
Lethargy

AGREEABLE

Cooperation
Courtesy
Morality

Amiability
Generosity
Warmth

Empathy
Flexibility
Earthiness

Leniency
Modesty
Naturalness

NEGATIVE

Belligerence
Cruelty
Stubbornness
Surliness
Volatility

Overcriticalness
Pomposity
Distrust
Cunning
Stinginess

Bossiness
Irritability
Selfishness
Prejudice
Deceit

Rudeness
Conceit
Cynicalness
Unfriendliness
Thoughtlessness

CONSCIENTIOUS

| | | | |
|--------------|----------------|---------------|-----------------|
| Organization | Efficiency | Dependability | Precision |
| Persistence | Caution | Punctuality | Decisiveness |
| Dignity | Predictability | Thrift | Conventionality |
| Logic | | | |

DISORGANISED

| | | | |
|-----------------|---------------|---------------|----------------|
| Disorganisation | Negligence | Inconsistency | Forgetfulness |
| Recklessness | Aimlessness | Lazy | Indecisiveness |
| Frivolity | Nonconformity | Rebellious | |

EMOTIONALLY STABLE

| | |
|-----------|--------------|
| Placidity | Independence |
|-----------|--------------|

EMOTIONALLY UNSTABLE

| | | | |
|------------|-------------|---------------|--------------|
| Insecurity | Fear | Instability | Emotionality |
| Envy | Gullibility | Intrusiveness | |

INTELLECTUAL

| | | | |
|-----------------|-----------|----------------|--------------|
| Intellectuality | Depth | Insight | Intelligence |
| Creativity | Curiosity | Sophistication | |

UNINTELLIGENT

| | | | |
|-------------|---------------|------------------|-----------|
| Shallowness | Unimaginative | Imperceptiveness | Stupidity |
|-------------|---------------|------------------|-----------|

16. Outlook for character

- Pessimistic
- Optimistic
- Mixed
- Insufficient data

Appendix C: Example of Results

EVALUATIVE FRAMEWORK

Title: Came Back To Show You I Could Fly

Author: Klein, Robin

Author Gender: Female

Publication Year: 1989

Publisher: Puffin Books

Place of Publication: Ringwood, Vic.

OVERALL WORK

1. Principal Setting
 - Australia ✓
 - International
 - Other
2. Principal Location
 - Urban ✓
 - Rural
 - Coastal
3. Reality/Fantasy
 - Reality based ✓
 - Fantasy based
 - Mixed
4. Principal Temporal Context
 - Contemporary ✓
 - Historical
 - Futuristic
 - Mixed
5. Strong element of humour
 - Yes
 - No ✓

6. Literary Devices
 - Letter ✓
 - Diary
 - Multiple voices
 - Flashback
 - Time slip
 - Verse
 - Other (specify)

Comment: Some letters were scattered between chapters

7. Issues (may select more than one) Maj – Major focus Min – Minor focus

| Issue | Maj | Min | Comment |
|-----------------------|-----|-----|--|
| Aboriginal people | | | |
| Abortion | | | |
| Accidents | | | |
| Adolescents - puberty | | | |
| Aged and ageing | | | |
| Alcohol | Yes | | Angie drinks a lot. Seymour's father is an alcoholic |
| Alienation | | | |
| Ambition | | Yes | Angie wants to be a florist |

| Issue | Maj | Min | Comment |
|-------------------------------|-----|-----|---|
| Appearance | Yes | | Angie dresses in gaudy outfits. Seymour has to wear a shirt that looks like an old Grandpa shirt. |
| Bullying | | Yes | Seymour was chased by some bullies - ended up in Angie's yard. |
| Careers and work | | | |
| Change – environmental | | | |
| Cheating | | | |
| Child abuse | | | |
| Conformity | | | |
| Crime and criminals | Yes | | Shoplifting |
| Cultural diversity | | | |
| Dating | | | |
| Death | | | |
| Death - family | | | |
| Disability – physical, mental | | | |
| Diseases | | | |
| Dissent - rebellion | | | |
| Divorce | | Yes | Seymour's parents are divorced. Hiding from the father. |
| Drugs | Yes | | Angie is a drug addict |
| Eating – disorders | | | |
| Ethics | | | |
| Failure | | | |
| Family relations | Yes | | Angie's family tries to help her but she always breaks her promises |
| Family violence | | | |
| Friendship | Yes | | Friendship between Angie and Seymour |
| Gambling | Yes | | Angie introduced Seymour to betting on the horses |
| Gangs | | | |
| Guilt | | | |
| Homelessness | | | |
| Homosexuality | | | |
| Individuality | | | |
| Love | | | |
| Mental Health | | | |
| Peer group pressure | | | |
| Philosophy | | | |
| Pregnancy | Yes | | Angie falls pregnant |
| Racism | | | |
| Rape | | | |
| Refugees | | | |
| Religion | | | |
| Self-perception | Yes | | Seymour learns to stand up for himself |
| Sex | | | |
| Sex role | | | |
| Smoking | Yes | | Angie smokes all the time |

| Issue | Maj | Min | Comment |
|----------------|-----|-----|---|
| Social classes | | Yes | Differences between where Angie and Seymour live and Angie's parents. |
| Success | | | |
| Suicide | | | |
| Supernatural | | | |
| Survival | | | |
| Unemployment | Yes | | Angie is unemployed |
| Violence | | | |
| War | | | |

8. Ending
- Pessimistic
 - Optimistic ✓
 - Mixed

9. Summary of Plot

Eleven-year-old Seymour is staying with Thelma during the holidays because his mother is working and she is afraid that Seymour's alcoholic father will come after him. Seymour is bored and eventually ventures out over the back fence and up the alley. A gang of bullies chase him back and he ends up in Angie's back yard. He is mesmerised by the beautiful, charismatic Angie. She unexpectedly takes him under her wing and escorts him on different types of outings including the horse races and shoplifting. Seymour does not realise that Angie is using drugs. Eventually Angie gets so sick that he calls Angie's parents and they come to get her. Angie does not get on well with her family because they have tried everything to help but Angie never seems to help herself. In the end Angie stays in a rehabilitation centre and seems to be getting better.

YOUNG ADULT CHARACTERS

Name: Angie Easterbrook

1. Gender
 - Male
 - Female ✓
2. Age 19
3. Occupational Status
 - Student
 - Student with part time employment
 - Employed – Part time
 - Employed – Full time
 - Unemployed ✓
 - Insufficient data
4. Orphaned
 - Yes
 - No ✓
5. Family Type (family of origin)
 - Nuclear Family ✓
 - Nuclear family - problems
 - Single parent
 - Divorced/separated
 - Blended family
 - Adopted family
 - Foster family
 - Extended family
 - Insufficient data
6. Siblings
 - Only child
 - 1 sibling
 - 2 siblings ✓
 - > 2 siblings
 - Insufficient data
7. Recent Migrant background (recent ie character or parents, includes voluntary migration or being a refugee)
 - Yes
 - o Specify _____
 - No ✓
8. Aboriginal/indigenous background
 - Yes
 - No ✓
9. Religious affiliation
 - Yes
 - No ✓

Specify _____

10. Relationship with Family member (immediate family) –

Circle the relationship at the beginning of the story. Put an additional cross in front of another relationship if there is a change in the relationship during the story. Give an explanation.

| | | | |
|--------------|----------|------------|------------|
| - Mother | Positive | Negative ✓ | Ambivalent |
| - Father | Positive | Negative ✓ | Ambivalent |
| - Sibling 1 | Positive | Negative ✓ | Ambivalent |
| - Sibling 2 | Positive | Negative ✓ | Ambivalent |
| - Sibling 3 | Positive | Negative | Ambivalent |
| - Stepmother | Positive | Negative | Ambivalent |
| - Stepfather | Positive | Negative | Ambivalent |

Describe:

All the family love Angie but they have tried to help her and she will not help herself. Therefore there is a lot of negative tension between them.

11. Relationship with Authority Figure (may include extended family member eg. Grandparent) -

Circle the relationship at the beginning of the story. Put an additional cross in front of another relationship if there is a change in the relationship during the story. Give an explanation.

| Name | Position | Positive | Negative | Ambivalent |
|------|----------|----------|----------|------------|
| - | | Positive | Negative | Ambivalent |
| - | | Positive | Negative | Ambivalent |
| - | | Positive | Negative | Ambivalent |
| - | | Positive | Negative | Ambivalent |

Describe:

12. Sexual orientation

- Heterosexual ✓
- Homosexual
- Bisexual
- Insufficient data

13. Sexually Active

- Yes ✓
- No

14. If yes, was “safe sex” practiced?

- Yes
- No ✓
- Insufficient data

15. Personality Traits (may tick more than one heading – put a cross beside any significant changes during the story)

EXTRAVERTED ✓

| | | | |
|-------------|----------------|--------------|----------------|
| Spirit | Gregariousness | Playfulness | Expressiveness |
| Spontaneity | Unrestraint | Energy Level | Talkativeness |
| Assertion | Animation | Courage | Self-esteem |
| Candor | Humour | Ambition | Optimism |

INTROVERTED

| | | | |
|------------|------------------|-----------|----------|
| Aloofness | Silence | Reserve | Shyness |
| Inhibition | Unaggressiveness | Passivity | Lethargy |
| Pessimism | | | |

AGREEABLE ✓

| | | | |
|-------------|------------|-------------|-------------|
| Cooperation | Amiability | Empathy | Leniency |
| Courtesy | Generosity | Flexibility | Modesty |
| Morality | Warmth | Earthiness | Naturalness |

NEGATIVE

| | | | |
|--------------|------------------|--------------|-----------------|
| Belligerence | Overcriticalness | Bossiness | Rudeness |
| Cruelty | Pomposity | Irritability | Conceit |
| Stubbornness | Distrust | Selfishness | Callousness |
| Surliness | Cunning | Prejudice | Unfriendliness |
| Volatility | Stinginess | Deceit | Thoughtlessness |

CONSCIENTIOUS

| | | | |
|--------------|----------------|---------------|-----------------|
| Organization | Efficiency | Dependability | Precision |
| Persistence | Caution | Punctuality | Decisiveness |
| Dignity | Predictability | Thrift | Conventionality |
| Logic | | | |

DISORGANISED ✓

| | | | |
|-----------------|---------------|---------------|----------------|
| Disorganisation | Negligence | Inconsistency | Forgetfulness |
| Recklessness | Aimlessness | Lazy | Indecisiveness |
| Frivolity | Nonconformity | Rebellious | |

EMOTIONALLY STABLE

| | |
|-----------|--------------|
| Placidity | Independence |
|-----------|--------------|

EMOTIONALLY UNSTABLE ✓

Insecurity
Envy

Fear
Gullibility

Instability
Intrusiveness

Emotionality

INTELLECTUAL

Intellectuality
Creativity

Depth
Curiosity

Insight
Sophistication

Intelligence

UNINTELLIGENT ✓

Shallowness

Unimaginative

Imperceptiveness

Stupidity

16. Outlook for character

- Pessimistic
- Optimistic ✓
- Mixed
- Insufficient data

Appendix D: Sample Books

- Aldridge, J. (1984) *The True Story of Lilli Stubeck*, Melbourne, Vic, Hyland House.
- Baillie, A. (1991) *The China Coin*, Ringwood, Vic, Puffin Books.
- Baillie, A. (1993) *Magician*, Ringwood, Vic, Viking.
- Baillie, A. (1994) *Songman*, Ringwood, Vic, Puffin Books.
- Barnes, H. (1999) *Killing Aurora*, Ringwood, Vic, Penguin Books.
- Barnes, R. (1999) *Horsehead Man*, Sydney, NSW, Angus & Robertson.
- Bates, D. (1986) *Thirteen Going On Forty*, Sydney, NSW, Hodder & Stoughton.
- Baxter, V. (1995) *Desley*, Sydney, NSW, Harper Collins Publishers.
- Baylis-White, M. (1989) *Sally and Rebecca*, Sydney, NSW, Margaret Hamilton Books.
- Bone, I. (1998) *Fat Boy Saves the World*, Port Melbourne, Vic, Lothian.
- Bowles, C. (1999) *Going Off*, Ringwood, Vic, Puffin Books.
- Bunney, R. (1999) *Sink or Swim*, South Fremantle, WA, Fremantle Arts Centre Press.
- Burne, P. (1997) *Fishnets*, St Leonard's, NSW, Ark Fiction.
- Carmody, I. (1987) *Obernewtyn*, Ringwood, Vic, Penguin Books.
- Carr, R. V. (1985) *Firestorm!* Melbourne, Vic, Thomas Nelson Australia.
- Carr, R. V. (1991) *Piano Bay*, Glebe, NSW, Walter McVitty Books.
- Carter, R. (1986) *Sugar Factory*, North Ryde, NSW, Angus & Robertson.

- Caswell, B. (1989) *Merryll of the Stones*, St Lucia, Qld, University of Qld Press.
- Caswell, B. (1992) *Cage of Butterflies*, St Lucia, Qld, University of Qld Press.
- Caswell, B. (1995) *Maddie*, St Lucia, Qld, University of Qld Press.
- Caswell, B. & Phu An Chiem, D. (1997) *Only the Heart*, St Lucia, Qld, University of Qld Press.
- Caswell, B. (1999) *The View From Ararat*, St Lucia, Qld, University of Qld Press.
- Clark, M. (1995) *Hot or What*, Milsons Point, NSW, Random House Australia.
- Clark, M. (1997) *Care Factor Zero*, Milsons Point, NSW, Random House Australia.
- Clark, M. (1998) *No Fat Chicks*, Milsons Point, NSW, Random House Australia.
- Clark, M (1999) *No Standing Zone*, Milsons Point, NSW, Random House Australia.
- Clarke, J. (1988) *The Heroic Life of Al Capsella*, St Lucia, Qld, University of Qld Press.
- Clarke, J. (1992) *Al Capsella on Holidays*, St Lucia, Qld, University of Qld Press.
- Collins, A. (1987) *The Boys From Bondi*, St Lucia, Qld, University of Qld Press.
- Condon, B. (2000) *Dogs*, Sydney, NSW, Hodder Headline.
- Cook, E. & Donald, A. (1998) *Hard Time*, South Fremantle, WA, Fremantle Arts Centre Press.
- Corbet, R. (2000) *The Passenger Seat*, St Leonard's, NSW, Allen & Unwin.
- Crew, G. (1993) *Angel's Gate*, Port Melbourne, Vic, William Heinemann Australia.

- Crew, G. (1995) *The Bent-Back Bridge*, Port Melbourne, Vic, Lothian.
- Crew, G. (1999) *The Bread of Heaven*, Port Melbourne, Vic, Lothian.
- Cummings, P. (2000) *Breakaway*, Milsons Point, NSW, Random House.
- Dilworth, M. (1995) *The Kin*, Melbourne, Vic, Longman.
- Disher, G. (1997) *The Apostle Bird*, Rydalmere, NSW, Hodder Children's Books.
- Disher, G. (1998) *The Divine Wind*, Rydalmere, NSW, Hodder Children's Books.
- Dobson, J. (1991) *Time to Go*, St Lucia, Qld, University of Qld Press.
- Drobnak, R. (1994) *The Secret of Falcon's Roost*, Newtown, NSW, Millennium Books.
- Dubosarsky, U. (1994) *The White Guinea Pig*, Ringwood, Vic, Viking.
- Dugan, M. (1980) *Dingo Boy*, Ringwood, Vic, Puffin Books.
- Edwards, C. (1998) *The R.O.N.*, Gosford, NSW, Scholastic Australia.
- Fatchen, M. (1981) *Closer to the Stars*, North Ryde, NSW, Methuen Australia.
- Fazakas, A. (1989) *The Adonis Strategy*, Sydney, NSW, Millennium Books.
- Fienberg, A. (1995) *Power to Burn*, St Leonard's, NSW, Allen & Unwin.
- Fienberg, A. (1999) *Borrowed Light*, St Leonard's, NSW, Allen & Unwin.
- Flynn, W. (1997) *Gaz Takes Off*, South Fremantle, WA, Fremantle Arts Centre Press.
- Forrest, L. (2000) *Making the Most of It*, Sydney, NSW, Hodder Headline Australia.

- Forrestal, E. (1999) *Straggler's Reef*, South Fremantle, WA, Fremantle Arts Centre Press.
- Fowler, T. (1991) *The Wind is Silver*, Ringwood, Vic, Puffin Books.
- French, J. (2000) *Missing You, Love Sara*, Sydney, NSW, Harper Collins.
- Fusillo, A. (1997) *Sparring with Shadows*, Ringwood, Vic, Penguin Books.
- Gleeson, L. (1990) *Dodger*, Ringwood, Vic, Puffin Books.
- Gleitzman, M. (1990) *Two Weeks with the Queen*, Sydney, NSW, Pan Macmillan.
- Goodman, A. (1998) *Singing the Dogstar Blues*, Sydney, NSW, Harper Collins.
- Grieco-Tiso, P. (1991) *Blitz*, Milsons Point, NSW, Random House.
- Gwynne, P. (1998) *Deadly Unna?* Ringwood, Vic, Penguin Books.
- Hall, P. (1987) *The Paperchaser*, Glebe, NSW, Walter McVitty Books.
- Hamilton, M. (1997) *Mister Eternity*, Sydney, Scholastic Australia.
- Harcombe, D. (1997) *Chasing After the Wind*, Sydney, Scholastic Press.
- Harding, L. (1980) *Web of Time*, Ringwood, Vic, Puffin Books.
- Harding, L. (1997) *Heartsease*, Pymble, NSW, Angus & Robertson.
- Harewood, J. (1995) *Stepping on Mussels*, Port Melbourne, Vic, Mammoth Australia.
- Harlen, J. (1994) *Fracture Zone*, Norwood, SA, Omnibus Books.
- Harlen, J. (1996) *The Carriers*, Port Melbourne, Vic, Lothian.

- Harris, C. (1994) *Strike!* Milsons Point, NSW, Random House Australia.
- Harris, C. (1995) *Countdown*, Norwood, SA, Omnibus Books.
- Harris, C. (1998) *Suspicion*, Rydalmere, NSW, Hodder Children's Books.
- Hartnett, S. (1998) *All My Dangerous Friends*, Ringwood, Vic, Viking.
- Hathorn, L. (1994) *Feral Kid*, Rydalmere, NSW, Starlight.
- Hathorn, L. (1996) *The Climb*, Ringwood, Vic, Viking.
- Hathorn, L. (1998) *Spirited Boy*, Port Melbourne, Vic, Lothian.
- Hathorn, L. (1993) *Valley Under the Rock*, Port Melbourne, Vic, Mammoth.
- Hathorn, L. (1999) *Twice the Ring of Fire*, Rydalmere, NSW, Hodder Children's Books.
- Herbison, J. (1996) *And the Winner is ...* Rydalmere, NSW, Hodder Headline.
- Higgins, S. (2000) *Beyond the Shaking Time*, Milsons Point, NSW, Random House Australia.
- Hilton, N. (1997) *Hothouse Flowers*, Pymble, NSW, Angus & Robertson.
- Hines, S. (2000) *The Plunketts*, Milsons Point, NSW, Random House.
- Holland, J. (2000) *In the Poet's Den*, St Lucia, Qld, University of Qld Press.
- Honey, E. (2000) *Remote Man*, St Leonard's, NSW, Allen & Unwin.
- Hood, R. (1999) *Backstreets*, Rydalmere, NSW, Hodder Children's Books.
- Horniman, J. (1992) *Sand Monkeys*, Norwood, SA, Omnibus Books.

- Horniman, J. (1997) *Loving Athena*, Norwood, SA, Omnibus Books.
- Hurle, G. (1992) *Trubb's Gift*, Norwood, SA, Omnibus Books.
- Jenkins, W. (1996) *Killer Boots*, Fremantle, WA, Fremantle Arts Centre Press.
- Jinks, C. (1992) *Pagan's Crusade*, Rydalmere, NSW, Hodder & Stoughton.
- Jinks, C. (1993) *The Future Trap*, Ringwood, Vic, Puffin Books.
- Jolley, E. (1996) *Another Holiday for the Prince*, Pymble, NSW, Angus & Robertson.
- Kelleher, V. (1982) *Master of the Grove*, Harmondsworth, England, Penguin Books.
- Kelleher, V. (1994) *Parkland*, Ringwood, Vic, Viking.
- Kelleher, V. (1997) *Slow Burn*, Ringwood, Vic, Puffin Books.
- Kelleher, V. (1989) *The Red King*, Ringwood, Vic, Viking Kestrel.
- Kelly, L. (1999) *I Started Crying Monday*, North Melbourne, Vic, Spinifex
- Klein, R. (1983) *People Might Hear You*, Ringwood, Vic, Penguin Books.
- Klein, R. (1988) *Laurie Loved Me Best*, Ringwood, Vic, Viking.
- Klein, R. (1989) *Came Back To Show You I Could Fly*, Ringwood, Vic, Puffin Books.
- Lanagan, M. (1995) *The Best Thing*, St Leonard's, NSW, Ark Fiction.
- Larkin, J. (1993) *Spaghetti Legs*, Milsons Point, NSW, Random House Australia.
- Larkin, J. (1994) *Ghost Byte*, Milsons Point, NSW, Random House Australia.

- Larkin, J. (1999) *Pizza Features*, Milsons Point, NSW, Random House Australia.
- Leopold, K. (1981) *When We Ran*, Adelaide, SA, Rigby Publishers.
- Lindquist, R. (1997) *The Intruder*, Port Melbourne, Vic, Lothian.
- Lisson, D. (1992) *The Warrigal*, Montville, Walter McVitty Books
- Lisson, D. (1998) *Red Hugh*, Port Melbourne, Vic, Lothian.
- Logan, C. (1995) *River Child*, South Fremantle, WA, Fremantle Arts Centre Press.
- Lowry, B. (1997) *Guitar Highway Rose*, St Leonard's, NSW, Ark Fiction.
- Lucashenko, M. (1998) *Killing Darcy*, St Lucia, Qld, University of Qld Press.
- Macdonald, C. (1988) *The Lake at the End of the World*, Auckland, NZ, Hodder and Stoughton.
- Macdonald, C. (1993) *Secret Lives*, Norwood, SA, Omnibus Books.
- Marchetta, M. (1992) *Looking for Alibrandi*, Melbourne, Vic, Bolinda Press.
- Marsden, J. (1990) *Out of Time*, Sydney, NSW, Pan Macmillan.
- Marsden, J. (1991) *Letters from the Inside*, Sydney, NSW, Pan Macmillan.
- Marsden, J. (1994) *The Dead of the Night*, Sydney, NSW, Pan Macmillan.
- Marsden, J. (1996) *Checkers*, Sydney, NSW, Pan Macmillan.
- Martin, S. R. (1999) *Endsville*, Gosford, NSW, Scholastic Press.
- Masson, S. (1995) *The First Day*, Port Melbourne, Vic, Mammoth Australia.

- Masson, S. (1998) *Red City*, Sydney, NSW, Harper Collins.
- Measday, S. (1995) *The News They Didn't Use*, St Lucia, Qld, University of Qld Press.
- Metzenthien, D. (1991) *Lee Spain*, Gosford, NSW, Ashton Scholastic.
- Metzenthien, D. (1997) *Finn and the Big Guy*, Ringwood, Vic, Puffin Books.
- Metzenthien, D. (1999) *Stony Heart Country*, Ringwood, Vic, Penguin Books.
- McCarthy, M. (1993) *Cross My Heart*, Ringwood, Vic, Puffin Books.
- McCuaig, S. (1990) *Spaghetti Connections*, Sydney, NSW, Collins Publishers.
- McFarlane, P. (1996) *The Enemy You Killed*, Ringwood, Vic, Penguin Books.
- McRobbie, D. (1993) *The Wages of Wayne*, Kew, Vic, Mammoth.
- McRobbie, D. (1996) *See How they Run*, Ringwood, Vic, Puffin Books.
- Moloney, J. (1992) *Crossfire*, St Lucia, Qld, University of Qld Press.
- Moloney, J. (1996) *A Bridge to Wiseman's Cove*, St Lucia, Qld, University of Qld Press.
- Moloney, J. (1998) *Angela*, St Lucia, Qld, University of Qld Press.
- Monagle, B. (2000) *Blue Girl, Yella Fella*, Port Melbourne, Vic, Lothian.
- Monk, S. (1996) *Boyz 'R' Us*, Milsons Point, NSW, Random House Australia.
- Monk, S. (1998) *Raw*, Milsons Point, NSW, Random House Australia.
- Moxham, R. (1993) *The Brown Ink Diary*, Milsons Point, NSW, Random House Australia.

- Nicholls, B. (1982) *Three Way Street*, Richmond, Vic, Hutchison.
- Nilsson, E. (1995) *Graffiti Dog*, Norwood, SA, Omnibus Books.
- Nilsson, E. (1996) *Outside Permission*, Ringwood, Vic, Viking.
- Noonan, M. (1987) *McKenzie's Boots*, St Lucia, Qld, University of Qld Press.
- Odgers, S. (1994) *Shadowdancers*, Pymble, NSW, Angus & Robertson.
- Odgers, S. (1995) *Aurora*, Sydney, NSW, Harper Collins Publishers.
- Orr, W. (1996) *Peeling the Onion*, St Leonard's, NSW, Ark Fiction.
- Pausacker, J. (1989) *Can You Keep a Secret?* North Ryde, NSW, Angus & Robertson.
- Peck, J. (1989) *Bushfire Moon*, Ringwood, Vic, Puffin Books.
- Peterson, R. (1997) *Warped Time*, Sydney, NSW, Scholastic.
- Phipson, J. (1982) *The Watcher in the Garden*, North Ryde, NSW, Methuen.
- Phipson, J. (1985) *Dinko*, North Ryde, NSW, Methuen.
- Pople, M. (1986) *The Other Side of the Family*, St Lucia, Qld, University of Qld Press.
- Pople, M. (1988) *Pelican Creek*, St Lucia, Qld, University of Qld Press.
- Pople, M. (1991) *Relative Strangers*, St Lucia, Qld, University of Qld Press.
- Porter, J. (1991) *The Edge of the Rainforest*, St Lucia, Qld, University of Qld Press.
- Prior, N. J. (1997) *The Loft*, Rydalmere, NSW, Hodder Children's Books.

- Pryor, M. (1996) *The Mask of Caliban*, Rydalmere, NSW, Hodder Headline.
- Ridden, B. (2000) *Outfall*, Maleny, Qld, Greater Glider Productions.
- Rish, D. (1993) *A Dozen Eggs*, Pymble, NSW, Angus & Robertson.
- Robinson, S. (1998) *The Cannibal Virus*, Port Melbourne, Vic, Lothian.
- Rogers-Davidson, S. (1995) *Polymer*, Carlton, Vic, Cardigan Street Publishers.
- Roy, J. (1998) *Full Moon Racing*, St Lucia, Qld, University of Qld Press.
- Rubinstein, G. (1992) *Galax Arena*, Melbourne, Vic, Hyland House.
- Rubinstein, G. (1996) *Shinkei*, Norwood, SA, Omnibus Books.
- Rubinstein, G. (1997) *Under the Cat's Eye*, Rydalmere, NSW, Hodder Children's Books.
- Scott, B. (1994) *The Currency Lad*, Montville, Qld, Walter McVitty Books.
- Scott, B. (1984) *Shadows Among the Leaves*, Richmond, Vic, Heinemann Publishers.
- Shapcott, T. & Spears, S. (1990) *Mr Edmund*, Ringwood Vic, McPhee Gribble Penguin Books Australia.
- Shapcott, T. (1981) *Flood Children*, Milton, Qld, Jacaranda Press.
- Sharp, D. (1986) *Blue Days*, St Lucia, Qld, University of Qld Press.
- Sharp, D. (1994) *Holding On*, St Lucia, Qld, University of Qld Press.
- Southall, I. (1997) *Ziggurat*, Ringwood, Vic, Viking.

- Spence, E. (1980) *The Seventh Pebble*, Melbourne, Vic, Oxford University Press.
- Spence, E. (1984) *Me and Jeshua*, Melbourne, Vic, Dove Communications.
- Starke, R. (1995) *Stalker*, Norwood, SA, Omnibus Books.
- Stevens, L. (2000) *Eat Well and Stay Out of Jail*, Ringwood, Vic, Penguin Books.
- Stewart, M. (1989) *Henry and Voula*, Ringwood, Vic, Puffin Books.
- Stewart, M. (1996) *All of Me*, Ringwood, Vic, Puffin Books.
- Stewart, M. (1997) *Easy Meat*, Milsons Point, NSW, Random House Australia.
- Thiele, C. (1981) *The Valley Between*, Adelaide, SA, Rigby Publishers.
- Tolbert, S. (1991) *Channeary*, Melbourne, Vic, Wesley Longman Australia.
- Wagner, J. (1990) *Message From Avalon*, Nundah, Qld, Jam Roll Press.
- Walker, K. (1991) *Peter*, Norwood, SA, Omnibus Books.
- Walker, S. (1998) *Camphor Laurel*, Sydney, NSW, Pan Macmillan Australia.
- Walters, C. (1997) *The Killing of Mud-Eye*, St Lucia, Qld, University of Qld Press.
- Walters, C. (2000) *The Last Race*, St Lucia, Qld, University of Qld Press.
- Wheatley, A. (1994) *Merchant of Death*, Pymble, NSW, Angus & Robertson.
- Wheatley, N. (1987) *The Blooding*, Ringwood, Vic, Viking Kestrel.
- Willmott, F. (1983) *Breaking Up*, Sydney, NSW, William Collins Sons & Co.

Winton, T. (1990) *Lockie Leonard, Human Torpedo*, Ringwood, Vic, Puffin Books.

Zusak, M. (2000) *Fighting Ruben Wolfe*, Norwood, SA, Omnibus Books.

Appendix E: Plot Summaries

PLOT SUMMARIES

Ordered alphabetically by title.

The Adonis Strategy (1989) by Alex Fazakas

In 2005, a youth cult dominates the world and everybody has to retire when they are seventeen. Adonis (Matt) is the lead singer in an internationally acclaimed band. The band tours Australia, Adonis' home country. A sound crew from Omnivox Corporation joins the group. Adonis and Sam, the lead guitarist, notice strange things starting to happen. When Simon commits suicide it is revealed that Omnivox is actually a cover for human experiments for the development of a weapon of mass destruction using infrasound waves. Sam and Adonis try to find a way to expose what is happening. Sam is caught doing some undercover research and Matt's father is also caught trying to make contact with Matt at one of the concerts. The two of them are going to be used in the sound experiments during the last concert to be held in Sydney. Adonis however has a breakdown and cannot go on with the concert. He blurts out everything to the crowd, which causes a riot. Matt escapes and ends up living as a wall-eye, which is a homeless person living around and under buildings. Together with the other wall-eyes he rediscovers the joys and sorrows of blues music. His father and Sam are saved and Sam eventually finds Matt hiding out under the conservatorium.

Al Capsella on Holidays (1992) by Judith Clarke

Al and Lou wanted to go on a holiday without their parents. They wanted sun, surf, girls and discos. A person at school told them that Scutchthorpe was the place to go. Unfortunately Scutchthorpe ended up being a tiny country village, 200 km from the surf. They stayed at the Kooka Kabins which was a chook pen that had been "done up". Too embarrassed to ring their parents and tell them they had made a mistake, they tried to hang out till the end of the week. Al's parents ended up "being in the neighbourhood" and rescued them by telling them there was a party at Macca's and that they could bring them home if they wanted. So they were able to save face without actually having to ask to be taken home early.

All My Dangerous Friends (1998) by Sonya Hartnett

Louie starts going out with Andy and is excited to be involved with Andy's criminal friends, which is so different to her normal conservative existence. The group allow Louie to be involved on a superficial level and she understands that there are things and places that she will not be privy to. However, Louie becomes part of the group when she is involved in several of their criminal activities and proves that she can handle the situation. Louie also has a sexual relationship with the leader of the group, Sasha. When Sasha finds out that his sister is being abused by her boyfriend he deals with the situation in his own way by invading the boyfriend's home and shooting a nail from a ramset gun through the boyfriend's hand.

All of Me (1996) by Maureen Stewart

Rebecca has a compulsive disorder which causes her to be obsessive about food. She uses a variety of different methods to diet including laxatives, number days and colour days. Her state of health deteriorates and she becomes anorexic. She is hospitalised twice because of her condition. Her family and friends stick by her and eventually with some help she overcomes her disorder.

And the Winner is...(1996) by Jason Herbison

Jessica, Blake and Holly are teenage television soapie stars on a show called "Bondi Parade". Holly was sacked but reinstated as another character. Jessica and Blake have a hot romance. Blake's father in real life is an alcoholic and Blake's father on the show is also an alcoholic. The actor playing the part of Blake's father helps Blake's real father make the decision to go to Alcoholics Anonymous. A fan stalks Jessica but Blake comes to the rescue. Jessica and Blake win awards at the Soapie Awards evening.

Angela (1998) by James Moloney

Gracey and Angela have completed Grade 12 and are going to university. Gracey did not want to stay with her family at Cunningham over the holidays and instead stayed

with Angela and her family. Once at university Gracey joined the Aboriginal Support Unit and became challenged about her sense of identity and what it means to be an Aboriginal. During this struggle she became alienated from Angela. Angela was also learning some tough lessons about issues such as the stolen generation. In the end Angela came to understand a little more about what Gracey was going through after helping Gracey's extended family in Sydney and finding out about the part her grandfather played in taking children away from their Aboriginal families.

Angel's Gate (1993) by Gary Crew

Narrated by ten-year-old Kim Marriott this story is about the search for the Flanagan children who were living wild in the bush after the murder of their father. When Leena was found and brought to town, she was taken to Mr Marriott, the town doctor and cared for by Kim's family. When Kim went on a camping trip with Bobby they went looking for the boy and found him living in a cave. They trapped him in the cave by pulling up his ladder made from tree roots. The boy, Micky, was taken to the doctor's as well and it was soon found that the children had been mistreated and not looked after adequately by their father. It was discovered that Micky had accidentally killed his father when he was fighting with Ben Cullen, the police officer. Ben had come back to get his money that he had given to Flanagan for a map of a gold seam that did not exist.

Another Holiday for the Prince (1996) by Elizabeth Jolley

The Prince is always in a terrible mood; he drinks, smokes and watches television all day because he cannot keep a job. His mother is always looking after the Prince so she decides to take a holiday to a nice motel on the sea front and explains that the lady whom she cleans house for has given her the use of her car and some extra money. Even at the motel the Prince is grumpy and disagreeable. However, when it is time to leave then the Prince wants to have fun. The police catch up with them and the mother is sent to gaol for stealing.

The Apostle Bird (1997) by Garry Disher

Neil and his parents are living on a riverbank in a little shed looking for gold. It is 1933 and they have lost everything because his father wrote some cheques that he could not cover. In return for allowing them to live in the hut on his property, being able to eat all the mutton they could want and the use a dead miner's tools, Neil's father has to work as Mr Allen's odd-job man and his mother is the tutor of Mr Allen's motherless children. A circus comes to town and breaks down outside the Allen property. The Americans decide to stay and fossick for gold. There are many rumours about the Americans including that the father is a murderer. Neil would like to be friends with Kitty but he cannot make a good impression after he accidentally hits a bird with a shanghai. Kitty is also very quiet and aloof. When another miner is found drowned the Americans are blamed for it. Neil helps them hide while the other gold-miners go on a rampage. The Americans slip away without saying goodbye but Neil gets a letter from Kitty through Spook, another resident on the Allen property.

Aurora (1994) by Sally Odgers

Aurora is different to everybody else. Keith and Polly found Aurora as a baby in a crashed UFO. Although on the outside she looks human, she is incredibly heavy. As she grows older it is getting more and more difficult to keep her origins a secret, especially when cousin Josh unexpectedly comes to stay. Josh soon realises that not everything is normal with Aurora and tries to find out what it is. When Aurora accidentally knocks him unconscious after he tried to dump her in the water, Polly tells him the truth. He is scared and appalled when he first finds out but when Aurora rescues her sister from the cliff he realises that she has feelings, like everybody else and that she is going to have an extra hard time coping with her differences. In the end Josh promises that he is going to help her do some research about her origins.

Backstreets (1999) by Robert Hood

Kel wakes from a coma after a car accident to find that his friend Bryce was killed in the accident. Kel however believes that Bryce is still alive and sets out to find him in the city's backstreets.

The Bent-Back Bridge (1995) by Gary Crew

Janet, nicknamed Janet the Planet, does not have any friends. When Lola arrives at school everything changes. Lola is very self-assured even though she never wears the school uniform and has a musty smell about her. When Lola invites Janet to sleep over, it is the first time Janet is invited anywhere and she accepts. She is supposed to meet Lola at the phone box at the end of the bus route at 10 pm. When Janet arrives Lola is not there. Janet waits for ages and finally Lola's dog appears but still no Lola. The dog tries to tell Janet to follow and takes Janet down under the bent-back bridge where there is quite a musty smell. Two eyes can be seen and then all of a sudden the dog turns into a hairy beast and attacks Janet.

The Best Thing (1995) by Margo Lanagan

Melanie was being bullied at school because she had fallen pregnant to Brennan and then had a miscarriage. After meeting Pug, Melanie started going out with him and fell in love. Melanie fell pregnant to Pug at the same time that Melanie caught her father having an affair with her Mum's best friend. As a result Melanie's parents split up. Her parents, especially her Mum, handled the situation very well when they found out Melanie was pregnant again. At first Melanie does not tell Pug but then she cannot keep it from him. Although Pug seems to be a bit slow he is a very sensitive guy and supports Melanie completely throughout the pregnancy. The birth is described explicitly and the difficulty of handling a new baby is also explored. Although things are not going to be easy for them it seems that Melanie and Pug are going to make a go of it.

Beyond the Shaking Time (2000) by Simon Higgins

As a result of the "Shaking Time", the area is severely flooded leaving only atolls that were once high mountains for survivors to live on. Cass and her father live with a peaceful group who are trying to make the most of the situation. They are, however, building up a militia in case there are any threats from other groups. Cass wants to join the militia but her father says she is slight and not able to join, so Cass trains in

secret. When two girls disappear, Cass decides to try to find out what has happened to them against the advice of the senior people in the group. While doing so men from Captain Darius' camp also kidnap Cass. They are collecting the girls, fattening them up and then selling them in exchange for other material such as food and weapons. Several people from Cass' camp attempt to rescue them and they succeed. Captain Darius retaliates and there is an all out war on Cass' island. Her group wins and after the victory they return to their peaceful ways.

Blitz (1991) by Pina Grieco-Tiso

Len is a bully and is also bullied by other people. He cannot control his anger and ends up in lots of fights. He has very low self-esteem and he feels the world is against him. When he sprays graffiti on Fatty Gentzen's corrugated fence, he gets caught by another group and gets bashed up. He ends up blind in a mental institution. There he meets Sam who cannot cope with the death of his father and eventually suicides. Len's eyesight comes back and he starts to realise that life is not all that bad. He is starting to restore his relationship with his father and is actually looking forward to going home.

The Bleeding (1987) by Nadia Wheatley

Colum knows that the logging town where he lives needs the logging industry to survive and create jobs. However, Colum also loves the forest and the secret palace that he has shared with his grandfather. So when the conservationists arrive to try to save the forest, Colum is torn between the two. He also falls for a young conservationist, Jade, which complicates matters. By accident Colum ends up in the middle of a violent confrontation when he is in a tree in the conservationist's camp. It is his father's bulldozer that pushes the tree over, resulting in Colum being sent to hospital with two broken legs. While in hospital Colum becomes friends with and receives advice from an elderly Greek gentleman called Nick. Colum will never be able to return to his hometown because he was seen to take the side of the conservationists.

Blue Days (1986) by Donna Sharp

Marie Lucas is an individual. She does not care what other kids think and stands up for her principles. For example, she does not accept the position of Prefect. However she gets confused when her mother pressures her into asking the Principal if she could change her mind. Marie is also trying to come to grips with the death of her father. She misses him very much and is having difficulty getting on with her mother. Her mother wants Marie to make her proud by being part of the in crowd but she is not part of the Trend group. When Denis, the school captain, invites her to a party, she thinks things might be changing. However, when her mother forces her to wear a blue jumpsuit, she is the laughing stock of the group and she overhears Denis making fun of her behind her back. When Joey, a friend of Marie's who has a mild mental disability, is tricked and made fun of, she stands up for him and calls the group a mob of phonies. She takes Joey home and tells her mother everything. Her relationship with her mother improves. Denis ends up coming to her home to apologise. He admires the way she stood up for herself and asks her how come she does not worry about what everybody else thinks. He wants to be able to do that. There is the hint of the beginning of a relationship.

Blue Girl, Yella Fella (2000) by Bernie Monagle

During Grade 10 camp in the valley, Mr Mundle starts the class creating an epic story in which someone begins and then other people add parts to the story. While they were sitting around the campfire they saw a person with a yellow face. The person runs off and then another teacher called Mr Tuwhati runs after the person. Mr Tuwhati disappears and does not come back. The group thinks the person is an axe-murderer and has attacked Mr Tuwhati. The next day they keep walking along the valley and try to get up to the top of the ridge to ring the police on a mobile phone. They were having trouble making it to the top because one girl kept on fainting so a teacher and a student went up on their own. While they were waiting the remaining students saw wet footprints on some rocks. When the teacher and student came back early in the morning the kids thought it was the attackers and hit them with a branch, which smashed the student's mouth. The teacher reported that Mr Tuwhati was safe. During the drama the epic story was becoming the real story. Another person turns up

at the campsite that night and runs off. One of the students gives chase and finds out that the yella fella is a young girl who has run away from home and is living in the bush. The other person was the father trying to find the girl.

Borrowed Light (1999) by Anna Fienberg

Callisto falls pregnant to Tim in a loveless relationship and must now make a huge decision about what is best for her future. This is difficult for Callisto as she is so used to pleasing others, that she has forgotten how to do things for herself; a follower that uses borrowed light like a moon not like a star that generates its own light. She resolves to terminate the pregnancy and finds the courage to go through with her decision.

The Boys From Bondi (1987) by Alan Collins

During the depression, Jacob's father moved his two sons, Jacob and Solly and their stepmother to Bondi Beach. Jacob's father had to work on a gang building a path around the Sydney headlands. When his father finds out that his wife has been unfaithful, he suicides by jumping off a cliff. The two boys are taken to a Jewish home for children. Eventually Jacob becomes an apprentice printer and becomes involved with the Eureka Youth League and the Zionist movement. Rebellious Solly, however, gets into trouble and ends up at the Children's Court. Jacob tells him to run and Solly is killed trying to jump onto a ferry to escape the police.

Boyz 'R' Us (1996) by Scott Monk

Mitch is caught up in a gang called the Thunderjets. He is their leader but after a near fatal stabbing during a fight with another gang Mitch wants out. But it is not as easy as that. The new contender for the leadership has to fight the old leader to gain his place. The "oath" is law and needs to be upheld. Mitch is also trying to come to grips with his mother's death from cancer and his abusive alcoholic father. His older brother is incredibly supportive and encourages him to stay out of trouble. Eventually Mitch ends up teaching at a juvenile detention school.

The Bread of Heaven (1999) by Gary Crew

After three years of drought, Micah's parents turned to the church for help. But instead of waiting for the Lord to provide, Micah decided to take control of the situation by buying special drought resistant wheat seeds called "Heaven-Sent". After Micah planted the seeds in the back paddock, a strange saucer-shape cloud appeared in the sky and rain fell over the whole paddock. In a few short weeks the seeds had grown and the wheat was ready to harvest. However, strange crop circles appeared in the paddock. After the plentiful harvest and eating bread made from the wheat Micah's mother was miraculously cured of cancer. Father Delaney also mysteriously disappeared from the church apparently picked up in a whirlwind and sucked up into a strange saucer-shaped cloud.

Breaking Up (1983) by Frank Willmott

Mark's family seems to be going along really well: a good-looking, with-it mother, a father who cares about his job and family and two brothers who enjoy each other's company. Rumours start to go around that a girl in his father's class is infatuated with Mark's father. His father starts to become very aloof and distant from the family. Something strange happens at a school camp and his father is involved in a serious accident. After the accident things go from bad to worse. His father gives up his teaching job and does a few jobs here and there. He eventually leaves the family and goes to Queensland. He does come back but not to live with them. The mother and boys seem to be starting to get their life back together in the end.

A Bridge to Wiseman's Cove (1996) by James Moloney

Carl's mother goes on little holidays but usually comes back after a couple of days however this time she does not come back for weeks. Carl's nineteen-year-old sister cannot handle looking after Carl and her brother Harley on her own so she goes overseas and leaves the boys with Aunt Beryl at Wattle Beach. Deep down Carl knows Sarah and Mum are not coming back. Aunt Beryl does not want them either however she does want their social security cheque so that she can gamble it away. She insists that Carl finds a job to help with expenses. Carl gets a job on a barge with

Skip Duncan. Skip has a limp because of an accident involving Carl's grandfather. The accident also resulted in the death of Skip's son. Carl helps to build up Skip's business, which is threatened by bankruptcy because of new competition. Carl is very insecure and believes that he is the cause of all their problems. Harley goes off the rails and Joy Duncan looks after Harley at Wiseman's Cove. Carl finds out that his mother was killed in a bus accident on her way home to the boys.

The Brown Ink Diary (1993) by Rose Moxham

When Isabel started high school, her mother cleaned out the shed so she had a place to study. In the shed is an old tin trunk that holds the belongings of her dead grandmother. Inside Isabel discovers her Grandmother's diary, which she reads and tries to understand. Isabel's mother never talks about her mother as she used to leave the family often to go touring and dancing and as such did not have a very good relationship with her. Isabel's grandmother always said that if Harry Vale had not drowned when they were kids she would have married him and as a result Isabel's mother always felt as if she and her father were mistakes. Isabel's parents have divorced and her father is going to remarry.

Bushfire Moon (1989) by Jeff Peck

During the drought of 1891, Ned mistakes a swagman for Father Christmas. He is convinced Father Christmas is going to make everything right. However it does not rain and their neighbour, cranky, old Mr Watson will not let them use the water in the dam he has on his property. It looks as though the O'Day family are going to lose their property. All Mr Watson is interested in doing is maintaining his social class, keeping up the English traditions and entertaining the upper class people for Christmas. When Mr Watson's son, Angus, tells his father that his mother would have been appalled at the way he was treating his neighbours and how cheerless the house was, Mr Watson understands what he has done and lets the neighbours use the water. Ned also gets his wish and Father Christmas delivers his presents.

A Cage of Butterflies (1992) by Brian Caswell

A group of highly intelligent, young people lived on “The Farm” which was an advanced learning facility: a think tank. In another part of the complex, unknown to these young people, tests and research were being carried out on some children called the Metamide Babies. First thought to be autistic, the babies showed unusual abilities but the researchers could not fathom how they worked. It turned out that the babies communicated telepathically. The babies made contact with members of the Think Tank and warned them about the dangers the babies faced from the research. The Think Tank confided in Susan and Erik who worked at the complex. Together they worked out a very sophisticated and complicated plan to get the babies away from the researchers.

Came Back To Show You I Could Fly (1989) by Robin Klein

Seymour is staying with Thelma during the holidays because his mother is working and she is afraid that Seymour’s father will come after him. Seymour is bored and eventually ventures out over the back fence and up the alley. A gang of bullies chase him back and he ends up in Angie’s back yard. He is mesmerised by the beautiful, charismatic Angie. She unexpectedly takes him under her wing and escorts him on a variety of outings including the horse races and shoplifting. Seymour does not realise that Angie is using drugs. Eventually Angie gets so sick that he calls Angie’s parents and they come to get her. Angie does not get on well with her family because they have tried everything to help but Angie never seems to help herself. In the end Angie does stay in a rehabilitation centre and seems to be getting better.

Camphor Laurel (1998) by Sarah Walker

Julietta and Melissa are best friends; they do everything together including talking about sex a lot and telling each other everything. Julietta is infatuated with their teacher, Mr Upton. One day Julietta and Melissa go to Mr Upton’s house. Julietta goes inside and says that Mr Upton kissed her and touched her breast. Melissa is very upset and after a couple of sessions with the school counsellor confesses everything. Julietta obviously gets in a great deal of trouble, particularly as she made the whole

thing up. After this incident Julietta does not talk to Melissa any more and becomes best friends with Ursula, a new girl at school. Julietta runs away and nobody knows where she is. During this time Ursula and Melissa hang around together and Melissa discovers that Ursula is not as bad as she thought. After ten days Julietta goes to Melissa's house in the middle of the night. They sit outside talking until dawn. Julietta promises to come back. In the last scene the three of them are sitting together under the camphor laurel tree at school.

Can You Keep a Secret? (1989) by Jenny Pausacker

Graham discovers that his father is involved in the League of National Security; a secret army determined to save the country from communist uprising. When Graham is caught spying on a League meeting his father and the other leaders get Graham to become a spy in Richmond, getting information about communist activity and the Unemployed Workers Movement (UWM). After spending many nights going to listen, he actually becomes involved in the UWM and ends up helping them in demonstrations. He also discovers that everything is not as black and white as his father makes it out to be. He is eventually captured as a spy and held overnight. He escapes with Dotty, the daughter of the household in which he is being held captive and goes with her to find a man in a Susso camp that has some important papers that will help the UWM. While helping to stop an eviction, he finds out that a company that his father is involved with is actually causing the evictions so that they can buy the land to build a factory. So it is his family who is causing these people so much grief. Graham grows up a great deal in the story and begins to understand how the world operates.

The Cannibal Virus (1998) by Sue Robinson

When Stuart was completing a history assignment on James Porter, a famous Australian convict, whenever he typed something into the computer it would mysteriously disappear and be replaced by the ramblings of another convict, Alexander Pearce who had survived an escape by eating his mates. It was as if Pearce knew Stuart and was addressing him directly. Pearce said he was coming after Stuart and Stuart thought Pearce was coming through the door. As he was standing he fell

and hit his head on the end of the bed and reopened a cut on his head from an accident when he had temporary memory loss. His parents thought he was erasing the entire project and rewriting the Pearce story because that was whom he had chosen before the accident. Right at the end the computer beeped again so it was left hanging as to what really was happening.

Care Factor Zero (1997) by Margaret Clark

Larceny's mother committed suicide when Larceny was a baby. Since then she has been in countless foster homes and psychiatric wards. At 15 she was living on the street and running from the law because she thinks she has murdered a guy. She constantly hears voices in her head, which causes her to get violent when she is upset. Kaz, a youth worker, seems to be making progress but then Larceny is caught by the police after a violent outburst at Burgermania. She runs to the Flinders Street Station where a guy called Nick Farino picks her up and reveals that he is her father. She cannot handle this information and when she is backed against a balcony she jumps.

The Carriers (1996) by Jonathan Harlen

When Will and Melissa go into the pet shop the old man who runs the shop looks very sick and collapses. The old man bites Will when he tries to help. It does not take long for Will to get very sick. However, when he goes to the doctor he has no outward symptoms and the bite marks have mysteriously disappeared. Will gets worse and worse and feels that something is following him. When the old man dies and nobody knows why, Will knows that he has to get away. Melissa tries to find Will. The story ends when she finds Will in a storm drain and it is presumed that Will bites Melissa and the disease is carried on.

Channeary (1991) by Steve Tolbert

Channeary lived with her family in a small fishing village in Cambodia. The Khmer Rouge took over their village taking away many people and killing others. Out of her family only Channeary, her mother and sister survived. The remaining members of the village went by boat as far as they could go and then had to travel overland to get

to the Thai border. Gradually, one by one, they all died from starvation, dysentery, malaria and booby traps except for Mith and Channeary. After crossing the border Channeary stayed in a monastery where she became very close to Sri. After a while she was forced to go to a refugee camp where she lived and worked with Mary caring for the sick. Mary and her husband, Tom, eventually adopted Channeary and brought her to Tasmania to live. Although Channeary had a hard time at school with the other students, she handled the schoolwork very well. To help her, Channeary went to live with Bill, Tom's father, on a fishing boat. They both got on extremely well. While having a picnic on a beach one day, Bill fell and broke his leg. It took a great deal of courage and determination for Channeary to go and get help.

Chasing After the Wind (1997) by Dale Harcombe

After Chelsea's mother left her family when Chelsea was three years old Nan moved in to help look after the family. Now, at the age of 12, Chelsea finds it difficult to get on with her Nan particularly when Chelsea shows any signs of wanting to paint, which is her mother's occupation. When Chelsea has problems at school and is given extra reading help from Mrs Davidson, they form a strong friendship as Mrs Davidson is also a painter and she encourages Chelsea to paint. While reading a book with Mrs Davidson, Chelsea goes back in time to the setting of the book. Chelsea discovers that the book is written about her Nan as a young girl and she actually becomes good friends with her Nan. Chelsea also finds out that her mother wrote the book. Back in her own time Chelsea's mother wants to form a relationship with her but Chelsea believes that her mother cannot just come back into her life when it suits her. Chelsea's mother moves to Paris and Chelsea grows closer to Nan.

Checkers (1996) by John Marsden

When the Rider Group managed to clinch a deal to build a casino, the father was really happy because it meant a huge amount of money. So he bought a dog home for his daughter. The dog was called Checkers and became a real companion to the girl. When it started to appear suspicious that the Premier had somehow interfered with the deal, the Premier maintained that he had never met the father. As a result of the scandal there was a great deal of media publicity with numerous newsmen hanging

around the family home. One newsman connected that Checkers was given to the family from the Premier because the Premier had another dog of the same breed, therefore the Premier had to have known the father. The father ended up killing the dog, causing his daughter to have a breakdown and being admitted into a mental institution. From the girl's perspective we find out about the other patients in the hospital and a gradual outline of the reason for her breakdown.

The China Coin (1991) by Allan Baillie

Just before Leah's grandfather died, Leah's mother, Joan, received half an ancient coin. Leah's father became obsessed with finding out about the coin. However, when Leah's father died, it was Leah and her mother who went to China to discover the secret of the coin. Eventually they find their family village, "Turtle Land", their family and the other half of the coin. During this time Leah and Joan are coming to terms with Leah's father's death. Leah thinks that Joan is trying to forget about her husband and completely take on her Chinese heritage. However, it is Joan's way of working through her grief. In Turtle Land, Joan is hit by a motorbike and ends up in hospital for several weeks. While Joan is in hospital Leah gets to know Ke, a relative and student who is participating in marches against the Chinese Government. He decides he needs to go to Beijing to help the students at Tiananmen Square. He is there when the massacre happens and the story ends without Leah knowing what has happened to him.

The Climb (1996) by Libby Hathorn

Peter, once bullied at school, was considered a weakling. He trained and became a fit and strong athlete admired by all. Peter was determined to climb an old building to get to his girlfriend Maya who was hiding out from a totalitarian government. Peter was determined to save Maya and his family, taking them away to safety. Peter's father had disappeared because he had made a stand against the government.

Closer to the Stars (1981) by Max Fatchen

Paul's sister Nancy falls in love with an air force pilot called John. Before he goes overseas to fight in World War II, Nancy falls pregnant. The small country town talk about Nancy behind her back and Paul stands up for her. Just after baby Ian is born, they are notified that John has died in battle. The baby now represents hope for the future and the whole town turns out for the baptism including the air force.

Countdown (1995) by Christine Harris

An asteroid was hurtling toward Earth and everybody was told they had forty-eight hours to live. The story describes how four different young people react to the news. Lyle is killed in a car accident with five other young people. Debra paints a back door and then shaves her hair. Scott steals some food from the corner store when he cannot get any money out of the bank. Alana joins Scott and his family for a party.

Cross My Heart (1993) by Maureen McCarthy

Michelle ran away from home when she was pressured into marrying Kevin after she had fallen pregnant. When hitchhiking down to Melbourne, Mick gave her a lift on his bike. Although they did not get on very well at first, they eventually started to get friendlier. They travelled together to Broken Hill where Michelle got work on a property. However, it took some time before Mick got work. Then he lost his job when he attacked his boss after the boss was abusing his own son. Both Michelle and Mick left and got work on another property. When they went to Broken Hill when Michelle was 8 months pregnant, Mick found out his sister had been killed while his father was drink driving. Mick exploded and attacked his good friend Buster. Michelle left town because she could not handle Mick's violent moods. Mick found her hitchhiking along the road. Michelle started to have contractions but they could not get back to Broken Hill in time so she had the baby in the back of the ute. Michelle was determined to give up the baby but Mick had fallen for the baby and did not want her to give it up. Michelle's mother and Kevin arrived in Broken Hill and although they questioned the idea of adoption at first they were also pleased the baby was going to a good family. Michelle decided to keep the baby and live with Mick.

Crossfire (1992) by James Moloney

Luke and his friend were caught at school with a gun in their locker and were suspended for two weeks. Luke lives with his mother but has access to his father. Luke's mother, Allison, has an incident with a tomcat that causes a severe infection in her arm. She was very sick and had to stay in hospital for nearly a week. While she was in hospital Luke was supposed to stay with his father's parents. However, his father was going on a shooting trip with his mates and decided to bring Luke along. After shooting his first rabbit, seeing his father nearly get killed by a wild pig, observing how callous the men were and listening to a story told by a Vietnam Veteran, Luke soon came to realise how using a gun can be senseless and mindless. After coming back from the trip and telling his mother everything, his father came to the house drunk with his gun. He was going to take Luke for some shooting practice. Luke told his father very firmly that he did not want to have anything to do with guns. His father was very hurt and felt Luke's mother was trying to turn Luke away from him. His father got so worked up that he turned his gun on Allison and was threatening to shoot her. After hitting Luke with the butt of the rifle and firing a shot above Allison's head his father quickly left the house.

The Currency Lad (1994) by Bill Scott

Alec runs away from his father and the property he works on. Morgan is tracking him down to bring him back. Alec meets up with a bullocky by the name of John Best who looks after him and helps to protect him from Morgan. Alec stays with John but after some time goes back to see Annie, the lady who raised him. He finds that the hut has been burned to the ground and is told by his Aboriginal friend that Morgan set fire to the hut and shot his father and Annie as they ran out. Alec's Aboriginal brother went to take revenge for Alec. He speared Morgan in the leg but Morgan shot him. Now it is up to Alec to revenge the death of his Aboriginal brother and his father. Alec spends three years trying to track Morgan down. Eventually he catches up with him and fights him fair and square. Alec wins the fight and although he survives, Morgan has a broken neck as a result. After that an Aboriginal person leads Alec to a large amount of gold. He also finds out that he has inherited a title and land back in

England. Morgan takes his revenge but inadvertently shoots Alec's cousin instead, who has just arrived from England and bears a striking resemblance to Alec. Alec gives his inheritance to his cousin and stays in Australia breeding horses.

The Dead of the Night (1994) by John Marsden

In this sequel to *Tomorrow When the War Began*, the story of the group of teenagers living in the hidden valley called "Hell" continues. Several times they attack the enemy causing serious damage. All are violent attacks and often include taking human life, killing people at close range in hot and cold blood. One time they venture along the creek to find out what is at the other end. They leave Chris behind to look after the camp. They find a group of adults who are involved in very mild attacks against the enemy. On one seemingly innocent attack the group is ambushed and the camp is destroyed. The group of teenagers is lucky to get away with their lives. When the group arrives back in Hell, they realise Chris has disappeared. They find his body near an overturned ute loaded with alcohol. The group continues to hide out in "Hell".

Deadly Unna? (1998) by Phillip Gwynne

Blacky becomes friends with Dumby, an Aboriginal youth, through Aussie Rules Football. Dumby is good looking, talented and friendly. Unfortunately Dumby makes one fatal mistake; he breaks into the pub and gets shot by the publican. Blacky wants to go to Dumby's funeral but everybody in the port advises against it. He however goes against the advice and walks out to the Point for the funeral. Dumby's family really appreciate Blacky coming. He also goes against his father and paints over some racist graffiti on the jetty shed.

Desley (1995) by Virginia Baxter (Nette Hilton)

When Desley goes back to school in Grade 8 after having the last term off sick with meningitis, she finds herself in 8M, the animal class. She is sure she has been put on the wrong list. On the first day she meets Allira who has model looks but has some definite problems: smoking and drinking. Desley starts to see Petrie, a boy in her

class on the weekends. Petrie has to look after his siblings while his mother works. One day Allira goes crazy when Petrie brings his sister who has had an accident to school. After recess she does not come back to class. At lunch Desley finds her unconscious on the ground from drinking too much. When Allira is away from school for several days, Desley takes her some school books. While there Allira tells Desley the whole story of her sister's death; when Allira was looking after her baby sister, she left the hairdryer on the bath and her sister pulled it into the water and was electrocuted. It was the first time that Allira had talked about it. After the holidays Allira and Desley start a new friendship.

Dingo Boy (1980) by Michael Dugan

Ray and Ena, foster Carl, an orphan, but only value him as an unpaid worker for their farm. They work him hard, make him sleep in a lean-to outside and leave him at home when they go visiting. However, all Carl really wants is to be loved. Carl feels that Ena's sheep, Cynthia, receives more love and respect than he does. As his disappointment and resentment grows he comes to relate to the pack of wild dingoes that roam the dog proof fence trying to find a way into the sheep. One night he has been pushed too far. He cuts a hole in the fence and allows the dingoes to come in and slaughter the sheep, including Cynthia. Ray and Ena wake to the noise and find Carl is responsible. Carl manages to escape from the farm and the story concludes with Carl getting a lift back to the Boy's Home.

Dinko (1985) by Joan Phipson

Dinko tells the parallel story of two boys: Tom in the future and Dinko in the past. The two time periods are linked by two powerful structures: Diocletian's palace and the Sydney Opera House. In both time periods an invading enemy attacks the country but both families manage to escape just in time because of the boys' ability to see things that are going to happen in the future. As a result the families are some of the few people to survive. However, in order to continue to survive they have to trust each other. It appears they may be the same boy in both stories or somehow there is a significant metaphysical connection between the two.

The Divine Wind (1998) by Garry Disher

Mitsy and Hart were best friends. Mitsy's father worked for Hart's father as a pearling master but was tragically killed during a cyclone. With the onset of the war Mitsy and her mother suffered a great deal from racism and persecution because they were Japanese. Hart's father offered their home as sanctuary for them not realising that Hart was in love with Mitsy. Hart and Mitsy became lovers, but Hart could not handle the idea that Mitsy was Japanese, knowing his sister, an army nurse, is missing overseas and the Japanese were bombing Broome. Hart hardened his heart to Mitsy, although deep down he still loved her. Mitsy organised for her mother and herself to be interned for their own safety.

Dodger (1990) by Libby Gleeson

Mick Jamieson is seen as a no-hoper, but the new teacher, Penny, takes a gamble and picks him for the part of the Artful Dodger in the school production of Oliver. Mick's mother died three years ago and he is still coming to terms with her death. His father is a long-distance truck driver and does not seem to care. Mick lives with his Nan in Sydney. All along Mick is not sure if he is going to go through with the play, especially when his father says that he is not going to be there to see him perform. However, through the play Mick develops a lot of friends and with the help of his teacher learns to believe in himself. Even on the night when Mick makes a small mistake he has a breakdown and feels he has let everybody down. But he learns to jump up and keep on going and is a fantastic success. Interwoven with Mick's story are the letters Penny writes to her friend about Mick. If Mick fails, she fails too.

Dogs (2000) by Bill Condon

Hangan has bought a greyhound dog with his father, Monk. The dog proves to be a slow dog and Monk wants to get rid of it. To try to save the dog Hangan does a deal with Stephen and his father. They buy the dog from Hangan and get him fixed up and racing fit. When they finally get to race him Monk drugs the dog to give him a better chance of winning. The boys however decide not to race him because he is drugged and Monk is reported to the racetrack officials. When Monk finds out he becomes

extremely angry. In a rage he goes around to Stephen's house and shoots the dog. Monk is sent to jail.

A Dozen Eggs (1993) by David Rish

Annie and Paul were best friends and dating. However Paul wanted to call it off because he did not think he was good enough for Annie. During their relationship they did not have sex; Annie was not ready. Paul had a dozen eggs, which he broke at intermittent intervals. When they were all gone it was the sign that the relationship was over. After high school Paul and Annie wrote to each other. Paul became engaged to Therese. On the day of the engagement party Paul and Annie met for the first time after they broke up. They had sex and then went to the party.

Easy Meat (1997) by Maureen Stewart

Three bullies were picking on Melissa at school. Melissa could not deal with the bullies like her friend Suoo and she was really letting it worry her. Although Melissa was too scared to talk to the teachers and her parents she started to see the guidance counsellor and began to feel more confident. With the help of her other friends, some of whom were also being bullied, she started to be able to stand up for herself. Eventually when one of the bullies left the school life became easier for Melissa.

Eat Well and Stay Out of Jail (2000) by Leonie Stevens

After breaking up with Vicki, Jason and his friends were giving Vicki a hard time. Vicki could not handle the humiliation anymore so she went to visit her Aunt Moira in Ganymede for two weeks. While she was there she met Scott. During her visit Judith and Den, Scott's brother disappeared without a trace, presumed dead. When Vicki overheard Judith talking to her mother on the phone she realised they were still alive and just in hiding. Vicki told Scott and then together they set out to find them. They eventually caught up with them in the middle of the desert. It turns out that Judith and Den were involved in a murder and a burglary in Adelaide. When Den found out that Scott had been sleeping with Judith he went berserk and nearly killed Scott. Vicki rescued Scott and headed off into the desert not knowing where she was

going. Scott regained consciousness and they stopped near a puddle of water in a small tent with a small amount of food. It is unknown whether they will be found.

The Edge of the Rainforest (1991) by James Porter

Karen and her mother, Rachel, are forced off their small, collectively owned property on the Atherton Tableland when their next-door neighbour cuts off their water supply and complains to the Council about the buildings that did not comply with Council building regulations. Rachel gets work in town so she can raise enough money to make the required improvements. Things become difficult, however, when the other two families want to leave the farm and Rachel needs to find enough money to buy them out. So Karen gives up university to go to work to help pay the mortgage. Mike, the next-door neighbour's son, actually sells his car and buys a share in the farm himself, much to the disgust and annoyance of his father who kicks him out of home. While on a long hike in the rainforest with Karen, Mike is gored by a wild pig. Karen goes back for help. Karen, Rachel and Mike's father try to stretch him out of the rainforest. Mike goes back to his family home and his father agrees to give back access to the water to Rachel.

Endsville (1999) by S.R. Martin

Zac, legless and blind, leads a group of fish-like humans in a post-holocaust setting and evade attacks by Cyclists, human like creatures with helmets welded to their heads and hugely developed thighs riding bicycles.

The Enemy You Killed (1996) by Peter McFarlane

Wade was jealous of Jammo because Jules had left Wade to start dating Jammo. During a weekend of wargames at the gorge, Wade shot and killed Jammo, however nobody knew who the killer was. The whole school grieved for him and because Jammo was off the scene Wade moved in on Jules and became her "black knight" although he still treated her very badly. One night he raped Jules in his ute. During the rape he confessed that he had killed Jammo. After Jules escaped he took off to the gorge to hide in a bunker that he had made. He attempted to kill a schoolteacher and

his daughter but did not succeed. Then he kidnapped Jules and kept her tied up in the bunker. When she managed to get the gun off him, he raced outside and tried to seal her in. Her friends arrived on the scene and scared Wade off. Wade went to the edge of the gorge and was cornered by the police. He jumped off the cliff to his death.

Fat Boy Saves the World (1998) by Ian Bone

Brian, nicknamed Neat, has not spoken for eight years. He is the subject of his father's internationally award-winning book, *The Silent Boy*. Susan returns home with a shaved head after being rejected from boarding school. While their parents are away, Susan looks after Neat. After visiting a theatre group, Neat talks for what Susan thought was the first time. Neat wants to save the world. Todd, a young man from the theatre troupe befriends Neat and Susan and helps Neat to save the world by getting him on a segment on the community television station. Todd also helps Susan to sort out her feelings and emotions. After Neat does in fact help save a very lonely, sick man, the station starts a television show called *Fat Boy saves World*. After a confrontation with her parents when they arrive home Susan discovers that Neat has been talking for at least two years but it has been kept quiet because it would interfere with the persona surrounding her father's book. Susan struggles emotionally to come to grips with who she is and how she fits into the family. In the end she extends a peace offering to her father and there seems to be some resolution to the conflict.

Feral Kid (1994) by Libby Hathorn

After being thrown out of home by his father and being put into several foster homes, Robbie ran away to Sydney where he lived on the streets, trying to survive the best way he could. However he was not suited for the streets. He was befriended by Mandy, a drug addict and prostitute, who helped Robbie to get a frog tattoo. Pale, a mean kid, pushed Robbie into helping him commit several crimes including mugging an old lady. The old lady felt sorry for Robbie and put some food and things out for him in the park. She spoke to him one day about her home on the river. Robbie went into hiding when Pale got caught by the police for trying to rob an elderly man. After several days he decided to find the house on the river the old lady was talking about. Coincidentally the lady had decided to go back home again as well.

Fighting Ruben Wolfe (2000) by Markus Zusak

The Wolfe family are doing it tough financially. Mr Wolfe had been involved in a work related incident and is now unable to find work. Mrs Wolfe is trying to support the family and pay the bills. Mr Wolfe finds this demoralising and demeaning so in order to pay the bills Mr Wolfe resorts to door knocking to find work. The whole family seems to be falling apart. Sarah stays out late and comes home drunk and Steven moves out. After Ruben gets into a fight over a comment made about Sarah, a man involved in illegal boxing approaches him. Both Cameron and Ruben become involved in boxing unbeknown to their parents. They are however not just fighting for the money but to gain some sense of self esteem and respect. Cameron finds it hard in the ring but is a survivor. Ruben wins every fight but is scared that he will one day come up against an opponent that will beat him. They eventually tell their parents and although they are extremely shocked and disappointed, they handled the situation quite well. All the family comes to watch Cameron and Ruben fight against each other. It is a strong, hard fight where although Ruben won on paper, nobody won in the eyes of the family. The family has come back together again. Sarah has stopped coming home drunk and is earning extra money working overtime. The whole family rally together to stop Mr Wolfe applying for the dole.

Finn and the Big Guy (1997) by David Metzenthen

Finn meets a man at an old racecourse who helps him to get a job as a strapper in the city. Finn is very unhappy at school and can be distrustful and devious but he feels this job is a big break for him. On getting the job he works hard and really enjoys working with the horses. However, one day he overhears his boss, Mr Lensky, planning to injure Finn's favourite horse, Big Guy, in order to get the insurance. After seemingly getting no help from the police, Finn makes a moral decision to take the horse away. Although he knows he will be in big trouble he puts the life of the horse first. Racing against time Finn manages to get the horse to Cliff Cheney's farm. Although Finn is reprimanded he is not charged and in fact Lensky is banned from horse training. Finn is given another job with a respected trainer.

Firestorm! (1985) by Roger Vaughan Carr

Ben wags school for the day and gets caught in the Ash Wednesday bushfires. The fire is like no other and the air is literally burning. Ben sees his house burn to the ground and survives by hiding under his upturned boat. Ben's father, the local bushfire chief, makes a hard decision to leave the township and save the truck and his men. However, because many houses are lost, his father is blamed for the devastation. The story also highlights other local heroes like Ben's mum who organises the relief efforts.

The First Day (1995) by Sophie Masson

When Judith came to town with the new religious group “The Congregation of Zion”, things began to change. Judith had a beautiful singing voice and unbeknown to the leader of the religious group, Judith got the leading role of Mary Magdalene in the school production of Jesus Christ Superstar. Being involved with Judith and the production took Skye on a journey of discovery about different religions. Skye also had to sort out her feelings for Marco who seemed to be smitten with Judith. At a party Judith is betrayed and her Mum and the Pastor come to get her.

Fishnets (1997) by Philippa Burne

Sophie blames herself for her sister's death when Chloe drowned at the age of four because she was responsible for looking after Chloe at the time. Sophie is mentally disturbed and tries to pretend she is other people. She steals people's clothes, credit card and identification and takes on their identity. One night Sophie meets Andy at a nightclub and has a sexual relationship with him.

Flood Children (1981) by Thomas Shapcott

Janni, Peter and Michelle were at home on their own. Their mother and father had gone to Brisbane to see their older sister. It had been raining for a week and during the night the river had risen and flooded the area. Many people lost their homes. Janni's boyfriend, Don, had a boat and was checking that everybody was safe. He

took Janni and the kids with him. On one trip back after rescuing a family, the boat's engine failed and they were floating into the main current. They tried to row but an oar was torn out of Peter's hand and then they hit some debris and the boat was filling with water. While Peter tried to save the boat, the kids managed to get to shore miles from anywhere. They walked and walked and came across what seemed to be a deserted house. Someone was living in an old caravan out the back but they were not there at the time. During the night the occupant of the caravan, Mr Death, came back and frightened the kids. He was going mad and got a gun out to make them shift his caravan to higher ground. The children managed to get the gun from him but then he held Janni captive with a knife to her throat and locked all the children in the bathroom. The water was still rising but the children managed to get out. Mr Death was in the barn and threw a pitchfork at them when they went in to find him. Mr Death started a fire in the barn and he died in the fire. The children were rescued in an army helicopter.

Fracture Zone (1994) by Jonathan Harlen

Andrejs befriended Mrs Samuels, a bag lady, after he and Danny were caught in Mrs Samuels' unit. Danny hid and then accidentally knocked Mrs Samuels over as he tried to escape. Andrejs felt guilty so he went back to check on Mrs Samuels. Mrs Samuels took Andrejs on a tour of the rubbish bins but was caught out when his friends see him. He was treated with a great deal of hostility at school and was told by his mother that he was not to see Mrs Samuels again. When he found out that Danny had stolen \$480 from Mrs Samuels and she was now unable to pay her rent because of it, Andrejs helped Mrs Samuels from getting evicted.

Full Moon Racing (1998) by James Roy

Gunner leaves home because she does not get on with her parents, she does not get good marks at school like her sister and her mother slapped her across the face when Gunner accused her mother of being an alcoholic. She leaves with her cousin Arky who is leaving a three-year relationship. Along their trip to Queensland they pick up two hitchhikers, Saxon and Raymond. The two men have an argument and separate. Arky and Gunner again meet up with Saxon on the road. Saxon and Gunner get to

know one another but do not actually form a relationship although things are moving along that way. Saxon is also running away to escape the expectations of his parents. After some wrong turns they eventually make it to Queensland where they are involved in a car accident in which Arky breaks two legs. Saxon decides to continue going north. Saxon and Gunner talk about going together but Gunner has decided she wants to do things on her own.

The Future Trap (1993) by Catherine Jinks

In order to find a cure for the deadly epidemic ENZA, a kind of genetic breakdown caused by genetic instability that was raging in Costramax Cluster, the scientists needed to look at a gene pool that had not been contaminated by genetic engineering. To do that they needed human tissue, preferably living, from an era before the development of genetic engineering. They decide to bring a human being back from the most recent non-GE era – the Atomic Era using temporal dislocation technology. So, Paula, who is an ordinary young girl with a desire to protect animals is suddenly kidnapped and taken 5000 years into the future. Unfortunately they did not want a child but there was no stipulation of age for the kidnapping. Paula, of course, does not handle the situation very well and pines for home. Sellian, a communicator expert in antique languages is the only being she can communicate with.

After they take blood from her she tries to escape through the air conditioning ducts. They find her quite easily but it shows her determination and spirit. She learns to trust Sellian who in fact is trying to help her get back home after he learns that she may never return to her own time. Paula is kidnapped again by a group of people called Scavengers who have been hired by Anti-GE protestors. She discovers that she is actually on planet Earth on the exact location of her home and that Earth has been completely ruined. Julz and Sellian save Paula by breaching their contract and telling everybody about the secret project to find a cure for ENZA. More funds are found to help with the research and Paula is sent back to her own time. She is determined that she is going to do something to stop the earth from being completely destroyed.

Galax Arena (1992) by Gillian Rubinstein

Hythe kidnapped Peter, Joella and Liane on their way to stay with their Aunt Jill. They were supposedly taken by rocket to planet Vexak in the Cygni system. When they arrived they were made to perform dangerous acrobatic stunts for the Vexa aliens. Although Peter and Liane were able to perform, Joella never worked it out and was forced to become a pet for one of the aliens. She nearly went crazy when she was forced to live in a glass-fronted room like a large tank. When Joella saw a fly in the tank she pieced everything together and realised they were actually still on earth and the 'aliens' were really humans dressed up. It turned out that they were old people taking part in a special project to stop them from ageing and reaching immortality. Joella convinced the 'alien' to help her escape and she went to the Galax Arena to get the others. After explaining to the children what was happening they attacked and killed Hythe. However only a handful of the children wanted to leave. After escaping Peter took the children to a cliff and tried to get them to jump because he had been implanted with a device that had him under control. The others surrounded Peter and Eduardo cut the implant from Peter's arm. The story concluded with the children pushing their escape vehicle over the edge of the cliff.

Ghost Byte (1994) by John Larkin

Brendan discovers a ghost called Nick is living in his cupboard. Nick communicates with Brendan using a computer. Brendan agrees to help Nick to get his life back only if Nick helps Brendan to get two of the following three things: win the swimming race, get his girlfriend back or get his Dad to come back home. The first two eventuate and then he has to keep his side of the bargain. To accomplish this he has to go to York where his Dad's shop is located because the ghost of Nick's killer has taken over Brendan's Dad's body. So Brendan hitchhikes across the country from Sydney with his best mate. After taking Brendan's Dad by surprise Nick is able to overcome his killer. Then Brendan and his mate fly back to Sydney using his friend's emergency funds. The next day his father rings up and says he wants to come back to live with them in Sydney.

Gaz Takes Off (1997) by Warren Flynn

Gary wins the opportunity to go on a Rotary Cultural Exchange because of his excellent woodworking skills. On his way to London he gets put on the wrong plane and finds himself flying to London with a Rotary music group. That night he plays the guitar for the group's performance because the guitarist is with Gary's group in London. While with the music group he falls for a girl called Sonja. Gary joins up with his group again in New York where the group moves on to Toronto. Gary is billeted with a Canadian family who lives in the wilderness. Gary once again falls for another girl, Tina, the daughter of the family, who has just recently broken up with her boyfriend. On Gary's last night in Canada, Tina organises a motel room for them to stay in. On the way to the motel via a back road the vehicle nearly hits a deer and skids into a ditch. It is snowing and freezing cold and they cannot get the car out. Gary makes his way to a nearby old shed, finds some hay, drags it back intending to use it to keep warm but instead puts it under the wheels and they manage to get the car out with the use of some anti-freeze. Then the group flies back to Australia and Gary cannot wait to see his girlfriend, Kim.

Going Off (1999) by Colin Bowles

Greg visited his aunt, uncle and cousin, Pauline in Sydney with his Oma, sister Mimi and cousin Freck. He was having a hard time because his best friend Tim died in an accident, his other friend Ben moved to Sydney and his mum and dad are going to separate. He also was not handling school very well. His Oma was very understanding and could talk to him about different issues. Greg was contemplating suicide because he could not deal with his problems, however he decided that was not the best course of action. He became good friends with his cousin Pauline after a shaky start. After Oma died he started to get his life back together; he had a girlfriend and started doing better at school.

Graffiti Dog (1995) by Eleanor Nilsson

Derek does not really seem to fit in. He starts to hang out with the A3 Graffiti Gang and they eventually take him to graffiti a bus stop. When the police nearly catch

them, Derek is blamed and the gang spray awful words on a dog that Derek has become fond of. Derek had to walk miles to take the dog to the RSPCA because his Mum's car was getting fixed. On his way back the gang was waiting for him and started a fight. Derek stood up to them and they left. Because he had taken so long his Mum had got a friend's car and found him. His Mum commented that Derek was not like his Dad who had taken off but instead he had found an anchor in the dog.

Guitar Highway Rose (1997) by Brigid Lowry

When Asher moves to Perth with his Mum after his parents split up, he does not feel that he fits in well at school. He does not wear the uniform and is accused of stealing a wallet that is later found in the person's car. He tries to go back to Byron Bay to his Dad but is stopped at Eucla and sent back. He becomes friendly with Rose. Rose does not feel like she gets on well with her parents especially her Mum. They decide to run away together and go up north. They tell their parents they are going away for a while but they will be back. They hitchhike a couple of times and spend a couple of days with a couple called Star and Leo and their daughter Angel. Through a search for Angel when she goes missing Asher and Rose are discovered and sent back home. A policeman drives them from Kalbarri to Geraldton. On the way he falls asleep at the wheel and has an accident. Everybody survives. Asher's parents get back together and Rose's parents renew their relationship. Asher and Rose are allowed to continue their relationship.

Hard Time (1998) by Elspeth Cook and Anna Donald

Debbie and Rocket are doing time in a Detention Centre because they were both involved in a stolen car incident in which two people were killed. Both had previous records for criminal offences. The story is told individually about each character. Debbie always feels under the influence of Kylie who in the past has pressured her to do many stupid things including getting into the stolen car. She is fighting hard to overcome this influence and to gain confidence in herself. She has started a fitness routine in order to lose weight and gain confidence. Although she had a run in with Kylie and in a fit of rage broke Kylie's arm, Debbie got out of the centre after her three months sentence with a positive new attitude. Rocket was trying to work hard

and keep out of trouble so he could shorten his sentence and avoid going to the Big House. He wanted to do the right thing but was caught up in an escape attempt and was sucked into helping the escapees. As a result he had to carry out his entire sentence. Rocket could not handle the guilt of knowing he had failed to keep his promises to himself and that it was all his own fault. He committed suicide using the drugs a “friend” had given him on a visit and had not had a chance to get rid of.

Heartsease (1997) by Lee Harding

Mathew’s parents seem to be growing apart with the gulf between them getting bigger and bigger. Mathew’s father spends more and more time on his own, away from the family. It does not seem to matter what Mathew’s father does, his mother disagrees and is against it. Mathew catches all what is happening on his camera. When his father’s business partner embezzles most of the company’s funds, Mathew’s father has what seems to be a heart attack but turns out to be a bad anxiety attack. Mathew’s father has been leaning heavily on their next-door neighbour, Margo for support. It seems at first that they might be having an affair but they are just good friends. After the attack Mathew’s parents start to sort out their problems.

Henry and Voula (1989) by Maureen Stewart

Henry wants to write to Voula because he fancies her. He uses the excuse of needing information for his school project, which is about families from other countries who have moved to Australia. Voula’s parents moved to Australia from Greece. Through their letter writing they develop a friendship and then a girlfriend and boyfriend relationship but only on paper because Voula would be in big trouble if her parents ever found out that she was writing or even talking to a boy. Eventually Voula is found out and she has to stop writing until she is a bit older. In the process Henry has become more confident and does not blush so much when he talks to anybody.

The Heroic Life of Al Capsella (1988) by Judith Clarke

All Al Capsella wants is to be normal, to fit in with the other teenagers in the neighbourhood and to be cool. But his parents are anything but normal and they

embarrass him all the time. First of all they christened him Almeric, not something normal like Brett or Scott and now they will not conform to what Al and his friends consider normal parents: quiet, unobtrusive, well dressed, wealthy and preferably not seen very much at all. But in the end Al discovers that being normal is the weirdest thing of all.

Holding On (1994) by Donna Sharp

Marty has an attitude problem; he feels that the whole world is against him. His father is the sexton at the local cemetery. Marty “talks” to Mrs Tomlins, one of the people buried in the cemetery, about his problems. Even though he is seventeen, he still cannot deal with the fact that his mother left him when he was five. His father is planning to remarry but Marty cannot get along with his father’s girlfriend. He has sex with his girlfriend, Debbie and then drops her like a lead balloon when she starts talking about getting serious. He finds his Mum but it does not work out like the dream he thought.

Horsehead Man (1999) by Rory Barnes

Spud’s brain was in a man’s body. Some people wanted to put his brain into a horse so they could pull off a betting scam at a steeplechase race. Due to a series of circumstances Luis’s brain was instead transplanted into the horse called Staxa Fun. The plan backfired when the other horses in the race were picking on Staxa Fun. In the end Staxa Fun died and was put in nitrogen for preservation for the future. While doing so three people including Spud also fell into the nitrogen. They woke up in the future as part of an exhibition in a theme park.

Hot or What?(1995) by Margaret Clark

Lisa, a hot new model called Rebel, struggles with the need to stay thin in order to stay on top in the modelling industry. Lisa is working through her feelings about her relationship with her boyfriend and is trying to take control of her life while stopping people like Cannon walking all over her. Lisa is learning to keep her life together in the fake world of modelling.

Hothouse Flowers (1997) by Nette Hilton

Rose meets Axel as he stands on the edge of a cliff. He is not ready to jump just yet. Rose follows Axel home where he lives with his very elderly Gran who is incapable of looking after herself and it falls to Axel, an emotionally disturbed fourteen year old who is trying to deal with the violent death of his parents, to provide the caring without any assistance from other relatives; Aunt Stephanie keeps all of Gran's money and pretends that she is providing for Gran. Although Axel tries hard he cannot manage on his own. Rose attempts to take over looking after Gran and the household. Rose has run away from home and is dependent on medication to stabilise her mental condition. She is not taking her tablets and is becoming extremely unbalanced. She cannot keep on track and do one thing at a time. She is an artist and paints everything. Eventually they are caught out and the authorities discover the appalling conditions Gran and Axel are living in. Axel decides that it is time to jump off the cliff but in the end he cannot do it and is helped by some people walking past. Rose is reunited with her family and sends Axel, who is now living in a mental institution, a letter in the mail.

I Started to Cry Monday (1999) by Kelly Laurene

Julie lives on a farm that is suffering from the drought. Her father is a Vietnam veteran and an alcoholic. Her mother is also beginning to lash out in frustration. The family home is not a very happy one. One morning Julie's mother tells Julie and Toby to wait in town and she will pick them up after school. But their mother does not arrive. Eventually they are told that there has been a fire at their home and their mother and two younger siblings have been killed in the fire. Their father is also badly burnt and is sent to a hospital in Sydney. After their Aunt Jean arrives from Sydney they find out that it is probable that their father shot their mother and siblings and then set fire to the house. Toby and Julie will live in Sydney with their Aunt.

In the Poet's Den (2000) by Julia Holland

Hannah's brother Daniel became involved with a religious cult called "The New Tribe". After being accused of attempting to murder one of the girls in the Tribe because his fingerprints were found on the gun, Daniel fled to India. Hannah and her parents went to India to try to find him. While in India, Hannah met Daniel's friend Casey, fell in love with him and became involved with the cult herself. When Jessica, the girl who was shot regained consciousness and explained that it was Daniel who saved her life, Daniel was able to come back to Australia. In the meantime Hannah told Lennox, the cult leader's right hand man, that Daniel had been cleared of the murder. When the police came to question Lennox he went really weird and held a group of people including Hannah hostage. Eventually Melissa and Hannah were able to disarm Lennox and take him outside to the police.

The Intruder (1997) by Rowena Lindquist

Taryn, an experienced babysitter, is given very specific instructions when she is asked to baby-sit Serendipity. During the night Serendipity's nightmares become a reality and terrorise Serendipity and Taryn. Taryn tries to scare off the monster by throwing burning water on the beast but this ends up transferring the pain and hurt to Serendipity herself. When the mother arrives home she orders Serendipity to take control of her thoughts and the monster disappears. Just by touching the child somehow Taryn helps to make the burns disappear. Taryn is told that she will now work for Serendipity's mother at PRD – the Paranormal Research Department.

Killer Boots (1996) by Wendy Jenkins

Toggo, an AFL football star, was having trouble kicking goals. He just did not have the same magic as last year. While having a kick at the local oval Toggo met Greg, a thirteen-year-old boy who helped him to regain some of the fun spirit. When Toggo accidentally left his football boots at the oval, Greg took them and pretended Toggo gave them to him. Greg's mother made him send a thank you letter to Toggo. Greg was scared that Toggo would want the boots back but he did not ask for them to be returned. Unfortunately Toggo injured his hamstring muscle and could not play for

several weeks. In the meantime Greg was getting better at football and believed it was the boots. When it was time for Toggo to return Greg gave him back the boots believing they would help Toggo play well. Toggo did play really well. However, Toggo told Greg later that he did not wear the boots because he was confident in his own ability.

Killing Aurora (1999) by Helen Barnes

Although Web and Aurora have spoken a couple of times they are not what you call friends. Web is very alternative and has a fixation with chemicals and fire. Aurora believes she is too fat and develops anorexia nervosa. While Aurora is starving herself to death, Web befriends Aurora and tries to help her. Eventually Aurora burns down the family home and is put into hospital. Web gets the blame for the fire. While in hospital Aurora starts eating again and goes completely the other way, becoming quite overweight.

Killing Darcy (1998) by Melissa Lucashenko

Fil comes to stay with her father, Jon and half brother, Cam, on the horse farm for the summer holidays. When Fil takes a flighty horse for a ride she ends up falling off and stumbling across an old house where she finds an old camera inside. Cam and Fil discover the camera takes photographs of the past which they are strangely connected to as the person in the photographs is their great great grandfather Hew Costello. It appears in the blurry photograph that Hew has killed a young aboriginal boy. Darcy a young Aborigine starts working on the farm after Jon has an accident and is not able to work. Darcy has a criminal record and is a homosexual. Jon takes him under his wing and helps him to gain some self-esteem and self-respect. When the old camera is pointed at Darcy he finds himself going back in time. To help solve the mystery Darcy turns to Granny Lil who works through the Aboriginal consequences. Darcy has to go back to face the payback consequences for the supposed murder. However it turns out that Hew Costello built his house on an Aboriginal bora ring. Hew had an Aboriginal wife who had twin boys. One of the boys died after falling off a horse, which was the subject of the photograph. The mother took the other boy to live with her people. The second boy turned out to be a relative of Darcy.

The Killing of Mud-Eye (1997) by Celeste Walters

Linton Begg, otherwise known as Mud-eye, was continually bullied at school. He did not have a good family life and he longed for friendship, which he never received. He was extremely good at writing and his ability was recognised by one of the teachers, nicknamed Friday. Throughout school he became increasingly mentally disturbed. It was revealed through Mud-Eye's writing that he had schizophrenia. Mud-Eye hung himself in the gym on the last day of Grade 12. The narrator, Ned, felt extremely guilty about not helping Mud-eye.

The Kin (1995) by Mary Dilworth

Ian's family owned a property at the top of the mountains where once a young boy had died and then the boy's family moved away. They were going to sell a part of the land because they were short of money but decided against it because the son of the man who was going to buy the property shot their dog. When a cyclone came Ian had to wake the "sleeping lady" which in turn made a connection with Alex. Alex had gone into a trance when her parents went away for a conference. She ended up on a journey where she was kidnapped and was locked in a room. Alex escaped and ended up underground with a hermit and Dave. After getting out of that situation, Alex went with Dave to the coast, where they found a horse and went to the mountain where Ian was living.

The Lake at the End of the World (1988) by Caroline Macdonald

Diana thinks that she and her family are the last people left alive after almost the entire world has been destroyed by environmental pollution. Diana and her family live in a valley beside a mysterious lake that has been spared from the pollution because her father and grandfather protected the lake from developers and polluters. When Hector emerges from his underground community which has been isolated from the rest of the world for over fifty years for fear of a nuclear war, Diana is at first suspicious that he has the disease but when it becomes clear that he is free of it, he is slowly accepted into Diana's family. Forced to go back underground to get some

medicine for Diana's mum, the two teenagers assist the underground survivors to escape from their tyrannical leader. At the same time the mysterious lake causes a flash flood in the tunnels, killing the Counsellor and preventing the lake from being destroyed by the group's toxic waste.

The Last Race (2000) by Celeste Walters

Pippa and Felicity are lifelong friends but are rivals in the pool. They are competing against each other for a place in the Olympic swim team. Pippa always comes a close second to Felicity. Pippa is fighting extreme guilt when she thinks she has done something to cause her friend to go into a diabetic coma and lose the race. Although it was not actually Pippa's fault it was the intention that she felt guilty about. While trying to overcome this guilt, she swims in the Olympics.

Laurie Loved Me Best (1988) by Robin Klein

Julia and Andre are best friends, but they keep their family situations a secret from each other. Andre lives in a house where there is always tension and fighting although on the outside everything seems pleasant. Andre's parents eventually separate and are forcing her to make a decision about where she is going to live. Julia lives with her mother in a commune. Julia, however, is extremely conventional and dislikes the hippie lifestyle of the commune. Her mother is having a relationship with a much younger man and Julia does not agree with the relationship. At the expensive Rossiter School they are labelled misfits. The girls discover an abandoned cottage near school. They spend their spare time cleaning it up and hiding from the outside world. Eighteen-year-old Laurie then enters the situation and with his lies very nearly destroys their friendship. He convinces each girl that he loves her. However he is caught out in the end.

Lee Spain (1991) by David Metzenthen

Lee Spain left home because he had finally had enough of his abusive, alcoholic father. While he was hitchhiking Prue picked him up with every intention of dropping him off. However, she invited him home for lunch and he ended up staying.

Prue was dealing with a marriage separation and coming to terms with what was going to happen to her daughter. While living with Prue and Hannah, Lee receives love and appreciation and grows in self-assurance especially when he rescues Hannah after she had fallen down an old mine shaft and he found the courage to ride a rodeo bull. With an increase in confidence and determination, Lee returns home to help his father overcome his alcoholism.

Letters From the Inside (1991) by John Marsden

Tracey and Mandy start corresponding to each other after Tracey puts an advertisement in a magazine to find someone to write to. At first Tracey tells Mandy a pack of lies about how wonderful her life is when really she comes from a broken family and is living in Garret, a juvenile detention centre. Eventually Mandy works out that Tracey is not telling the truth and gradually her true story is revealed although it is never made known why Tracey is in the institution. Mandy also tells Tracey about her violent brother. In the end Mandy does not return any of Tracey's letters and although it is not uncovered what actually happens, it is assumed that her violent brother killed Mandy. As a result of not receiving any of Mandy's letters Tracey goes into a deep depression.

Lockie Leonard, Human Torpedo (1990) by Tim Winton

Lockie and his family move to a small coastal town because his dad is the new local policeman. Lockie finds it difficult to settle into the local scene and although he loves his family immensely finds them embarrassing at times. Despite being given the treatment when first arriving at school, Lockie ends up getting together with Vicki Streeton, the hottest girl in town and soon finds himself becoming popular. However, when Vicki wants to take it further than Lockie is prepared to go, the pair break up.

The Loft (1997) by Natalie Jane Prior

Sara and Julia were best friends. Sara's mother had recently died in a car accident when her car was swept off the road in a flash flood. Sara was sent to a boarding school in Sydney and Julia went to a boarding school in Brisbane. Sara desperately

wanted to stay with her father on the family property but her father would not allow it. Sara was recently expelled from one school for stealing money from some students. When she was caught stealing money from a teacher at her new school the police were called in and Sara ran away to Brisbane where she asked Julia to hide her. Julia hid her in the loft and tried to bring her food. Eventually she was caught out, and after explaining to her Dad that she was only stealing so that she would be sent home, Sara was allowed to live on the farm.

Looking for Alibrandi (1992) by Melina Marchetta

Josephine Alibrandi is in her final year at school. She has been struggling all her life with the fact that she has no father. She is also constantly being bullied and picked on because of her Italian heritage. During grade twelve she meets her father for the first time and begins to form a relationship with him. She goes out with the school captain of the local state high school and one of her best friends commits suicide because he cannot handle the pressure put on him by his father. Josie also discovers that her Grandmother had her mother illegitimately. This changes a lot of things particularly because her grandmother had treated Josie's mum so badly when she had Josie illegitimately. During the year Josie realises how important being from Italian heritage means to her.

Loving Athena (1997) by Joanne Horniman

Etta, a new girl in town befriends Keats, a lover of poetry and words like his namesake. Keats secretly nicknames Etta, Athena. Keats lives with an elderly potter, Jack, on a commune property called Elysian Farm. Jack's mother died when Jack was born and although Jack is not his father, he brought Keats up with the help of some ladies on the farm. Through his relationship with Athena and her continual references to her friend Artemis, Keats reflects on memories that he has not thought about for a long time. When a friend of Keats tries to commit suicide, Keats finds out that his mother had committed suicide. He also discovers that his father was his mother's stepfather.

McKenzie's Boots (1987) by Michael Noonan

Rod Murray, a gangly 15 year old, tried several times to enlist in the army, but was always sent home because he was underage. When the Japanese entered the war he finally managed to get in, even though he was still only 16. He fought in the war in New Guinea. While looking for butterflies on a rare time of leave, he came across another Japanese soldier, also looking for butterflies. After telling his superiors of the incident he was used as a decoy to capture the soldier. Rod was then given the duty of escorting the soldier back to Australia. During the trip Rod learnt that not all Japanese are barbarians. As a result of his actions he won a military medal.

Back in New Guinea, Rod, Nugget and Hillyard – a teacher from Rod's school who had been sexually abusing boys - went on an information-gathering raid. During the raid they managed to secure important documents. They also witnessed an American pilot being decapitated. Hillyard sacrificed himself so that Nugget and Rod could escape. During another battle Rod chased after a Japanese officer and although he managed to kill the officer, Rod was fatally wounded and died at the age of seventeen. Two Japanese soldiers took Rod's boots. Nugget snuck into the Japanese camp and retrieved the boots but marks had been scratched onto the front of them. Years later the marks were deciphered to read: "These boots were taken from the feet of an Australian hero".

Maddie (1995) by Brian Caswell

Minh was always in trouble. He was kicked out of his final year at school. Minh and his sister Maddie lived with their Aunt and Uncle. Their father and older sisters had been separated from them as they attempted to escape from Vietnam. Maddie was born in a refugee camp and then her mother died three weeks later after contracting a fever. Minh was always fighting against everything. He felt guilty about his mother and father dying, even though he was only five years old when it happened. When he was accused of stealing a car he would not tell the police the real story as if he was protecting the two boys who did steal the car. However, those two boys would never do the same and take the blame for somebody else. Maddie and her friends worked on the two boys and tried to get them to confess. Eventually, after talking to his

grandmother, Minh told the police what really happened. Minh learnt that he has a choice now and that he does not have to hold onto to the past.

Magician (1993) by Allan Baillie

For many years the people of Howling Gap have tried to survive in an environment that is getting harsher and harsher. They live under the controlling rule of Maldaur and the Tower waiting for the Golden people to return, ever ready to fight the Darkness that threatens to engulf their world. When an 'alien magician' comes to their community it is seen as an element of the Darkness and is violently attacked. Kim cannot stand by and watch this happen and sets up a decoy to stop the attack. He then takes the alien to a cave and helps it to get better. It turns out that the 'alien' is actually a descendant of people from Earth who went to live on other planets because they knew that the sun was getting bigger and would soon engulf the Earth. He had come back to save the remaining people. The gate that everybody had believed was caging a tremendous beast was actually keeping secret a city that people had deserted. All the stories that the people had been forced to believe were all false.

Making the Most of It (2000) by Lisa Forrest

Making the Most of It recounts Nina's journey from making the Australian team for the Commonwealth Games when she was fourteen until her disastrous swim in the Olympic Games when she was sixteen and the consequent downward spiral in her life. Nina was a world record breaking 100m and 200m backstroke swimmer. When Nina became an international sporting celebrity overnight there were so many expectations placed on her; she not only had to deal with the media and drug speculation but mounting pressure to maintain her performance level. When she slipped at the Olympic Games and came fifth she suffered from severe depression and lost control of her life. With the help of her friends and family she regained some control and looked towards pursuing her other love of photography.

The Mask of Caliban (1996) by Michael Pryor

Australia is a place of darkness, overpopulation and environmental degradation. Society consists of an overclass and underclass and is controlled by artificial intelligences that are systematically controlling the population by offering people a better alternative on another planet and then killing them. The leaders play a game in which they get a person to go through a number of challenges. Caliban was chosen to play the game. His memory was wiped and the mind of another person was inserted into his body however he still had control of most of his thoughts and the use of his body. Caliban managed to survive all the challenges and destroy the artificial intelligences.

Master of the Grove (1982) by Victor Kelleher

Derin sets out to find his father who has been taken by the plains people. He journeys with an old witch, Marna and a raven. The journey is fraught with great danger as there is a war waging between the people of the plain and the people of the mountain. Little does Derin know that he is actually on a mission to destroy the evil forces of Krob. During the journey he must learn whether Marna is a friend or foe. He soon finds out that Marna's deception has been his protection all along. Once Krob is destroyed Derin finds out that he is actually the tenth and secret member of the Circle.

Me and Jeshua (1984) by Eleanor Spence

This is the story about the childhood of Jesus (Jeshua) as told by his cousin Jude. The novel shows how Jesus was just like most ordinary young boys. For example, he liked to play games and sing, but it also shows how Jesus was at the same time different and slowly reveals the special nature of Jesus.

Merchant of Death (1994) by Alan Wheatley

Sarah goes back in time to medieval Germany with her pet rat, Alby, to find out the real story of the Pied Piper of Hamelin. Sarah is accused of being a witch because she has a white rat and can talk to it. A group of rats and Sarah work out that Kasper who

promises to rid the town of rats is actually selling children into slavery. He pretends to be a monk calling children to go on a crusade but he is really tricking them to go onboard slave ships.

Merryll of the Stones (1989) by Brian Caswell

During her recovery after a tragic motor vehicle accident in which both of her parents were killed, it seems that Megan has developed some unusual behaviours such as speaking Welsh in her sleep and recovering at an incredible pace. Megan goes to live with her uncle in Wales and meets a young man called Emlyn who is passionate about Welsh history. Megan knows that something strange is happening to her. After Emlyn tells her about Welsh legends and they visit the Druid ring everything starts to fall into place. She is actually Merryll, the King's daughter, transported to another time. Emlyn also happened to be in the ring when the Runes were being spoken over Merryll and was transported as well. Merryll realises that she must go back in time to fulfil the legend and help save her father's people who are being ruled by the tyrant, Kilwedd. When Megan goes back she is taught how to use her power and is victorious over Kilwedd, allowing her people to live a life of freedom. Merryll however is bored because her people do not need her anymore and she misses Emlyn so she returns to the future to live her life as Megan.

Message From Avalon (1990) by Jenny Wagner

Kelly's family does not have much money. They live in a small, run down house. When Mr Lovett wins \$20 000 on a scratch-it ticket, they try to buy a house but there is not enough money for a deposit. Mr Lovett finds a run-down mansion and buys it. When they move in, they find out that the house is haunted. There is no electricity, hot water and a bathroom that keeps on appearing and disappearing. Kelly meets and likes Julian Price-Jones from next door. His family is extremely wealthy and his mother does not want Julian to have anything to do with Kelly and her family. The ghost, Annie, shows Kelly where the treasure is; a box full of letters that she never sent to her beloved who was in a different social class. The Lovetts do not have enough money to fix up the house to meet council requirements. The Price-Jones actually purchase the mansion for three times the amount the Lovetts bought it. They

now have enough money to put a deposit on a good house. Julian says he will write to Kelly.

Missing You, Love Sara (2000) by Jackie French

Sara's sister Reenie, disappeared one Thursday morning while going to the shop to get some things for herself and her flatmate. Despite following up every possible avenue, including a fortune-teller there was never any evidence found to suggest what happened to Reenie.

Mister Eternity (1997) by Maggie Hamilton

After Sebastian and Josie visit Lil to have their tealeaves read, they find out that Lil had been beaten up and left for dead. Sebastian and Josie set out to discover who tried to kill her. They soon realise that it is much more complicated than they imagined. When Sebastian and Josie find out that Lil has been shifted to Greystaines in the Blue Mountains they follow her there. It turns out that Lil is the mother of Robert Cone. Robert is a real estate agent up to his ears in debt and involved in drugs and crime. Robert's father Mal had left all of his money to Lil and Robert was trying to get back his inheritance by illegal means. After being caught at Greystaines Sebastian managed to escape and find the will that Mal had given to Lil. Trying to get away from Robert, Seb went into the path of a car and was hit. After having an out-of-body experience he survived the ordeal. In the meantime Josie had been caught and drugged, however Lil managed to set a fire alarm off and save both of them.

Mr Edmund (1990) by Tom Shapcott and Steve Spears

Cherry's dream is to become a lawyer but her mother discourages her saying that only rich people become lawyers. However, when Mr Edmund comes to live in a boarding house run by Cherry's mother he tries to get Cherry to believe that her dream can come true by taking Cherry and her brother on an adventure to fulfil his dream of singing in the Opera House. When Mr Edmund stops a thief who tried to steal Mrs Finkel's bag, Mrs Finkel invites Mr Edmund, Cherry and her brother to her house for

morning tea. Mrs Finkel can play the piano and wants to be part of the dream. Mrs Finkel tells them that she has booked the opera house and the concert will be in three weeks. They practise hard everyday. However, when Mrs Finkel has a heart attack they learn that she has not really booked the Opera House, so to fulfil Mr Edmund's dream they go to the Opera House and join in with a tour group. While there they go up on stage and start singing. They are nearly stopped but they keep on going, with the tour group as the audience.

The News They Didn't Use (1995) by Stephen Measday

Rick's ambition to become a journalist is given a boost when he gets a part time job as the local correspondent for the National Broadcasting service for his town of Meriton. Rick is then invited to go to Sydney for work experience where he becomes fascinated with the video library and all the footage that is never used in the news. What first started as a nightly segment during the news turns into a new TV program called "The News They Didn't Use" which revolutionises the way TV is programmed and the viewing habits of the public. Rick discovers that the whole concept is a sinister plot of a new political party called SPASM (The Society of People Against Social Manipulation), which is trying to control the media and in turn the public.

No Fat Chicks (1998) by Margaret Clark

Mark and his friends start up a No Fat Chicks club. They put "No Fat Chicks" stickers on their car and around the school and harass the girls calling them names and being generally nasty. At school Mandy's class is doing a debate titled "Beauty vs Brains" which gives Mandy the opportunity to think about the situation, particularly as Mandy's stepsister is a beauty pageant queen whereas Mandy won a maths competition. The girls rally around to fight against the boys' campaign. Mandy does not think she needs to be thin. On the other hand she is happy about her size and understands she will never be thin because that is the way she is built.

No Standing Zone (1999) by Margaret Clark

After his parents' divorce Link was forced to leave his private school and luxurious home and move to a public school in a cheaper suburb. Link got involved with gang fights, hold-ups and was accused of a murder and sent to a detention centre. He was found guilty of that crime and vowed to make his life better.

Obernewtyn (1987) by Isobelle Carmody

Since the nuclear devastation of the Great White, babies with physical defects are burned at birth and anybody who goes against the Council are named Seditious and tortured to death. Misfits on the other hand are children that are affected mentally by the Great White. This affliction cannot usually be discerned until later in life, around the time of puberty, and people were less willing to have them burned. Instead, they were sent to Council farms or mysterious Obernewtyn.

Elspeth, a misfit with strong mental powers, is sold to Madam Vega and sent to Obernewtyn. After finding out the children are being used for experimentation, Elspeth discovers that the Master of Obernewtyn's assistants – Vega and Alexi - are searching for somebody with the power to help them find the weapons from the Beforetime so that they can rule over the Council. After destroying Selmar and Cameo's mind trying to determine the location of the weapons they discover Elspeth's ability. After trying to help Elspeth to escape, Rushton, the rightful successor to Obernewtyn is caught by Madam Vega and Alexi. Elspeth goes to his aid and tracks him down deep in the caves. Elspeth is also caught and is attached to a machine that will try to read her mind. However, connecting with Rushton, Elspeth is able to overcome the machine and unleash powers that she did not know she had. Elspeth kills Madam Vega with her mind powers and Alexi is killed by the others coming to rescue them. Rushton takes over as legal Master of Obernewtyn and it once again becomes a safe haven for Misfits.

Only The Heart (1997) by Brian Caswell and David Phu An Chiem

Toan and his family escaped from Vietnam and the communists who had taken over the country after the Vietnam War. They escaped by boat to Malaysia. During the treacherous journey, pirates came onboard the boat. In order to save her daughter Phuong, Aunt Mai gave herself up to the pirates. The crew had to steer the boat to Malaysia because the pirates had killed the captain on the boat. They crashed into the beach and managed to get to shore although Toan was nearly drowned. First they were sent to a staging camp in Janganoon and then trucked to a small island called Pulau Bisa. On Pulau Bisa, Phuong became involved with a gang member who eventually saved her life in a fire. Toan's father and mother risked severe punishment by leaving the island and going to see the Australian ambassador who organised for them to live in Australia. The family settled in Sydney. Inadvertently they became involved with the gangs again. After a small incident Miro and Linh were chased in a car by a group of gang members, which resulted in a car accident. Miro survived and Linh became a paraplegic. Calling in a favour from an old acquaintance from Pulau Bisa, they helped another girl, Kieu, get out of the grip of the gangs. Kieu and Toan married.

The Other Side of the Family (1986) by Maureen Pople

Katharine is sent from England to Australia to escape wartime bombing. In Sydney she is staying with her Dawson Grandparents who live on Sydney Harbour. When Japanese submarines come into the Harbour she is sent to the country to her Grandma Tucker who, she has been told, is very rich, eccentric and mean. Katharine definitely did not want to go. However when she gets to Parson's Creek she discovers many things about her grandmother and her father. Her Grandmother is not rich and, in fact, is exactly the opposite; she works cleaning houses and collects coal off the train tracks. She is deaf and most people do not even know. Katharine's father met her mother at University. Her mother was from a rich family and her father was ashamed of his upbringing, so he never brought Katharine's mother out to meet his mother and instead made up stories about her. As Katharine learns about all of this, she also learns about herself. Although she is going back to Sydney she will come back to visit her Grandma Tucker.

Out of Time (1990) by John Marsden

James takes a time travel machine from his dead friend Mr Woodforde and travels through time to different events. On one trip he helps a little girl get connected back with her family. Interspersed throughout the book are stories about mysterious events and unexplained disappearances. It is revealed that James' younger sister died from an asthma attack the night James was looking after her. James' parents seem to have abandoned him and he is left with his grandparents for months. He is not even told of his sister's death until two weeks after the event. He does not talk to anybody for a long time.

Outfall (2000) by Brian Ridden

Dean is about to start his HSC exams and really needs to focus on this important time. However, he finds himself in the middle of demonstrating to stop an outfall pipe being built on the headland. Matters are complicated with the family still grieving for his brother, his mother's depression and his father's heart attack due to stress. His girlfriend is fighting against her father who is the developer and his good friend is a policeman who although he does not want the pipe put in, has to arrest people for demonstrating. In the end Dean learns not jump to conclusions where people are concerned. Eventually the pipeline is stopped due to legislation and Dean and Tasha finish their exams.

Outside Permission (1996) by Eleanor Nilsson

David's closest friend, Simon, has been acting very strangely and dares David to break into the House of Records to find out their predicted date of death. They discover that both their dates are the same. David also finds out that Simon has cancer and is in remission, which explains why he has been acting so weird. As the date draws near they decide they are going to spend the day apart, trying to avoid any possible accidents. However, this is not possible when Susie, David's sister, rings to say she needs help. Both David and Simon go to Susie's aid. However it is Susie who dies with Simon when a jetty collapses in the strong wind. It appears that they are all apart

of some experiment (particularly evident from the notes at the beginning of each section) where somebody is watching them to see how people react to knowing their death date and whether they succumb to their fate.

Pagan's Crusade (1992) by Catherine Jinks

Pagan becomes Lord Roland's squire, a knight from the Order of the Templar. Lord Roland is a strong, formidable character who doesn't broach any nonsense. However after some time Lord Roland becomes mentor and friend to Pagan, a cheeky young character with a heart of gold, who would do anything for Lord Roland. Pagan and Lord Roland fight the Infidel when they attack Jerusalem. Although they fight hard they cannot overcome their enemy and surrender. The people of Jerusalem have to buy their freedom. Roland refuses to pay for his freedom because it is too much and many other people could be spared for the same price. However, Pagan pleads for Lord Roland's freedom, which is granted by Saladin, the leader of the Infidels. The story concludes with Lord Roland and Pagan leading the people of Jerusalem out of captivity and searching for a place that can help them.

The Paperchaser (1987) by Penny Hall

Hinton is rescued by a secret organisation called the Miners, from another group the Ganglads. The Ganglads wanted Hinton to leave a supermarket door unlocked so that they could get in. Hinton refused to help and was harassed constantly. The Miners, a group of young people who lived underground in disused buildings and tunnels, saved Hinton but have another purpose in mind. They show him around the entire organisation but tell him very little about how things work. Finally after he gets his school results, makes it into Law and it is time to go to University, the Miners make their intentions clear. They want Hinton to be on their side when he graduates. When he is about to walk into the Uni he is hijacked by security and intelligence. They too want to manipulate him to do things for them - collaboration against the Miners in the future. But he is determined to decide his own allegiance when he is ready.

Parkland (1994) by Victor Kelleher

Cassie lives in the protected Parkland enclosure with Ralph and Boxer, both of which are a mixture of human and ape. Cassie does not have a real mother and father because she was developed in a laboratory. The Leopog keepers control their lives. One night when Cassie, Ralph and Boxer get out of their enclosure they see over the wall to the rest of the world, which is all jungle. They also see a boy who obviously comes from the outside. Until that time they had no idea that humans existed outside the walls of Parkland. The three of them decide to escape to freedom with a boy called Leon. Unknown to Leon the leopog masters had implanted a radar device into him. This device attracted the leopogs to Leon and in doing so helped to wipe out two clans of ferals, roving bands of people trying to survive against the leopogs. After working out what was going on they found a way to get rid of all the leopogs. When they were out of danger they went back to Parkland, overthrew the leopog keepers and rebuilt their society into one of working together. Cassie did not want to have any part of it so she lived on the outside on her own with Ralph. But he got lonely for the apes so eventually Cassie returned to Parkland.

The Passenger Seat (2000) by Robert Corbet

Bones and Wires had been friends for a very long time. From puberty Bones was always chasing after the girls and having sex with whomever he could. When Shell came along during high school the three of them formed a tight group. When Bones got a job at a tyre factory he moved out of home with a bunch of no hopers and got heavily into drugs, sex and alcohol. Shell was having a relationship with both boys and she also had a sexual relationship with one of her teachers. Just before Grade 12 exams Shell's mother died. After Wires failed Grade 12 he lived with Bones and his mates getting caught up in their hopelessness. When Bones lost his job he sprayed graffiti on the police station and went to jail. After getting out of jail Bones became addicted to drugs and alcohol. Wires was trying to have a relationship with Shell but Bones kept on getting in the way. Finally Bones stole Wires' father's car, drove it into a creek and nearly overdosed on drugs. When Bones' father took him in his truck out to the country for a while, Wires was free to have a relationship with Shell.

Peeling the Onion (1996) by Wendy Orr

Anna is badly injured in a car accident on her way home after winning a karate tournament. Although she was first diagnosed with minor injuries Anna finds out that she has a broken neck, thumb and busted ankles. Anna struggles to come to grips with her physical disabilities after leading such an active sporting life. She is also working through her resulting change in identity and her altered focus for life.

Pelican Creek (1988) by Maureen Pople

When Sally fell down an old mine shaft she found a gold nugget made into a brooch with a diamond and engraved: Ann Bird Jem Ever. Sally tries to find out the mystery behind the brooch without telling the Cooper family with whom she is staying. During the investigation there is a parallel story being told about Ann Bird and her love for Jem. Ann and her parents, who are from a very different social class from the majority of miners, live on the goldfields because her father gambled all their money and as a result are forced to live in a bark hut like everybody else. Ann's father refuses to let Ann see Jem because he is below her social class. Ann continues to see Jem and they fall in love. Jem gives Ann the brooch when he discovers the nugget in his shaft. Jem however is killed in a mining accident. Ann eventually marries Charles Cooper, the squatter's son ten years after the accident. She starts up a school on the goldfield. Meanwhile Sally eventually pieces the story together and in doing so falls in love with Cooper. During the story Sally's parents are going through the start of a divorce.

People Might Hear You (1983) by Robin Klein

When her Aunt marries Mr Tyrell, Frances is taken to live with his family of three girls. They live a strictly isolated life according to the strange beliefs of the religious cult called The Temple. Nobody knows that the girls exist so they are not to make a sound in case somebody might hear them and discover that they live there. They have lived inside the house without outside contact, except to go to the Temple, all their lives. At first Frances tries to accept this new way of life but soon realises how wrong

it is and tries to escape. It is Helen, the second daughter, who comes to Frances' rescue by stealing her father's keys and escaping with Helen.

Peter (1991) by Kate Walker

Peter enjoys riding his dirt bike. However, he finds that he becomes confused when he does not seem to like doing what other boys do: talking rough, seeking out danger, wanting to have sex with any girl that comes along. He becomes even more confused when he finds that he is attracted to his brother's friend, David, who is gay. Peter tries to work out whether he is homosexual himself.

Piano Bay (1991) by Roger Vaughan Carr

Tam had always lived on his own with his father. He had never seen any other people, gone to a town or went to school. Tam and his father had always dreamt of the riches they would get if a ship were wrecked in the bay. One stormy night they set up lights to attract a boat to the shore. It did get wrecked however everything backfired because they did not figure on survivors. The sailors soon worked out who had caused the disaster, although Tam and his father never admitted it. While Tam's father had to go back to the next town with the captain he warned Tam to hide from the sailors while he was away because Tam would not be able to keep the secret. However, when a sailor had Tam cornered and threatened him with a knife, Tam told the sailor what really happened. Tam's father returned in chains. He had tried to escape when in the town but he was caught. That night he was chained to a post but Tam helped him to escape. They were in a boat in the swamp when a rhino (escaped from the shipwreck) had knocked the boat and tipped them both into the water. Tam survived but because his father was still in chains he drowned. Tam gave himself up to the sailors expecting to be hanged at the gallows. But the captain was going to look after him and make him into a sailor.

Pizza Features (1999) by John Larkin

This story of Eric Underwood is made up of a series of unfortunate events such as getting caught masturbating by his mother and leaving his girlfriend Veronica on the

beach for four hours while he is trapped by some mullets after he accidentally wrecked their esky. Eric is sent to England to escort his Grandmother back to Australia. However his Grandmother dies on the journey home. When he arrives back in Australia he renews his relationship with Veronica and shows immense loyalty to his brother who is a cricket fanatic.

The Plunketts (2000) by Sue Hines

Gran has Alzheimer's Disease and lives with the Plunkett family. Bernie, a genius, is 14 and is doing Grade 12. Bernie's father, a workaholic, is in the computer business and travels to America to work with a computer company that turns out to be creating viruses. Gran gets worse and eventually dies of a heart attack. When Dad loses his business he has a breakdown and contemplates suicide. Fearing that a cyberterrorist is going to cause havoc, the Plunkett family together with extended family and friends leave the city to start a commune in country Victoria.

Polymer (1995) by Sally Rogers-Davidson

The Glomans invade the space station and the commander, Ray, takes Polly captive. He holds her captive using a ring around her neck. They eventually fall in love with each other and try to escape the clutches of Ray's mother, the Empress of Gloman. However their first child is taken from them to become the New Empress and Polly and Ray are exiled to a remote and primitive planet. They have another child there and eventually return to Gloman.

Power to Burn (1995) by Anna Fienberg

Roberto learns that not only does he seem to have some sort of supernatural power, he also has a twin sister that he did not know anything about. Roberto is sent to Italy to find out about the power. There he meets his sister, Angelica and learns about his Aunt Lucrezia who has been alienated from the family because she could not control her power. Lucrezia is turning the country into an ice bowl because of the hate she has for her father. Roberto and Angelica confront their aunt and when Nonno

apologises for what he has done the three of them can use their power for good to stop the avalanche that is threatening themselves and the village.

The R.O. N. (1998) by Christine Edwards

Rex Oliver Neptune (R.O.N.) became trapped in the fiberoptic superhighway when he was transformed into a mass of energy as part of his own electromagnetic science experiment. He whizzes around the world through mobile phones, computer screens and video screens. With the help of his new friend and future partner in a science competition he manages to retransform.

Raw (1998) by Scott Monk

After being caught breaking into a bottleshop, Brett is sent to The Farm where other young boys are sent to try and straighten out their lives. There are no fences to keep them in, but after trying to escape and spending a couple of days on the road Brett ends up back at The Farm of his own free will. On The Farm Brett learnt to respect himself because he discovered he was good at working with wood and he made some friends although he never seemed to be able to keep out of trouble. He fell in love with a girl called Caitlyn. That, however, fell apart when he tried to take the relationship further but Caitlyn did not want to have sex. After his break-up with Caitlyn he was against the world again. He was making a mess of things and getting into trouble all over again. The caretaker at The Farm had no choice but to send him back to see the magistrate in Sydney. After talking things over with another inmate, Josh, he started to see things clearly and realised that only he could change his life around and he made a commitment to do just that.

Red City (1998) by Sophie Masson

Three travellers, Luc, Adur and Sulia, arrive back in the Red City. Luc is the only Companion to ever return from the Otherworld. Adur is supposed to be the saviour, the new King. Sulia goes with Kay to the Silent Island to find the three treasures. There they find Donna who has actually created this world herself but then turns out

to be Sulia's double. When they return to the Red City, Abdur is being thrown to the riot outside the house because he turned two other people to stone.

Red Hugh (1998) by Deborah Lisson

At the age of 15, Red Hugh was kidnapped by the English government and held hostage in Dublin Castle for four years. After one failed escape attempt, surviving torture and near death from exposure, Hugh managed to escape again with the outside help of many people. However, during the escape he developed frostbite and lost his toes. He fought a gallant battle trying to unite Ireland against the English but sadly lost the battle and died in Spain at the age of 30 trying to rally support.

The Red King (1989) by Victor Kelleher

The Red King controls his forest kingdom by force and by spreading a disease called the Red Fever. Timkin's master is killed by the fever. Timkin also contracts the disease but is rescued by Petie who gave her some of the pod needed to save her life. Petie is a trickster and a thief and he wants to challenge and kill the Red King. The Red King used to be a kind person but when he found a flame in a mountain, which would stop him from dying, it crystallised his body and hardened his heart. He created the fever so that nobody could get to the flame because he wanted to keep it for himself. The unlikely group of Petie, Timkin, Crystal the monkey and Bruno the bear infiltrated the stronghold and managed to kill the Red King. Petie contracted the fever but Timkin saved him. Petie managed to steal some of the King's gold.

Relative Strangers (1991) by Maureen Pople

When classmate Linda Cade was assaulted one night, Henry Potter tries to get to the bottom of it and find out what happened. Was it Cam who saw Linda down at the beach or Linda's boyfriend who dropped her off a couple of blocks from her house after the dance or was it the uncle that has suddenly appeared out of nowhere and has strange habits like roaming the streets in the middle of the night? During his investigations Henry finds out a lot about himself and what goes on in a country town. It turns out that it was Linda's father who assaulted her when she arrived home late.

Remote Man (2000) by Elizabeth Honey

Ned is rebelling against authority and giving his mum, Janet, a hard time. When he fights with Janet it is the last straw and she smashes the television with a frying pan. While Janet is trying to recover from a breakdown, Ned spends some time with his Aunty and cousins in the Northern Territory. After returning home to Melbourne, Janet decides to send Ned to America to stay with a friend for a while. Ned becomes friends with a boy called Rocky. When they find a bear in the local woods a man posing as a wildlife photographer convinces Rocky to tell him where the bear is. Unfortunately the photographer shoots the mother bear and illegally sells the cubs. This sets the boys on a search for the man. Coincidentally Ned had met the man in the Northern Territory buying some Aboriginal art works. After enlisting the help of several young people from around the world through email, the group of kids devise a scheme to catch the man selling animals on the black market. They eventually manage to stop the man and he is killed in a road chase.

River Child (1995) by Carolyn Logan

During the journey to Australia when both Sarah's mother and stepfather died, Sarah was left to look after her stepbrother, Tommy. Although Sarah gained employment as a servant to Mrs Roe, she was not able to have Tommy with her, so Mr and Mrs Whatley, the doctor and his wife, agreed to look after Tommy. Originally Sarah's mother and stepfather were bonded to Mr and Mrs Whatley. During this time Bilu, an Aboriginal woman befriended Sarah. Bilu seemed to watch over Sarah and look after her. She taught Sarah to swim. At one stage Bilu takes Mrs Roe's child, Sophia and Sarah goes to the Aboriginal camp to get her back. Then Tommy goes missing and Sarah goes with the men to try to find him. He is never found but Bilu says that he is still alive and living with the Aboriginals. When Sarah becomes pregnant it is surmised that the father is Warlu but it is never clearly stated. However when Sarah's baby is born it definitely does not have Aboriginal features. Dr Whatley is killed in a boating accident and Sarah is allowed to go back to work for Mrs Roe with her baby.

Sally and Rebecca (1989) by Mary Baylis-White

Rebecca, a German Jew, is smuggled out of Germany by Mrs Trevelyan. Sally is asked to look after Rebecca when she attends Sally's school. This starts a lifelong friendship. When Sally's grandfather's house is damaged from the bombs, Mrs Trevelyan arranges for Sally's grandfather to live with them. Rebecca's brother survives a concentraton camp and comes to England after the war. Sally eventually marries Rebecca's brother.

Sand Monkeys (1992) by Joanne Horniman

Max's family moves into a shared house. Already in the house there is a girl called Emma who is about Max's age and two younger children, Sunshine and Mango. Although Emma seems strangely familiar she is rather unfriendly to Max. However, slowly Max and Emma get to know one another. Emma's mother left her at birth and Emma finds that her mother lives nearby. She goes to the house several times but never goes in. Her father, Ted, arranges for them both to go and meet her mother. The meeting does not go well and her mother does not want to have anything to do with her. Emma feels very lost. Max eventually discovers when he was looking at old photographs that Emma had actually lived with Max and his parents for almost a year when they were three because Ted was not coping with looking after Emma on his own. Although Max had not remembered, Emma had recognised Max. Ted and Emma moved to Brisbane to live with Ted's parents.

Secret Lives (1993) by Caroline Macdonald

As part of a school assignment Ian had to make up a character. That character, Gideon, took over Ian's life and was making him do very out of character things such as going for joy rides, graffiti and getting involved in armed hold-ups. Ian was trying to control Gideon but he could not. Ian even developed another character to try to overcome Gideon but that did not work. When his grandmother came home he started to face up to the truth and had to work out what was real and what was not. After talking to the police he began to overcome the control that Gideon had on him.

The Secret of Falcon's Roost (1994) by Ruth Drobnak

Jacqui, a young girl, is shipwrecked and ends up on an island off the west coast of Tasmania, where two cousins, Mark and Garth, are fighting over the ownership of the island. Mark is apparently insane and tries to take control by taking on Garth's identity. Garth and Jacqui find the deed to the island in a hidden underground passage with the bones of Isabella, the wife of the man who had owned the island. Isabella had run away with a Frenchman. Marks ends up being washed into the mouth of the tunnel and killed after Garth knocks him out with a punch.

See How They Run (1996) by David McRobbie

When Emma's father becomes unsuspectingly involved in a drug syndicate, Emma's family is put on a witness protection program. When the drug dealer sets fire to the family's home and sends a photograph to the house where they are hiding, the father takes the family to Australia where he used to live. The family struggles to maintain what appears to be a normal lifestyle while getting used to a new country and being unable to tell anybody about what is happening. Nicola is kidnapped in an attempt to stop the father from going back to England to testify. However the father still went back without anybody knowing and let people know that the drug dealer had arranged for his daughter to be kidnapped. More people begin to testify against the criminal and he is eventually sent to prison. Nicola is found wandering in the bush with pneumonia. She survives and said that she was treated quite well under the circumstances.

The Seventh Pebble (1980) by Eleanor Spence

When the Connells arrive in Hollybush Flat, just prior to World War II, Rachel Blackwood befriends the new family. However, the rest of the town does not feel the same way because the Connells are Irish, Catholic, poor and their father is never home. This does not stop Rachel. She has great adventures with Bridget and the kids including discovering a special place called the grotto, which is their place to go to escape from everybody else. Rachel's older brother, Daniel, really likes Maeve Connell. He even has a fight over her at one time. But after she falls pregnant to

another boy, he distances himself from the Connell family. One day the Connell's father is spotted. He has escaped from gaol, but after a huge fire, thought to be caused by Mr Connell, he gives himself up. After the fire a gang of youths went to the Connell's place and threw rocks, smashed windows and raided the house. Mr Connell is sent to Long Bay Gaol and the family move to Sydney to be closer to him. In the conclusion, Rachel finds out that her father is a German Jew.

Shadowdancers (1994) by Sally Odgers

Pirimba is a quadriplegic from a car accident. She has out of body experiences and regularly sees a person that she does not know. The parallel story is about some dancers in another time and place whose teacher has become crazy with the ambition to win the Highsummer Valours and uses every means including witchcraft and violence to get what he wants. Once, when Pirimba is having an out of body experience while she is in a coma as a result of pneumonia, her mind is relocated into Pirry's body because Pirry's mind has been destroyed by witchcraft. Pirimba, in Pirry's body, learns to love ShuMar and learns to dance like Pirry. Together with Fraeman they overcome Master Loak and win the Highsummer Valours. Now Pirimba has to make the decision whether she stays with ShuMar in the land of Rargon or go back to Pierre and her damaged body.

Shadows Among the Leaves (1984) by Bill Scott

Jo used to visit Mrs Nichols every Saturday to deliver her groceries and mail. To get to Mrs Nichols' old house Jo had to ride on her horse through some thick jungle scrub. She always felt that something was watching her and could feel some creatures all around her. Mrs Nichols told her they were called the Flats and there was another being called the Follower. The Follower only liked ladies and things that were red. So Jo gave the Follower a red handkerchief. Mrs Nichols' brother-in-law died and left the land in the mountains to Mrs Nichols. However, his son, Errol, thought that he should have got the land and tried to force Mrs Nichols to sell the land to him. But she was adamant that she did not want to do that. One meeting when Errol was being particularly nasty, Mrs Nichols managed to get away from him and went down through the scrub to Jo's family home. Errol tried to follow but got lost and was

killed by the Follower. Mrs Nichols willed her land to the National Parks and Jo became one of the trustees.

Shinkei (1996) by Gillian Rubinstein

Professor Ito was working on a new computer game, Shinkei, the third in the series. The game was coming alive, drawing the participants of the previous games together and using them to get its power. Ito's enemies, E3, Headworld and Pure Mind, were all trying to get the computer game for their own purposes, either for money or trying to brainwash people. When the players were drawn into the game, it became more powerful by using people's dreams even though each participant was still able to control what they were dreaming and create the world they wanted to some extent. However when two of the enemies got into the game, they were turning everybody's dreams into nightmares. Finally, because of the love John showed when he went into the game and saved his brother's life instead of trying to save his own all the young people were able to hold hands and get back to reality.

Singing the Dogstar Blues (1998) by Alison Goodman

Joss' time-travelling partner, Mavkel, is the first Chorian alien to be accepted as a student. Mavkel is sick because he is pining for his lost twin and his will to live is draining away. By unravelling the secret of her father, Joss can help Mavkel get better. She can only do this by going back in time to where it all started.

Sink or Swim (1999) by Ron Bunney

After running away from home because his mother's boyfriends were abusing him, Bazza lived on the streets, stealing food and breaking into homes to survive. While breaking into a fishing shack the owner caught him in the act. Instead of sending him to the police, Earl offered him a job as a decky on his lobster boat. Earl showed Bazza what to do and very slowly Bazza grew in confidence. Through the strong friendship that grew between the two men Bazza decided he was going to study to become a boat operator.

Slow Burn (1997) by Victor Kelleher

Danny's mother died from asbestos poisoning. Since her death Danny was out to take revenge and fight against environmental degradation. He started with simple demonstration and moved on to a protest on a logging site. After getting out of gaol for an incident he was wrongly accused of, he joined Mal and some of the other inmates. They set animals free and set fire to a university experimental lab. After that attack the gang started fighting against companies with individual assaults on people. When an attack goes wrong and one of the group was killed they are on the run. They spend days creeping around the bush until finally the army caught up with them. But Daniel somehow managed to escape. He was still on the run and committing terrorist attacks after two years when he got in contact with his sister and organised to meet her. He has no intention to stop what he is doing.

Songman (1994) by Allan Baillie

Set in Northern Australia in the Yolngu Tribe, before the time of Captain Cook, the story of contact and trade with Macassans for trepang is told from a young Aboriginal boy's point of view. After Yukuwa saves Dawu from a shark attack, Yukuwa travels with Dawu to the Macassars. While there, Yukuwa becomes friends with Jago a Macassan who shows Yukawa different parts of the city. It was the first time Yukuwa had seen a Balanda (white person), their jail and a person being hanged. Unfortunately, Yukuwa gets involved with a priest getting injured and needs to hide out for a while. Yukuwa eventually sails back to his tribe and becomes a Songman who sings of all the unforgettable sounds and sights he has seen.

Spaghetti Connections (1990) by Sandra McCuaig

Lucio and Sam come from Italian families. They both enjoy motorbike riding but have only one motorbike. Lucio wants his father to give him a motorbike for his confirmation present but instead he buys him an orchard. Lucio and Sam are bullied at school by Sugar and Honey. With Lucio desperate to earn enough money to buy his own motorbike, Sam organises for Lucio and himself to get some Saturday work weeding marijuana. While working there the boys get irretrievably caught up in a

drug raid, drug trafficking and police corruption. One day Honey and Sugar set up a bike race against Lucio and Sam. However Honey and Sugar have set up a trap; a hole dug in the ground after they go over a jump. Lucio and Sam end up in hospital and Sam loses an eye. When they go back to the plantation to do some more work, there is another drug raid and Honey and Sugar are shot dead by a drug syndicate member.

Spaghetti Legs (1993) by John Larkin

When Eric started school he did not feel like he was noticed at all; he felt like he was invisible. When his parents and his two siblings went to England to see his grandmother, Eric was supposed to stay with his Aunt, instead he stayed at home and turned himself into another character, his cousin, Jean-Paul, to try and impress the other students. He dyed and cut his hair, pierced his ear, wore torn clothes and did silly things like interrupting teachers in class. It worked for a little while but he soon got sick of acting. Eric was losing his best friend because he was not the same person anymore. One day he went too far when he shaved most of his hair and ended up being expelled. However one of the teachers had worked out what he was doing and talked about how important it was to like yourself before you can get others to like you. Eric kept a low profile over the holidays, spending time with Stephen, looking forward to going to England in the Christmas holidays and escorting his grandmother back to Australia.

Sparring With Shadows (1997) by Archimede Fusillo

David is unsure why Nathan has chosen to befriend him. David is from a very strong Italian family where the concept of family is all-important. David wants to shake some of the ties of his Italian heritage, but still values his family. Nathan shows David a different side to life and introduces him to Ralph, a young man with a mental disability who turns out to be Nathan's half-brother. Ralph is killed in a fire while trying to steal things from his boss with his brother Ben. It turns out that Nathan was grooming David to look after Ralph when Nathan left to live up north with his mother and her boyfriend.

Spirited Boy (1998) by Libby Hathorn

Pablo, Carlos' grandfather, was a cruel, despotic tyrant. He made everybody's life hell. He tried to control everybody. Carlos refused to bow to his cruelty and when Pablo died Carlos refused to attend the funeral. Pablo had built a huge crypt to hold his embalmed body in an open coffin. In his ultimate revenge Carlos locked Pablo's mastiff dogs in the crypt where they survived by feeding on Pablo's body. Carlos and his family escaped to Australia to live.

Stony Heart Country (1999) by David Metzenthen

Aaron's father is a consultant whose job it is to investigate unprofitable businesses and decide whether it is best to save the business or shut it down. Aaron and his mother have come to live with Aaron's father in country Victoria for several months while he investigates Rex Walker's Quality Fashion Garments. Aaron has to go to school with the children of the people who may be sacked. Under the circumstances he does not get on well with the young people in the district however Aaron does form some friendships including a nearby neighbour called Rose. Rose's baby was stillborn and she is trying to cope with the loss of her baby. Aaron saves her from getting hit by a train and Rose saves Aaron when he has a severe asthma attack.

Straggler's Reef (1999) by Elaine Forrester

Karri's grandmother has just finished compiling a history of the family. On their way home in their yacht, Karri, Jarrad and their father get stuck on Straggler's Reef. While Karri was reading her grandmother's book, Caroline, an ancestor who mysteriously died, appears out of nowhere. Caroline is searching for her father's treasure and tells Karri and Jarrad that the reef they are stuck on is the site where the treasure should be found. Caroline convinces Jarrad to dive with her. They find the treasure chest logged in some coral on their way back to the surface. A shark suddenly appears and Jarrad fights off the shark. Caroline plunges a boathook into the shark's eye and then disappears. The next morning silver coins appear on the yacht, but Caroline is not seen again.

Strike! (1994) by Christine Harris

Frank Beard and George Dobson are best friends. George's father is arrested on a charge of inciting a riot because he was standing up for the rights of workers during the waterfront strike of 1928. George is told that he cannot see Frank anymore because Mr Beard has returned to work in order to support his family of six children but in doing so is labelled a scab. George turns away from Frank once but then stands up for him when he realises the importance of loyalty in friendship. Mrs Dobson is pregnant and miscarries and it is Frank's mum who helps to save her life.

The Sugar Factory (1986) by Robert Carter

Harris is a mentally unstable young man. He did not do well at school and was labelled a 'retard'. Harris used to mow Helen's lawn and they became quite friendly. Helen helped Harris to pass the ranger's entrance exam. One day Harris was left to look after Helen's children, Julius and Clementine. The children were playing hide and seek and Julius hid Clementine in the refrigerator. When Harris eventually found her, she was taken to the hospital, but died. Harris seemed to go completely unstable particularly at his brother's wedding. He went to live in a cottage with four other mentally disturbed teenagers. One was bulimic; one wouldn't talk because she had been sexually abused; another was preoccupied with sex; and the last had a gun hidden in his cupboard and ran away. Harris used to remember a little girl and found out that she was actually his half-sister. He went to visit her and discovered she also had a mental disability. After finding out about this he took off from the cottage with the gun in his pocket. He threatened to shoot a couple of people. In the end he reconciled with his friend, Helen and was actually living with her for a while.

Suspicion (1998) by Christine Harris

Brittany arrives home to find her cat's head has been shaved and two red lines have been drawn from the cat's eyes. The sinister Doctor Divine is leaving messages and eventually catches up with Brittany. He tries to get Brittany to tell him about the time when Brittany, Mango and Nick joined minds and linked thoughts but Brittany gave Dr Divine false information. Leah, Brittany's "sister" turns up outside; she has

her head shaved and two vertical red scars level with her eyes. Leah looks exactly like Brittany but was devoid of life as if her personality had been taken from her. When Nick is taken by the Department of Health, Brittany and Mango try to find him. They find out that Dr Divine has set it all up. Dr Divine reveals to the three teenagers that they are in fact clones.

Thirteen Going on Forty (1986) by Dianne Bates

Mitch's father is an alcoholic and physically abuses his wife, Mitch and her siblings. Mitch's mum does not want to leave her husband but one day he goes too far and tries to drown Marty and really hurts Mitch. The father goes to his wife's work, smashes the place up and hits a policeman. He is sent to jail. Mitch, her mum and the two children seek refuge in a shelter for women. Mitch's mum suffers severely from depression. Eventually they find a house in the country and seem to be getting themselves together. Mitch sees her father for the first time again at Mitch's older sister's wedding. Although there seems to be some attempt at reconciliation, the mother states that she is going to make decisions for herself from now on and decides she and her family are not going to go back to her husband.

Three Way Street (1982) by Bron Nicholls

Aggie's family was poor. Mum was not very pleased when Aggie brought home a dog from school. Mum however, did let them keep it, but they did not get it registered. The family was devastated when Bruce went missing. Bill, the neighbour across the road, came to the rescue. He took the kids to the pound and paid for the dog's registration. Mum paid for some of the fee and the kids had to pay off the rest with their pocket money. Aggie became friends with Ray, a young Aboriginal boy. One day as they were crossing the road, Bruce ran out onto the road to go to Ray. Bruce was hit by a car and killed. The family were very upset about Bruce, especially Aggie. She had a fight with Ray and would not talk to him for ages. On her birthday she made up with Ray and he came to her house for tea and kissed her on the way out. After a while Aggie decided to get a new dog.

Time to Go (1991) by Jill Dobson

Laura and Danny are best friends although they have nothing in common except talent and ambition. They are very different in personality and lifestyle. Laura is a dedicated musician and is haunted by her sister's suicide. Danny is an anorexic ballerina and cannot wait to get out of the country. Danny loses her virginity in a one-night stand. She also has a major accident on a motorbike, leaving her unable to be a dancer anymore. Laura nearly jeopardises her career by walking out on her audition to get into the Conservatorium of Music. Once she comes to grips with her sister's death and overcomes the guilt that she feels, she becomes even more determined to get to the conservatorium.

Trubb's Gift (1992) by Garry Hurle

After being caught singing rude songs in church and set up with items that did not belong to him, Trubb was convicted of stealing and transported to Australia. On board the ship he fell in love with Catherine, the surgeon's daughter. However, Catherine did not want to have anything to do with him. Trubb's unlikely talent of a beautiful singing voice helped to calm many people on the voyage. When a freak wave washed Catherine overboard, Trubb jumped in to try to save her. Eventually they were washed ashore. Some Aboriginal people help them to survive after Trubb calmed a baby that had been burnt by singing to it. Some sealers came ashore after seeing the signal that Catherine had built. They killed an elderly Aboriginal woman and kidnapped several others. They were also going to take Catherine. However, Trubb tried to save her by taking one of the sealer's boats. Trubb was shot but was operated on by Catherine's father who had arrived in a search boat. Although there did not seem to be any chance of Trubb surviving, an Aboriginal man put a poultice on the wound, which helped the wound to heal very quickly. Catherine asked her father to try to get a pardon for Trubb when they arrive at Port Jackson.

The True Story of Lilli Stubeck (1984) by James Aldridge

When the Stubecks arrive in town the rough, independent children are seen scavenging all through the streets. Lilli is asked to run a few errands for Mrs

Dalgleish, the matron of the town. Very soon Lilli becomes a frequent visitor to Mrs Dalgleish's grand house. When the Stubecks leave town Mrs Dalgleish arranges for Lilli to stay with her. Mrs Dalgleish changes Lilli in many ways; appearance, manners, schooling, but she can never change her spirit.

When a very sick Mrs Stubeck and Jackie arrive back in town alone, Lilli moves back out to the Point; a slum. While looking after her mother, Lilli also works at the photographic shop. When Mrs Dalgleish returns from being overseas for six months, she sees how Lilli has regressed. Eventually Lilli becomes Mrs Dalgleish's housekeeper but she still lives at the Point. When Lilli hurts her leg and becomes very sick, Mrs Dalgleish brings her back to her house and virtually keeps her prisoner there. It seems that she has almost captured Lilli's spirit but when fit enough Lilli still returns to the Point. However, Lilli returns to the house to nurse Mrs Dalgleish when she is dying. When Mrs Dalgleish dies Lilli inherits basically everything under the condition that she lives in the house for good. Not long after Mrs Dalgleish's death Lilli leaves and never returns.

Twice the Ring of Fire (1999) by Libby Hathorn

The ghost of Rosette haunts Rose Cottage. Trying to unravel the mystery of Rosette's death, Juliet needs to find the answer to several riddles. Rosette is also trying to keep Mario and Juliet apart.

Two Weeks With the Queen (1990) by Morris Gleitzman

Colin's brother, Luke, is diagnosed with cancer and he is going to die. Colin is sent away to his aunt and uncle's place in England so he does not have to deal with the situation. While in England, Colin is determined to find help for his brother. He tries to visit the Queen to find the best doctor in the world and he visits a cancer hospital to find a doctor that will help. While at the hospital he meets Ted, a homosexual whose partner, Grif, is dying of cancer and aids. He helps Ted to see Grif when Ted is bashed and has an injured leg. Grif dies and Ted helps Colin to get back to Australia by signing the forms that allow him to fly unattended. While at the hospital with Ted

and Grif, Colin sees that all the patients with family around them seem to be the happiest so Colin knows that the best place for him is with his brother.

Stalker (1995) by Ruth Starke

Tessa is given many romantic little gifts from Slade including roses, chocolates, candles and love letters. At first Slade seems romantic and sensitive until his admirations start to get too serious and he does not leave Tessa alone. He is always outside her house, ringing several times a day, always waiting for her before and after school, until finally when Tessa is at home rehearsing with Michael for Othello, Slade comes to the door and makes a nuisance of himself. Slade snatches Tessa, shoves her in the car and takes her out to the bush. Tessa tries to make Slade believe that she does love him and then he tries to sexually attack her. When she resists he attempts to strangle her. However, she is saved when the police arrive.

Stepping on Mussels (1995) by Jocelyn Harewood

Peregrine is looking for work because he owes money to everybody. For example, he buys a pair of Docs from his friend Skeg who is from a rich family but he does not have the money to pay for them. He gets a job as a cleaner. However, that only lasts one day because he has no commitment. Peregrine also has a girlfriend called Sonya who he does not call or treat very well. He is saved from reality when he suddenly ends up going to Europe to travel around with his big sister Danella. When his friend Skeg tries to overdose on drugs, his father also sends him to Europe with large amounts of spending money. Skeg meets Sal and they form a relationship. On the last page Peregrine decides that he wants to be a chef.

Under the Cat's Eye (1997) by Gillian Rubinstein

Jai attends a very strict, English boarding school called Nexhoath because his parents have to leave the country to renew their visas. This is no ordinary school and some strange things are happening. If anyone confronts the conformist directives of the headmaster Mr Drake, their behaviour is mysteriously changed. Jai discovers that the Nexhoath he attends is just one of ten different dimensions throughout time. Kitty

and Roughly, two servants at the school, are really a cat and dog from another dimension. They are looking for the special child, which they think is Jai because he has the special ring. However, they are really searching for Seal. Kitty and Roughly realise this after they go back to the eighth world of Nexhoath to stop Mr Drake dragging Seal into the tenth world which is like time today. Seal manages to get the ring back and Jai discovers that Mr Drake is stealing children's futures by using cameras and computers, which are unknown in the ninth world. They stop Mr Drake by deleting things on his computer.

The Valley Between (1981) by Colin Thiele

During the late 1920s, Benno Schultz has just finished school at the age of thirteen and cannot wait to have a lot of fun and adventure. However Benno seems to be a magnet for trouble. The book is focused around an ongoing feud between Irish farmer, Jack Ryan and a conservative and cranky German, Adolf Heinz. Benno manages to disgrace himself with hand knitted swimmers at the beach, accidentally causes his father to break his leg, squirts the Pastor with a stream of milk, and peddles through the night with a scarecrow strapped to his back. Benno does however save the lives of many people in the township who were enjoying a train trip when he managed to stop the train, preventing it from derailing.

Valley Under the Rock (1993) by Libby Hathorn

Zoe, Sam and Laura were visiting their much-loved valley in the Blue Mountains. Their grandmother had owned the property for years. Zoe was in a foul mood because she had had sex with a boy from school and he had not spoken to her since; she felt betrayed. Laura had invited Connie to stay with them for a couple of days. Zoe hated Connie with an intense passion. She felt she was intruding on their family and holiday. However it was Connie who ended up getting Zoe to talk about what was troubling her.

The View From Ararat (1999) by Brian Caswell

A deadly disease called Crystal Death arrives on Deucalion via an immigrant ship and quickly spreads through the quarantine camp housing the newly arrived immigrants. While it is debated whether the whole camp should be destroyed in order to save the rest of the population, the infection spreads to the rest of the community. Fortunately a group of scientists and researchers are persistent in their search for a solution. Eventually they discover that eating Elokoi food, which is food eaten by the indigenous inhabitants of the planet, will protect people from the infection.

The Wages of Wayne (1993) by David McRobbie

Wayne left school to try to find a job because his dad had broken his leg and could not work. The book is a series of stories about Wayne trying to get some work. Although Wayne was able to get part time work he was not able to get anything permanent so he eventually goes back to school.

Warped Time (1997) by Rose Peterson

Sam, his brother Tony and a friend, Mark, found what they thought were calculators but were in fact time machines when they went for a ride on their bikes in Ku-ring-gai Chase. First they went back to 1770 and were attacked by Aborigines. Sam then ended up in 2111 being chased by the Ranger and a cyborg called MAC. Sam managed to recover the time machine and return to 1997. However the Ranger and MAC followed him. When there was some indecision as to which one was really the cyborg, Sam had to decide who he should believe. Under enormous pressure Sam decided to believe the Ranger and fortunately he was correct. Tony and Mark were sent back in time to before everything happened so they would not remember anything.

The Warrigal (1992) by Deborah Lisson

Ronan comes home after studying for four years to find that his father, Morgan, has remarried and is ruling his land with force and brutality. His father is also waging a

feud against Kendrick, known as The Warrigal because of his ability to communicate with animals. Kendrick kidnaps Ronan before he can be declared heir of Marridail on his seventeenth birthday. While being held captive Ronan inadvertently reveals his healing powers. Eventually Ronan works out that he is actually Kendrick's son and that Morgan is planning to kill him.

The Watcher in the Garden (1982) by Joan Phipson

Catherine trespasses through Mr Lovett's garden and finds it a haven from the world outside, her parents who don't understand her violent moodiness and her perfect sister Diana. One day Mr Lovett meets Catherine in the garden. "Friend or Foe?" he asks. "Foe!" she says and runs away. After this negative meeting Catherine is drawn back to Mr Lovett and she realizes he is blind. From this moment she is compelled to be honest with him and a strong friendship develops. Catherine has perceptive powers and can feel the way people and the garden are feeling. The garden also has some magical powers that seem to protect Mr Lovett from danger. When a third person appears in the garden and it is full of negative feelings, Catherine knows something is wrong and Mr Lovett is in danger. The third person, Terry, believes that his family has a right to some of Mr Lovett's land to build a garage and the only way he can see to get the land is to get rid of Mr Lovett. He plots to kill Mr Lovett but Catherine is determined to protect him.

After Catherine and Terry discover they have telepathic powers and can read each other's mind and feel each other's emotions, Catherine realises that the evil, destructive side of Terry's nature is in some way an extension of her own negative traits. She also knows that she must use her positive influence on him to stop him from taking the dreadful course of action he has in mind. In the dramatic conclusion instead of trying to kill Mr Lovett, Terry saves him during the earthquake.

Web of Time (1980) by Lee Harding

When Tony accidentally sets off his Grandfather's trans-temporal precessor, The Chronos, Tony and his Grandfather, Gordy, are plunged into an unknown, hostile period of time in the future where it seems Sydney has been almost completely

destroyed. They rescue Miranda, a young lady who is being chased by a mob of people. Miranda continues on the time journey with Tony and Gordy. They travel to several different locations and times and at one stage arrive in a strange city where all the occupants have left and the city is run by a computer. After leaving the city Gordy realises that his theory that time is a stream is incorrect and that it is more like a tree. After travelling around they use Miranda's special powers to take them to a better world. They end up in a strange place where everything is powered by the mind of people. Nothing that the travellers have works including the Chronos. The strange people do not harm them, instead they help Gordy to understand that time is not like a tree either but instead like a spider web wrapped up in a ball. They help to power the Chronos with their minds and show them that they must link together in their own minds to get back to their own time. They succeed in getting back. However, it is going to be hard for Miranda to adjust to living in a different time.

When We Ran (1981) by Keith Leopold

Marie and her mother were on the run because ten years ago her mother was a part of a German terrorist gang and had escaped the country with a large sum of the gang's money. The gang had finally caught up with her in Sydney so they both fled to the South Burnett in Queensland. While there, they met Rex and Mr O'Hara who turned out to be a war criminal and also had people chasing him. When Marie and her mother were at Mr O'Hara's place, all the people who were chasing both parties caught up with them at the same time, even Mr Norton the Shire Chairman who wanted to steal some money from Mr O'Hara. After the Dobermans had disarmed the villains, the police even arrived.

The White Guinea Pig (1994) by Ursula Dubosarsky

Geraldine's father goes bankrupt and is charged with fraud. The family is forced to sell their home. Geraldine is given a guinea pig to look after which escapes and is eventually run over when the detective is taking Geraldine's father away. With the symbolic death of Alberta the guinea pig, Geraldine's neighbour Ezra is able to relinquish his grief over the death of his baby sister, Tory, which took place before the story began.

The Wind is Silver (1991) by Thurley Fowler

Jennifer's mum has an accident on a tractor and is in hospital for a long time.

Jennifer's ambition is to become a writer and go to university but she has to give up school and is left with the responsibility of looking after the house and family.

Although she makes many mistakes when she is starting, she learns to do everything on her own. She falls in love with the minister but he becomes engaged to somebody else. Jennifer does not think she will be able to continue writing but the minister encourages her to keep it up. She has a manuscript for a children's book accepted for publishing and it appears that she will eventually be able to go back to school.

Ziggurat (1997) by Ivan Southall

Knut takes Nanette home with the intention of having sex. However, she does not want to have sex so Knut takes her back home. After an accident he goes missing and is displaced in a parallel world in which Knut explores how he feels about himself and his place in the world.

Appendix F: Evaluative Framework Results

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Author Gender

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------|-----|----|-----|----|----|----|----|----|----|-----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| Male | 83 | 2 | 4 | 1 | 1 | 2 | 1 | 1 | 2 | 0 | 4 | 4 | 6 | 3 | 5 | 7 | 3 | 8 | 8 | 6 | 9 | 6 | 83 |
| % | | 67 | 100 | 33 | 50 | 67 | 50 | 25 | 40 | 0 | 50 | 57 | 55 | 33 | 50 | 54 | 19 | 53 | 38 | 33 | 60 | 46 | 45 |
| Female | 103 | 1 | 0 | 2 | 1 | 1 | 1 | 3 | 3 | 4 | 4 | 3 | 5 | 6 | 5 | 6 | 13 | 7 | 13 | 12 | 6 | 7 | 103 |
| % | | 33 | 0 | 67 | 50 | 33 | 50 | 75 | 60 | 100 | 50 | 43 | 45 | 67 | 50 | 46 | 81 | 47 | 62 | 67 | 40 | 54 | 55 |

OVERALL WORK

1. Principal Setting

| | | | | | | | | | | | | | | | | | | | | | | | |
|---------------|-----|-----|-----|----|-----|----|-----|-----|----|-----|----|----|----|----|-----|----|----|----|----|----|----|----|-----|
| Australia | 160 | 3 | 4 | 2 | 2 | 2 | 2 | 4 | 3 | 4 | 5 | 6 | 9 | 8 | 10 | 10 | 13 | 13 | 19 | 15 | 14 | 12 | 160 |
| % | | 100 | 100 | 67 | 100 | 67 | 100 | 100 | 60 | 100 | 63 | 86 | 82 | 89 | 100 | 77 | 81 | 87 | 90 | 83 | 93 | 92 | 86 |
| International | 16 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 2 | 1 | 2 | 1 | 0 | 1 | 2 | 1 | 1 | 2 | 0 | 1 | 16 |
| % | | 0 | 0 | 0 | 0 | 33 | 0 | 0 | 20 | 0 | 25 | 14 | 18 | 11 | 0 | 8 | 13 | 7 | 5 | 11 | 0 | 8 | 9 |
| Other | 10 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 2 | 1 | 1 | 1 | 1 | 1 | 0 | 10 |
| % | | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 20 | 0 | 13 | 0 | 0 | 0 | 0 | 15 | 6 | 7 | 5 | 6 | 7 | 0 | 5 |

2. Principal Location

| | | | | | | | | | | | | | | | | | | | | | | | |
|---------|-----|-----|-----|----|-----|-----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| Urban | 104 | 0 | 0 | 1 | 2 | 0 | 0 | 2 | 2 | 2 | 5 | 5 | 4 | 4 | 5 | 6 | 11 | 10 | 15 | 13 | 9 | 8 | 104 |
| % | | 0 | 0 | 33 | 100 | 0 | 0 | 50 | 40 | 50 | 63 | 71 | 36 | 44 | 50 | 46 | 69 | 67 | 71 | 72 | 60 | 62 | 56 |
| Rural | 62 | 3 | 4 | 2 | 0 | 3 | 0 | 2 | 3 | 2 | 3 | 1 | 5 | 3 | 4 | 4 | 3 | 4 | 6 | 3 | 4 | 3 | 62 |
| % | | 100 | 100 | 67 | 0 | 100 | 0 | 50 | 60 | 50 | 38 | 14 | 45 | 33 | 40 | 31 | 19 | 27 | 29 | 17 | 27 | 23 | 33 |
| Coastal | 20 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 1 | 2 | 2 | 1 | 3 | 2 | 1 | 0 | 2 | 2 | 2 | 20 |
| % | | 0 | 0 | 0 | 0 | 0 | 100 | 0 | 0 | 0 | 0 | 14 | 18 | 22 | 10 | 23 | 13 | 7 | 0 | 11 | 13 | 15 | 11 |

3. Reality/Fantasy

| | | | | | | | | | | | | | | | | | | | | | | | |
|---------|-----|----|-----|----|-----|-----|----|-----|----|----|----|----|-----|----|----|----|----|----|----|----|----|----|-----|
| Reality | 142 | 2 | 4 | 1 | 2 | 3 | 1 | 4 | 4 | 3 | 6 | 6 | 11 | 6 | 8 | 9 | 11 | 11 | 16 | 13 | 9 | 12 | 142 |
| % | | 67 | 100 | 33 | 100 | 100 | 50 | 100 | 80 | 75 | 75 | 86 | 100 | 67 | 80 | 69 | 69 | 73 | 76 | 72 | 60 | 92 | 76 |
| Fantasy | 22 | 1 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 2 | 2 | 1 | 1 | 2 | 3 | 2 | 3 | 1 | 22 |
| % | | 33 | 0 | 33 | 0 | 0 | 0 | 25 | 20 | 25 | 0 | 0 | 0 | 22 | 20 | 8 | 6 | 13 | 14 | 11 | 20 | 8 | 12 |
| Mixed | 22 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 3 | 4 | 2 | 2 | 3 | 3 | 0 | 22 |
| % | | 0 | 0 | 33 | 0 | 0 | 50 | 0 | 0 | 0 | 13 | 14 | 0 | 11 | 0 | 23 | 25 | 13 | 10 | 17 | 20 | 0 | 12 |

| Question | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| (Total No. Books) | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

4. Principal Temporal Context

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|-----|----|----|----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| Contemporary | 127 | 1 | 2 | 2 | 2 | 1 | 1 | 3 | 1 | 2 | 2 | 6 | 8 | 5 | 7 | 6 | 13 | 12 | 14 | 14 | 13 | 12 | 127 |
| % | | 33 | 50 | 67 | 100 | 33 | 50 | 75 | 20 | 50 | 25 | 86 | 73 | 56 | 70 | 46 | 81 | 80 | 67 | 78 | 87 | 92 | 68 |
| Historical | 29 | 1 | 2 | 1 | 0 | 2 | 0 | 1 | 2 | 0 | 4 | 0 | 3 | 2 | 1 | 4 | 1 | 0 | 3 | 2 | 0 | 0 | 29 |
| % | | 33 | 50 | 33 | 0 | 67 | 0 | 25 | 40 | 0 | 50 | 0 | 27 | 22 | 10 | 31 | 6 | 0 | 14 | 11 | 0 | 0 | 16 |
| Futuristic | 21 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 1 | 1 | 0 | 0 | 2 | 2 | 2 | 2 | 3 | 0 | 2 | 2 | 1 | 21 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 40 | 25 | 13 | 0 | 0 | 22 | 20 | 15 | 13 | 20 | 0 | 11 | 13 | 8 | 11 |
| Mixed | 9 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 4 | 0 | 0 | 0 | 9 |
| % | | 0 | 0 | 0 | 0 | 0 | 50 | 0 | 0 | 25 | 13 | 14 | 0 | 0 | 0 | 8 | 0 | 0 | 19 | 0 | 0 | 0 | 5 |

5. Strong Element of Humour

| | | | | | | | | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|----|----|-----|----|----|-----|----|-----|----|-----|----|----|-----|
| Yes | 11 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 0 | 1 | 2 | 0 | 1 | 0 | 1 | 0 | 2 | 1 | 11 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 29 | 0 | 11 | 20 | 0 | 6 | 0 | 5 | 0 | 13 | 8 | 6 |
| No | 175 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 7 | 5 | 11 | 8 | 8 | 13 | 15 | 15 | 20 | 18 | 13 | 12 | 175 |
| % | | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 88 | 71 | 100 | 89 | 80 | 100 | 94 | 100 | 95 | 100 | 87 | 92 | 94 |

6. Literary Devices

| | | | | | | | | | | | | | | | | | | | | | | | |
|-----------------|----|----|---|---|----|---|----|---|----|----|----|----|---|----|----|---|----|---|----|----|---|----|----|
| Letter | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 5 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 0 | 9 | 0 | 0 | 0 | 0 | 0 | 5 | 0 | 0 | 8 | 3 |
| Diary | 4 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 4 |
| % | | 0 | 0 | 0 | 50 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 15 | 2 |
| Multiple Voices | 20 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 1 | 1 | 1 | 1 | 6 | 0 | 3 | 2 | 1 | 1 | 20 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 50 | 0 | 14 | 9 | 11 | 10 | 8 | 38 | 0 | 14 | 11 | 7 | 8 | 11 |
| Flashback | 8 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 1 | 2 | 8 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 25 | 0 | 0 | 0 | 10 | 0 | 0 | 7 | 0 | 0 | 7 | 15 | 4 |
| Time Slip | 7 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 7 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 14 | 0 | 0 | 10 | 8 | 0 | 0 | 5 | 0 | 7 | 0 | 4 |
| Verse | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Other | 6 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 2 | 6 |
| % | | 0 | 0 | 0 | 0 | 0 | 50 | 0 | 20 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 | 0 | 0 | 6 | 0 | 15 | 3 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

7. Issues

Aboriginal People

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------|----|---|---|----|---|----|---|---|---|---|----|---|---|----|----|----|---|---|----|----|---|----|----|
| Major | 12 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 1 | 0 | 0 | 4 | 1 | 0 | 11 |
| % | | 0 | 0 | 33 | 0 | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 11 | 0 | 15 | 6 | 0 | 0 | 22 | 7 | 0 | 6 |
| Minor | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 3 | 0 | 0 | 1 | 2 | 2 | 0 | 3 | 13 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 9 | 0 | 30 | 0 | 0 | 7 | 10 | 11 | 0 | 23 | 7 |
| Total | 25 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 3 | 2 | 1 | 1 | 2 | 6 | 1 | 3 | 24 |
| % | | 0 | 0 | 33 | 0 | 33 | 0 | 0 | 0 | 0 | 13 | 0 | 9 | 11 | 30 | 15 | 6 | 7 | 10 | 33 | 7 | 23 | 13 |

Abortion

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|---|----|---|---|---|---|---|---|
| Major | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 1 | 0 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 0 | 7 | 0 | 2 |
| Minor | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 10 | 0 | 6 | 7 | 0 | 0 | 0 | 0 | 2 |
| Total | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 3 | 1 | 0 | 0 | 1 | 0 | 6 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 10 | 0 | 19 | 7 | 0 | 0 | 7 | 0 | 3 |

Accidents

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------|----|----|----|----|---|----|---|---|----|----|---|----|----|----|---|----|----|----|----|----|----|---|----|
| Major | 26 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 2 | 1 | 0 | 1 | 6 | 2 | 0 | 0 | 4 | 2 | 2 | 2 | 2 | 0 | 26 |
| % | | 0 | 0 | 33 | 0 | 33 | 0 | 0 | 40 | 25 | 0 | 14 | 55 | 22 | 0 | 0 | 25 | 13 | 10 | 11 | 13 | 0 | 14 |
| Minor | 13 | 1 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 2 | 0 | 1 | 2 | 1 | 2 | 0 | 13 |
| % | | 33 | 25 | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 18 | 0 | 0 | 15 | 0 | 7 | 10 | 6 | 13 | 0 | 7 |
| Total | 39 | 1 | 1 | 2 | 0 | 1 | 0 | 0 | 2 | 1 | 0 | 1 | 8 | 2 | 0 | 2 | 4 | 3 | 4 | 3 | 4 | 0 | 39 |
| % | | 33 | 25 | 67 | 0 | 33 | 0 | 0 | 40 | 25 | 0 | 14 | 73 | 22 | 0 | 15 | 25 | 20 | 19 | 17 | 27 | 0 | 21 |

Adolescents - Puberty

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------|----|---|---|----|----|---|---|---|---|---|---|----|---|---|----|---|---|---|---|---|----|---|----|
| Major | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 3 | 0 | 5 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 6 | 20 | 0 | 3 |
| Minor | 10 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 0 | 1 | 1 | 10 |
| % | | 0 | 0 | 33 | 50 | 0 | 0 | 0 | 0 | 0 | 0 | 43 | 0 | 0 | 10 | 8 | 0 | 7 | 0 | 0 | 7 | 8 | 5 |
| Total | 15 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 1 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 4 | 1 | 15 |
| % | | 0 | 0 | 33 | 50 | 0 | 0 | 0 | 0 | 0 | 0 | 43 | 9 | 0 | 10 | 8 | 0 | 7 | 0 | 6 | 27 | 8 | 8 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Aged and Ageing

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|----|---|----|----|---|---|----|----|----|---|----|----|----|----|---|----|----|----|---|----|
| <i>Major</i> | 13 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 2 | 0 | 0 | 2 | 1 | 3 | 1 | 13 |
| % | | 0 | 0 | 33 | 0 | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 22 | 0 | 15 | 0 | 0 | 10 | 6 | 20 | 8 | 7 |
| <i>Minor</i> | 17 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 2 | 2 | 1 | 0 | 0 | 1 | 0 | 3 | 0 | 3 | 2 | 0 | 0 | 17 |
| % | | 33 | 0 | 0 | 0 | 33 | 50 | 0 | 0 | 50 | 25 | 14 | 0 | 0 | 10 | 0 | 19 | 0 | 14 | 11 | 0 | 0 | 9 |
| <i>Total</i> | 30 | 1 | 0 | 1 | 0 | 2 | 1 | 0 | 0 | 2 | 2 | 1 | 0 | 2 | 1 | 2 | 3 | 0 | 5 | 3 | 3 | 1 | 30 |
| % | | 33 | 0 | 33 | 0 | 67 | 50 | 0 | 0 | 50 | 25 | 14 | 0 | 22 | 10 | 15 | 19 | 0 | 24 | 17 | 20 | 8 | 16 |

Alcohol

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|----|---|----|---|---|----|----|----|----|---|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 11 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 0 | 0 | 1 | 2 | 1 | 0 | 1 | 1 | 11 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 20 | 0 | 13 | 0 | 9 | 11 | 0 | 0 | 6 | 13 | 5 | 0 | 7 | 8 | 6 |
| <i>Minor</i> | 28 | 0 | 1 | 0 | 1 | 0 | 0 | 2 | 1 | 1 | 0 | 0 | 2 | 0 | 2 | 3 | 1 | 3 | 4 | 4 | 1 | 2 | 28 |
| % | | 0 | 25 | 0 | 50 | 0 | 0 | 50 | 20 | 25 | 0 | 0 | 18 | 0 | 20 | 23 | 6 | 20 | 19 | 22 | 7 | 15 | 15 |
| <i>Total</i> | 39 | 0 | 1 | 0 | 1 | 0 | 0 | 3 | 2 | 1 | 1 | 0 | 3 | 1 | 2 | 3 | 2 | 5 | 5 | 4 | 2 | 3 | 39 |
| % | | 0 | 25 | 0 | 50 | 0 | 0 | 75 | 40 | 25 | 13 | 0 | 27 | 11 | 20 | 23 | 13 | 33 | 24 | 22 | 13 | 23 | 21 |

Alienation

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|---|---|---|---|---|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 36 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 1 | 2 | 2 | 4 | 4 | 4 | 3 | 4 | 3 | 3 | 2 | 36 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 40 | 0 | 13 | 14 | 18 | 22 | 40 | 31 | 25 | 20 | 19 | 17 | 20 | 15 | 19 |
| <i>Minor</i> | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 0 | 4 | 1 | 0 | 0 | 9 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 0 | 10 | 0 | 13 | 0 | 19 | 6 | 0 | 0 | 5 |
| <i>Total</i> | 45 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 1 | 1 | 2 | 2 | 5 | 4 | 6 | 3 | 8 | 4 | 3 | 2 | 45 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 60 | 0 | 13 | 14 | 18 | 22 | 50 | 31 | 38 | 20 | 38 | 22 | 20 | 15 | 24 |

Ambition

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|---|----|---|---|---|---|----|----|----|----|----|----|---|----|----|----|----|----|----|
| <i>Major</i> | 15 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 3 | 0 | 0 | 2 | 1 | 2 | 0 | 0 | 2 | 3 | 15 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 29 | 27 | 0 | 0 | 15 | 6 | 13 | 0 | 0 | 13 | 23 | 8 |
| <i>Minor</i> | 11 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 2 | 3 | 0 | 0 | 0 | 2 | 2 | 0 | 0 | 11 |
| % | | 0 | 0 | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 22 | 30 | 0 | 0 | 0 | 10 | 11 | 0 | 0 | 6 |
| <i>Total</i> | 26 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 2 | 3 | 2 | 3 | 2 | 1 | 2 | 2 | 2 | 2 | 3 | 26 |
| % | | 0 | 0 | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 13 | 29 | 27 | 22 | 30 | 15 | 6 | 13 | 10 | 11 | 13 | 23 | 14 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Appearance

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|----|----|----|----|---|----|----|----|----|---|----|----|----|---|----|----|----|----|----|---|----|
| <i>Major</i> | 18 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 | 0 | 1 | 0 | 1 | 0 | 4 | 2 | 2 | 2 | 2 | 0 | 18 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 50 | 25 | 0 | 9 | 0 | 10 | 0 | 25 | 13 | 10 | 11 | 13 | 0 | 10 |
| <i>Minor</i> | 26 | 1 | 1 | 1 | 1 | 1 | 0 | 2 | 1 | 1 | 0 | 0 | 1 | 2 | 1 | 1 | 3 | 3 | 3 | 1 | 2 | 0 | 26 |
| % | | 33 | 25 | 33 | 50 | 33 | 0 | 50 | 20 | 25 | 0 | 0 | 9 | 22 | 10 | 8 | 19 | 20 | 14 | 6 | 13 | 0 | 14 |
| <i>Total</i> | 44 | 1 | 1 | 1 | 1 | 1 | 0 | 2 | 1 | 3 | 2 | 0 | 2 | 2 | 2 | 1 | 7 | 5 | 5 | 3 | 4 | 0 | 44 |
| % | | 33 | 25 | 33 | 50 | 33 | 0 | 50 | 20 | 75 | 25 | 0 | 18 | 22 | 20 | 8 | 44 | 33 | 24 | 17 | 27 | 0 | 24 |

Bullying

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|----|----|---|-----|---|----|----|---|----|----|----|----|----|----|----|----|----|----|----|---|----|
| <i>Major</i> | 26 | 1 | 0 | 1 | 0 | 1 | 0 | 1 | 1 | 0 | 0 | 2 | 2 | 2 | 0 | 2 | 3 | 2 | 4 | 3 | 1 | 0 | 26 |
| % | | 33 | 0 | 33 | 0 | 33 | 0 | 25 | 20 | 0 | 0 | 29 | 18 | 22 | 0 | 15 | 19 | 13 | 19 | 17 | 7 | 0 | 14 |
| <i>Minor</i> | 16 | 0 | 1 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 0 | 2 | 1 | 1 | 0 | 0 | 2 | 3 | 1 | 16 |
| % | | 0 | 25 | 0 | 0 | 67 | 0 | 0 | 0 | 0 | 25 | 0 | 9 | 0 | 20 | 8 | 6 | 0 | 0 | 11 | 20 | 8 | 9 |
| <i>Total</i> | 42 | 1 | 1 | 1 | 0 | 3 | 0 | 1 | 1 | 0 | 2 | 2 | 3 | 2 | 2 | 3 | 4 | 2 | 4 | 5 | 4 | 1 | 42 |
| % | | 33 | 25 | 33 | 0 | 100 | 0 | 25 | 20 | 0 | 25 | 29 | 27 | 22 | 20 | 23 | 25 | 13 | 19 | 28 | 27 | 8 | 23 |

Careers and Work

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|---|---|----|---|---|----|---|----|----|---|---|----|---|----|----|----|---|----|----|----|
| <i>Major</i> | 25 | 1 | 0 | 0 | 0 | 2 | 0 | 0 | 4 | 0 | 1 | 1 | 1 | 0 | 1 | 1 | 4 | 2 | 2 | 0 | 3 | 2 | 25 |
| % | | 33 | 0 | 0 | 0 | 67 | 0 | 0 | 80 | 0 | 13 | 14 | 9 | 0 | 10 | 8 | 25 | 13 | 10 | 0 | 20 | 15 | 13 |
| <i>Minor</i> | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 1 | 1 | 1 | 1 | 6 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 10 | 0 | 6 | 0 | 5 | 6 | 7 | 8 | 3 |
| <i>Total</i> | 31 | 1 | 0 | 0 | 0 | 2 | 0 | 0 | 4 | 0 | 1 | 1 | 1 | 0 | 2 | 1 | 5 | 2 | 3 | 1 | 4 | 3 | 31 |
| % | | 33 | 0 | 0 | 0 | 67 | 0 | 0 | 80 | 0 | 13 | 14 | 9 | 0 | 20 | 8 | 31 | 13 | 14 | 6 | 27 | 23 | 17 |

Change - Environmental

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|---|---|---|----|---|----|----|---|---|---|---|----|---|----|---|---|---|----|----|----|
| <i>Major</i> | 14 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 1 | 0 | 3 | 2 | 14 |
| % | | 33 | 0 | 0 | 0 | 0 | 50 | 0 | 40 | 25 | 0 | 0 | 0 | 0 | 10 | 8 | 6 | 0 | 5 | 0 | 20 | 15 | 8 |
| <i>Minor</i> | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 4 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 6 | 7 | 0 | 0 | 0 | 0 | 2 |
| <i>Total</i> | 18 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 3 | 1 | 2 | 1 | 1 | 0 | 3 | 2 | 18 |
| % | | 33 | 0 | 0 | 0 | 0 | 50 | 0 | 40 | 25 | 0 | 0 | 0 | 0 | 30 | 8 | 13 | 7 | 5 | 0 | 20 | 15 | 10 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Cheating

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|---|---|----|---|
| <i>Major</i> | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 2 | 0 | 1 | 2 | 6 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 0 | 10 | 0 | 7 | 15 | 3 |
| <i>Minor</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 0 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 | 7 | 0 | 6 | 0 | 0 | 2 |
| <i>Total</i> | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 2 | 1 | 1 | 2 | 9 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 6 | 7 | 10 | 6 | 7 | 15 | 5 |

Child Abuse

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|----|---|-----|----|---|----|----|---|---|---|----|----|----|---|---|----|---|---|----|---|----|
| <i>Major</i> | 16 | 2 | 1 | 0 | 1 | 0 | 0 | 2 | 1 | 0 | 0 | 0 | 1 | 2 | 3 | 0 | 1 | 2 | 0 | 0 | 0 | 0 | 16 |
| % | | 67 | 25 | 0 | 50 | 0 | 0 | 50 | 20 | 0 | 0 | 0 | 9 | 22 | 30 | 0 | 6 | 13 | 0 | 0 | 0 | 0 | 9 |
| <i>Minor</i> | 12 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 0 | 1 | 1 | 1 | 2 | 1 | 12 |
| % | | 0 | 0 | 0 | 50 | 33 | 0 | 0 | 20 | 0 | 0 | 0 | 9 | 0 | 10 | 8 | 0 | 7 | 5 | 6 | 13 | 8 | 6 |
| <i>Total</i> | 28 | 2 | 1 | 0 | 2 | 1 | 0 | 2 | 2 | 0 | 0 | 0 | 2 | 2 | 4 | 1 | 1 | 3 | 1 | 1 | 2 | 1 | 28 |
| % | | 67 | 25 | 0 | 100 | 33 | 0 | 50 | 40 | 0 | 0 | 0 | 18 | 22 | 40 | 8 | 6 | 20 | 5 | 6 | 13 | 8 | 15 |

Conformity

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|----|---|---|----|----|----|---|---|---|----|----|---|---|----|----|----|---|---|----|
| <i>Major</i> | 14 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 1 | 1 | 1 | 1 | 1 | 2 | 2 | 1 | 0 | 0 | 14 |
| % | | 0 | 0 | 0 | 50 | 0 | 0 | 25 | 20 | 25 | 0 | 0 | 9 | 11 | 10 | 8 | 6 | 13 | 10 | 6 | 0 | 0 | 8 |
| <i>Minor</i> | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 4 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 10 | 0 | 0 | 0 | 5 | 6 | 7 | 0 | 2 |
| <i>Total</i> | 18 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 1 | 1 | 2 | 1 | 1 | 2 | 3 | 2 | 1 | 0 | 18 |
| % | | 0 | 0 | 0 | 50 | 0 | 0 | 25 | 20 | 25 | 0 | 0 | 9 | 11 | 20 | 8 | 6 | 13 | 14 | 11 | 7 | 0 | 10 |

Crime and Criminals

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|----|---|---|----|---|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 70 | 0 | 2 | 0 | 0 | 0 | 0 | 1 | 2 | 0 | 3 | 1 | 5 | 3 | 3 | 8 | 8 | 8 | 9 | 6 | 3 | 8 | 70 |
| % | | 0 | 50 | 0 | 0 | 0 | 0 | 25 | 40 | 0 | 38 | 14 | 45 | 33 | 30 | 62 | 50 | 53 | 43 | 33 | 20 | 62 | 38 |
| <i>Minor</i> | 16 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 2 | 4 | 1 | 3 | 2 | 16 |
| % | | 33 | 0 | 0 | 0 | 33 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 11 | 0 | 0 | 0 | 13 | 19 | 6 | 20 | 15 | 9 |
| <i>Total</i> | 86 | 1 | 2 | 0 | 0 | 1 | 0 | 1 | 3 | 0 | 3 | 1 | 5 | 4 | 3 | 8 | 8 | 10 | 13 | 7 | 6 | 10 | 86 |
| % | | 33 | 50 | 0 | 0 | 33 | 0 | 25 | 60 | 0 | 38 | 14 | 45 | 44 | 30 | 62 | 50 | 67 | 62 | 39 | 40 | 77 | 46 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Cultural Diversity

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|----|----|---|---|---|----|----|---|----|----|----|----|----|----|----|----|----|----|---|---|----|
| <i>Major</i> | 17 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 2 | 1 | 2 | 1 | 0 | 2 | 1 | 1 | 3 | 1 | 0 | 0 | 17 |
| % | | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 40 | 0 | 25 | 14 | 18 | 11 | 0 | 15 | 6 | 7 | 14 | 6 | 0 | 0 | 9 |
| <i>Minor</i> | 20 | 1 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 3 | 2 | 4 | 2 | 2 | 1 | 1 | 0 | 20 |
| % | | 33 | 0 | 33 | 0 | 0 | 0 | 25 | 0 | 0 | 0 | 14 | 0 | 11 | 30 | 15 | 25 | 13 | 10 | 6 | 7 | 0 | 11 |
| <i>Total</i> | 37 | 1 | 1 | 1 | 0 | 0 | 0 | 1 | 2 | 0 | 2 | 2 | 2 | 2 | 3 | 4 | 5 | 3 | 5 | 2 | 1 | 0 | 37 |
| % | | 33 | 25 | 33 | 0 | 0 | 0 | 25 | 40 | 0 | 25 | 29 | 18 | 22 | 30 | 31 | 31 | 20 | 24 | 11 | 7 | 0 | 20 |

Dating

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|----|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 50 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 3 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 7 | 4 | 4 | 5 | 3 | 3 | 50 |
| % | | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 60 | 50 | 25 | 29 | 18 | 44 | 40 | 31 | 44 | 27 | 19 | 28 | 20 | 23 | 27 |
| <i>Minor</i> | 21 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 0 | 1 | 1 | 3 | 0 | 1 | 3 | 1 | 1 | 1 | 3 | 1 | 2 | 21 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 75 | 0 | 0 | 13 | 14 | 27 | 0 | 10 | 23 | 6 | 7 | 5 | 17 | 7 | 15 | 11 |
| <i>Total</i> | 71 | 0 | 1 | 0 | 0 | 0 | 0 | 3 | 3 | 2 | 3 | 3 | 5 | 4 | 5 | 7 | 8 | 5 | 5 | 8 | 4 | 5 | 71 |
| % | | 0 | 25 | 0 | 0 | 0 | 0 | 75 | 60 | 50 | 38 | 43 | 45 | 44 | 50 | 54 | 50 | 33 | 24 | 44 | 27 | 38 | 38 |

Death

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|----|----|---|-----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 47 | 0 | 2 | 2 | 0 | 2 | 2 | 1 | 2 | 1 | 1 | 3 | 3 | 2 | 0 | 4 | 3 | 4 | 5 | 4 | 3 | 3 | 47 |
| % | | 0 | 50 | 67 | 0 | 67 | 100 | 25 | 40 | 25 | 13 | 43 | 27 | 22 | 0 | 31 | 19 | 27 | 24 | 22 | 20 | 23 | 25 |
| <i>Minor</i> | 19 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 1 | 1 | 3 | 1 | 1 | 3 | 2 | 3 | 1 | 19 |
| % | | 0 | 0 | 0 | 0 | 33 | 0 | 0 | 20 | 0 | 13 | 0 | 0 | 11 | 10 | 23 | 6 | 7 | 14 | 11 | 20 | 8 | 10 |
| <i>Total</i> | 66 | 0 | 2 | 2 | 0 | 3 | 2 | 1 | 3 | 1 | 2 | 3 | 3 | 3 | 1 | 7 | 4 | 5 | 8 | 6 | 6 | 4 | 66 |
| % | | 0 | 50 | 67 | 0 | 100 | 100 | 25 | 60 | 25 | 25 | 43 | 27 | 33 | 10 | 54 | 25 | 33 | 38 | 33 | 40 | 31 | 35 |

Death - family

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|---|---|----|---|----|----|----|----|----|----|---|----|---|----|----|----|----|----|----|----|
| <i>Major</i> | 35 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 1 | 1 | 3 | 4 | 0 | 1 | 1 | 2 | 4 | 5 | 2 | 3 | 4 | 35 |
| % | | 33 | 0 | 0 | 0 | 33 | 0 | 25 | 20 | 25 | 13 | 43 | 36 | 0 | 10 | 8 | 13 | 27 | 24 | 11 | 20 | 31 | 19 |
| <i>Minor</i> | 12 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 4 | 1 | 2 | 1 | 12 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 13 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 19 | 6 | 13 | 8 | 6 |
| <i>Total</i> | 47 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 2 | 1 | 2 | 3 | 4 | 0 | 1 | 1 | 4 | 4 | 9 | 3 | 5 | 5 | 47 |
| % | | 33 | 0 | 0 | 0 | 33 | 0 | 25 | 40 | 25 | 25 | 43 | 36 | 0 | 10 | 8 | 25 | 27 | 43 | 17 | 33 | 38 | 25 |

| Question | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| (Total No. Books) | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Disability - physical. mental

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|----|---|----|---|----|---|----|---|---|---|---|---|---|---|---|----|----|---|---|----|
| <i>Major</i> | 7 | 0 | 0 | 1 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 0 | 1 | 0 | 7 |
| % | | 0 | 0 | 33 | 0 | 0 | 0 | 50 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 7 | 5 | 0 | 7 | 0 | 4 |
| <i>Minor</i> | 6 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 | 0 | 0 | 6 |
| % | | 0 | 0 | 0 | 0 | 33 | 0 | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 10 | 11 | 0 | 0 | 3 |
| <i>Total</i> | 13 | 0 | 0 | 1 | 0 | 1 | 0 | 2 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 3 | 2 | 1 | 0 | 13 |
| % | | 0 | 0 | 33 | 0 | 33 | 0 | 50 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 7 | 14 | 11 | 7 | 0 | 7 |

Diseases

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|---|---|---|---|----|----|----|----|---|---|---|---|---|----|----|---|----|---|----|
| <i>Major</i> | 11 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 2 | 1 | 1 | 3 | 1 | 11 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 13 | 14 | 0 | 0 | 0 | 0 | 0 | 13 | 5 | 6 | 20 | 8 | 6 |
| <i>Minor</i> | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 0 | 1 | 0 | 5 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 7 | 5 | 0 | 7 | 0 | 3 |
| <i>Total</i> | 16 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 3 | 2 | 1 | 4 | 1 | 16 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 25 | 13 | 14 | 0 | 0 | 0 | 8 | 0 | 20 | 10 | 6 | 27 | 8 | 9 |

Dissent - rebellion

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|---|----|----|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 41 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 1 | 1 | 2 | 2 | 1 | 4 | 2 | 3 | 6 | 4 | 3 | 3 | 5 | 41 |
| % | | 33 | 0 | 0 | 50 | 33 | 0 | 0 | 20 | 25 | 13 | 29 | 18 | 11 | 40 | 15 | 19 | 40 | 19 | 17 | 20 | 38 | 22 |
| <i>Minor</i> | 19 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 2 | 1 | 2 | 2 | 0 | 0 | 4 | 5 | 1 | 19 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 22 | 10 | 15 | 13 | 0 | 0 | 22 | 33 | 8 | 10 |
| <i>Total</i> | 60 | 2 | 0 | 0 | 1 | 1 | 0 | 0 | 2 | 1 | 1 | 2 | 2 | 3 | 5 | 4 | 5 | 6 | 4 | 7 | 8 | 6 | 60 |
| % | | 67 | 0 | 0 | 50 | 33 | 0 | 0 | 40 | 25 | 13 | 29 | 18 | 33 | 50 | 31 | 31 | 40 | 19 | 39 | 53 | 46 | 32 |

Divorce

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|----|---|---|---|---|----|----|---|---|---|---|----|---|---|---|---|---|---|----|
| <i>Major</i> | 8 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 8 |
| % | | 0 | 0 | 0 | 50 | 0 | 0 | 0 | 0 | 50 | 0 | 0 | 0 | 0 | 0 | 8 | 6 | 0 | 5 | 0 | 7 | 8 | 4 |
| <i>Minor</i> | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 0 | 0 | 8 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| <i>Total</i> | 10 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 2 | 1 | 0 | 1 | 0 | 1 | 1 | 10 |
| % | | 0 | 0 | 0 | 50 | 0 | 0 | 0 | 0 | 50 | 13 | 0 | 0 | 0 | 0 | 15 | 6 | 0 | 5 | 0 | 7 | 8 | 5 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |
| Drugs | | | | | | | | | | | | | | | | | | | | | | | |
| <i>Major</i> | 14 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 1 | 1 | 4 | 2 | 1 | 2 | 14 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 14 | 0 | 0 | 0 | 8 | 6 | 7 | 19 | 11 | 7 | 15 | 8 |
| <i>Minor</i> | 16 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 1 | 2 | 1 | 0 | 2 | 3 | 1 | 1 | 1 | 2 | 16 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 13 | 0 | 9 | 22 | 10 | 0 | 13 | 20 | 5 | 6 | 7 | 15 | 9 |
| <i>Total</i> | 30 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 1 | 1 | 2 | 1 | 1 | 3 | 4 | 5 | 3 | 2 | 4 | 30 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 25 | 14 | 9 | 22 | 10 | 8 | 19 | 27 | 24 | 17 | 13 | 31 | 16 |
| Eating - disorders | | | | | | | | | | | | | | | | | | | | | | | |
| <i>Major</i> | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 0 | 4 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 0 | 0 | 0 | 6 | 7 | 0 | 0 | 7 | 0 | 2 |
| <i>Minor</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 3 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 0 | 0 | 0 | 8 | 2 |
| <i>Total</i> | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 2 | 0 | 0 | 1 | 1 | 7 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 9 | 0 | 0 | 0 | 6 | 13 | 0 | 0 | 7 | 8 | 4 |
| Ethics | | | | | | | | | | | | | | | | | | | | | | | |
| <i>Major</i> | 38 | 0 | 0 | 1 | 1 | 1 | 0 | 1 | 5 | 1 | 4 | 1 | 1 | 2 | 2 | 4 | 2 | 5 | 2 | 3 | 1 | 1 | 38 |
| | % | 0 | 0 | 33 | 50 | 33 | 0 | 25 | 100 | 25 | 50 | 14 | 9 | 22 | 20 | 31 | 13 | 33 | 10 | 17 | 7 | 8 | 20 |
| <i>Minor</i> | 8 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 8 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 18 | 22 | 20 | 0 | 0 | 7 | 0 | 6 | 0 | 0 | 4 |
| <i>Total</i> | 46 | 0 | 0 | 1 | 1 | 1 | 0 | 1 | 5 | 1 | 4 | 1 | 3 | 4 | 4 | 4 | 2 | 6 | 2 | 4 | 1 | 1 | 46 |
| | % | 0 | 0 | 33 | 50 | 33 | 0 | 25 | 100 | 25 | 50 | 14 | 27 | 44 | 40 | 31 | 13 | 40 | 10 | 22 | 7 | 8 | 25 |
| Failure | | | | | | | | | | | | | | | | | | | | | | | |
| <i>Major</i> | 10 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 1 | 0 | 1 | 1 | 0 | 1 | 1 | 10 |
| | % | 0 | 0 | 0 | 0 | 0 | 50 | 25 | 0 | 0 | 0 | 14 | 0 | 11 | 10 | 8 | 0 | 7 | 5 | 0 | 7 | 8 | 5 |
| <i>Minor</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 3 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 10 | 0 | 0 | 0 | 5 | 0 | 7 | 0 | 2 |
| <i>Total</i> | 13 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 2 | 1 | 0 | 1 | 2 | 0 | 2 | 1 | 13 |
| | % | 0 | 0 | 0 | 0 | 0 | 50 | 25 | 0 | 0 | 0 | 14 | 0 | 11 | 20 | 8 | 0 | 7 | 10 | 0 | 13 | 8 | 7 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Family Relations

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|----|----|----|----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 64 | 0 | 0 | 1 | 1 | 1 | 1 | 4 | 0 | 2 | 3 | 3 | 6 | 4 | 4 | 3 | 5 | 4 | 7 | 3 | 5 | 7 | 64 |
| % | | 0 | 0 | 33 | 50 | 33 | 50 | 100 | 0 | 50 | 38 | 43 | 55 | 44 | 40 | 23 | 31 | 27 | 33 | 17 | 33 | 54 | 34 |
| <i>Minor</i> | 17 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 1 | 0 | 0 | 1 | 2 | 1 | 2 | 5 | 1 | 1 | 17 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 25 | 0 | 14 | 9 | 0 | 0 | 8 | 13 | 7 | 10 | 28 | 7 | 8 | 9 |
| <i>Total</i> | 81 | 0 | 0 | 1 | 1 | 1 | 1 | 4 | 1 | 3 | 3 | 4 | 7 | 4 | 4 | 4 | 7 | 5 | 9 | 8 | 6 | 8 | 81 |
| % | | 0 | 0 | 33 | 50 | 33 | 50 | 100 | 20 | 75 | 38 | 57 | 64 | 44 | 40 | 31 | 44 | 33 | 43 | 44 | 40 | 62 | 44 |

Family Violence

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|---|---|---|----|----|---|---|---|----|----|----|---|---|----|---|----|---|---|----|
| <i>Major</i> | 12 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 3 | 1 | 1 | 0 | 0 | 2 | 0 | 1 | 1 | 1 | 12 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 20 | 0 | 0 | 0 | 27 | 11 | 10 | 0 | 0 | 13 | 0 | 6 | 7 | 8 | 6 |
| <i>Minor</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 0 | 0 | 8 | 0 | 0 | 0 | 6 | 0 | 0 | 2 |
| <i>Total</i> | 15 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 4 | 1 | 1 | 1 | 0 | 2 | 0 | 2 | 1 | 1 | 15 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 20 | 0 | 0 | 0 | 36 | 11 | 10 | 8 | 0 | 13 | 0 | 11 | 7 | 8 | 8 |

Friendship

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|-----|-----|----|-----|----|-----|----|----|----|----|----|----|----|-----|----|----|----|----|----|----|----|----|-----|
| <i>Major</i> | 101 | 2 | 1 | 3 | 1 | 2 | 1 | 1 | 3 | 2 | 7 | 3 | 5 | 6 | 4 | 10 | 6 | 9 | 12 | 12 | 5 | 6 | 101 |
| % | | 67 | 25 | 100 | 50 | 67 | 50 | 25 | 60 | 50 | 88 | 43 | 45 | 67 | 40 | 77 | 38 | 60 | 57 | 67 | 33 | 46 | 54 |
| <i>Minor</i> | 23 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 2 | 4 | 3 | 2 | 2 | 2 | 0 | 1 | 1 | 2 | 2 | 23 |
| % | | 33 | 0 | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 0 | 29 | 36 | 33 | 20 | 15 | 13 | 0 | 5 | 6 | 13 | 15 | 12 |
| <i>Total</i> | 124 | 3 | 1 | 3 | 1 | 3 | 1 | 1 | 3 | 2 | 7 | 5 | 9 | 9 | 6 | 12 | 8 | 9 | 13 | 13 | 7 | 8 | 124 |
| % | | 100 | 25 | 100 | 50 | 100 | 50 | 25 | 60 | 50 | 88 | 71 | 82 | 100 | 60 | 92 | 50 | 60 | 62 | 72 | 47 | 62 | 67 |

Gambling

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|----|---|---|---|---|----|----|----|---|---|---|---|---|---|---|----|---|---|----|----|
| <i>Major</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 8 | 2 |
| <i>Minor</i> | 10 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 4 | 0 | 0 | 2 | 10 |
| % | | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 20 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 19 | 0 | 0 | 15 | 5 |
| <i>Total</i> | 13 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 4 | 0 | 1 | 3 | 13 |
| % | | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 20 | 25 | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 19 | 0 | 7 | 23 | 7 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Gangs

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|---|---|---|---|---|---|---|---|----|---|---|---|---|---|---|---|---|----|----|---|---|---|---|
| <i>Major</i> | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 2 | 0 | 1 | 0 | 6 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 | 7 | 10 | 0 | 7 | 0 | 3 |
| <i>Minor</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 7 | 0 | 6 | 0 | 0 | 2 |
| <i>Total</i> | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 2 | 2 | 1 | 1 | 0 | 9 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 6 | 13 | 10 | 6 | 7 | 0 | 5 |

Guilt

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|---|---|----|----|----|---|----|---|---|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 21 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 4 | 3 | 3 | 2 | 1 | 2 | 21 |
| % | | 0 | 0 | 0 | 0 | 0 | 50 | 25 | 20 | 0 | 0 | 0 | 0 | 11 | 10 | 8 | 25 | 20 | 14 | 11 | 7 | 15 | 11 |
| <i>Minor</i> | 19 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 0 | 1 | 1 | 2 | 4 | 1 | 0 | 4 | 1 | 2 | 0 | 19 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 40 | 0 | 13 | 0 | 9 | 11 | 20 | 31 | 6 | 0 | 19 | 6 | 13 | 0 | 10 |
| <i>Total</i> | 40 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 3 | 0 | 1 | 0 | 1 | 2 | 3 | 5 | 5 | 3 | 7 | 3 | 3 | 2 | 40 |
| % | | 0 | 0 | 0 | 0 | 0 | 50 | 25 | 60 | 0 | 13 | 0 | 9 | 22 | 30 | 38 | 31 | 20 | 33 | 17 | 20 | 15 | 22 |

Homelessness

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|----|----|---|----|-----|---|----|---|----|---|----|----|----|----|---|---|----|---|----|---|----|
| <i>Major</i> | 12 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 0 | 2 | 0 | 1 | 0 | 1 | 2 | 0 | 0 | 1 | 0 | 1 | 1 | 12 |
| % | | 0 | 0 | 0 | 0 | 0 | 100 | 0 | 20 | 0 | 25 | 0 | 9 | 0 | 10 | 15 | 0 | 0 | 5 | 0 | 7 | 8 | 6 |
| <i>Minor</i> | 14 | 0 | 1 | 1 | 0 | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 2 | 0 | 3 | 0 | 14 |
| % | | 0 | 25 | 33 | 0 | 33 | 0 | 0 | 20 | 0 | 13 | 0 | 9 | 11 | 0 | 8 | 0 | 7 | 10 | 0 | 20 | 0 | 8 |
| <i>Total</i> | 26 | 0 | 1 | 1 | 0 | 1 | 2 | 0 | 2 | 0 | 3 | 0 | 2 | 1 | 1 | 3 | 0 | 1 | 3 | 0 | 4 | 1 | 26 |
| % | | 0 | 25 | 33 | 0 | 33 | 100 | 0 | 40 | 0 | 38 | 0 | 18 | 11 | 10 | 23 | 0 | 7 | 14 | 0 | 27 | 8 | 14 |

Homosexuality

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|---|---|---|---|----|---|---|----|---|----|---|---|---|----|----|----|---|----|----|
| <i>Major</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 14 | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 6 | 0 | 0 | 2 |
| <i>Minor</i> | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 2 | 2 | 1 | 1 | 2 | 10 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 11 | 0 | 0 | 0 | 13 | 10 | 6 | 7 | 15 | 5 |
| <i>Total</i> | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 2 | 2 | 2 | 1 | 2 | 13 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 14 | 9 | 11 | 0 | 0 | 0 | 13 | 10 | 11 | 7 | 15 | 7 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Individuality

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|----|----|---|----|---|----|----|----|----|----|----|---|----|----|---|----|----|---|----|
| <i>Major</i> | 21 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 1 | 2 | 2 | 0 | 0 | 6 | 2 | 0 | 2 | 1 | 0 | 21 |
| % | | 0 | 0 | 0 | 50 | 33 | 0 | 25 | 0 | 25 | 13 | 14 | 18 | 22 | 0 | 0 | 38 | 13 | 0 | 11 | 7 | 0 | 11 |
| <i>Minor</i> | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 5 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 11 | 10 | 0 | 0 | 0 | 5 | 0 | 7 | 8 | 3 |
| <i>Total</i> | 26 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 1 | 2 | 3 | 1 | 0 | 6 | 2 | 1 | 2 | 2 | 1 | 26 |
| % | | 0 | 0 | 0 | 50 | 33 | 0 | 25 | 0 | 25 | 13 | 14 | 18 | 33 | 10 | 0 | 38 | 13 | 5 | 11 | 13 | 8 | 14 |

Love

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|---|---|---|---|----|---|----|----|----|---|---|----|---|----|----|---|---|---|---|----|
| <i>Major</i> | 19 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 2 | 1 | 0 | 2 | 1 | 3 | 5 | 1 | 0 | 0 | 0 | 19 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 25 | 29 | 9 | 0 | 20 | 8 | 19 | 33 | 5 | 0 | 0 | 0 | 10 |
| <i>Minor</i> | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 4 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 0 | 0 | 13 | 0 | 0 | 0 | 0 | 0 | 6 | 0 | 0 | 0 | 0 | 8 | 2 |
| <i>Total</i> | 23 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 3 | 2 | 1 | 0 | 2 | 1 | 4 | 5 | 1 | 0 | 0 | 1 | 23 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 25 | 0 | 25 | 38 | 29 | 9 | 0 | 20 | 8 | 25 | 33 | 5 | 0 | 0 | 8 | 12 |

Mental Health

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|----|---|---|---|---|----|----|---|---|---|----|----|----|---|----|----|----|----|----|----|----|
| <i>Major</i> | 32 | 0 | 1 | 0 | 0 | 0 | 0 | 3 | 1 | 0 | 0 | 0 | 2 | 2 | 1 | 0 | 2 | 4 | 4 | 3 | 4 | 5 | 32 |
| % | | 0 | 25 | 0 | 0 | 0 | 0 | 75 | 20 | 0 | 0 | 0 | 18 | 22 | 10 | 0 | 13 | 27 | 19 | 17 | 27 | 38 | 17 |
| <i>Minor</i> | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 1 | 1 | 0 | 1 | 1 | 1 | 0 | 2 | 10 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 9 | 11 | 10 | 8 | 0 | 7 | 5 | 6 | 0 | 15 | 5 |
| <i>Total</i> | 42 | 0 | 1 | 0 | 0 | 0 | 0 | 3 | 2 | 0 | 0 | 0 | 3 | 3 | 2 | 1 | 2 | 5 | 5 | 4 | 4 | 7 | 42 |
| % | | 0 | 25 | 0 | 0 | 0 | 0 | 75 | 40 | 0 | 0 | 0 | 27 | 33 | 20 | 8 | 13 | 33 | 24 | 22 | 27 | 54 | 23 |

Peer Group Pressure

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|---|---|---|----|----|---|----|----|---|----|----|----|----|----|----|----|----|---|----|
| <i>Major</i> | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 1 | 1 | 2 | 2 | 2 | 1 | 13 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 14 | 9 | 0 | 0 | 8 | 6 | 7 | 10 | 11 | 13 | 8 | 7 |
| <i>Minor</i> | 12 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 0 | 1 | 1 | 1 | 2 | 2 | 1 | 1 | 0 | 0 | 12 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 20 | 0 | 13 | 0 | 0 | 11 | 10 | 8 | 13 | 13 | 5 | 6 | 0 | 0 | 6 |
| <i>Total</i> | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 0 | 1 | 1 | 1 | 1 | 1 | 2 | 3 | 3 | 3 | 3 | 2 | 1 | 25 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 40 | 0 | 13 | 14 | 9 | 11 | 10 | 15 | 19 | 20 | 14 | 17 | 13 | 8 | 13 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |
| Philosophy | | | | | | | | | | | | | | | | | | | | | | | |
| <i>Major</i> | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 5 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 0 | 10 | 0 | 0 | 0 | 5 | 6 | 0 | 8 | 3 |
| <i>Minor</i> | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 | 7 | 0 | 0 | 0 | 0 | 1 |
| <i>Total</i> | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 1 | 1 | 0 | 1 | 7 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 0 | 10 | 0 | 6 | 7 | 5 | 6 | 0 | 8 | 4 |
| Pregnancy | | | | | | | | | | | | | | | | | | | | | | | |
| <i>Major</i> | 8 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 3 | 0 | 0 | 0 | 1 | 1 | 8 |
| % | | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 0 | 10 | 0 | 19 | 0 | 0 | 0 | 7 | 8 | 4 |
| <i>Minor</i> | 6 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 1 | 1 | 0 | 6 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 15 | 0 | 0 | 0 | 6 | 7 | 0 | 3 |
| <i>Total</i> | 14 | 1 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 2 | 3 | 0 | 0 | 1 | 2 | 1 | 14 |
| % | | 33 | 25 | 0 | 0 | 0 | 0 | 25 | 0 | 0 | 13 | 0 | 0 | 0 | 10 | 15 | 19 | 0 | 0 | 6 | 13 | 8 | 8 |
| Racism | | | | | | | | | | | | | | | | | | | | | | | |
| <i>Major</i> | 14 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 3 | 0 | 0 | 4 | 1 | 0 | 13 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 14 | 9 | 11 | 0 | 0 | 19 | 0 | 0 | 22 | 7 | 0 | 7 |
| <i>Minor</i> | 12 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 2 | 2 | 0 | 3 | 3 | 0 | 0 | 0 | 13 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 20 | 0 | 0 | 0 | 9 | 0 | 20 | 15 | 0 | 20 | 14 | 0 | 0 | 0 | 7 |
| <i>Total</i> | 26 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 0 | 0 | 1 | 2 | 1 | 2 | 2 | 3 | 3 | 3 | 4 | 1 | 0 | 26 |
| % | | 33 | 0 | 0 | 0 | 0 | 0 | 25 | 40 | 0 | 0 | 14 | 18 | 11 | 20 | 15 | 19 | 20 | 14 | 22 | 7 | 0 | 14 |
| Rape | | | | | | | | | | | | | | | | | | | | | | | |
| <i>Major</i> | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 | 7 | 0 | 0 | 0 | 0 | 1 |
| <i>Minor</i> | 8 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 0 | 0 | 10 |
| % | | 0 | 0 | 0 | 50 | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 11 | 10 | 15 | 6 | 7 | 5 | 6 | 0 | 0 | 5 |
| <i>Total</i> | 12 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 2 | 2 | 2 | 1 | 1 | 0 | 0 | 12 |
| % | | 0 | 0 | 0 | 50 | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 11 | 10 | 15 | 13 | 13 | 5 | 6 | 0 | 0 | 6 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Refugees

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|---|---|---|---|---|---|---|---|----|---|----|---|---|---|---|---|---|---|---|---|---|---|---|
| <i>Major</i> | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 4 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 9 | 0 | 0 | 0 | 6 | 0 | 5 | 0 | 0 | 0 | 2 |
| <i>Minor</i> | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| <i>Total</i> | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 0 | 0 | 6 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 13 | 0 | 9 | 0 | 0 | 8 | 6 | 0 | 5 | 0 | 0 | 0 | 3 |

Religion

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|----|---|----|----|---|---|----|---|----|----|----|----|----|----|----|---|----|---|----|----|----|
| <i>Major</i> | 11 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 11 |
| % | | 33 | 0 | 0 | 50 | 33 | 0 | 0 | 20 | 0 | 0 | 0 | 9 | 11 | 0 | 8 | 6 | 0 | 5 | 0 | 7 | 8 | 6 |
| <i>Minor</i> | 22 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 2 | 2 | 1 | 1 | 3 | 1 | 4 | 1 | 1 | 2 | 22 |
| % | | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 29 | 18 | 22 | 10 | 8 | 19 | 7 | 19 | 6 | 7 | 15 | 12 |
| <i>Total</i> | 33 | 1 | 1 | 0 | 1 | 1 | 0 | 0 | 1 | 0 | 1 | 2 | 3 | 3 | 1 | 2 | 4 | 1 | 5 | 1 | 2 | 3 | 33 |
| % | | 33 | 25 | 0 | 50 | 33 | 0 | 0 | 20 | 0 | 13 | 29 | 27 | 33 | 10 | 15 | 25 | 7 | 24 | 6 | 13 | 23 | 18 |

Self-perception

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|----|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 69 | 1 | 0 | 1 | 0 | 0 | 0 | 3 | 2 | 1 | 4 | 3 | 6 | 3 | 4 | 4 | 6 | 7 | 7 | 6 | 5 | 6 | 69 |
| % | | 33 | 0 | 33 | 0 | 0 | 0 | 75 | 40 | 25 | 50 | 43 | 55 | 33 | 40 | 31 | 38 | 47 | 33 | 33 | 33 | 46 | 37 |
| <i>Minor</i> | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 5 | 6 | 0 | 0 | 1 |
| <i>Total</i> | 71 | 1 | 0 | 1 | 0 | 0 | 0 | 3 | 2 | 1 | 4 | 3 | 6 | 3 | 4 | 4 | 6 | 7 | 8 | 7 | 5 | 6 | 71 |
| % | | 33 | 0 | 33 | 0 | 0 | 0 | 75 | 40 | 25 | 50 | 43 | 55 | 33 | 40 | 31 | 38 | 47 | 38 | 39 | 33 | 46 | 38 |

Sex

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|---|---|---|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 30 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 0 | 0 | 1 | 2 | 0 | 3 | 3 | 2 | 1 | 3 | 4 | 3 | 3 | 28 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 40 | 0 | 0 | 14 | 18 | 0 | 30 | 23 | 13 | 7 | 14 | 22 | 20 | 23 | 15 |
| <i>Minor</i> | 24 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 1 | 1 | 0 | 2 | 3 | 7 | 3 | 2 | 4 | 26 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 14 | 9 | 11 | 10 | 0 | 13 | 20 | 33 | 17 | 13 | 31 | 14 |
| <i>Total</i> | 54 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 0 | 1 | 2 | 3 | 1 | 4 | 3 | 4 | 4 | 10 | 7 | 5 | 7 | 54 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 40 | 0 | 13 | 29 | 27 | 11 | 40 | 23 | 25 | 27 | 48 | 39 | 33 | 54 | 29 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Sex Role

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|---|---|---|---|---|---|---|---|---|----|----|---|---|---|---|---|---|---|---|---|----|---|---|
| <i>Major</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 8 | 2 |
| <i>Minor</i> | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 0 | 4 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 0 | 6 | 7 | 0 | 2 |
| <i>Total</i> | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 2 | 1 | 7 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 0 | 6 | 13 | 8 | 4 |

Smoking

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|----|---|---|----|---|----|----|---|----|---|---|---|---|----|----|---|---|---|----|
| <i>Major</i> | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 1 | 2 | 1 | 0 | 0 | 1 | 7 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 9 | 0 | 0 | 0 | 6 | 13 | 5 | 0 | 0 | 8 | 4 |
| <i>Minor</i> | 7 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 7 |
| % | | 0 | 0 | 0 | 50 | 0 | 0 | 25 | 0 | 25 | 0 | 0 | 9 | 0 | 0 | 0 | 0 | 0 | 5 | 6 | 7 | 0 | 4 |
| <i>Total</i> | 14 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 1 | 1 | 0 | 2 | 0 | 0 | 0 | 1 | 2 | 2 | 1 | 1 | 1 | 14 |
| % | | 0 | 0 | 0 | 50 | 0 | 0 | 25 | 0 | 25 | 13 | 0 | 18 | 0 | 0 | 0 | 6 | 13 | 10 | 6 | 7 | 8 | 8 |

Social Classes

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|---|---|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|----|
| <i>Major</i> | 18 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 3 | 2 | 1 | 2 | 1 | 2 | 0 | 0 | 1 | 1 | 1 | 0 | 18 |
| % | | 33 | 0 | 0 | 0 | 33 | 0 | 0 | 20 | 25 | 38 | 29 | 9 | 22 | 10 | 15 | 0 | 0 | 5 | 6 | 7 | 0 | 10 |
| <i>Minor</i> | 35 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 1 | 0 | 3 | 0 | 3 | 3 | 1 | 2 | 2 | 3 | 6 | 5 | 3 | 0 | 35 |
| % | | 0 | 0 | 0 | 0 | 33 | 0 | 50 | 20 | 0 | 38 | 0 | 27 | 33 | 10 | 15 | 13 | 20 | 29 | 28 | 20 | 0 | 19 |
| <i>Total</i> | 53 | 1 | 0 | 0 | 0 | 2 | 0 | 2 | 2 | 1 | 6 | 2 | 4 | 5 | 2 | 4 | 2 | 3 | 7 | 6 | 4 | 0 | 53 |
| % | | 33 | 0 | 0 | 0 | 67 | 0 | 50 | 40 | 25 | 75 | 29 | 36 | 56 | 20 | 31 | 13 | 20 | 33 | 33 | 27 | 0 | 28 |

Success

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|---|---|---|---|---|---|---|----|---|----|---|----|----|----|----|----|---|----|----|
| <i>Major</i> | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 2 | 1 | 3 | 2 | 1 | 0 | 2 | 13 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 14 | 0 | 11 | 0 | 15 | 6 | 20 | 10 | 6 | 0 | 15 | 7 |
| <i>Minor</i> | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 1 | 0 | 0 | 1 | 1 | 0 | 5 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 15 | 6 | 0 | 0 | 6 | 7 | 0 | 3 |
| <i>Total</i> | 18 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 4 | 2 | 3 | 2 | 2 | 1 | 2 | 18 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 14 | 0 | 11 | 0 | 31 | 13 | 20 | 10 | 11 | 7 | 15 | 10 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Suicide

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|---|---|---|---|----|----|---|----|---|----|----|----|---|----|----|----|----|----|----|----|
| <i>Major</i> | 19 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 2 | 1 | 0 | 0 | 1 | 2 | 5 | 1 | 2 | 2 | 19 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 20 | 0 | 13 | 0 | 18 | 11 | 0 | 0 | 6 | 13 | 24 | 6 | 13 | 15 | 10 |
| <i>Minor</i> | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 1 | 2 | 0 | 1 | 1 | 1 | 1 | 10 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 11 | 20 | 8 | 13 | 0 | 5 | 6 | 7 | 8 | 5 |
| <i>Total</i> | 29 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 2 | 2 | 2 | 1 | 3 | 2 | 6 | 2 | 3 | 3 | 29 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 20 | 0 | 13 | 0 | 18 | 22 | 20 | 8 | 19 | 13 | 29 | 11 | 20 | 23 | 16 |

Supernatural

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|----|---|----|----|---|----|---|----|----|---|----|---|----|----|---|----|----|----|---|----|
| <i>Major</i> | 27 | 0 | 0 | 2 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 2 | 0 | 2 | 0 | 3 | 3 | 0 | 3 | 4 | 4 | 0 | 27 |
| % | | 0 | 0 | 67 | 0 | 33 | 50 | 0 | 20 | 0 | 13 | 29 | 0 | 22 | 0 | 23 | 19 | 0 | 14 | 22 | 27 | 0 | 15 |
| <i>Minor</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 11 | 0 | 0 | 0 | 0 | 5 | 0 | 7 | 0 | 2 |
| <i>Total</i> | 30 | 0 | 0 | 2 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 2 | 0 | 3 | 0 | 3 | 3 | 0 | 4 | 4 | 5 | 0 | 30 |
| % | | 0 | 0 | 67 | 0 | 33 | 50 | 0 | 20 | 0 | 13 | 29 | 0 | 33 | 0 | 23 | 19 | 0 | 19 | 22 | 33 | 0 | 16 |

Survival

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|----|----|---|---|-----|---|----|----|----|---|----|----|----|----|----|----|----|----|----|----|----|
| <i>Major</i> | 42 | 1 | 1 | 1 | 0 | 0 | 2 | 0 | 2 | 1 | 2 | 0 | 2 | 5 | 1 | 3 | 2 | 6 | 3 | 4 | 4 | 2 | 42 |
| % | | 33 | 25 | 33 | 0 | 0 | 100 | 0 | 40 | 25 | 25 | 0 | 18 | 56 | 10 | 23 | 13 | 40 | 14 | 22 | 27 | 15 | 23 |
| <i>Minor</i> | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 1 | 0 | 1 | 0 | 5 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 0 | 10 | 0 | 6 | 0 | 5 | 0 | 7 | 0 | 3 |
| <i>Total</i> | 47 | 1 | 1 | 1 | 0 | 0 | 2 | 0 | 3 | 1 | 2 | 0 | 2 | 5 | 2 | 3 | 3 | 6 | 4 | 4 | 5 | 2 | 47 |
| % | | 33 | 25 | 33 | 0 | 0 | 100 | 0 | 60 | 25 | 25 | 0 | 18 | 56 | 20 | 23 | 19 | 40 | 19 | 22 | 33 | 15 | 25 |

Unemployment

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|---|---|----|---|---|---|---|----|---|----|----|---|---|----|---|---|---|----|---|---|---|----|
| <i>Major</i> | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 0 | 0 | 0 | 2 | 1 | 0 | 1 | 0 | 0 | 1 | 1 | 9 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 25 | 0 | 0 | 0 | 20 | 8 | 0 | 7 | 0 | 0 | 7 | 8 | 5 |
| <i>Minor</i> | 5 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 5 |
| % | | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 14 | 0 | 0 | 0 | 0 | 0 | 0 | 10 | 0 | 0 | 0 | 3 |
| <i>Total</i> | 14 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 2 | 0 | 2 | 1 | 0 | 0 | 2 | 1 | 0 | 1 | 2 | 0 | 1 | 1 | 14 |
| % | | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 40 | 0 | 25 | 14 | 0 | 0 | 20 | 8 | 0 | 7 | 10 | 0 | 7 | 8 | 8 |

| Question (Total No. Books) | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|-------------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |

Violence

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|---|----|---|---|-----|---|----|---|----|---|----|----|----|----|----|----|----|----|----|---|----|
| <i>Major</i> | 27 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 2 | 0 | 3 | 2 | 2 | 5 | 0 | 2 | 2 | 4 | 2 | 0 | 27 |
| % | | 0 | 0 | 33 | 0 | 0 | 50 | 0 | 20 | 0 | 25 | 0 | 27 | 22 | 20 | 38 | 0 | 13 | 10 | 22 | 13 | 0 | 15 |
| <i>Minor</i> | 15 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 2 | 0 | 1 | 0 | 2 | 1 | 3 | 2 | 0 | 0 | 1 | 0 | 15 |
| % | | 33 | 0 | 0 | 0 | 0 | 50 | 0 | 20 | 0 | 25 | 0 | 9 | 0 | 20 | 8 | 19 | 13 | 0 | 0 | 7 | 0 | 8 |
| <i>Total</i> | 42 | 1 | 0 | 1 | 0 | 0 | 2 | 0 | 2 | 0 | 4 | 0 | 4 | 2 | 4 | 6 | 3 | 4 | 2 | 4 | 3 | 0 | 42 |
| % | | 33 | 0 | 33 | 0 | 0 | 100 | 0 | 40 | 0 | 50 | 0 | 36 | 22 | 40 | 46 | 19 | 27 | 10 | 22 | 20 | 0 | 23 |

War

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------|----|----|----|---|----|---|----|----|----|---|----|---|----|----|----|---|----|---|---|----|----|---|----|
| <i>Major</i> | 13 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 2 | 0 | 1 | 1 | 0 | 1 | 0 | 0 | 1 | 2 | 1 | 1 | 13 |
| % | | 0 | 25 | 0 | 0 | 0 | 50 | 0 | 20 | 0 | 25 | 0 | 9 | 11 | 0 | 8 | 0 | 0 | 5 | 11 | 7 | 8 | 7 |
| <i>Minor</i> | 10 | 1 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 2 | 0 | 0 | 0 | 2 | 0 | 10 |
| % | | 33 | 0 | 0 | 50 | 0 | 0 | 25 | 20 | 0 | 0 | 0 | 9 | 0 | 10 | 0 | 13 | 0 | 0 | 0 | 13 | 0 | 5 |
| <i>Total</i> | 23 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 2 | 0 | 2 | 0 | 2 | 1 | 1 | 1 | 2 | 0 | 1 | 2 | 3 | 1 | 23 |
| % | | 33 | 25 | 0 | 50 | 0 | 50 | 25 | 40 | 0 | 25 | 0 | 18 | 11 | 10 | 8 | 13 | 0 | 5 | 11 | 20 | 8 | 12 |

8. Ending

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------------------|-----|----|-----|-----|-----|----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| <i>Optimistic</i> | 131 | 1 | 4 | 3 | 0 | 2 | 0 | 3 | 4 | 3 | 6 | 5 | 8 | 6 | 7 | 9 | 15 | 10 | 16 | 9 | 10 | 10 | 131 |
| % | | 33 | 100 | 100 | 0 | 67 | 0 | 75 | 80 | 75 | 75 | 71 | 73 | 67 | 70 | 69 | 94 | 67 | 76 | 50 | 67 | 77 | 70 |
| <i>Pessimistic</i> | 18 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 1 | 3 | 4 | 4 | 1 | 2 | 18 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 14 | 9 | 0 | 0 | 8 | 6 | 20 | 19 | 22 | 7 | 15 | 10 |
| <i>Mixed</i> | 37 | 2 | 0 | 0 | 2 | 1 | 2 | 1 | 1 | 1 | 2 | 1 | 2 | 3 | 3 | 3 | 0 | 2 | 1 | 5 | 4 | 1 | 37 |
| % | | 67 | 0 | 0 | 100 | 33 | 100 | 25 | 20 | 25 | 25 | 14 | 18 | 33 | 30 | 23 | 0 | 13 | 5 | 28 | 27 | 8 | 20 |

| Question | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| (Total No. Books) | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |
| (Total No. Characters) | 254 | 4 | 5 | 4 | 3 | 3 | 3 | 4 | 5 | 7 | 11 | 8 | 14 | 13 | 12 | 17 | 24 | 23 | 31 | 28 | 16 | 19 | 254 |

YOUNG ADULT CHARACTERS

1. Gender

| | | | | | | | | | | | | | | | | | | | | | | | |
|--------|-----|----|----|----|----|----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| Male | 131 | 2 | 3 | 2 | 1 | 1 | 3 | 1 | 4 | 2 | 4 | 5 | 6 | 8 | 5 | 9 | 9 | 15 | 18 | 14 | 10 | 9 | 131 |
| % | | 50 | 60 | 50 | 33 | 33 | 100 | 25 | 80 | 29 | 36 | 63 | 43 | 62 | 42 | 53 | 38 | 65 | 58 | 50 | 63 | 47 | 52 |
| Female | 123 | 2 | 2 | 2 | 2 | 2 | 0 | 3 | 1 | 5 | 7 | 3 | 8 | 5 | 7 | 8 | 15 | 8 | 13 | 14 | 6 | 10 | 123 |
| % | | 50 | 40 | 50 | 67 | 67 | 0 | 75 | 20 | 71 | 64 | 38 | 57 | 38 | 58 | 47 | 63 | 35 | 42 | 50 | 38 | 53 | 48 |

2. Age

| | | | | | | | | | | | | | | | | | | | | | | | |
|-----------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Unknown | 49 | 1 | 0 | 1 | 2 | 0 | 1 | 0 | 1 | 0 | 1 | 1 | 0 | 3 | 3 | 10 | 6 | 5 | 8 | 3 | 1 | 2 | 49 |
| % | | 25 | 0 | 25 | 67 | 0 | 33 | 0 | 20 | 0 | 9 | 13 | 0 | 23 | 25 | 59 | 25 | 22 | 26 | 11 | 6 | 11 | 19 |
| Twelve | 11 | 1 | 1 | 1 | 0 | 2 | 0 | 0 | 0 | 0 | 2 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 11 |
| % | | 25 | 20 | 25 | 0 | 67 | 0 | 0 | 0 | 0 | 18 | 13 | 0 | 0 | 0 | 6 | 0 | 0 | 3 | 4 | 0 | 0 | 4 |
| Thirteen | 19 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 5 | 0 | 1 | 2 | 2 | 2 | 1 | 2 | 0 | 0 | 1 | 19 |
| % | | 0 | 20 | 0 | 0 | 0 | 0 | 25 | 0 | 0 | 9 | 63 | 0 | 8 | 17 | 12 | 8 | 4 | 6 | 0 | 0 | 5 | 7 |
| Fourteen | 31 | 1 | 2 | 1 | 0 | 0 | 2 | 0 | 0 | 3 | 2 | 0 | 1 | 1 | 2 | 1 | 3 | 0 | 1 | 3 | 4 | 4 | 31 |
| % | | 25 | 40 | 25 | 0 | 0 | 67 | 0 | 0 | 43 | 18 | 0 | 7 | 8 | 17 | 6 | 13 | 0 | 3 | 11 | 25 | 21 | 12 |
| Fifteen | 51 | 1 | 0 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 2 | 1 | 7 | 1 | 1 | 1 | 4 | 9 | 12 | 2 | 6 | 1 | 51 |
| % | | 25 | 0 | 25 | 33 | 0 | 0 | 25 | 0 | 0 | 18 | 13 | 50 | 8 | 8 | 6 | 17 | 39 | 39 | 7 | 38 | 5 | 20 |
| Sixteen | 40 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 2 | 4 | 2 | 0 | 3 | 5 | 3 | 0 | 4 | 2 | 2 | 7 | 2 | 2 | 40 |
| % | | 0 | 20 | 0 | 0 | 33 | 0 | 0 | 40 | 57 | 18 | 0 | 21 | 38 | 25 | 0 | 17 | 9 | 6 | 25 | 13 | 11 | 16 |
| Seventeen | 36 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 | 0 | 0 | 0 | 3 | 2 | 1 | 2 | 3 | 6 | 3 | 6 | 2 | 4 | 36 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 50 | 40 | 0 | 0 | 0 | 21 | 15 | 8 | 12 | 13 | 26 | 10 | 21 | 13 | 21 | 14 |
| Eighteen | 15 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 6 | 1 | 5 | 15 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 3 | 21 | 6 | 26 | 6 |
| Nineteen | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 0 | 0 | 1 |

| Question | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| (Total No. Books) | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |
| (Total No. Characters) | 254 | 4 | 5 | 4 | 3 | 3 | 3 | 4 | 5 | 7 | 11 | 8 | 14 | 13 | 12 | 17 | 24 | 23 | 31 | 28 | 16 | 19 | 254 |

3. Occupational Status

| | | | | | | | | | | | | | | | | | | | | | | | |
|----------------------|-----|----|----|----|-----|----|----|-----|----|----|----|-----|----|----|----|----|----|----|----|----|----|----|-----|
| Student | 161 | 3 | 4 | 2 | 3 | 2 | 1 | 4 | 2 | 4 | 7 | 8 | 10 | 6 | 7 | 7 | 16 | 18 | 23 | 14 | 10 | 10 | 161 |
| % | | 75 | 80 | 50 | 100 | 67 | 33 | 100 | 40 | 57 | 64 | 100 | 71 | 46 | 58 | 41 | 67 | 78 | 74 | 50 | 63 | 53 | 63 |
| Student - part-time | 11 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 3 | 0 | 2 | 11 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 9 | 6 | 11 | 0 | 11 | 4 |
| Employed - part time | 6 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 3 | 0 | 0 | 6 |
| % | | 0 | 0 | 0 | 0 | 0 | 67 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 0 | 0 | 0 | 11 | 0 | 0 | 2 |
| Employed - full time | 20 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 2 | 0 | 1 | 0 | 1 | 2 | 2 | 1 | 2 | 1 | 1 | 0 | 3 | 2 | 20 |
| % | | 0 | 20 | 0 | 0 | 33 | 0 | 0 | 40 | 0 | 9 | 0 | 7 | 15 | 17 | 6 | 8 | 4 | 3 | 0 | 19 | 11 | 8 |
| Unemployed | 50 | 1 | 0 | 2 | 0 | 0 | 0 | 0 | 1 | 3 | 2 | 0 | 3 | 5 | 2 | 9 | 3 | 2 | 4 | 6 | 2 | 5 | 50 |
| % | | 25 | 0 | 50 | 0 | 0 | 0 | 0 | 20 | 43 | 18 | 0 | 21 | 38 | 17 | 53 | 13 | 9 | 13 | 21 | 13 | 26 | 20 |
| Insufficient Data | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 2 | 1 | 0 | 6 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 0 | 0 | 0 | 0 | 0 | 4 | 0 | 3 | 7 | 6 | 0 | 2 |

4. Orphaned

| | | | | | | | | | | | | | | | | | | | | | | | |
|-----|-----|----|-----|----|----|-----|----|-----|----|----|----|-----|----|----|----|----|----|----|----|----|----|----|-----|
| Yes | 35 | 2 | 0 | 1 | 1 | 0 | 1 | 0 | 2 | 1 | 3 | 0 | 1 | 2 | 2 | 2 | 5 | 2 | 3 | 2 | 2 | 1 | 33 |
| % | | 50 | 0 | 25 | 33 | 0 | 33 | 0 | 40 | 14 | 27 | 0 | 7 | 15 | 17 | 12 | 21 | 9 | 10 | 7 | 13 | 5 | 13 |
| No | 219 | 2 | 5 | 3 | 2 | 3 | 2 | 4 | 3 | 6 | 8 | 8 | 13 | 11 | 10 | 15 | 19 | 21 | 28 | 26 | 14 | 18 | 221 |
| % | | 50 | 100 | 75 | 67 | 100 | 67 | 100 | 60 | 86 | 73 | 100 | 93 | 85 | 83 | 88 | 79 | 91 | 90 | 93 | 88 | 95 | 87 |

5. Family Type

| | | | | | | | | | | | | | | | | | | | | | | | |
|-----------------------|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| Nuclear Family | 106 | 1 | 2 | 2 | 0 | 2 | 2 | 2 | 1 | 3 | 6 | 5 | 5 | 4 | 6 | 8 | 11 | 10 | 13 | 13 | 4 | 6 | 106 |
| % | | 25 | 40 | 50 | 0 | 67 | 67 | 50 | 20 | 43 | 55 | 63 | 36 | 31 | 50 | 47 | 46 | 43 | 42 | 46 | 25 | 32 | 42 |
| Nuclear Family - prob | 8 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 1 | 2 | 2 | 8 |
| % | | 0 | 0 | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 | 4 | 13 | 11 | 3 |
| Single Parent | 41 | 0 | 3 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 1 | 1 | 5 | 4 | 0 | 1 | 3 | 6 | 5 | 6 | 3 | 1 | 41 |
| % | | 0 | 60 | 0 | 0 | 0 | 0 | 25 | 20 | 0 | 9 | 13 | 36 | 31 | 0 | 6 | 13 | 26 | 16 | 21 | 19 | 5 | 16 |
| Divorced/separated | 51 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 1 | 3 | 1 | 1 | 3 | 2 | 4 | 4 | 4 | 5 | 4 | 3 | 3 | 10 | 51 |
| % | | 0 | 0 | 25 | 33 | 0 | 0 | 25 | 20 | 43 | 9 | 13 | 21 | 15 | 33 | 24 | 17 | 22 | 13 | 11 | 19 | 53 | 20 |
| Blended family | 7 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 1 | 0 | 7 |
| % | | 0 | 0 | 0 | 67 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 11 | 6 | 0 | 3 |

| Question | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| (Total No. Books) | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |
| (Total No. Characters) | 254 | 4 | 5 | 4 | 3 | 3 | 3 | 4 | 5 | 7 | 11 | 8 | 14 | 13 | 12 | 17 | 24 | 23 | 31 | 28 | 16 | 19 | 254 |
| Adopted family | 5 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 5 |
| % | | 0 | 0 | 0 | 0 | 0 | 33 | 0 | 0 | 0 | 9 | 0 | 7 | 0 | 0 | 0 | 4 | 4 | 0 | 0 | 0 | 0 | 2 |
| Foster family | 3 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 3 |
| % | | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 6 | 0 | 1 |
| Extended family | 10 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 1 | 0 | 4 | 1 | 0 | 0 | 10 |
| % | | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 8 | 6 | 4 | 0 | 13 | 4 | 0 | 0 | 4 |
| Insufficient Data | 5 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 5 |
| % | | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 6 | 0 | 0 | 3 | 0 | 6 | 0 | 2 |

6. Siblings

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------------------|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| Only Child | 101 | 1 | 2 | 2 | 1 | 0 | 1 | 2 | 2 | 5 | 5 | 2 | 7 | 9 | 3 | 4 | 12 | 10 | 16 | 5 | 2 | 10 | 101 |
| % | | 25 | 40 | 50 | 33 | 0 | 33 | 50 | 40 | 71 | 45 | 25 | 50 | 69 | 25 | 24 | 50 | 43 | 52 | 18 | 13 | 53 | 40 |
| 1 Sibling | 85 | 1 | 1 | 1 | 1 | 1 | 1 | 0 | 3 | 1 | 3 | 4 | 4 | 1 | 7 | 6 | 10 | 6 | 9 | 10 | 9 | 6 | 85 |
| % | | 25 | 20 | 25 | 33 | 33 | 33 | 0 | 60 | 14 | 27 | 50 | 29 | 8 | 58 | 35 | 42 | 26 | 29 | 36 | 56 | 32 | 33 |
| 2 Siblings | 28 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 0 | 0 | 2 | 1 | 2 | 1 | 2 | 0 | 1 | 7 | 3 | 4 | 2 | 0 | 28 |
| % | | 0 | 0 | 0 | 33 | 0 | 33 | 25 | 0 | 0 | 18 | 13 | 14 | 8 | 17 | 0 | 4 | 30 | 10 | 14 | 13 | 0 | 11 |
| > 2 Siblings | 17 | 0 | 2 | 1 | 0 | 2 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 2 | 3 | 1 | 2 | 17 |
| % | | 0 | 40 | 25 | 0 | 67 | 0 | 25 | 0 | 0 | 0 | 13 | 7 | 0 | 0 | 0 | 4 | 0 | 6 | 11 | 6 | 11 | 7 |
| Insufficient Data | 23 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 2 | 0 | 7 | 0 | 0 | 1 | 6 | 2 | 1 | 23 |
| % | | 50 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 14 | 9 | 0 | 0 | 15 | 0 | 41 | 0 | 0 | 3 | 21 | 13 | 5 | 9 |

7. Recent Migrant Background

| | | | | | | | | | | | | | | | | | | | | | | | |
|-----|-----|----|----|-----|-----|-----|-----|----|----|----|----|----|----|----|-----|----|----|----|----|----|----|-----|-----|
| Yes | 38 | 1 | 3 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 5 | 1 | 2 | 2 | 0 | 3 | 6 | 4 | 5 | 2 | 1 | 0 | 38 |
| % | | 25 | 60 | 0 | 0 | 0 | 0 | 25 | 20 | 14 | 45 | 13 | 14 | 15 | 0 | 18 | 25 | 17 | 16 | 7 | 6 | 0 | 15 |
| No | 216 | 3 | 2 | 4 | 3 | 3 | 3 | 3 | 4 | 6 | 6 | 7 | 12 | 11 | 12 | 14 | 18 | 19 | 26 | 26 | 15 | 19 | 216 |
| % | | 75 | 40 | 100 | 100 | 100 | 100 | 75 | 80 | 86 | 55 | 88 | 88 | 85 | 100 | 82 | 75 | 83 | 84 | 93 | 94 | 100 | 85 |

| Question | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| (Total No. Books) | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |
| (Total No. Characters) | 254 | 4 | 5 | 4 | 3 | 3 | 3 | 4 | 5 | 7 | 11 | 8 | 14 | 13 | 12 | 17 | 24 | 23 | 31 | 28 | 16 | 19 | 254 |

Stepmother - Start

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|---|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| <i>Positive</i> | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 0 | 0 | 1 |
| <i>Ambivalent</i> | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| <i>Negative</i> | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 5 | 1 |

Stepfather - Start

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| <i>Positive</i> | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 0 | 0 | 4 | 0 | 0 | 1 |
| <i>Ambivalent</i> | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 0 | 0 | 0 | 0 | 0 |
| <i>Negative</i> | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 6 | 0 | 1 |

11. Relationship with Authority - Start

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------------------|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| <i>Positive</i> | 94 | 2 | 0 | 2 | 0 | 2 | 2 | 3 | 2 | 0 | 6 | 4 | 4 | 7 | 5 | 6 | 6 | 5 | 8 | 13 | 8 | 9 | 94 |
| % | | 50 | 0 | 50 | 0 | 67 | 67 | 75 | 40 | 0 | 55 | 50 | 29 | 54 | 42 | 35 | 25 | 22 | 26 | 46 | 50 | 47 | 37 |
| <i>Ambivalent</i> | 6 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 1 | 1 | 6 |
| % | | 0 | 0 | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 0 | 0 | 4 | 0 | 3 | 0 | 6 | 5 | 2 |
| <i>Negative</i> | 23 | 2 | 0 | 1 | 2 | 0 | 0 | 1 | 0 | 1 | 1 | 0 | 1 | 2 | 0 | 0 | 2 | 1 | 3 | 3 | 3 | 0 | 23 |
| % | | 50 | 0 | 25 | 67 | 0 | 0 | 25 | 0 | 14 | 9 | 0 | 7 | 15 | 0 | 0 | 8 | 4 | 10 | 11 | 19 | 0 | 9 |

Relationship with Authority - End

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------------------|---|---|---|----|---|---|---|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| <i>Positive</i> | 6 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 2 | 0 | 1 | 0 | 0 | 0 | 6 |
| % | | 0 | 0 | 25 | 0 | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 0 | 8 | 0 | 3 | 0 | 0 | 0 | 2 |
| <i>Ambivalent</i> | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| <i>Negative</i> | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 0 | 3 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 | 0 | 6 | 0 | 1 |

| Question | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| (Total No. Books) | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |
| (Total No. Characters) | 254 | 4 | 5 | 4 | 3 | 3 | 3 | 4 | 5 | 7 | 11 | 8 | 14 | 13 | 12 | 17 | 24 | 23 | 31 | 28 | 16 | 19 | 254 |

12. Sexual Orientation

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------------------|-----|----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| Heterosexual | 196 | 2 | 5 | 2 | 2 | 1 | 2 | 3 | 4 | 4 | 10 | 6 | 11 | 10 | 9 | 14 | 16 | 18 | 22 | 24 | 14 | 17 | 196 |
| % | | 50 | 100 | 50 | 67 | 33 | 67 | 75 | 80 | 57 | 91 | 75 | 79 | 77 | 75 | 82 | 67 | 78 | 71 | 86 | 88 | 89 | 77 |
| Homosexual | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 2 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 0 | 0 | 1 |
| Bisexual | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Insufficient Data | 56 | 2 | 0 | 2 | 1 | 2 | 1 | 1 | 1 | 3 | 1 | 2 | 2 | 3 | 3 | 3 | 8 | 5 | 9 | 3 | 2 | 2 | 56 |
| % | | 50 | 0 | 50 | 33 | 67 | 33 | 25 | 20 | 43 | 9 | 25 | 14 | 23 | 25 | 18 | 33 | 22 | 29 | 11 | 13 | 11 | 22 |

13. Sexually Active

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------------------|-----|-----|-----|----|-----|-----|-----|-----|-----|-----|----|----|----|-----|----|----|----|----|----|----|----|----|-----|
| Yes | 37 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 2 | 0 | 4 | 4 | 4 | 2 | 3 | 5 | 2 | 9 | 37 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 18 | 0 | 14 | 0 | 33 | 24 | 17 | 9 | 10 | 18 | 13 | 47 | 15 |
| No | 207 | 4 | 5 | 3 | 3 | 3 | 3 | 4 | 5 | 7 | 9 | 7 | 11 | 13 | 8 | 12 | 20 | 20 | 28 | 18 | 14 | 10 | 207 |
| % | | 100 | 100 | 75 | 100 | 100 | 100 | 100 | 100 | 100 | 82 | 88 | 79 | 100 | 67 | 71 | 83 | 87 | 90 | 64 | 88 | 53 | 81 |
| Insufficient Data | 10 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 5 | 0 | 0 | 10 |
| % | | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 7 | 0 | 0 | 6 | 0 | 4 | 0 | 18 | 0 | 0 | 4 |

14. Safe Sex Practised

| | | | | | | | | | | | | | | | | | | | | | | | |
|-------------------|----|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|----|---|---|----|---|----|----|
| Yes | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 3 | 0 | 0 | 1 | 0 | 0 | 0 | 5 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 18 | 0 | 0 | 3 | 0 | 0 | 0 | 2 |
| No | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 1 | 0 | 3 | 0 | 0 | 0 | 1 | 0 | 7 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 0 | 7 | 0 | 8 | 0 | 13 | 0 | 0 | 0 | 6 | 0 | 3 |
| Insufficient Data | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 2 | 1 | 1 | 2 | 2 | 5 | 1 | 9 | 25 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 0 | 7 | 0 | 17 | 6 | 4 | 9 | 6 | 18 | 6 | 47 | 10 |

| Question | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|------------------------|-------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| (Total No. Books) | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |
| (Total No. Characters) | 254 | 4 | 5 | 4 | 3 | 3 | 3 | 4 | 5 | 7 | 11 | 8 | 14 | 13 | 12 | 17 | 24 | 23 | 31 | 28 | 16 | 19 | 254 |

15. Personality Traits

| | | | | | | | | | | | | | | | | | | | | | | | |
|----------------------|-----|-----|-----|-----|----|-----|-----|-----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| Extraverted Start | 118 | 0 | 3 | 0 | 1 | 1 | 0 | 0 | 2 | 1 | 5 | 5 | 6 | 6 | 5 | 10 | 14 | 12 | 13 | 17 | 9 | 8 | 118 |
| % | | 0 | 60 | 0 | 33 | 33 | 0 | 0 | 40 | 14 | 45 | 63 | 43 | 46 | 42 | 59 | 58 | 52 | 42 | 61 | 56 | 42 | 46 |
| Extraverted Finish | 17 | 0 | 0 | 1 | 0 | 0 | 0 | 2 | 1 | 0 | 1 | 1 | 0 | 0 | 1 | 2 | 2 | 2 | 1 | 0 | 1 | 2 | 17 |
| % | | 0 | 0 | 25 | 0 | 0 | 0 | 50 | 20 | 0 | 9 | 13 | 0 | 0 | 8 | 12 | 8 | 9 | 3 | 0 | 6 | 11 | 7 |
| Introverted Start | 134 | 4 | 2 | 4 | 2 | 2 | 3 | 4 | 3 | 6 | 6 | 3 | 8 | 7 | 7 | 7 | 10 | 10 | 18 | 10 | 7 | 11 | 134 |
| % | | 100 | 40 | 100 | 67 | 67 | 100 | 100 | 60 | 86 | 55 | 38 | 57 | 54 | 58 | 41 | 42 | 43 | 58 | 36 | 44 | 58 | 53 |
| Introverted Finish | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 4 |
| % | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 0 | 0 | 0 | 0 | 0 | 4 | 4 | 0 | 0 | 0 | 5 | 2 |
| Agreeable Start | 164 | 3 | 5 | 2 | 1 | 2 | 3 | 2 | 5 | 3 | 10 | 5 | 9 | 10 | 7 | 10 | 18 | 17 | 20 | 16 | 8 | 8 | 164 |
| % | | 75 | 100 | 50 | 33 | 67 | 100 | 50 | 100 | 43 | 91 | 63 | 64 | 77 | 58 | 59 | 75 | 74 | 65 | 57 | 50 | 42 | 65 |
| Agreeable Finish | 20 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 2 | 1 | 1 | 1 | 2 | 2 | 1 | 2 | 1 | 1 | 0 | 3 | 1 | 20 |
| % | | 0 | 0 | 25 | 0 | 0 | 0 | 25 | 0 | 29 | 9 | 13 | 7 | 15 | 17 | 6 | 8 | 4 | 3 | 0 | 19 | 5 | 8 |
| Negative Start | 80 | 1 | 0 | 2 | 2 | 1 | 0 | 2 | 0 | 4 | 1 | 2 | 5 | 4 | 4 | 7 | 5 | 6 | 10 | 8 | 7 | 9 | 80 |
| % | | 25 | 0 | 50 | 67 | 33 | 0 | 50 | 0 | 57 | 9 | 25 | 36 | 31 | 33 | 41 | 21 | 26 | 32 | 29 | 44 | 47 | 31 |
| Negative Finish | 6 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 2 | 1 | 1 | 6 |
| % | | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 0 | 0 | 0 | 7 | 6 | 5 | 2 |
| Conscientious Start | 167 | 3 | 3 | 2 | 2 | 3 | 3 | 2 | 4 | 6 | 8 | 5 | 11 | 11 | 7 | 14 | 15 | 16 | 19 | 16 | 9 | 8 | 167 |
| % | | 75 | 60 | 50 | 67 | 100 | 100 | 50 | 80 | 86 | 73 | 63 | 79 | 85 | 58 | 82 | 63 | 70 | 61 | 57 | 56 | 42 | 66 |
| Conscientious Finish | 12 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 3 | 2 | 1 | 0 | 2 | 1 | 12 |
| % | | 0 | 0 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 0 | 0 | 8 | 0 | 13 | 9 | 3 | 0 | 13 | 5 | 5 |
| Disorganised Start | 83 | 1 | 2 | 2 | 1 | 1 | 0 | 2 | 1 | 1 | 3 | 2 | 3 | 3 | 3 | 3 | 9 | 7 | 12 | 10 | 6 | 11 | 83 |
| % | | 25 | 40 | 50 | 33 | 33 | 0 | 50 | 20 | 14 | 27 | 25 | 21 | 23 | 25 | 18 | 38 | 30 | 39 | 36 | 38 | 58 | 33 |
| Disorganised Finish | 8 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 2 | 0 | 1 | 0 | 1 | 8 |
| % | | 25 | 0 | 0 | 33 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 17 | 0 | 0 | 9 | 0 | 4 | 0 | 5 | 3 |

| Question | Total | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | |
|----------------------------------|-------|-----|-----|-----|-----|-----|-----|----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| (Total No. Books) | 186 | 3 | 4 | 3 | 2 | 3 | 2 | 4 | 5 | 4 | 8 | 7 | 11 | 9 | 10 | 13 | 16 | 15 | 21 | 18 | 15 | 13 | 186 |
| (Total No. Characters) | 254 | 4 | 5 | 4 | 3 | 3 | 3 | 4 | 5 | 7 | 11 | 8 | 14 | 13 | 12 | 17 | 24 | 23 | 31 | 28 | 16 | 19 | 254 |
| Emot Stable Start | 122 | 3 | 5 | 1 | 0 | 2 | 1 | 1 | 4 | 3 | 5 | 3 | 4 | 9 | 6 | 10 | 12 | 10 | 14 | 15 | 9 | 5 | 122 |
| | % | 75 | 100 | 25 | 0 | 67 | 33 | 25 | 80 | 43 | 45 | 38 | 29 | 69 | 50 | 59 | 50 | 43 | 45 | 54 | 56 | 26 | 48 |
| Emot Stable Finish | 21 | 0 | 0 | 2 | 1 | 0 | 0 | 1 | 0 | 1 | 1 | 1 | 2 | 0 | 1 | 0 | 3 | 3 | 0 | 1 | 3 | 1 | 21 |
| | % | 0 | 0 | 50 | 33 | 0 | 0 | 25 | 0 | 14 | 9 | 13 | 14 | 0 | 8 | 0 | 13 | 13 | 0 | 4 | 19 | 5 | 8 |
| Emot Unstable Start | 129 | 1 | 0 | 3 | 3 | 1 | 2 | 3 | 1 | 4 | 6 | 5 | 10 | 4 | 6 | 7 | 12 | 12 | 17 | 12 | 7 | 13 | 129 |
| | % | 25 | 0 | 75 | 100 | 33 | 67 | 75 | 20 | 57 | 55 | 63 | 71 | 31 | 50 | 41 | 50 | 52 | 55 | 43 | 44 | 68 | 51 |
| Emot Unstable Finish | 7 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 2 | 0 | 1 | 0 | 1 | 7 |
| | % | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 | 0 | 4 | 9 | 0 | 4 | 0 | 5 | 3 |
| Intellectual Start | 217 | 4 | 5 | 4 | 3 | 3 | 3 | 3 | 5 | 6 | 10 | 7 | 12 | 11 | 11 | 15 | 21 | 19 | 28 | 21 | 13 | 13 | 217 |
| | % | 100 | 100 | 100 | 100 | 100 | 100 | 75 | 100 | 86 | 91 | 88 | 86 | 85 | 92 | 88 | 88 | 83 | 90 | 75 | 81 | 68 | 85 |
| Intellectual Finish | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 1 | 6 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 7 | 0 | 0 | 0 | 4 | 4 | 0 | 0 | 6 | 5 | 2 |
| Unintelligent Start | 26 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 1 | 2 | 2 | 0 | 1 | 3 | 3 | 3 | 2 | 2 | 4 | 26 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 0 | 14 | 9 | 13 | 14 | 15 | 0 | 6 | 13 | 13 | 10 | 7 | 13 | 21 | 10 |
| Unintelligent Finish | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 16. Outlook for Character | | | | | | | | | | | | | | | | | | | | | | | |
| Pessimistic | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 3 | 0 | 0 | 0 | 2 | 5 | 6 | 4 | 1 | 3 | 25 |
| | % | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20 | 0 | 0 | 0 | 21 | 0 | 0 | 0 | 8 | 22 | 19 | 14 | 6 | 16 | 10 |
| Optimistic | 171 | 2 | 5 | 4 | 1 | 2 | 0 | 3 | 3 | 6 | 9 | 6 | 9 | 10 | 9 | 9 | 19 | 15 | 19 | 17 | 10 | 13 | 171 |
| | % | 50 | 100 | 100 | 33 | 67 | 0 | 75 | 60 | 86 | 82 | 75 | 64 | 77 | 75 | 53 | 79 | 65 | 61 | 61 | 63 | 68 | 67 |
| Mixed | 32 | 1 | 0 | 0 | 2 | 0 | 3 | 1 | 1 | 0 | 2 | 0 | 1 | 3 | 1 | 1 | 1 | 3 | 2 | 3 | 5 | 2 | 32 |
| | % | 25 | 0 | 0 | 67 | 0 | 100 | 25 | 20 | 0 | 18 | 0 | 7 | 23 | 8 | 6 | 4 | 13 | 6 | 11 | 31 | 11 | 13 |
| Insufficient Data | 26 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 2 | 1 | 0 | 2 | 7 | 2 | 0 | 4 | 4 | 0 | 1 | 26 |
| | % | 25 | 0 | 0 | 0 | 33 | 0 | 0 | 0 | 14 | 0 | 25 | 7 | 0 | 17 | 41 | 8 | 0 | 13 | 14 | 0 | 5 | 10 |

Appendix G: Results combined into five-year periods

Results have been rounded up to the nearest whole number if the number is 0.5 or above and rounded down if the number is below 0.5.

| | 1980 | 1981-1985 | 1986-1990 | 1991-1995 | 1996-2000 | Total |
|--------------|------|-----------|-----------|-----------|-----------|-------|
| No. of Books | 3 | 14 | 28 | 59 | 82 | 186 |

Author Gender

| | | | | | | | | | | | | |
|--------|---|-----|---|-----|----|-----|----|-----|----|-----|-----|-----|
| Male | 2 | 67% | 9 | 64% | 11 | 39% | 24 | 41% | 37 | 45% | 83 | 45% |
| Female | 1 | 33% | 5 | 36% | 17 | 61% | 35 | 59% | 45 | 55% | 103 | 55% |

OVERALL WORK

1. Principal Setting

| | | | | | | | | | | | | |
|---------------|---|------|----|-----|----|-----|----|-----|----|-----|-----|-----|
| Australia | 3 | 100% | 12 | 86% | 22 | 79% | 50 | 85% | 73 | 89% | 160 | 86% |
| International | 0 | 0% | 1 | 7% | 4 | 14% | 6 | 10% | 5 | 6% | 16 | 9% |
| Other | 0 | 0% | 1 | 7% | 2 | 7% | 3 | 5% | 4 | 5% | 10 | 5% |

2. Principal Location

| | | | | | | | | | | | | |
|---------|---|------|---|-----|----|-----|----|-----|----|-----|-----|-----|
| Urban | 0 | 0% | 3 | 22% | 16 | 57% | 30 | 51% | 55 | 67% | 104 | 56% |
| Rural | 3 | 100% | 9 | 64% | 11 | 39% | 19 | 32% | 20 | 24% | 62 | 33% |
| Coastal | 0 | 0% | 2 | 14% | 1 | 4% | 10 | 17% | 7 | 9% | 20 | 11% |

3. Reality/Fantasy

| | | | | | | | | | | | | |
|---------|---|-----|----|-----|----|-----|----|-----|----|-----|-----|-----|
| Reality | 2 | 67% | 11 | 79% | 23 | 82% | 45 | 76% | 61 | 74% | 142 | 76% |
| Fantasy | 1 | 33% | 1 | 7% | 3 | 11% | 6 | 10% | 11 | 14% | 22 | 12% |
| Mixed | 0 | 0% | 2 | 14% | 2 | 7% | 8 | 14% | 10 | 12% | 22 | 12% |

4. Principal Temporal Context

| | | | | | | | | | | | | |
|--------------|---|-----|---|-----|----|-----|----|-----|----|-----|-----|-----|
| Contemporary | 1 | 33% | 8 | 57% | 14 | 50% | 39 | 66% | 65 | 79% | 127 | 68% |
| Historical | 1 | 33% | 5 | 36% | 7 | 25% | 11 | 19% | 5 | 6% | 29 | 16% |
| Futuristic | 1 | 33% | 0 | 0% | 4 | 14% | 8 | 14% | 8 | 10% | 21 | 11% |
| Mixed | 0 | 0% | 1 | 7% | 3 | 11% | 1 | 2% | 4 | 5% | 9 | 5% |

5. Strong Element of Humour

| | | | | | | | | | | | | |
|-----|---|------|----|------|----|-----|----|-----|----|-----|-----|-----|
| Yes | 0 | 0% | 0 | 0% | 3 | 11% | 4 | 7% | 4 | 5% | 11 | 6% |
| No | 3 | 100% | 14 | 100% | 25 | 89% | 24 | 86% | 78 | 95% | 175 | 94% |

6. Literary Devices

| | | | | | | | | | | | | |
|-----------------|---|-----|---|----|---|-----|----|-----|---|----|----|-----|
| Letter | 0 | 0% | 0 | 0% | 2 | 7% | 1 | 2% | 2 | 2% | 5 | 3% |
| Diary | 0 | 0% | 1 | 7% | 0 | 0% | 0 | 0% | 3 | 4% | 4 | 2% |
| Multiple Voices | 0 | 0% | 0 | 0% | 3 | 11% | 10 | 17% | 7 | 9% | 20 | 11% |
| Flashback | 0 | 0% | 0 | 0% | 3 | 11% | 1 | 2% | 4 | 5% | 8 | 4% |
| Time Slip | 1 | 33% | 0 | 0% | 2 | 7% | 2 | 3% | 2 | 2% | 7 | 4% |
| Verse | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% |
| Other | 0 | 0% | 1 | 7% | 1 | 4% | 1 | 2% | 3 | 4% | 6 | 3% |

7. Issues

Aboriginal People

| | | | | | | | | | | | | |
|-------|---|----|---|-----|---|----|---|-----|----|-----|----|-----|
| Major | 0 | 0% | 2 | 14% | 0 | 0% | 4 | 7% | 5 | 6% | 12 | 6% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 4 | 7% | 9 | 11% | 13 | 7% |
| Total | 0 | 0% | 2 | 14% | 1 | 4% | 8 | 14% | 14 | 17% | 25 | 13% |

Abortion

| | | | | | | | | | | | | |
|-------|---|----|---|----|---|----|---|----|---|----|---|----|
| Major | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 3% | 1 | 1% | 3 | 2% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 3% | 1 | 1% | 3 | 2% |
| Total | 0 | 0% | 0 | 0% | 0 | 0% | 4 | 7% | 2 | 2% | 6 | 3% |

| No. of Books | 1980 | | 1981-1985 | | 1986-1990 | | 1991-1995 | | 1996-2000 | | Total |
|-------------------------------|------|-----|-----------|-----|-----------|-----|-----------|-----|-----------|-----|--------|
| | 3 | | 14 | | 28 | | 59 | | 82 | | 186 |
| Accidents | | | | | | | | | | | |
| Major | 0 | 0% | 2 | 14% | 4 | 14% | 12 | 20% | 8 | 10% | 26 14% |
| Minor | 1 | 33% | 2 | 14% | 0 | 0% | 4 | 7% | 6 | 7% | 13 7% |
| Total | 1 | 33% | 4 | 28% | 4 | 14% | 16 | 27% | 14 | 17% | 39 21% |
| Adolescents - Puberty | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 2% | 4 | 5% | 5 3% |
| Minor | 0 | 0% | 1 | 7% | 3 | 11% | 2 | 3% | 3 | 4% | 10 5% |
| Total | 0 | 0% | 1 | 7% | 3 | 11% | 3 | 5% | 7 | 9% | 15 8% |
| Aged and Ageing | | | | | | | | | | | |
| Major | 0 | 0% | 2 | 14% | 0 | 0% | 4 | 7% | 7 | 9% | 13 7% |
| Minor | 1 | 33% | 2 | 14% | 5 | 18% | 4 | 7% | 5 | 6% | 17 9% |
| Total | 1 | 33% | 4 | 28% | 5 | 18% | 8 | 14% | 12 | 15% | 30 16% |
| Alcohol | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 3 | 11% | 3 | 5% | 5 | 6% | 11 6% |
| Minor | 0 | 0% | 2 | 14% | 4 | 14% | 8 | 14% | 14 | 17% | 28 15% |
| Total | 0 | 0% | 2 | 14% | 7 | 25% | 11 | 19% | 19 | 23% | 39 21% |
| Alienation | | | | | | | | | | | |
| Major | 1 | 33% | 0 | 0% | 4 | 14% | 16 | 27% | 15 | 18% | 36 19% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 3 | 5% | 5 | 6% | 9 5% |
| Total | 1 | 33% | 0 | 0% | 5 | 18% | 19 | 32% | 20 | 24% | 45 24% |
| Ambition | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 2 | 7% | 6 | 10% | 7 | 9% | 15 8% |
| Minor | 0 | 0% | 1 | 7% | 1 | 4% | 5 | 8% | 4 | 5% | 11 6% |
| Total | 0 | 0% | 1 | 7% | 3 | 11% | 11 | 19% | 11 | 13% | 26 14% |
| Appearance | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 4 | 14% | 6 | 10% | 8 | 10% | 18 10% |
| Minor | 1 | 33% | 4 | 28% | 4 | 14% | 8 | 14% | 9 | 11% | 26 14% |
| Total | 1 | 33% | 4 | 28% | 8 | 29% | 14 | 24% | 17 | 21% | 44 24% |
| Bullying | | | | | | | | | | | |
| Major | 1 | 33% | 2 | 14% | 4 | 14% | 9 | 15% | 10 | 12% | 26 14% |
| Minor | 0 | 0% | 3 | 22% | 2 | 7% | 5 | 8% | 6 | 7% | 16 9% |
| Total | 1 | 33% | 5 | 36% | 6 | 21% | 14 | 24% | 16 | 19% | 42 23% |
| Careers and Work | | | | | | | | | | | |
| Major | 1 | 33% | 2 | 14% | 6 | 21% | 7 | 12% | 9 | 11% | 25 13% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 3% | 3 | 4% | 5 3% |
| Total | 1 | 33% | 2 | 14% | 6 | 21% | 9 | 15% | 12 | 15% | 30 16% |
| Change - Environmental | | | | | | | | | | | |
| Major | 1 | 33% | 1 | 7% | 3 | 11% | 3 | 5% | 6 | 7% | 14 8% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 3 | 5% | 2 | 2% | 5 3% |
| Total | 1 | 33% | 1 | 7% | 3 | 11% | 6 | 10% | 8 | 10% | 19 10% |

| No. of Books | 1980 | | 1981-1985 | | 1986-1990 | | 1991-1995 | | 1996-2000 | | Total | |
|--------------------------------------|------|-----|-----------|-----|-----------|-----|-----------|-----|-----------|-----|-------|-----|
| | 3 | | 14 | | 28 | | 59 | | 82 | | 186 | |
| Cheating | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 2% | 5 | 6% | 6 | 3% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 2% | 2 | 2% | 3 | 2% |
| Total | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 3% | 7 | 9% | 9 | 5% |
| Child Abuse | | | | | | | | | | | | |
| Major | 2 | 67% | 2 | 14% | 3 | 11% | 7 | 12% | 2 | 2% | 16 | 9% |
| Minor | 0 | 0% | 2 | 14% | 1 | 4% | 3 | 5% | 5 | 6% | 11 | 5% |
| Total | 2 | 67% | 4 | 28% | 4 | 14% | 10 | 17% | 7 | 9% | 27 | 15% |
| Conformity | | | | | | | | | | | | |
| Major | 0 | 0% | 1 | 7% | 3 | 11% | 5 | 8% | 5 | 6% | 14 | 8% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 2% | 3 | 4% | 4 | 2% |
| Total | 0 | 0% | 1 | 7% | 3 | 11% | 6 | 10% | 8 | 10% | 18 | 10% |
| Crime and Criminals | | | | | | | | | | | | |
| Major | 0 | 0% | 2 | 14% | 7 | 25% | 27 | 46% | 34 | 41% | 70 | 38% |
| Minor | 1 | 33% | 1 | 7% | 1 | 4% | 1 | 2% | 12 | 15% | 16 | 9% |
| Total | 1 | 33% | 3 | 22% | 8 | 29% | 28 | 47% | 46 | 56% | 86 | 46% |
| Cultural Diversity | | | | | | | | | | | | |
| Major | 0 | 0% | 1 | 7% | 5 | 18% | 6 | 10% | 5 | 6% | 17 | 9% |
| Minor | 1 | 33% | 1 | 7% | 2 | 7% | 9 | 15% | 4 | 5% | 20 | 11% |
| Total | 1 | 33% | 2 | 14% | 7 | 25% | 15 | 25% | 9 | 11% | 36 | 19% |
| Dating | | | | | | | | | | | | |
| Major | 0 | 0% | 1 | 7% | 9 | 32% | 21 | 36% | 19 | 23% | 50 | 27% |
| Minor | 0 | 0% | 0 | 0% | 5 | 18% | 8 | 14% | 8 | 10% | 21 | 11% |
| Total | 0 | 0% | 1 | 7% | 14 | 50% | 29 | 49% | 27 | 33% | 71 | 38% |
| Death | | | | | | | | | | | | |
| Major | 0 | 0% | 8 | 57% | 8 | 29% | 12 | 20% | 19 | 23% | 47 | 25% |
| Minor | 0 | 0% | 1 | 7% | 2 | 7% | 5 | 8% | 10 | 12% | 19 | 10% |
| Total | 0 | 0% | 9 | 64% | 10 | 36% | 17 | 29% | 29 | 35% | 66 | 35% |
| Death - Family | | | | | | | | | | | | |
| Major | 1 | 33% | 1 | 7% | 7 | 25% | 8 | 14% | 18 | 22% | 35 | 19% |
| Minor | 0 | 0% | 0 | 0% | 2 | 7% | 2 | 3% | 8 | 10% | 12 | 6% |
| Total | 1 | 33% | 1 | 7% | 9 | 32% | 10 | 17% | 26 | 32% | 47 | 25% |
| Disability - physical, mental | | | | | | | | | | | | |
| Major | 0 | 0% | 1 | 7% | 2 | 7% | 1 | 2% | 3 | 4% | 7 | 4% |
| Minor | 0 | 0% | 1 | 7% | 1 | 4% | 0 | 0% | 4 | 5% | 6 | 3% |
| Total | 0 | 0% | 2 | 14% | 3 | 11% | 1 | 2% | 7 | 9% | 13 | 7% |
| Diseases | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 3 | 11% | 0 | 0% | 9 | 11% | 11 | 6% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 1 | 2% | 3 | 4% | 5 | 3% |
| Total | 0 | 0% | 0 | 0% | 4 | 14% | 1 | 2% | 12 | 15% | 16 | 9% |

| | 1980 | | 1981-1985 | | 1986-1990 | | 1991-1995 | | 1996-2000 | | Total | |
|---------------------|------|------|-----------|-----|-----------|-----|-----------|-----|-----------|-----|-------|-----|
| No. of Books | 3 | | 14 | | 28 | | 59 | | 82 | | 186 | |
| Dissent - rebellion | | | | | | | | | | | | |
| Major | 1 | 33% | 2 | 14% | 5 | 18% | 12 | 20% | 21 | 26% | 41 | 22% |
| Minor | 1 | 33% | 0 | 0% | 1 | 4% | 7 | 12% | 10 | 12% | 19 | 10% |
| Total | 2 | 67% | 2 | 14% | 6 | 21% | 19 | 32% | 31 | 38% | 60 | 32% |
| Divorce | | | | | | | | | | | | |
| Major | 0 | 0% | 1 | 7% | 2 | 7% | 2 | 3% | 3 | 4% | 8 | 4% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 1 | 2% | 0 | 0% | 2 | 1% |
| Total | 0 | 0% | 1 | 7% | 3 | 11% | 3 | 5% | 3 | 4% | 10 | 5% |
| Drugs | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 2 | 7% | 2 | 3% | 10 | 12% | 14 | 8% |
| Minor | 0 | 0% | 0 | 0% | 2 | 7% | 6 | 10% | 8 | 10% | 16 | 9% |
| Total | 0 | 0% | 0 | 0% | 4 | 14% | 8 | 14% | 18 | 22% | 30 | 16% |
| Eating - disorders | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 3% | 2 | 2% | 4 | 2% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 0 | 0% | 2 | 2% | 3 | 2% |
| Total | 0 | 0% | 0 | 0% | 1 | 4% | 2 | 3% | 4 | 5% | 7 | 4% |
| Ethics | | | | | | | | | | | | |
| Major | 0 | 0% | 3 | 22% | 12 | 43% | 11 | 19% | 12 | 15% | 38 | 20% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 6 | 10% | 2 | 2% | 8 | 4% |
| Total | 0 | 0% | 3 | 22% | 12 | 43% | 17 | 29% | 14 | 17% | 46 | 25% |
| Failure | | | | | | | | | | | | |
| Major | 0 | 0% | 1 | 7% | 2 | 7% | 3 | 5% | 4 | 5% | 10 | 5% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 2% | 2 | 2% | 3 | 2% |
| Total | 0 | 0% | 1 | 7% | 2 | 7% | 4 | 7% | 6 | 7% | 13 | 7% |
| Family Relations | | | | | | | | | | | | |
| Major | 0 | 0% | 4 | 28% | 12 | 43% | 22 | 37% | 26 | 32% | 64 | 34% |
| Minor | 0 | 0% | 0 | 0% | 3 | 11% | 4 | 7% | 10 | 12% | 17 | 9% |
| Total | 0 | 0% | 4 | 28% | 15 | 54% | 26 | 44% | 36 | 44% | 81 | 44% |
| Family Violence | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 2 | 7% | 5 | 8% | 5 | 6% | 12 | 6% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 3% | 1 | 1% | 3 | 2% |
| Total | 0 | 0% | 0 | 0% | 2 | 7% | 7 | 12% | 6 | 7% | 15 | 8% |
| Friendship | | | | | | | | | | | | |
| Major | 2 | 67% | 8 | 57% | 16 | 57% | 32 | 54% | 44 | 57% | 101 | 54% |
| Minor | 1 | 33% | 1 | 7% | 2 | 7% | 13 | 22% | 6 | 7% | 23 | 12% |
| Total | 3 | 100% | 9 | 64% | 18 | 64% | 45 | 76% | 50 | 61% | 124 | 67% |
| Gambling | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 1 | 4% | 0 | 0% | 2 | 2% | 3 | 2% |
| Minor | 0 | 0% | 1 | 7% | 2 | 7% | 0 | 0% | 7 | 9% | 10 | 5% |
| Total | 0 | 0% | 1 | 7% | 3 | 11% | 0 | 0% | 9 | 11% | 13 | 7% |

| | 1980 | | 1981-1985 | | 1986-1990 | | 1991-1995 | | 1996-2000 | | Total | |
|---------------------|------|-----|-----------|-----|-----------|-----|-----------|-----|-----------|-----|-------|-----|
| No. of Books | 3 | | 14 | | 28 | | 59 | | 82 | | 186 | |
| Gangs | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 1 | 4% | 1 | 2% | 4 | 5% | 6 | 3% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 2% | 2 | 2% | 3 | 2% |
| Total | 0 | 0% | 0 | 0% | 1 | 4% | 2 | 3% | 6 | 7% | 9 | 5% |
| Guilt | | | | | | | | | | | | |
| Major | 0 | 0% | 1 | 7% | 2 | 7% | 7 | 12% | 11 | 13% | 21 | 11% |
| Minor | 0 | 0% | 0 | 0% | 3 | 11% | 9 | 15% | 7 | 9% | 19 | 10% |
| Total | 0 | 0% | 1 | 7% | 5 | 18% | 16 | 27% | 18 | 22% | 40 | 22% |
| Homelessness | | | | | | | | | | | | |
| Major | 0 | 0% | 2 | 14% | 3 | 11% | 4 | 7% | 3 | 4% | 12 | 6% |
| Minor | 0 | 0% | 3 | 22% | 2 | 7% | 3 | 5% | 6 | 7% | 14 | 8% |
| Total | 0 | 0% | 5 | 36% | 5 | 18% | 7 | 12% | 9 | 11% | 26 | 14% |
| Homosexuality | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 1 | 4% | 1 | 2% | 1 | 1% | 3 | 2% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 1 | 2% | 8 | 10% | 10 | 5% |
| Total | 0 | 0% | 0 | 0% | 2 | 7% | 2 | 3% | 9 | 11% | 13 | 7% |
| Individuality | | | | | | | | | | | | |
| Major | 0 | 0% | 2 | 14% | 4 | 14% | 10 | 17% | 5 | 6% | 21 | 11% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 3% | 3 | 4% | 5 | 3% |
| Total | 0 | 0% | 2 | 14% | 4 | 14% | 12 | 20% | 8 | 10% | 26 | 14% |
| Love | | | | | | | | | | | | |
| Major | 1 | 33% | 0 | 0% | 5 | 18% | 7 | 12% | 6 | 7% | 19 | 10% |
| Minor | 0 | 0% | 0 | 0% | 2 | 7% | 1 | 2% | 1 | 1% | 4 | 2% |
| Total | 1 | 33% | 0 | 0% | 7 | 25% | 8 | 14% | 7 | 9% | 23 | 12% |
| Mental Health | | | | | | | | | | | | |
| Major | 0 | 0% | 1 | 7% | 4 | 14% | 7 | 12% | 20 | 24% | 32 | 17% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 4 | 7% | 5 | 6% | 10 | 5% |
| Total | 0 | 0% | 1 | 7% | 5 | 18% | 11 | 19% | 25 | 30% | 42 | 23% |
| Peer Group Pressure | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 2 | 7% | 3 | 5% | 8 | 10% | 13 | 7% |
| Minor | 0 | 0% | 0 | 0% | 3 | 11% | 5 | 8% | 4 | 5% | 12 | 6% |
| Total | 0 | 0% | 0 | 0% | 5 | 18% | 8 | 14% | 12 | 15% | 25 | 13% |
| Philosophy | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 1 | 4% | 1 | 2% | 3 | 4% | 5 | 3% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 2% | 1 | 1% | 2 | 1% |
| Total | 0 | 0% | 0 | 0% | 1 | 4% | 2 | 3% | 4 | 5% | 7 | 4% |
| Pregnancy | | | | | | | | | | | | |
| Major | 0 | 0% | 1 | 7% | 1 | 4% | 4 | 7% | 2 | 2% | 8 | 4% |
| Minor | 1 | 33% | 0 | 0% | 1 | 4% | 2 | 3% | 2 | 2% | 6 | 3% |
| Total | 1 | 33% | 1 | 7% | 2 | 7% | 6 | 10% | 4 | 5% | 14 | 8% |

| | 1980 | | 1981-1985 | | 1986-1990 | | 1991-1995 | | 1996-2000 | | Total | |
|-----------------|------|-----|-----------|-----|-----------|-----|-----------|-----|-----------|-----|-------|-----|
| No. of Books | 3 | | 14 | | 28 | | 59 | | 82 | | 186 | |
| Racism | | | | | | | | | | | | |
| Major | 1 | 33% | 0 | 0% | 2 | 7% | 5 | 8% | 5 | 6% | 13 | 7% |
| Minor | 0 | 0% | 0 | 0% | 2 | 7% | 5 | 8% | 6 | 7% | 13 | 7% |
| Total | 1 | 33% | 0 | 0% | 4 | 14% | 10 | 17% | 11 | 13% | 26 | 14% |
| Rape | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 2% | 1 | 1% | 2 | 2% |
| Minor | 0 | 0% | 1 | 7% | 1 | 4% | 5 | 8% | 3 | 4% | 10 | 5% |
| Total | 0 | 0% | 1 | 7% | 1 | 4% | 6 | 10% | 4 | 5% | 12 | 6% |
| Refugees | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 1 | 4% | 2 | 3% | 1 | 1% | 4 | 2% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 1 | 2% | 0 | 0% | 2 | 2% |
| Total | 0 | 0% | 0 | 0% | 2 | 7% | 3 | 5% | 1 | 1% | 6 | 3% |
| Religion | | | | | | | | | | | | |
| Major | 1 | 33% | 2 | 14% | 1 | 4% | 4 | 7% | 3 | 4% | 11 | 6% |
| Minor | 0 | 0% | 1 | 7% | 3 | 11% | 9 | 15% | 9 | 11% | 22 | 12% |
| Total | 1 | 33% | 3 | 22% | 4 | 14% | 13 | 22% | 12 | 15% | 33 | 18% |
| Self-perception | | | | | | | | | | | | |
| Major | 1 | 33% | 1 | 7% | 13 | 46% | 13 | 22% | 31 | 38% | 69 | 37% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 2% | 2 | 1% |
| Total | 1 | 33% | 1 | 7% | 13 | 46% | 13 | 22% | 33 | 40% | 71 | 38% |
| Sex | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 4 | 14% | 10 | 17% | 14 | 17% | 28 | 15% |
| Minor | 0 | 0% | 0 | 0% | 2 | 7% | 5 | 8% | 19 | 23% | 26 | 14% |
| Total | 0 | 0% | 0 | 0% | 6 | 21% | 15 | 25% | 33 | 40% | 54 | 29% |
| Sex Role | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 1 | 4% | 0 | 0% | 2 | 2% | 3 | 2% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 0 | 0% | 3 | 4% | 4 | 2% |
| Total | 0 | 0% | 0 | 0% | 2 | 7% | 0 | 0% | 5 | 6% | 7 | 4% |
| Smoking | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 1 | 4% | 2 | 3% | 4 | 5% | 7 | 4% |
| Minor | 0 | 0% | 1 | 7% | 2 | 7% | 1 | 2% | 3 | 4% | 7 | 4% |
| Total | 0 | 0% | 1 | 7% | 3 | 11% | 3 | 5% | 7 | 9% | 14 | 8% |
| Social Classes | | | | | | | | | | | | |
| Major | 1 | 33% | 1 | 7% | 7 | 25% | 6 | 10% | 3 | 4% | 18 | 10% |
| Minor | 0 | 0% | 1 | 7% | 6 | 21% | 11 | 19% | 17 | 21% | 35 | 19% |
| Total | 1 | 33% | 2 | 14% | 13 | 46% | 17 | 29% | 20 | 24% | 53 | 28% |
| Success | | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 1 | 4% | 4 | 7% | 8 | 10% | 13 | 7% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 3 | 5% | 2 | 2% | 5 | 3% |
| Total | 0 | 0% | 0 | 0% | 1 | 4% | 7 | 12% | 10 | 12% | 18 | 10% |

| No. of Books | 1980 | | 1981-1985 | | 1986-1990 | | 1991-1995 | | 1996-2000 | | Total |
|---------------------|------|-----|-----------|-----|-----------|-----|-----------|-----|-----------|-----|---------|
| | 3 | | 14 | | 28 | | 59 | | 82 | | 186 |
| Suicide | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 3 | 11% | 4 | 7% | 12 | 15% | 19 10% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 6 | 10% | 4 | 5% | 10 5% |
| Total | 0 | 0% | 0 | 0% | 3 | 11% | 10 | 17% | 16 | 20% | 29 16% |
| Supernatural | | | | | | | | | | | |
| Major | 0 | 0% | 4 | 28% | 4 | 14% | 8 | 14% | 11 | 13% | 27 15% |
| Minor | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 2% | 2 | 2% | 3 2% |
| Total | 0 | 0% | 4 | 28% | 4 | 14% | 9 | 15% | 13 | 16% | 30 16% |
| Survival | | | | | | | | | | | |
| Major | 1 | 33% | 4 | 28% | 5 | 18% | 13 | 22% | 19 | 23% | 42 23% |
| Minor | 0 | 0% | 0 | 0% | 1 | 4% | 2 | 3% | 2 | 2% | 5 3% |
| Total | 1 | 33% | 4 | 28% | 6 | 21% | 15 | 25% | 21 | 26% | 47 25% |
| Unemployment | | | | | | | | | | | |
| Major | 0 | 0% | 0 | 0% | 3 | 11% | 3 | 5% | 3 | 4% | 9 5% |
| Minor | 0 | 0% | 1 | 7% | 2 | 7% | 0 | 0% | 2 | 2% | 5 3% |
| Total | 0 | 0% | 1 | 7% | 5 | 18% | 3 | 5% | 5 | 6% | 15 8% |
| Violence | | | | | | | | | | | |
| Major | 0 | 0% | 2 | 14% | 3 | 11% | 12 | 20% | 10 | 12% | 27 15% |
| Minor | 1 | 33% | 1 | 7% | 3 | 11% | 7 | 12% | 3 | 4% | 15 8% |
| Total | 1 | 33% | 3 | 22% | 6 | 21% | 19 | 32% | 13 | 16% | 42 33% |
| War | | | | | | | | | | | |
| Major | 0 | 0% | 2 | 14% | 3 | 11% | 3 | 5% | 5 | 6% | 13 7% |
| Minor | 1 | 33% | 1 | 7% | 2 | 7% | 4 | 7% | 2 | 2% | 10 5% |
| Total | 1 | 33% | 3 | 22% | 5 | 18% | 7 | 12% | 7 | 9% | 23 12% |
| 8. Ending | | | | | | | | | | | |
| Optimistic | 1 | 33% | 9 | 64% | 21 | 75% | 45 | 76% | 55 | 67% | 131 70% |
| Pessimistic | 0 | 0% | 0 | 0% | 1 | 4% | 3 | 5% | 14 | 17% | 18 10% |
| Mixed | 2 | 67% | 5 | 36% | 6 | 21% | 11 | 19% | 13 | 16% | 37 20% |

YA CHARACTERS

| | 1980 | | 1981-1985 | | 1986-1990 | | 1991-1995 | | 1996-2000 | | Total | |
|-------------------|------|--|-----------|--|-----------|--|-----------|--|-----------|--|-------|--|
| No. of Books | 3 | | 14 | | 28 | | 59 | | 82 | | 186 | |
| No. of Characters | 4 | | 18 | | 35 | | 80 | | 117 | | 254 | |

1. Gender

| | | | | | | | | | | | | |
|--------|---|-----|----|-----|----|-----|----|-----|----|-----|-----|-----|
| Male | 2 | 50% | 10 | 56% | 16 | 46% | 37 | 46% | 66 | 56% | 131 | 52% |
| Female | 2 | 50% | 8 | 44% | 19 | 54% | 43 | 54% | 51 | 44% | 123 | 48% |

2. Age

| | | | | | | | | | | | | |
|-----------|---|-----|---|-----|---|-----|----|-----|----|-----|----|-----|
| Unknown | 1 | 25% | 4 | 22% | 3 | 9% | 22 | 28% | 19 | 16% | 49 | 19% |
| Twelve | 1 | 25% | 4 | 22% | 3 | 9% | 1 | 1% | 2 | 2% | 11 | 4% |
| Thirteen | 0 | 0% | 1 | 6% | 7 | 20% | 7 | 9% | 4 | 3% | 19 | 7% |
| Fourteen | 1 | 25% | 5 | 28% | 5 | 14% | 8 | 10% | 12 | 10% | 31 | 12% |
| Fifteen | 1 | 25% | 2 | 11% | 5 | 14% | 14 | 18% | 31 | 26% | 51 | 20% |
| Sixteen | 0 | 0% | 2 | 11% | 8 | 23% | 15 | 19% | 15 | 13% | 40 | 16% |
| Seventeen | 0 | 0% | 0 | 0% | 4 | 11% | 11 | 14% | 21 | 18% | 36 | 14% |
| Eighteen | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 3% | 13 | 11% | 15 | 6% |
| Nineteen | 0 | 0% | 0 | 0% | 1 | 3% | 0 | 0% | 1 | 1% | 2 | 1% |

3. Occupational Status

| | | | | | | | | | | | | |
|----------------------|---|-----|----|-----|----|-----|----|-----|----|-----|-----|-----|
| Student | 3 | 75% | 12 | 66% | 25 | 71% | 46 | 58% | 75 | 64% | 161 | 63% |
| Student - part time | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 3% | 9 | 8% | 11 | 4% |
| Employed - part time | 0 | 0% | 2 | 11% | 0 | 0% | 1 | 1% | 3 | 3% | 6 | 2% |
| Employed - full time | 0 | 0% | 2 | 11% | 3 | 9% | 8 | 10% | 7 | 6% | 20 | 8% |
| Unemployed | 1 | 25% | 2 | 11% | 6 | 17% | 22 | 28% | 19 | 16% | 50 | 20% |
| Insufficient Data | 0 | 0% | 0 | 0% | 1 | 3% | 1 | 1% | 4 | 3% | 6 | 2% |

4. Orphaned

| | | | | | | | | | | | | |
|-----|---|-----|----|-----|----|-----|----|-----|-----|-----|-----|-----|
| Yes | 2 | 50% | 3 | 17% | 6 | 17% | 12 | 15% | 10 | 9% | 33 | 13% |
| No | 2 | 50% | 15 | 83% | 29 | 83% | 68 | 85% | 107 | 91% | 221 | 87% |

5. Family Type

| | | | | | | | | | | | | |
|--------------------|---|-----|---|-----|----|-----|----|-----|----|-----|-----|-----|
| Nuclear Family | 1 | 25% | 8 | 44% | 17 | 49% | 34 | 43% | 46 | 39% | 106 | 42% |
| Nuclear - problems | 0 | 0% | 1 | 6% | 0 | 0% | 0 | 0% | 7 | 6% | 8 | 3% |
| Single Parent | 0 | 0% | 3 | 17% | 4 | 11% | 13 | 16% | 21 | 18% | 41 | 16% |
| Divorced/Separated | 0 | 0% | 2 | 11% | 7 | 20% | 17 | 21% | 25 | 21% | 51 | 20% |
| Blended Family | 0 | 0% | 2 | 11% | 1 | 3% | 0 | 0% | 4 | 3% | 7 | 3% |
| Adopted Family | 0 | 0% | 1 | 6% | 1 | 3% | 2 | 3% | 1 | 1% | 5 | 2% |
| Foster Family | 1 | 25% | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 2% | 3 | 1% |
| Extended Family | 1 | 25% | 0 | 0% | 1 | 3% | 3 | 4% | 5 | 4% | 10 | 4% |
| Insufficient Data | 1 | 25% | 0 | 0% | 0 | 0% | 2 | 3% | 2 | 2% | 5 | 2% |

6. Siblings

| | | | | | | | | | | | | |
|-------------------|---|-----|---|-----|----|-----|----|-----|----|-----|-----|-----|
| Only Child | 1 | 25% | 6 | 33% | 16 | 46% | 35 | 44% | 43 | 38% | 101 | 40% |
| 1 Sibling | 1 | 25% | 5 | 28% | 11 | 31% | 28 | 35% | 40 | 34% | 85 | 33% |
| 2 Siblings | 0 | 0% | 2 | 11% | 4 | 11% | 6 | 8% | 16 | 14% | 28 | 11% |
| > 2 Siblings | 0 | 0% | 5 | 28% | 2 | 6% | 2 | 3% | 8 | 7% | 17 | 7% |
| Insufficient Data | 1 | 25% | 0 | 0% | 2 | 6% | 9 | 11% | 10 | 9% | 23 | 9% |

7. Recent Migrant Background

| | | | | | | | | | | | | |
|-----|---|-----|----|-----|----|-----|----|-----|-----|-----|-----|-----|
| Yes | 1 | 25% | 3 | 17% | 9 | 26% | 13 | 16% | 12 | 10% | 38 | 15% |
| No | 3 | 75% | 15 | 83% | 26 | 74% | 67 | 84% | 105 | 90% | 216 | 85% |

| | 1980 | | 1981-1985 | | 1986-1990 | | 1991-1995 | | 1996-2000 | | Total |
|-------------------|------|--|-----------|--|-----------|--|-----------|--|-----------|--|-------|
| No. of Books | 3 | | 14 | | 28 | | 59 | | 82 | | 186 |
| No. of Characters | 4 | | 18 | | 35 | | 80 | | 117 | | 254 |

8. Aboriginal/Indigenous Background

| | | | | | | | | | | | | |
|-----|---|------|----|------|----|------|----|-----|-----|-----|-----|-----|
| Yes | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 1% | 4 | 3% | 5 | 2% |
| No | 4 | 100% | 18 | 100% | 35 | 100% | 79 | 99% | 113 | 97% | 249 | 98% |

9. Religious Affiliation

| | | | | | | | | | | | | |
|-----|---|-----|----|-----|----|-----|----|-----|-----|-----|-----|-----|
| Yes | 1 | 25% | 4 | 22% | 3 | 9% | 10 | 13% | 11 | 9% | 29 | 11% |
| No | 3 | 75% | 14 | 78% | 32 | 91% | 70 | 87% | 106 | 91% | 225 | 89% |

10. Relationship with Family Member

Mother - Start

| | | | | | | | | | | | | |
|------------|---|-----|---|-----|----|-----|----|-----|----|-----|----|-----|
| Positive | 0 | 0% | 4 | 22% | 4 | 11% | 16 | 20% | 35 | 30% | 59 | 23% |
| Ambivalent | 1 | 25% | 7 | 39% | 16 | 46% | 31 | 39% | 31 | 26% | 86 | 34% |
| Negative | 0 | 0% | 2 | 11% | 7 | 20% | 10 | 13% | 24 | 21% | 43 | 17% |

Mother - End

| | | | | | | | | | | | | |
|------------|---|----|---|-----|---|----|---|----|---|----|---|----|
| Positive | 0 | 0% | 0 | 0% | 1 | 3% | 0 | 0% | 2 | 2% | 3 | 1% |
| Ambivalent | 0 | 0% | 2 | 11% | 1 | 3% | 1 | 1% | 0 | 0% | 4 | 2% |
| Negative | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% |

Father - Start

| | | | | | | | | | | | | |
|------------|---|-----|---|-----|----|-----|----|-----|----|-----|----|-----|
| Positive | 0 | 0% | 4 | 22% | 3 | 9% | 8 | 10% | 34 | 29% | 49 | 19% |
| Ambivalent | 1 | 25% | 6 | 33% | 9 | 26% | 30 | 38% | 26 | 22% | 72 | 28% |
| Negative | 1 | 25% | 2 | 11% | 12 | 67% | 19 | 16% | 31 | 26% | 67 | 26% |

Father - End

| | | | | | | | | | | | | |
|------------|---|----|---|----|---|----|---|----|---|----|---|----|
| Positive | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 1% | 4 | 3% | 6 | 2% |
| Ambivalent | 0 | 0% | 1 | 6% | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 0% |
| Negative | 0 | 0% | 1 | 6% | 1 | 3% | 0 | 0% | 0 | 0% | 2 | 1% |

Sibling - Start

| | | | | | | | | | | | | |
|------------|---|----|---|-----|---|----|----|-----|----|-----|----|-----|
| Positive | 0 | 0% | 7 | 39% | 2 | 6% | 10 | 13% | 47 | 40% | 66 | 26% |
| Ambivalent | 0 | 0% | 2 | 11% | 0 | 0% | 1 | 1% | 14 | 12% | 17 | 7% |
| Negative | 0 | 0% | 1 | 6% | 2 | 6% | 2 | 3% | 9 | 8% | 14 | 6% |

Sibling - End

| | | | | | | | | | | | | |
|------------|---|----|---|----|---|----|---|----|---|----|---|----|
| Positive | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 1% | 1 | 0% |
| Ambivalent | 0 | 0% | 1 | 6% | 0 | 0% | 0 | 0% | 1 | 1% | 2 | 1% |
| Negative | 0 | 0% | 0 | 0% | 1 | 3% | 0 | 0% | 0 | 0% | 1 | 0% |

Stepmother

| | | | | | | | | | | | | |
|------------|---|----|---|----|---|----|---|----|---|----|---|----|
| Positive | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 1% | 1 | 1% | 2 | 1% |
| Ambivalent | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 0% |
| Negative | 0 | 0% | 0 | 0% | 1 | 3% | 0 | 0% | 1 | 1% | 2 | 1% |

Stepfather

| | | | | | | | | | | | | |
|------------|---|----|---|----|---|----|---|----|---|----|---|----|
| Positive | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 1% | 1 | 1% | 2 | 1% |
| Ambivalent | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 1% | 1 | 0% |
| Negative | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 2 | 2% | 2 | 1% |

| | 1980 | 1981-1985 | 1986-1990 | 1991-1995 | 1996-2000 | Total |
|-------------------|------|-----------|-----------|-----------|-----------|-------|
| No. of Books | 3 | 14 | 28 | 59 | 82 | 186 |
| No. of Characters | 4 | 18 | 35 | 80 | 117 | 254 |

11. Relationship with Authority

Start

| | | | | | | | | | | | | |
|------------|---|-----|---|-----|----|-----|----|-----|----|-----|----|-----|
| Positive | 2 | 50% | 6 | 33% | 15 | 43% | 28 | 35% | 43 | 37% | 94 | 37% |
| Ambivalent | 0 | 0% | 1 | 6% | 1 | 3% | 1 | 1% | 3 | 3% | 6 | 2% |
| Negative | 2 | 50% | 3 | 17% | 3 | 9% | 5 | 6% | 10 | 9% | 23 | 9% |

End

| | | | | | | | | | | | | |
|------------|---|----|---|----|---|----|---|----|---|----|---|----|
| Positive | 0 | 0% | 1 | 6% | 1 | 3% | 3 | 4% | 1 | 1% | 6 | 2% |
| Ambivalent | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% |
| Negative | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 3 | 3% | 3 | 1% |

12. Sexual Orientation

| | | | | | | | | | | | | |
|-------------------|---|-----|----|-----|----|-----|----|-----|----|-----|-----|-----|
| Heterosexual | 2 | 50% | 12 | 66% | 27 | 77% | 60 | 75% | 95 | 81% | 196 | 77% |
| Homosexual | 0 | 0% | 0 | 0% | 0 | 0% | 1 | 1% | 1 | 1% | 2 | 1% |
| Bisexual | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% |
| Insufficient Data | 2 | 50% | 6 | 33% | 8 | 23% | 19 | 24% | 21 | 18% | 56 | 22% |

13. Sexually Active

| | | | | | | | | | | | | |
|-------------------|---|------|----|-----|----|-----|----|-----|----|-----|-----|-----|
| Yes | 0 | 0% | 0 | 0% | 2 | 6% | 14 | 18% | 21 | 18% | 37 | 15% |
| No | 4 | 100% | 17 | 94% | 33 | 91% | 64 | 80% | 90 | 77% | 207 | 81% |
| Insufficient Data | 0 | 0% | 1 | 6% | 1 | 3% | 2 | 3% | 6 | 5% | 10 | 4% |

14. Safe Sex Practised

| | | | | | | | | | | | | |
|-------------------|---|----|---|----|---|----|---|----|----|-----|----|-----|
| Yes | 0 | 0% | 0 | 0% | 0 | 0% | 4 | 5% | 1 | 1% | 5 | 2% |
| No | 0 | 0% | 0 | 0% | 1 | 3% | 5 | 6% | 1 | 1% | 7 | 3% |
| Insufficient Data | 0 | 0% | 0 | 0% | 1 | 3% | 5 | 6% | 19 | 16% | 25 | 10% |

15. Personality Traits

| | | | | | | | | | | | | |
|----------------------|---|------|----|-----|----|-----|----|-----|----|-----|-----|-----|
| Extraverted Start | 0 | 0% | 4 | 22% | 13 | 37% | 41 | 51% | 59 | 50% | 118 | 46% |
| Extraverted Finish | 0 | 0% | 1 | 6% | 5 | 14% | 5 | 6% | 6 | 5% | 17 | 7% |
| Introverted Start | 4 | 100% | 13 | 72% | 22 | 63% | 39 | 49% | 56 | 48% | 134 | 53% |
| Introverted Finish | 0 | 0% | 0 | 0% | 1 | 3% | 1 | 1% | 2 | 2% | 4 | 2% |
| Agreeable Start | 3 | 75% | 13 | 72% | 25 | 71% | 54 | 68% | 69 | 59% | 164 | 65% |
| Agreeable Finish | 1 | 25% | 1 | 6% | 5 | 14% | 8 | 10% | 6 | 5% | 20 | 8% |
| Negative Start | 1 | 25% | 5 | 28% | 9 | 26% | 25 | 31% | 40 | 34% | 80 | 31% |
| Negative Finish | 1 | 25% | 0 | 0% | 0 | 0% | 1 | 1% | 4 | 3% | 6 | 2% |
| Conscientious Start | 3 | 75% | 13 | 72% | 25 | 71% | 58 | 73% | 68 | 58% | 167 | 66% |
| Conscientious Finish | 0 | 0% | 1 | 6% | 1 | 3% | 4 | 5% | 6 | 5% | 12 | 5% |
| Disorganised Start | 1 | 25% | 6 | 33% | 9 | 26% | 23 | 29% | 46 | 39% | 83 | 33% |
| Disorganised Finish | 1 | 25% | 1 | 6% | 0 | 0% | 2 | 3% | 4 | 3% | 8 | 3% |
| Emot Stable Start | 3 | 75% | 9 | 50% | 16 | 46% | 41 | 51% | 53 | 45% | 122 | 48% |
| Emot Stable Finish | 0 | 0% | 3 | 17% | 4 | 11% | 6 | 8% | 8 | 7% | 21 | 8% |

| | 1980 | | 1981-1985 | | 1986-1990 | | 1991-1995 | | 1996-2000 | | Total | |
|---|------|------|-----------|------|-----------|-----|-----------|-----|-----------|-----|-------|-----|
| No. of Books | 3 | | 14 | | 28 | | 59 | | 82 | | 186 | |
| No. of Characters | 4 | | 18 | | 35 | | 80 | | 117 | | 254 | |
| Emot Unstable Start | 1 | 25% | 9 | 50% | 19 | 54% | 39 | 49% | 61 | 52% | 129 | 51% |
| Emot Unstable Finish | 1 | 25% | 0 | 0% | 0 | 0% | 2 | 3% | 4 | 3% | 7 | 3% |
| Intellectual Start | 4 | 100% | 18 | 100% | 31 | 89% | 70 | 88% | 94 | 80% | 217 | 85% |
| Intellectual Finish | 0 | 0% | 0 | 0% | 1 | 3% | 2 | 3% | 3 | 3% | 6 | 2% |
| Unintelligent Start | 0 | 0% | 0 | 0% | 4 | 11% | 8 | 10% | 14 | 12% | 26 | 10% |
| Unintelligent Finish | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% | 0 | 0% |
| <u>16. Outlook for Character</u> | | | | | | | | | | | | |
| Pessimistic | 0 | 0% | 0 | 0% | 1 | 3% | 5 | 6% | 19 | 16% | 25 | 10% |
| Optimistic | 2 | 50% | 12 | 67% | 27 | 77% | 56 | 70% | 74 | 63% | 171 | 67% |
| Mixed | 1 | 25% | 5 | 28% | 4 | 11% | 7 | 9% | 15 | 13% | 32 | 13% |
| Insufficient Data | 1 | 25% | 1 | 6% | 3 | 9% | 12 | 15% | 9 | 8% | 26 | 10% |