

# SLATE STARTER SHEET

Support for the Learning and Teaching of English

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## Rationales for Teaching Challenged Books

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The purpose of this Starter Sheet is to help teachers and English language arts departments to develop rationales for the literature they use in their classrooms and to provide a list of rationales that are currently available through SLATE. It is organized into four areas: What is a rationale? Why develop them? How do we develop rationales? Where do we get more assistance?

### What Is a Rationale?

We frequently hear the term *rationale* defined as a justification for doing something. Certainly that perspective is a vital one as we explore the need for developing rationales for books or other instructional material. Both Diane Shugert (1979) and Margaret Sacco (1993) advocate writing and keeping a file of rationales in advance as a defense against potential censorship. We will frame the discussion in a broader context, describing the overriding role of rationales in classroom planning. Teachers must make decisions about what they will teach and how they will then teach it, decisions that will achieve their purposes and address their students' needs. The value of developing a rationale is that it provides a framework for this planning.

A rationale is the articulation of the reasons for using a particular literary work, film, or teaching method. Minimally, a rationale should include:

- a bibliographic citation and the intended audience
- a brief summary of the work and its educational significance
- the purposes of using the work and how it will be used
- potential problems with the work and how these can be handled
- alternative works an individual student might read or view

Shugert (1979) identifies criteria for assessing rationales. Among these guidelines are that they are well thought out, avoid specialized technical jargon, are specific and thorough, and are

written so that they will be readily understood by teachers who use the work. These and other components of rationales will be explored in the section on Guidelines for Writing a Rationale.

### Why Develop a Rationale?

Rationale development should be a part of thoughtful planning for classroom instruction. If we have not reflected on the *whys* of what we teach, we will be unprepared to meet the needs and challenges of our students and to respond to potential complaints, either from parents or from others in the community who seek to influence the curriculum.

While rationales are important in every aspect of teaching, we will focus here on the need for well-developed rationales for books used in the classroom—whether in whole-class instruction, small-group work, or classroom libraries. Teachers who make curricular decisions based upon mere expediency leave themselves vulnerable. Problems can be averted by carefully analyzing the audience (the students), the school, and the community and taking into full account the most effective means for meeting students' interests and educational needs.

### How Do We Develop Rationales?

Teachers are frequently advised to have a written rationale for every book that they use. Realistically, this issue might be better addressed in a less absolute way by exploring four levels of rationale development. In an ideal situation, teachers would automatically write a rationale for every book that they teach, assign, include on a reading list, or keep in their classroom libraries. But mandating teachers to take on such a task when they are already overburdened is unrealistic and unreasonable. If teachers were required to write rationales for every book, many might simply stick to their literature anthologies and even avoid potentially controversial selections in those books. So while

### Share These Materials

SLATE Starter Sheets are offered as resources for dealing with current issues affecting the teaching of English language arts. **Reproduce these materials** and use them to help promote better understanding of the goals of English teaching.



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Shugert (1979, pp. 190–91) rightly cautions about using shortcuts to rationales, we do suggest options in the belief that the circumstances and conditions will determine what the teachers will do at any time.

1. A brief written statement of purpose for using a particular book—the *why* for using it and *where it will fit in the curriculum*. This is prepared by individual teachers based on the students, school, and community noted above and on curricular and instructional objectives and needs. At this level of rationale writing it is essential for teachers to have a *written* statement. Just thinking about the reason is not enough to demonstrate thoughtful planning, if a protest should arise, nor does it provide teachers with opportunities to be reflective about their decisions.

2. The second level involves a more detailed accounting through use of forms. Figures 1 and 2 show sample forms from the Connecticut Council of Teachers of English (Shugert, 1979, pp. 192–93). These samples provide two approaches—the first for an individual teacher to complete and the second for department members to fill out together. Of course, both forms can be modified to meet the needs of particular school situations.

3. The third level provides for the development of fully constituted rationales by individual teachers, departmental or district-wide committees, or the district English language arts coordinator or supervisor in cooperation with teachers. These rationales include many of the elements discussed above and will be explored further in the next section.

4. The fourth level calls for the collection of existing rationales that have been developed by other teachers or by professional organizations. By their nature these rationales are often comprehensive because they are developed as a service for schools that have challenges.

### Guidelines for Writing a Rationale

The guidelines below will promote consistency as well as provide direction and support for writing rationales individually, in small collegial groups, or in departments. Sacco, in a paper prepared for the Assembly on Literature for Adolescents (ALAN) Intellectual Freedom Committee, and Shugert (1979) are among those who have presented systematic views of *how* to put together a rationale. Sacco uses a highly structured format in developing rationales with her undergraduate students; Shugert provides a more open-ended approach based on the following questions posed by Donelson (1979, p. 166):

1. For what classes is this book especially appropriate?
2. To what particular objectives, literary or psychological or pedagogical, does this book lend itself?
3. In what ways will the book be used to meet those objectives?
4. What problems of style, tone, or theme or possible grounds for censorship exist in the book?
5. How does the teacher plan to meet those problems?
6. Assuming that the objectives are met, how would students be different because of their reading of this book? (p. 166)

Fundamentally, Sacco, Shugert, and Donelson concur that the role of the rationale is to provide a written statement of teachers'

best professional perspective on their curriculum. The following guidelines for preparing rationales draw upon and synthesize their ideas.

1. **The bibliographic citation.** A rationale should begin with a complete bibliographic citation including author's name, complete book title, publisher, publication date, and edition.
2. **The intended audience.** The rationale should articulate the type of class and the range of grade levels at which the book will be used. The rationale should indicate whether the book is going to be used for individual study, small-group work, or whole-class study, along with an explanation of reasons for why the book is being used.
3. **A brief summary of the work.** There are a number of reasons for summarizing a book in the rationale. Writing a summary requires an in-depth look at the book. The summary provides an overview of the book for anyone who chooses to read it, and it can also reflect aspects of a work that the teacher considers most important and aspects that relate to its educational significance.
4. **The relationship of the book to the program.** Reading a book is not an isolated educational experience; as a part of the total program, the book should be consistent with the ongoing objectives of the class. Regardless of the quality of a book, if it does not make sense within the broad goals of the program, it is an inappropriate choice in that particular classroom. Any discussion of objectives should also include an examination of *how* a book will be used, including the teaching methodology and methods of assessment.
5. **The impact of the book.** One of the significant arguments for any work is the ways in which it will open new perspectives to its readers. In determining the reasons for using a book, teachers should also consider the potential impact it will have on students' behavior or attitudes.
6. **Potential problems with the work.** Teachers and districts are often blindsided by complaints that they never anticipated. The reflective process of developing a rationale is an opportunity for anticipating uses of language, actions, and situations in a work that might be the source of challenges. Additionally, as teachers examine potential problems, they have the opportunity to make decisions about how to address the problems, establishing a framework that supports the book's quality and strengths. For example, a teacher might anticipate an objection to the language in Walter Dean Myers's *Fallen Angels*. The issue can be addressed within the context of the realistic portrayal of young men fighting in Vietnam; the language, while inappropriate in many settings, helps build the portrait of the war's horrors. The language quite simply adds to the book's credibility.
7. **Collection of information about the book.** It is useful to collect references about the book, especially published book reviews. Professional journals and booklists from various associations (e.g., NCTE, the International Reading Association, American Library Association, journals like *ALAN Re-*

Completion Form

**Teacher's Rationale**

School:

Teacher:

Title:

Grade or Course:

Approximate date(s) a book will be used:

This book will be (check one or more):

Studied by the whole class.

Studied by small groups.

Placed on a reading list.

Placed in a classroom library.

Recommended to individual students.

Part of a larger study of (explain):

Other (explain):

Ways in which the book is especially appropriate for students in this class:

Ways in which the book is especially pertinent to the objectives of this course or unit:

Special problems that might arise in relation to the book and some planned activities which handle this problem:

Some other appropriate books an individual student might read in place of this book:

Figure 1—Individual Teacher's Form

Completion Form

**English Department Rationale**

School:

Title:

Recommended grade(s) or course(s):

Ways in which the book is appropriate for students in this school:

Ways in which the book is pertinent to the objectives of this curriculum:

Special problems that might arise in relation to the book:

Ways that a teacher might handle those problems:

Some other appropriate books an individual student might read in place of this book:

Figure 2—English Department Form

view, *Horn Book*, and *New Advocate*, as well as non-school sources like the *New York Times Book Review* and *Time* magazine, are rich resources that can be searched via various databases for reviews of particular books. Reviews that address any controversial issues in the book are particularly helpful. These materials should be kept in a file with the rationale.

8. **Collection of supplementary information.** Teachers should collect additional materials, such as biographical information about the author, especially if it includes any critical assessment of the author's work.
9. **Collection of books of rationales.** Books of rationales such as *Rationales for Commonly Challenged/Taught Books* (Connecticut English Journal, Vol. 15, 1983), *Celebrating Censored Books!* (Wisconsin Council of Teachers of English, Ed. Nicholas J. Karolides), and *Hit List* (Intellectual Freedom Committee, American Library Association, 1989) are valuable as part of the teacher's individual library or as part of the English department's professional library.
10. **Alternative works an individual student might read.** For each book they use, teachers should have a list of related titles that might serve either as an alternative or as a supplement to the book. The list of alternatives is useful when parents exercise their right to choose what their child will read. Additionally, the list may be used when students are choosing books from several options, or when they want to read related works. In other words, the listing can be useful in a number of ways, not just in response to a challenge.

### What to Do Once There Is a Challenge

The widely used NCTE booklet entitled "The Students' Right to Read" (1977) provides a model for establishing an orderly process of review when books or other instructional materials are challenged. Rationales are dynamic documents that can play an important part in that process because they provide a perspective about the quality and value of a work.

When there is a challenge, the arena for the discussion becomes public, with many people involved. Too often, administrators are asked to respond to parental or public complaints about a work that they may never have read. School board members often are also involved. A rationale provides an orderly perspective about the quality and value of a work. It provides a summary, objectives for using the book, and potential problems in using it, as well as the background materials and opinions of the critics, all compiled in a folder for examination by those who will be involved in discussion of the challenge. Rationales are often used to refute the individual or collective charges that are made against a work. Additionally, the reviews and supplementary materials provide a framework of support from educators and critics.

Having a rationale can be equated to being prepared. Many groups that are organized to control the curriculum depend upon the schools to be unprepared when they mount a challenge. Being prepared can help schools to short-circuit highly organized chal-

lenges in some cases. Also, rationales can provide information that parents are seeking when they raise questions about curriculum materials.

### Where to Get More Assistance—SLATE at Work

Rationales for works taught in English and language arts, K–12, are available through SLATE when particular book protests arise. The NCTE/SLATE program for responding to challenges to instructional materials is coordinated through the office of the Deputy Executive Director. SLATE has become an informal clearinghouse for rationales for works that are often taught (or included on booklists) in English and language arts, K–12, classrooms. Listed at the end of this SLATE Starter Sheet are the works for which rationales have already been prepared.

NCTE frequently receives calls for assistance from teachers in the field who are involved in book challenges. If the subject of protest is one of the books listed below, SLATE sends rationales to the teacher at no cost. In response to calls for assistance, SLATE also sends, at no cost, a Censorship Packet that includes "The Students' Right to Read," "Guidelines for Dealing with Censorship of Nonprint Materials," and other useful documents. Frequently, representatives of SLATE also write letters in defense of challenged books to appropriate administrators or school board members. This is done in cooperation with local and regional SLATE representatives and sometimes with additional support from organizations such as the American Library Association, National Education Association, American Federation of Teachers, International Reading Association, or the National Coalition Against Censorship. The Council sometimes signs on to *amicus* briefs when censorship cases go to court.

You are urged to save the list at the end of this Starter Sheet and refer to it in the event of book challenges in your school, district, or state. The list, which presently contains rationales for over 200 titles, will continue to grow as SLATE learns about new book challenges. If you think a particular work should be included, and it is not on the list, please send the title and author to SLATE, c/o NCTE, 1111 W. Kenyon Road, Urbana, IL 61801-1096. Better yet, you can volunteer to write a rationale for the book in accordance with the guidelines for rationales described here.

The rationales at NCTE are drawn from several sources, including the previously mentioned resources: *Rationales for Commonly Taught Books*, *Celebrating Censored Books!* and *Hit List*. Some of the rationales were written by teachers, others by supervisors, and others by teacher educators. By far the most prolific contributor has been Margaret Sacco, who with the students in her adolescent literature and media course at Miami University, Ohio, has written dozens of rationales for young adult novels in cooperation with ALAN. SLATE is grateful for her continuing contributions and for the pioneering work done by the Connecticut and Wisconsin affiliates in the aforementioned publications.

SLATE emphasizes that the books listed below and the rationales for them in no way constitute an "approved" NCTE reading list. Selection of instructional materials and development of appropriate criteria for inclusion in K–12 programs should be geared

toward local situations and should range more widely than any particular list can suggest. Similarly, the existence of a rationale for a particular book does not imply that the book is endorsed for teaching in any grade and under all conditions. For example, teachers might judge some books to be more appropriate for inclusion on an optional reading list than for whole-class study. Other books might be seen as particularly appropriate for certain grade levels or student populations. Again, such decisions are in the realm of the professional judgment of teachers in the field. The primary use of rationales is to provide additional support and documentation for the thoughtful educational choices that are made by teachers.

## References

American Library Association. Young Adult Services Division's Intellectual Freedom Committee (1989). *Hit List: Frequently Challenged Young Adult Titles: References to Defend Them*. Chicago: ALA.

- Donelson, K. (1979). "Censorship in the 1970s: Some Ways to Handle It When It Comes (And It Will) in *Dealing with Censorship*, edited by James Davis. Urbana, IL: NCTE.
- Karolides, N. J., and L. Burrell, editors. (1985). *Celebrating Censored Books!* Racine: Wisconsin Council of Teachers of English.
- NCTE Committee on the Right to Read. (1982). "The Students' Right to Read." Urbana, IL: NCTE.
- NCTE Task Force on Guidelines for Dealing with Censorship of Nonprint Materials. (1993). "Guidelines for Dealing with Censorship of Nonprint Materials." Urbana, IL: NCTE.
- Sacco, M. T. "Writing Rationales for Using Young Adult Literature in the Classroom," unpublished manuscript.
- Shugert, D., editor. (1983). *Rationales for Commonly Challenged/Taught Books in Connecticut English Journal*, Vol. 15, 1983.
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## Books for Which Rationales Are Available in Censorship Cases

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|---|---|--|
| <i>About David</i> , Susan Beth Pfeffer                       | <i>Catch 22</i> , Joseph Heller                           | <i>Fade</i> , Robert Cormier   |
| <i>After the First Death</i> , Robert Cormier                 | <i>Catcher in the Rye</i> , J. D. Salinger                | <i>Fallen Angels</i> , Walter Dean Myers                                       |
| <i>After the First Love</i> , Isabelle Holland                | <i>Charlotte's Web</i> , E. B. White                      | <i>Famous All Over Town</i> , Danny Santiago                                   |
| <i>All Together Now</i> , Sue Ellen Bridgers                  | <i>The Chocolate War</i> , Robert Cormier                 | <i>Far from Shore</i> , Kevin Major  |
| <i>Animal Farm</i> , George Orwell                            | <i>A Clockwork Orange</i> , Anthony Burgess               | <i>A Farewell to Arms</i> , Ernest Hemingway                                   |
| <i>Annie on My Mind</i> , Nancy Garden                        | <i>Cold Sassy Tree</i> , Olive Ann Burns                  | <i>Fell</i> , M. E. Kerr   |
| <i>Are You in the House Alone?</i> Richard Peck               | <i>The Color Purple</i> , Alice Walker                    | <i>Flowers for Algernon</i> , Daniel Keyes                                     |
| <i>Arizona Kid</i> , Ron Koertge                              | <i>Commander Toad in Space</i> , Jane Yolen               | <i>Forever</i> , Judy Blume  |
| <i>The Autobiography of Miss Jane Pittman</i> , Ernest Gaines | <i>The Contender</i> , Robert Lipsyte                     | <i>From the Mixed Up Files of Mrs. Basil E. Frankweiler</i> , E. L. Konigsburg |
| <i>A Band of Angels</i> , Julian Thompson                     | <i>Crow Boy</i> , Taro Yashima                            | <i>A Gathering of Old Men</i> , Ernest J. Gaines                               |
| <i>Being There</i> , Jerzy Kosinski                           | <i>The Crucible</i> , Arthur Miller                       | <i>The Giver</i> , Lynn Hall   |
| <i>Benjamin Franklin</i> , Ingri d'Aulaire                    | <i>Cry, The Beloved Country</i> , Alan Paton              | <i>Go Ask Alice</i> , Anonymous  |
| <i>The Best Christmas Pageant Ever</i> , Barbara Robinson     | <i>Cujo</i> , Stephen King                                | <i>The Goats</i> , Brock Cole  |
| <i>Beyond the Chocolate War</i> , Robert Cormier              | <i>Daddy's Roommate</i> , Michael Willhoite               | <i>Going for the Big One</i> , P. J. Petersen                                  |
| <i>The Bible</i>  | <i>A Day No Pigs Would Die</i> , Robert Peck              | <i>The Good Earth</i> , Pearl Buck   |
| <i>Black Boy</i> , Richard Wright                             | <i>The Day They Came to Arrest the Book</i> , Nat Hentoff | <i>Good-bye and Keep Cold</i> , J. Davis                                       |
| <i>Black Like Me</i> , John Griffin                           | <i>Death Be Not Proud</i> , John Gunther                  | <i>Good-bye Tomorrow</i> , Gloria D. Miklowitz                                 |
| <i>Bless the Beasts and Children</i> , Glendon Swarthout      | <i>Death of a Salesman</i> , Arthur Miller                | <i>The Grapes of Wrath</i> , John Steinbeck                                    |
| <i>Blood Red Ochre</i> , Kevin Major                          | <i>Deenie</i> , Judy Blume                                | <i>The Great Gatsby</i> , F. Scott Fitzgerald                                  |
| <i>Blubber</i> , Judy Blume                                   | <i>Deliverance</i> , James Dickey                         | <i>The Great Gilly Hopkins</i> , Katherine Paterson                            |
| <i>Brave New World</i> , Aldous Huxley                        | <i>Diary of a Young Girl</i> , Anne Frank                 | <i>Grendel</i> , John Gardner  |
| <i>Bridge to Terabithia</i> , Katherine Paterson              | <i>Dickey's Song</i> , Cynthia Voigt                      | <i>The Grounding of Group 6</i> , Julian Thompson                              |
| <i>Building Blocks</i> , Cynthia Voigt                        | <i>Dinky Hocker Shoots Smack</i> , M. E. Kerr             | <i>Hamlet</i> , William Shakespeare  |
| <i>The Bumblebee Flies Anyway</i> , Robert Cormier            | <i>The Divorce Express</i> , Paula Danziger               | <i>Happy Endings Are All Alike</i> , Sandra Scoppettone                        |
| <i>The Cage</i> , Ruth Minsky Spender                         | <i>Don't Look Behind You</i> , Lois Duncan                | <i>Harriet the Spy</i> , Louise Fitzhugh                                       |
| <i>Call it Courage</i> , Sperry Armstrong                     | <i>Duplicate</i> , William Sleator                        | <i>Healer</i> , Peter Dickinson  |
| <i>The Canterbury Tales</i> , Geoffrey Chaucer                | <i>The Electric Kool-Aid Acid Test</i> , Tom Wolfe        | <i>The Heart Is a Lonely Hunter</i> , Carson McCullers                         |
| <i>The Cay</i> , Theodore Taylor                              | "Enoch," Robert Bloch                                     | <i>A Hero Ain't Nothin' but a Sandwich</i> , Alice Childress                   |
|   | <i>Ethan Frome</i> , Edith Wharton                        |  |
|   | <i>The Executioner</i> , Jay Bennett                      |  |

*Hiroshima*, John Hersey  
*The Hobbit*, J. R. R. Tolkien  
*Home before Dark*, Sue Ellen Bridgers  
*House of Stairs*, William Sleator  
*Huckleberry Finn*, Mark Twain  
*I Am the Cheese*, Robert Cormier  
*I Know Why the Caged Bird Sings*, Maya Angelou  
*I Never Promised You a Rose Garden*, Joanne Greenberg  
*If Beale Street Could Talk*, James Baldwin  
*I'll Get There, It Better Be Worth the Trip*, John Donovan  
*In Country*, Bobbie Mason  
*In the Night Kitchen*, Maurice Sendak  
*Interstellar Pig*, William Streater  
*It's OK If You Don't Love Me*, Norma Klein  
*Izzy, Willy-Nilly*, Cynthia Voigt  
*Jacob Have I Loved*, Katherine Paterson  
*James and the Giant Peach*, Roald Dahl  
*Jane Eyre*, Charlotte Bronte  
*Johnny Got His Gun*, Dalton Trumbo  
*Journey to Topaz*, Yoshiko Uchida  
*Jubilee*, Margaret Walker  
*Julie of the Wolves*, Jean Craighead George  
*Killing Mr. Griffin*, Lois Duncan  
*King of the Wind*, Marguerite Henry  
*The Last Mission*, Harry Mazer  
*The Late Great Me*, Sandra Scoppettone  
*Learning How to Fall*, Norma Klein  
*The Learning Tree*, Gordon Parks  
*A Light in the Attic*, Shel Silverstein  
*The Little House on the Prairie*, Laura Wilder  
*Little Women*, Louisa Alcott  
*Lord of the Flies*, William Golding  
*The Lords of Discipline*, Pat Conroy  
*"The Lottery," Shirley Jackson*  
*Love Is Not Enough*, Marilyn Levy  
*Love Story*, Eric Segal  
*The Man without a Face*, Isabelle Holland  
*Manchild in the Promised Land*, Claude Brown  
*Maniac Magee*, Jerry Spinelli  
*May I Cross Your Golden River*, Paige Dixon  
*Memory*, Margaret Mahy  
*Merchant of Venice*, William Shakespeare  
*Midnight Hour Encores*, Bruce Brooks  
*Mr. & Mrs. Bo Jo Jones*, Ann Head  
*Mr. Popper's Penguins*, Richard Atwater  
*The Moffats*, Eleanor Estes  
*Mom, the Wolfman and Me*, Norma Klein  
*Moonlight Man*, Paula Fox  
*Morris, the Moose*, B. Wiseman  
*The Moves Make the Man*, Bruce Brooks  
*My Brother Sam Is Dead*, James Lincoln and Christopher Collier  
*My Darling, My Hamburger*, Paul Zindel  
*Never Cry Wolf*, Farley Mowat  
*Night Kites*, M. E. Kerr  
*Nineteen Eighty-Four*, George Orwell  
*No More Saturday Nights*, Norma Klein  
*Of Mice and Men*, John Steinbeck  
*The Old Man and the Sea*, Ernest Hemingway  
*On Fire*, Ouida Sebestyne  
*On the Beach*, Nevil Shute  
*One Day in the Life of Ivan Denisovich*, Aleksander Solzhenitsyn  
*One Fat Summer*, Robert Lipsyte  
*One Fine Day*, Nonny Hogrogran  
*One Flew over the Cuckoo's Nest*, Ken Kesey  
*Ordinary People*, Judith Guest  
*Other Bells for Us to Ring*, Robert Cormier  
*The Other Way to Listen*, Byrd Baylor  
*Our Bodies, Ourselves: A Book by and for Women*, Boston Women's Health  
*The Outsiders*, S. E. Hinton  
*The Pearl*, John Steinbeck  
*Permanent Connections*, Sue Ellen Bridgers  
*Pet Semetary*, Stephen King  
*The Pigman*, Paul Zindel  
*Prank*, Kathryn Lasky  
*Princess Ashley*, Richard Peck  
*Rage*, Richard Bachman (aka Stephen King)  
*Ragtime*, E. L. Doctorow  
*Remembering the Good Times*, Richard Peck  
*Robodad*, Carter Alden  
*Roll of Thunder, Hear My Cry*, Mildred Taylor  
*Romeo & Juliet*, William Shakespeare  
*Run, Shelley, Run!*, Gertrude Samuels  
*Running Loose*, Chris Crutcher  
*The Scarlet Letter*, Nathaniel Hawthorne  
*Secrets Not Meant to Be Kept*, Gloria Miklowitz  
*A Separate Peace*, John Knowles  
*Seventeen against the Dealer*, Cynthia Voigt  
*Sex Education*, Jenny Davis  
*Sheila's Dying*, Alden Carter  
*The Silver Kiss*, Annette Klause  
*Simon Pure*, Julian F. Thompson  
*Singularity*, William Sleator  
*Slaughterhouse Five*, Kurt Vonnegut  
*The Slave Dancer*, Paula Fox  
*Snow Treasure*, Marie McSwigan  
*Starring Sally J. Freedman as Herself*, Judy Blume  
*Steffie Can't Come Out to Play*, Fran Arrick  
*Stotan*, Chris Crutcher  
*Stranger with My Face*, Lois Duncan  
*Strega Nona*, Thomas Anthony de Paola  
*Summer of Fear*, Lois Duncan  
*Summer of My German Soldier*, Bette Greene  
*Summer Rules*, Robert Lipsyte  
*Sweet Bells Jangled Out of Tune*, Robin Brancato  
*Sweet Whispers, Brother Rush*, Virginia Hamilton  
*The Tale of Peter Rabbit*, Beatrix Potter  
*Tales of a Fourth-Grade Nothing*, Judy Blume  
*Taming the Star Runner*, S. E. Hinton  
*A Taste of Blackberries*, Doris Smith  
*Tell Us Your Secret*, Barbara Cohen  
*That's My Baby*, Norma Klein  
*Their Eyes Were Watching God*, Zora Neale Hurston  
*Then Again Maybe I Won't*, Judy Blume  
*Thirty-Six Exposures*, Kevin Major  
*Tiger Eyes*, Judy Blume  
*To Kill a Mockingbird*, Harper Lee  
*Tom Sawyer*, Mark Twain  
*A Tree Grows in Brooklyn*, Betty Smith  
*Trouble River*, Betsy Byars  
*The Truth Trap*, Francis A. Miller  
*Trying Hard to Hear You*, Sandra Scoppettone  
*Tunnel Vision*, Fran Arrick  
*Up a Road Slowly*, Irene Hunt  
*Up Country*, Alden Carter  
*Up in Seth's Room*, Norma Mazer  
*The Very Hungry Caterpillar*, Eric Carle  
*Wart, Son of Toad*, Alden Carter  
*A Way of Love, A Way of Life: A Young Person's Guide to What It Means to Be Gay*, Frances Hanckel and John Cunningham  
*We All Fall Down*, Robert Cormier  
*Weetzie Bat*, Francesca Lia Block  
*The Westing Game*, Ellen Raskin  
*When the Phone Rang*, Harry Mazer  
*Where It Stops, Nobody Knows*, Amy Ehrlich  
*Where the Red Fern Grows*, Wilson Rawls  
*Where the Sidewalk Ends*, Shel Silverstein  
*Where the Wild Things Are*, Maurice Sendak  
*A White Romance*, Virginia Hamilton  
*Winnie the Pooh*, A. A. Milne  
*Winning*, Robin Brancato  
*Words by Heart*, Ouida Sebestyn  
*A Wrinkle in Time*, Madeleine L'Engle  
*Wuthering Heights*, Emily Bronte  
*The Year of the Gopher*, Phyllis Naylor

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