

auteurs établissent: Est fondement ce qui est premier, c'est-à-dire le meilleur point de départ, compte tenu des possibilités de progrès à accomplir (p.348); ce qui est principe de solidité, c'est-à-dire le support sans lequel ce qui a été formé s'écroule; ce qui est stable, c'est-à-dire la partie immanente et permanente qui sert d'assises à la construction, autrement dit, les fondations de l'édifice (p.360). Ainsi, l'éducation vise à former, chez l'être humain, le pouvoir-faire fondamental, ou l'ensemble des capacités premières, solides, stables (p.365) qui préparent les oeuvres intellectuelles, morales, artistiques.

Cet ouvrage est une oeuvre pédagogique de première qualité. Pour les étudiants débutants, les auteurs démystifient les concepts et la démarche de la philosophie; aux chercheurs, ils offrent, avec des sources bibliographiques importantes, la démonstration qu'on peut réfléchir et écrire, en éducation, sans adopter ce jargon pseudo-scientifique trop répandu que d'aucuns ont nommé *educando*. Enfin, cet ouvrage ouvre les questions de formation fondamentale aux parents et à tous ceux et celles qui s'intéressent vivement à la sorte d'éducation que reçoit la jeunesse. Ainsi, avec *Philosophie de l'éducation*, Morin et Brunet ramènent la philosophie là où elle a pris naissance, là où se posent les questions élémentaires, générales et communes (p.4-5): la place publique. Dans ce cadre qui lui est naturel, l'éducation retrouve les termes et le ton qui lui sont propres; elle recouvre le timbre qu'elle avait chez Aristote, ce maître-pédagogue, praticien du grand art de la formation des choses premières, solides et stables. C'est cette pensée qui sert de fondement à *Philosophie de l'éducation*; à l'école d'Aristote, les auteurs ont appris à procéder avec ordre et simplicité, dans un langage sans prétention, alliant rigueur et fraîcheur. C'est pourquoi on peut dire, de l'ouvrage de Morin et Brunet, comme on a dit du Philosophe lui-même, qu'il est le bon sens en smoking.

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AMY A. McCLURE & JANICE V. KRISTO (EDITORS). *Books That Invite Talk, Wonder and Play*. Urbana, IL: National Council of Teachers of English (1996). 335 pp. \$19.95 (NCTE members \$14.95). ISBN 0-8141-0370-7.

A few years ago I attended a public lecture by Katherine Paterson. During the question and answer period a twelve year old girl, who had been listening intently, raised her hand and said, 'I really liked "Bridge to Terabithia," and I have a question about it. Do you like Miss Edmunds?' I remember thinking about the depth of that question,

which acknowledged that this reader had understood that the writer had crafted the character, and that the writer's intent, in that crafting, may not always be clear to the reader. Katherine Paterson paused for a moment and then said, "I have to think about this. I guess I have always admired teachers, and maybe even wanted to be one at some point in my life. And, I guess if I were to think about what kind of teacher I would like to be, Miss Edmunds would be my model. However, I'm not sure that means I like Miss Edmunds. Do YOU like Miss Edmunds?" "No," said the girl. "I don't like teachers that try to be your friend. I think that's what caused Leslie's death."

This open exchange between writer and reader, about the text, is a rare and wonderful opportunity for both of them. It is only possible when the reader comes to that text aware of it as dialogue, aware of the voice and craft of the writer.

Reading like a writer, being aware of the craft of writing, is an ability teachers hope the children they work with can attain. It is certain that, for the young reader I have described, reading IS such a process. How did she come to be this kind of reader? One thing is sure. Engaging books have been a part of her life. As the editors of *Books That Invite Talk, Wonder and Play* say in their introduction, "reader and text (need to be brought) together in thought-provoking and enriching ways."

This book is a companion volume to *Inviting Children's Response to Literature: Guides to 57 Notable Books*. Notable Books are selected yearly by a committee of the National Council of Teachers of English as "illustrative examples of the beauty and wonder of language found in books for children in kindergarten through grade eight."

The editors of *Books that Invite* have divided it into two sections. The first section is composed of contributions firmly rooted in practice. Rich descriptions of ways in which books, and specifically Notable Books, have been used in classrooms, including transcripts and children's work, give teachers examples from which they can plan for their own students. Each contribution is followed by a bibliography of professional resources and children's books, many of which are from the NCTE committee list of Notable Books.

The second section is composed of contributions by 37 writers of children's books. These articles all deal with the craft of writing. In them, writers talk to readers much as Katherine Paterson talked to that young girl, in an open and reflective way, about their craft. One of the contributors, in fact, is Katherine Paterson. She tells her readers this

about her craft: "To me, writing a first draft is like lifting a huge hunk of marble out of a quarry. Once I have the hunk out, I can begin to carve it into a statue. Revising is where the fun and artistry of writing begin." Later in the piece she says, "Students ask me about imagery, as though once the story is written, the author goes back and sticks in the metaphors and similes like raisins on a gingerbread man. But to have power, imagery must grow out of the story itself."

It is fortunate and rare when a writer and reader meet face to face over the text. *Books That Invite Talk, Wonder and Play* affords an opportunity which is next best and this is its strength. Absent from the face to face is the dialogue that allows the writer to hear the reader and turn what that reader says back into the "carving" process. Paterson's comments about the craft of writing must be more limited and general in nature, but still, the notion of growth and changeability come through loud and clear.

This is a valuable classroom reference book for teachers and children in kindergarten through grade eight.

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Y. L. JACK LAM, GRAHAM HULBERT, & BEVERLY BAILEY. *Students in Trouble: A Casebook*. Calgary, AB: Detselig Enterprises (1996). 89 pp. \$13.95. ISBN 1-55059-134-7.

The authors of *Students in Trouble* have put together a book of case studies to help school personnel face a variety of crises brought about by difficult students and situations. The book is for use by school staff as a means of promoting discussion about difficult situations caused by societal influences on schools.

This little book covers many possible scenarios. The section about students challenging the rules addresses the use of firearms, truancy, theft, and cheating. A section on aggression looks at particular issues such as use of obscenity, stalking, and vandalism. The book includes a chapter on sexual issues, such as prostitution and sexual assault. One chapter looks at how family issues such as divorce, addictions, poverty, and abuse affect students' performance in school. Lastly, the book deals with such general issues as suicide, failure, and physical injury.

The individual case studies are divided into three sections, each one relating to particular students in particular situations. First, the authors present a bit of history about the student; then they detail the particulars of the event that led to a need for intervention. Finally, the authors