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Censorship in Libraries: A Retrospective Study of Banned and Challenged Books

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INTRODUCTION

According to the Office of Intellectual Freedom (OIF) (2019), a branch of the American Library Association (ALA), 607 library materials were targets of censorship in public, school, and university libraries in 2019, a 14% increase from the previous year. The OIF collects records on banned book challenges from libraries, schools, and media sources from across the country. These records were then used to assemble lists of the most challenged books by year and decade to inform the public about censorship issues in libraries and schools (ALA, 2016). This study surveyed the ALA's Top 100 Most Banned and Challenged Books lists from the past 30 years to see if there was a change in the themes and age groups that are being challenged or banned.

Problem Statement

The purpose of this study is to examine the American Library Association's Top 100 Most Banned and Challenged Books lists from the years 1990-2019 to see if there has been a shift in the themes and age categories that are most likely to be banned or challenged.

Research Questions

R1. From the books listed on the American Library Association's Top 100 Most Banned and Challenged Books list from 1990-2019, what themes were most frequently banned or challenged in libraries?

R2. What were the numbers per audience category (adult, juvenile, or teen) of the materials banned or challenged in libraries within this timeframe?

R3. How have these themes/audience categories shifted over time?

Definitions:

All definitions were retrieved from the Online Dictionary for Library and Information Science (Reitz, 2017).

Banned Book: "A book, the publication and/or sale of which has been prohibited or suppressed by ecclesiastical or secular authority because its content is considered objectionable or dangerous, usually for political and/or social reasons."

Bibliometrics: "The use of mathematical and statistical methods to study and identify patterns in the usage of materials and services within a library or to analyze the historical development of a specific body of literature, especially its authorship, publication, and use."

Censorship: "A book, the publication and/or sale of which has been prohibited or suppressed by ecclesiastical or secular authority because its content is considered objectionable or dangerous, usually for political and/or social reasons."

Challenge: "A complaint lodged by a library user acting as an individual or representing a group, concerning the inclusion of a specific item (or items) in a library collection, usually followed by a demand that the material be removed."

Content Analysis: "Close analysis of a work or body of communicated information to determine its meaning and account for the effect it has on its audience."

Library Bill of Rights: "A formal statement adopted by the American Library Association in 1948 and amended in 1961, 1990, and 1996, affirming the right of libraries in the United States to provide, to all members of the communities they serve, materials expressing diverse points of view and to remain free of censorship."

Delimitations

This study focused solely on the banned or challenged books listed on the ALA's Top 100 banned or challenged books lists for the years 1990-2019. Additionally, the study only used the articles *Number*

of challenges by reasons, initiator, & institution for the years 1990-1999 and 2000-2009 to create the list of reasons why books are challenged. Only information from Amazon, Goodreads, Novelist Plus, and The StoryGraph were used to compare themes and audience groups. Books that appear on more than one list were logged in the study's notes as being on multiple lists. However, for the sake of clarity, only one record for each book or series was made in the notes.

Assumptions

This study assumed that the banned or challenged book lists used from the ALA are portrayed accurately and completely. The graphs from the ALA showing banned/challenged statistics were assumed to be accurate and up to date. The information from Amazon, Goodreads, Novelist Plus, and The StoryGraph were assumed to be accurate.

Importance of Study

Researching the books that have been reported to ALA as challenged in libraries can help give librarians insight into what themes and age groups are at risk for censorship. Knowing this information may empower librarians to fight for the right to intellectual freedom. Additionally, noticing how these targeted trends and age groups have changed over time can help librarians predict future book challenges. These predictions can also be used to prepare a strong case for materials with themes that will potentially be censored. Overall, the importance of this study is to see if there has been a shift in the themes and age groups that are most likely to be banned or challenged in libraries over the last 30 years.

LITERATURE REVIEW

Censorship Studies

As with this study, many studies focusing on censorship have used the ALA resources to lead their methodologies. A study by Akers (2012) compared the number of challenges on classical versus contemporary literature. Akers's research approach included using the ALA's banned resources guide cross-referenced with ALA's classic books list to discover that contemporary books were challenged more. Anderson also used the guide to identify classifications and subject headings of frequently banned and challenged books (2014). Anderson's methodology included cross-referencing these

headings with records of large public library catalogs and concluded that Young Adult books were the most challenged. Additionally, Sheffield utilized the guide in her study to search for challenged LGBTQ+ materials in Alabama public library catalogs. She uncovered that 38% of the systems owned less than 50% of the sampled books (Sheffield, 2017).

Although this study focused on content analysis, other methodologies in censorship studies that are important to note used surveys, focus groups, and interviews. Burke examined a survey that asked participants if certain racist materials should be removed from the library (2010, p. 1). Through statistical tests of significance, he discovered that most participants were in favor of keeping the racist materials as they felt it agreed with their first amendment rights (Burke, 2010). Additionally, a study by Isajlovic-Terry and McKechnie (2012), used a focus group of children ages nine to twelve to uncover their thoughts on censorship. The researchers learned that the group thought censorship was mostly negative except in some extreme cases. Another study conducted by Steele examined a case at the Wichita Falls Public Library where a church opposed two children's books for their themes of homosexuality. Steele was able to conduct qualitative interviews with a library administrator and an active library patron who were related to the case. The city council ultimately decided to move the books into the adult collection (Steele, 2021, p. 121).

Additionally, there have been numerous evaluations in the literature regarding self-censorship. Believing self-censorship was in play, a study by Owen (2007) analyzed the collections of New Jersey school libraries to see if they included banned and challenged Young Adult books. Owens noted a lack of these books in the collections overall. In a questionnaire, Rickman (2010) focused on asking K-12 school librarians if they participated in self-censorship practices. She learned that although the practice was uncommon, self-censorship did occur in some instances. Following this pattern, a study by Garry (2015) used a mixed methods methodology to determine if school librarians across Ohio were participating in self-censorship. The results showed that the librarians mainly selected their collection materials based on the community's values. Also using a mixed-methods approach, Dawkins (2018)

conducted a survey asking school librarians if they engaged in self-censorship. The study concluded that the greatest external influences for self-censorship were school administration support and community reaction.

Studies with Similar Methodologies

Although these studies do not focus on censorship, studies that use content analysis in their methodologies have helped lead the research for this censorship study. Simmons (2015) focused her study on the perception of females in popular graphic novels over a six-year period. Her research asked questions such as what percent of graphic novels have one or more female characters, what races/ethnicities and disabilities are represented by female characters, and how these categories shifted over time. She used the Young Adult Library Services Association's *Top Ten Great Graphic Novels for Teens* from 2007 to 2013 as the study's sample group, analyzing 70 titles in total. After identifying female characters, Simmons used a coding form to mark the character's race/ethnicity and disabilities as well as a tally form to count the totals for the year. The data collected was then entered into an excel spreadsheet for examination (Simmons, 2015). A later study by Wirth (2017) used a similar methodology in her analysis of librarian stereotypes in books for young readers from 2001-2015. Some of these stereotypes included librarian's gender, race, and behaviors. To create her list of sample books, Wirth searched for the terms "librarian" or "library" in the database *Novelist* as well as two public library catalogs. She limited these results to study's chosen timespan and the age categories zero to eight and nine to twelve years as set by *Novelist*. Wirth also entered her data into spreadsheets to present her results.

The studies mentioned above have helped shape the methodology of this study. Both Simmons and Wirth focused on content analysis in their research although in different areas than this study. Like Simmons, this study used a tallying method to calculate the results and put them into Excel. Also, just as Wirth used *Novelist* as a resource to determine book titles in a certain age group, this study also used the upgraded version *Novelist Plus* to determine book themes and audience recommendations. In addition, both studies looked at a sample of books over a set time and how their subjects shifted. Simmons (2015) asked with each research question "How has this

percentage/representation changed over time?" while Wirth (2017) portrays her results in showing how librarian behaviors have shifted over time by checking their behaviors against the publication year of each book. This study asked similar research question to Simmons by asking "How have these themes/audience categories shifted over time?" Additionally, similarly to Wirth's study, this research also focused on the importance of a book's time period. However, while Wirth's study focused on publication years in accordance with a librarian's behaviors in books, this study focused on the decade that a book was challenged to see if different themes/audience categories were being challenged over time. Finally, both Simmons and Wirth used Excel to present their findings. This study also utilized Excel as well to present the discovered research in column tables and bar charts.

Summary

As seen in the above literature, there is no shortage of scholarly studies on the topic of censorship. Most articles found during the research have focused on specific instances, types of censorship, or certain collections. The ALA's resources have helped guide many studies examining library collections with their invaluable research. In addition, studies focused on people's opinions and direct experiences with censorship gave direct insight into the issue at hand. Self-censorship studies also helped librarians be aware of their actions when maintaining their collections. With the guidance of similar content analysis studies, this research took a more all-encompassing viewpoint than previous censorship studies to bring together these individual cases into a bigger picture, which will add to the ever-growing body of scholarly literature on censorship. This bigger picture can help trends and larger issues be seen. Knowing the issues presented in these studies before they become a problem may assist librarians in their plans to prevent censorship.

METHODOLOGY

Information Sources

This content analysis focused on examining the themes and audience categories of the collection of banned and challenged books listed on the ALA's Top 100 banned and challenged books list for the past 30 years found by searching the OIF's website under the banned books week and frequently challenged books tab. The themes and audience categories were

collected by searching the resources Amazon, Goodreads, Novelist Plus, and The StoryGraph for the book's title. These resources, except for Novelist Plus, are available for free online and were accessed through the proper websites accordingly. Novelist Plus is available through the Jefferson Parish Public Library. It was accessed through the library's website by using a Jefferson Parish Library card. A more detailed description of the resources used are listed below.

Amazon: One of the world's largest online retailers that sells a large collection of books. It gives book details, publisher information, and reader reviews (Amazon, 2020).

The American Library Association's Number of Challenges by Reason, Initiator, and Institution (for years 1990-1999, and 2000-2009): two webpages with three infographics each listing the number of challenges reported to the ALA by reason, initiator, and institution. These statistics were collected by the ALA's Office of Intellectual Freedom (ALA, 2013a; ALA, 2013b).

The American Library Association's Top 100 Most Banned and Challenged Books (for years 1990-1999, 2000-2009, and 2010-2019): three lists of 100 books listing the top banned and challenged books in libraries for each decade. These lists were compiled by the ALA's Office of Intellectual Freedom (ALA, 2013c; ALA, 2013d; ALA, 2013e).

Goodreads: a website that allows users to record books, write reviews, receive book recommendations, and interact with other readers. It also lists information about books such as publication year, genres, and more (Goodreads, n.d.)

Novelist Plus: a database by EBSCOhost aimed to help librarians and readers with reader's advisory services. It also lists information on book titles such as themes, age recommendations, reading levels, and more (EBSCO Information Services, n.d.).

The StoryGraph: a website that allows users to record books they have read and select new books to read based on their topic and theme preferences. It also allows users to contribute content warnings in their

reviews to help others identify potential triggers (The StoryGraph, 2021).

Procedures

Before the research began, an excel spreadsheet, called "Collection Sheet" was created to gather the results. The following categories were listed in row 1 of the spreadsheet: Book Title, Author, Publication Year, Challenge Decade, Age Recommendation, and each reason/theme a book was challenged or banned. The list of challenge reasons from the ALA's *Number of challenges by reason, initiator, and institution* for years 1990-1999 and 2000-2009 were used as the basis for the themes analyzed in this study. The listed reasons were as follows: Anti-Ethnic, Cultural Sensitivity, Racism, Sexism, Anti-Family, Nudity, Offensive Language, Other Offensive Item, Abortion, Drugs/Alcohol/Smoking, Gambling, Gangs, Violence, Suicide, Homosexuality, Sex Education, Sexually Explicit, Political Viewpoint, Religious Viewpoint, Occult/Satanism, Unsuitable for Age Group, Inaccurate, Technical Errors, and Other Objections. These categories were left unchanged except for "Homosexuality" being replaced by "LGBTQ+" for inclusiveness and combining the categories "Other Offensive Item" and "Other Objections" for the sake of clarity.

The book titles and authors were collected from the ALA Top 100 banned and challenged lists and entered into the collection spreadsheet before the research began. Duplicate titles were listed as being on multiple challenge lists, but their themes and audience recommendations were only marked once in the results. Although the ALA's lists give the decade the books were banned/challenged, the resources used to search the titles do not specify the year each theme or age recommendation was banned/challenged. Additionally, assuming the information from the used resources are current and accurate, all banned/challenged themes and audience recommendations should be included regardless of the year the dispute took place.

At the start of the research, a search for the book's title was conducted in Amazon, Goodreads, Novelist Plus, and the StoryGraph. If the book was located, the publication year, challenge decade, and audience recommendations (juvenile, teen, adult) were taken from the record. If two or more age recommendations

were marked for a single book, both recommendations were recorded in a mixed category (juvenile/teen or teen/adult). Themes were analyzed by genre labels, theme tags, content warnings, and user reviews. If a theme corresponded to one of the listed reasons, a “1” was put in the proper book’s row and theme’s column. If a book had multiple challenge themes, each theme was given a “1.”

At the end of the research, the results for the themes overall were tallied by using the sum function in excel. The results were recorded under the themes in a row named “Theme Totals.” The age recommendations overall were sorted into alphabetical order and tallied by counting. The results were recorded in a separate spreadsheet called “Audience Recommendations.” To see if there was a shift of themes and age recommendations over time, the results for each individual decade were also collected in separate sheets, called “Results 1990-1999,” “Results 2000-2009,” and “Results 2010-2019.” The results for themes and audience recommendations for each decade were tallied in the same way as the overall results. The results of the collected data were presented in column tables and bar charts. The selection of books from the ALA top 100 banned and challenged list was chosen as the study’s sample because the ALA is a reputable source in the library community as the OIF receives reports of these books from schools, libraries, and media resources from across the country (OIF, 2013, para. 1). Since this study only focuses on the top 100 banned and challenged books from the ALA over the last 30 years, it is not generalizable.

Limitations

This study only scratched a small surface of books that were banned or challenged because many challenges go unreported. Despite this fact, the ALA’s banned and challenged book lists are some of the most accurate and complete records available. Additionally, since this study only used the resources Amazon, Goodreads, Novelist Plus, and The StoryGraph as well as the ALA resources on banned and challenged books, there was a chance to miss banned/challenged reasons from other resources. Finally, utilizing user reviews has the potential for user errors but also gives a myriad of unique perspectives from those who have read the book.

RESULTS

R1. From the books listed on the American Library Association’s Top 100 Most Banned and Challenged Books list from 1990- 2019, what themes were most frequently banned or challenged in libraries?

The original sample of books included 81 duplicate book titles. With the removal of duplicate book titles, 219 banned and challenged books were analyzed in this study, which can be seen in Table 1 in Appendix A. As seen in Infographic 1 (following page), Violence (43%), Sexually Explicit Content (36%), and Offensive Language (23%) were the most commonly banned or challenged themes of the twenty-three themes analyzed. The themes of violence and sexually explicit content are significantly more common than other themes. The least common themes included Gambling (0%), Anti-Family (0.5%), and Technical Errors (0.5%).

Infographic 1. Most Frequently Banned/Challenged Themes

R2. What were the numbers per audience category (adult, juvenile, or teen) of the materials banned or challenged in libraries within this timeframe?

As seen in Figure 1 (below), teens were the most challenged audience category of the materials banned or challenged in libraries within this timeframe with eighty books (37%) being banned/challenged.

Additionally, the teen audience category was regularly listed with both the juvenile and adult age groups.

Considering the teen books that were mixed with other audience categories, ninety-nine teen books (45%) were banned or challenged. The adult and juvenile categories were tied at sixty books (27%) each. However, considering these groups mixed with other audience categories, the adult category was challenged more with seventy-one books (32%) compared to juvenile's sixty-eight books (31%).

Figure 1. Ban/Challenge by Audience Category

R3. How have these themes/age categories shifted over time?

Infographics 2, 3, and 4 (next page) show the most frequently banned/challenged book themes over the years 1990-1999, 2000-2009, and 2010-2019 respectively. Following suit with the first research question, violence (21% from 1990s list, 23% from 2000s list, 21% from 2010s list) and sexually explicit content (15% from 1990s list, 16% from 2000s list, 18% from 2010s list) have remained the top two most banned/challenged themes over the past 30 years. However, while offensive language (14%) was consistent with the overall research as being the third most challenged theme from 2000-2009, other

offensive items/themes (10%) was the most challenged from 1990-1999 while drugs/alcohol/smoking (11%) was the most challenged from 2010-2019. The least common themes for 1990-1999 were anti-ethnic, anti-family, gambling, and political viewpoint (0%). For 2000-2009, gambling, political viewpoint, and technical errors were the least common themes (0%). The years 2010-2019 had the largest group of least common themes and included anti-family, abortion, gambling, gangs, and technical errors (0%). A side-by-side comparison of each decade's banned and challenged themes were listed in Infographic 5 (next page).

Infographic 2. Most Frequently Banned/Challenged Themes 1990-1999

Infographic 3. Most Frequently Banned/Challenged Themes 2000-2009

Infographic 4. Most Frequently Banned/Challenged Themes 2010-2019

Infographic 5. Most Frequently Banned/Challenged Themes 1990-1999, 2000-2009, 2010-2019

Figures 2, 3, and 4 on the following page show the numbers per audience category (adult, juvenile, or teen) of the materials banned or challenged in libraries from 1990-1990, 2000-2009, and 2010-2019 respectively. The adult category had the most books banned/challenged on the 1990s list (15%) while the teen audience category seized the top audience category to be banned/challenged on the 2000s list (18%) and the 2010s list (15%). However, when considering the titles that had multiple audience categories, the teen category had the most challenges

for all three decades (19% on 1990s list, 24% on 2000s list, 18% on 2010s list). Juvenile was the least challenged category when comparing unmixed themes (13% on 1990s list, 11% on 2000s list, 14% on 2010s list). The juvenile audience category was also considered the lowest when comparing titles with multiple audience categories (16% on 1990s list, 14% on 2000s list, 15% on 2010s list). A side-by-side comparison of each decade's banned and challenged audience categories were listed in Figure 5 on the following page.

Figure 2. Ban/Challenge by Audience Category 1990-1999

Figure 3. Ban/Challenge by Audience Category 2000-2009

Figure 4. Ban/Challenge by Audience Category 2010-2019

Figure 5. Ban/Challenge by Audience Category 1990-2019

DISCUSSION

The results of this study indicated both old and new information regarding banned and challenged books. As shown in the results to the first research question “From the books listed on the American Library Association’s Top 100 Most Banned and Challenged Books list from 1990-2019, what themes were most frequently banned or challenged in libraries?,” violence and sexually explicit content remained the top two banned/challenged themes across the thirty years. However, looking at both of ALA’s lists for *Number of challenges by reasons, initiator, & institution* (1990s and 2000s), sexually explicit content came in first while offensive language came in second (ALA, 2013a; ALA, 2013b). Although the themes from this study and the ALA’s data were somewhat similar, there were also some significant differences in the numbers of each theme when compared. The difference in themes over these studies possibly comes down to the number of books used for each study as ALA’s data included all reported books within a decade while this study only looked at the top 100 books of each decade. Additionally, the ALA’s data only covers 1990-2009 while this study adds 2010-2019. This study also did not count duplicate copies of books over multiple lists, where the ALA’s study may have counted every challenge for one book over their study. According to the ALA (2020, para. 2), around 82%-97% of challenged books go unreported. This study’s sample group focused solely on the banned or challenged books listed on the

ALA’s Top 100 banned or challenged books for the past 30 years. Hence, it can be assumed that a majority of banned/challenged books from these periods are not covered in this study. A future study of banned and challenged books for the most recent decade could be beneficial in seeing current challenge trends.

Regarding the second research question, “What were the numbers per audience category (adult, juvenile, or teen) of the materials banned or challenged in libraries within this timeframe?,” it was concluded that teens were the most banned/challenged audience category over the 30-year timespan. This conclusion seems to line up with previous studies. As seen in the literature review, Anderson (2014) concluded that the Young Adult category was most challenged in public libraries while Owen (2007) deduced a need for more banned/challenged Young Adult books when examining Young Adult collections in New Jersey school libraries. These results, along with the previous studies from the literature review, indicate that librarians should consider treating the teen audience category with care when it comes to managing their collections and maintaining collection development policies.

Regarding the first half of the third research question, “How have these themes shifted over time?,” it does not seem like most of the themes/audience categories observed have shifted significantly, with most staying

within ten points of each other over the observed timeframe. However, there was a significant increase in bans/challenges of LGBTQ+ material was seen during this study. Bans and challenges on LGBTQ+ themes more than doubled from the 1990s and 2000s list to the 2010s list. This shift could be due to the rising popularity and publication of LGBTQ+ themed books. Sheffield's (2017) and Steele's (2021) recent studies on LGBTQ+ materials suggest that this theme is gaining popularity. From this study, it is suggested that these themes be taken into careful consideration to not only avoid censorship but tailor the collection to patrons' specific needs.

Regarding the second half of the third research question, "How have these age categories shifted over time?," it also does not seem like there were any significant shifts over the studied timeframe. Although the statistics could be seen as sporadic with their fluctuations over the years, the numbers stayed fairly consistent over time. The most significant jump in age categories was from the teen audience category in the 1990s list (14%) to the 2000s list (18%). This number did end up decreasing from the 2000s list to the 2010s list (15%) though. Even with the jumps, as stated above, teens remained the top category challenged over time when considering it mixed with other audience categories. Again, it is recommended to take special care of this audience category when managing this collection.

Considering that both themes and audience categories did not shift significantly over time, it could be inferred that the lists had many similar themes and audience categories because of the large number of duplicate books. As stated above, of the 219 books used in this study, 81 of these books were extra copies. Additionally, the number of titles from the 1990's list that carried over to the 2000's list was 48, meaning almost half of the previously challenged books were carried over into the next decade. Additionally, from 1990-2009, 32 books were carried over to the 2010s list. Although the number of duplicate books did decrease over the years, this observation could indicate that similar banned/challenged themes and audience categories will continue to be the targets of censorship well into the future.

CONCLUSION

Although this study was just one of many studies

focusing on censorship and intellectual freedom, there is room for further research into this topic. There was a lack of current information on banned and challenged books. A noteworthy example of this was ALA's statistics for the *Number of challenges by reasons, initiator, & institution* only goes through 2009 (ALA, 2013b). A more recent study of banned and challenged books at the national level could be beneficial for librarians to see current trends that are being challenged. Additionally, there could be more studies on banned and challenged books at the regional, state, and community levels. Even though knowing the most challenged trends at the national level can be valuable, having more refined studies on banned and challenged books can help librarians discover the needs and values of their communities. Overall, although censorship and challenged books already have valuable studies, there is always room for continuing research on this ever-changing topic.

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APPENDIX A

List of Banned/Challenged Book by Titles, Author, Publication Year, and Challenge Decade

Book Title	Author	Publication Year	Challenge Decade
<i>1984</i>	George Orwell	1949	2010-2019
<i>A Bad Boy Can Be Good For a Girl</i>	Tanya Lee Stone	2006	2010-2019
<i>A Child Called "It"</i>	Dave Pelzer	1995	2010-2019
<i>A Clockwork Orange</i>	Anthony Burgess	1962	2010-2019
<i>A Day in the Life of Marlon Bundo</i>	Jill Twiss	2018	2010-2019
<i>A Day No Pigs Would Die</i>	Robert Newton Peck	1972	1990-1999, 2000-2009
<i>A Light in the Attic</i>	Shel Silverstein	1981	1990-1999
<i>A Prayer for Owen Meany</i>	John Irving	1989	2000-2009
<i>A Time to Kill</i>	John Grisham	1989	2000-2009
<i>A Wrinkle in Time</i>	Madeleine L'Engle	1962	1990-1999, 2000-2009
<i>Alice (series)</i>	Phyllis Reynolds Naylor	1985	1990-1999, 2000-2009, 2010-2019
<i>Almost Perfect</i>	Brian Katcher	2009	2010-2019
<i>Always Running</i>	Luis Rodriguez	1993	1990-1999, 2000-2009
<i>America</i>	E.R. Frank	2002	2000-2009
<i>American Psycho</i>	Bret Easton Ellis	1991	1990-1999
<i>Anastasia Krupnick (series)</i>	Lois Lowry	1978	1990-1999, 2000-2009
<i>And Tango Makes Three</i>	Justin Richardson and Peter Parnell	2005	2000-2009, 2010-2019
<i>Angus, Thongs, and Full Frontal Snogging</i>	Louise Rennison	1999	2000-2009
<i>Anne Frank: Diary of a Young Girl</i>	Anne Frank	1947	2010-2019
<i>Annie on My Mind</i>	Nancy Garden	1982	1990-1999
<i>Are You There, God? It's Me, Margaret</i>	Judy Blume	1970	1990-1999, 2000-2009
<i>Arizona Kid</i>	Ron Koertge	1988	1990-1999
<i>Arming America</i>	Michael Bellasiles	2000	2000-2009
<i>Asking About Sex and Growing Up</i>	Joanna Cole	1988	1990-1999
<i>Athletic Shorts</i>	Chris Crutcher	1991	1990-1999, 2000-2009
<i>Awakening</i>	Kate Chopin	1899	2010-2019
<i>Bad Kitty (series)</i>	Nick Bruel	2005	2010-2019

<i>Beloved</i>	Toni Morrison	1987	1990-1999, 2000-2009, 2010-2019
<i>Beyond Magenta: Transgender Teens Speak Out</i>	Susan Kuklin	2014	2010-2019
<i>Black Boy</i>	Richard Wright	1945	2000-2009
<i>Bless Me, Ultima</i>	Rudolfo A. Anaya	1972	1990-1999, 2000-2009, 2010-2019
<i>Blood and Chocolate</i>	Annette Curtis Klause	1997	2000-2009
<i>Blubber</i>	Judy Blume	1974	1990-1999, 2000-2009
<i>Bone (series)</i>	Jeff Smith	1991	2010-2019
<i>Boys and Sex</i>	Wardell Pomeroy	1981	1990-1999
<i>Brave New World</i>	Aldous Huxley	1932	1990-1999, 2000-2009, 2010-2019
<i>Bridge to Terabithia</i>	Katherine Paterson	1977	1990-1999, 2000-2009
<i>Bumps in the Night</i>	Harry Allard	1979	1990-1999, 2000-2009
<i>Burned</i>	Ellen Hopkins	2006	2010-2019
<i>Captain Underpants (series)</i>	Dav Pilkey	1997	2000-2009, 2010-2019
<i>Carrie</i>	Stephen King	1974	1990-1999
<i>Christine</i>	Stephen King	1983	1990-1999
<i>Crank</i>	Ellen Hopkins	2004	2010-2019
<i>Crazy</i>	Benjamin Lebert	2000	2000-2009
<i>Crazy Lady</i>	Jane Conly	1993	1990-1999, 2000-2009
<i>Cross Your Fingers, Spit in Your Hat</i>	Alvin Schwartz	1974	1990-1999
<i>Cujo</i>	Stephen King	1981	1990-1999
<i>Curses, Hexes and Spells</i>	Daniel Cohen	1974	1990-1999
<i>Cut</i>	Patricia McCormick	2000	2000-2009
<i>Daddy's Roommate</i>	Michael Willhoite	1990	1990-1999
<i>Daughters of Eve</i>	Lois Duncan	1979	2000-2009
<i>Deal with It!</i>	Esther Drill	1999	2000-2009
<i>Deenie</i>	Judy Blume	1973	1990-1999
<i>Detour for Emmy</i>	Marilyn Reynolds	1993	2000-2009
<i>Drama</i>	Raina Telgemeier	2012	2010-2019
<i>Draw Me a Star</i>	Eric Carle	1992	2000-2009, 2010-2019
<i>Dreaming in Cuban</i>	Cristina Garcia	1992	2010-2019
<i>Earth's Children (series)</i>	Jean M. Auel	1980	1990-1999
<i>Eleanor & Park</i>	Rainbow Rowell	2012	2010-2019
<i>Ender's Game</i>	Orson Scott Card	1985	2010-2019
<i>Extremely Loud & Incredibly Close</i>	Jonathan Safran Foer	2005	2010-2019
<i>Fade</i>	Robert Cormier	1988	1990-1999
<i>Fade</i>	Lisa McMann	2009	2010-2019
<i>Fahrenheit 451</i>	Ray Bradbury	1953	2000-2009

<i>Fallen Angels</i>	Walter Dean Myers	1988	1990-1999, 2000-2009, 2010-2019
<i>Family Secrets</i>	Norma Klein	1985	1990-1999
<i>Fat Kid Rules the World</i>	K.L. Going	2003	2000-2009
<i>Feed</i>	M.T. Anderson	2002	2010-2019
<i>Fifty Shades of Grey</i>	E.L. James	2012	2010-2019
<i>Final Exit</i>	Derek Humphry	1991	1990-1999
<i>Flowers for Algernon</i>	Daniel Keyes	1966	1990-1999
<i>Forever</i>	Judy Blume	1975	1990-1999, 2000-2009
<i>Friday Night Lights</i>	H.G. Bissenger	1988	2000-2009
<i>Fun Home: A Family Tragicomic</i>	Alison Bechdel	2006	2010-2019
<i>Girls and Sex</i>	Wardell Pomeroy	1970	1990-1999
<i>Glass</i>	Ellen Hopkins	2007	2010-2019
<i>Go Ask Alice</i>	Anonymous	1971	1990-1999, 2000-2009
<i>Go the Fuck to Sleep</i>	Adam Mansbach	2001	2010-2019
<i>Goosebumps (series)</i>	R.L. Stine	1992	1990-1999, 2000-2009, 2010-2019
<i>Gossip Girl (series)</i>	Cecily con Ziegesar	2002	2000-2009, 2010-2019
<i>Grendel</i>	John Gardner	1971	2000-2009
<i>Guess What?</i>	Mem Fox	1988	1990-1999
<i>Habibi</i>	Craig Thompson	2011	2010-2019
<i>Halloween ABC</i>	Eve Merriam	1987	1990-1999
<i>Harris and Me</i>	Gary Paulsen	1993	2000-2009
<i>Harry Potter (Series)</i>	J.K. Rowling	1997	1990-1999, 2000-2009
<i>Heather Has Two Mommies</i>	Leslea Newman	1989	1990-1999, 2010-2019
<i>His Dark Materials (series)</i>	Philip Pullman	1995	2000-2009
<i>House of Night (series)</i>	P.C. Cast and Kristen Cast	2007	2010-2019
<i>I am Jazz</i>	Jazz Jennings and Jessica Herthel	2014	2010-2019
<i>I Know Why the Caged Bird Sings</i>	Maya Angelou	1970	1990-1999, 2000-2009, 2010-2019
<i>I Saw Esau</i>	Iona Opte	1947	2000-2009
<i>In Our Mothers' House</i>	Patricia Polacco	2009	2010-2019
<i>In the Night Kitchen</i>	Maurice Sendak	1970	1990-1999, 2000-2009
<i>Internet Girls (series)</i>	Lauren Myracle	2004	2000-2009, 2010-2019
<i>It's a Book</i>	Lane Smith	2010	2010-2019
<i>It's Perfectly Normal</i>	Robie Harris	1994	1990-1999, 2000-2009, 2010-2019
<i>It's So Amazing</i>	Robie Harris	1999	2000-2009

<i>Jack</i>	A.M. Homes	1989	1990-1999
<i>Jacob's New Dress</i>	Sarah Hoffman	2014	2010-2019
<i>James and the Giant Peach</i>	Roald Dahl	1961	1990-1999
<i>Julie of the Wolves</i>	Jean Craighead George	1972	1990-1999, 2000-2009
<i>Jump Ship to Freedom</i>	James Lincoln Collier and Christopher Collier	1981	1990-1999
<i>Jumper</i>	Steven Gould	1992	1990-1999
<i>Junie B. Jones (series)</i>	Barbara Park	1992	2000-2009
<i>Kaffir Boy</i>	Mark Mathabane	1986	1990-1999, 2000-2009
<i>Killing Mr. Griffin</i>	Lois Duncan	1978	1990-1999, 2000-2009
<i>King and King</i>	Linda de Haan	2000	2000-2009
<i>Life is Funny</i>	E.R. Frank	2000	2000-2009
<i>Little Black Sambo</i>	Helen Bannerman	1899	1990-1999
<i>Lolita</i>	Vladimir Nabokov	1955	2010-2019
<i>Looking for Alaska</i>	John Green	2005	2010-2019
<i>Lord of the Flies</i>	William Golding	1954	1990-1999
<i>Lush</i>	Natasha Friend	2006	2010-2019
<i>Madeline and the Gypsies</i>	Ludwig Bemelmans	1959	2010-2019
<i>Melissa's Story (George)</i>	Alex Gino	2015	2010-2019
<i>Mick Harte Was Here</i>	Barbara Park	1995	2000-2009
<i>Mommy Laid an Egg</i>	Babette Cole	1990	1990-1999
<i>Monster</i>	Walter Dean Myers	1999	2010-2019
<i>My Brother Sam is Dead</i>	James Lincoln Collier and Christopher Collier	1974	1990-1999, 2000-2009
<i>My Mom's Having a Baby</i>	Dori Hillestad Butler	2005	2010-2019
<i>My Princess Boy</i>	Cheryl Kilodavis	2010	2010-2019
<i>Nasreen's Secret School</i>	Jeanette Winter	2009	2010-2019
<i>Native Son</i>	Richard Wright	1940	1990-1999
<i>Neonomicon</i>	Alan Moore	2010	2010-2019
<i>Nickel and Dime</i>	Barbara Ehrenreich	2001	2010-2019
<i>Nineteen Minutes</i>	Jodi Picoult	2007	2010-2019
<i>Of Mice and Men</i>	John Steinbeck	1937	1990-1999, 2000-2009, 2010-2019
<i>Olive's Ocean</i>	Kevin Henkes	2003	2000-2009
<i>On My Honor</i>	Marion Sane Bauer	1986	1990-1999
<i>One Flew Over the Cuckoo's Nest</i>	Ken Kesey	1932	2000-2009
<i>Ordinary People</i>	Judith Guest	1976	1990-1999
<i>Persepolis</i>	Marjane Satrapi	2003	2010-2019
<i>Pillars of the Earth</i>	Ken Follett	1989	1990-1999
<i>Prince and Knight</i>	Daniel Haack	2018	2010-2019
<i>Private Parts</i>	Howard Stern	1993	1990-1999
<i>Rainbow Boys</i>	Alex Sanchez	2001	2000-2009

<i>Revolutionary Voices: A Multicultural Queer Youth Anthology</i>	Amy Sonnie	2000	2010-2019
<i>Roll of Thunder, Hear My Cry</i>	Mildred Taylor	1976	2000-2009
<i>Running Loose</i>	Chris Crutcher	1983	1990-1999
<i>Saga</i>	Brian K. Vaughan	2012	2010-2019
<i>Scary Stories (series)</i>	Alvin Schwartz	1981	1990-1999, 2000-2009, 2010-2019
<i>Sex</i>	Madonna	1992	1990-1999
<i>Sex Education</i>	Jenny Davis	1988	1990-1999
<i>Sex is a Funny Word</i>	Cory Silverberg	2015	2010-2019
<i>Shade's Children</i>	Gath Nix	1997	2000-2009
<i>Skippyjon Jones (series)</i>	Judith Schachner	2003	2010-2019
<i>Slaughterhouse-Five</i>	Kurt Vonnegut	1994	1990-1999, 2000-2009
<i>Sleeping Beauty Trilogy</i>	A.N. Roquelaure (Anne Rice)	1983	1990-1999
<i>Snow Falling on Ceders</i>	David Guterson	1994	2000-2009
<i>So Far From the Bamboo Grove</i>	Yoko Watkins	1986	2000-2009, 2010-2019
<i>Song of Solomon</i>	Toni Morrison	1977	1990-1999, 2000-2009
<i>Speak</i>	Laurie Halse Anderson	1999	2000-2009, 2010-2019
<i>Staying Fat for Sarah Byrnes</i>	Chris Crutcher	1993	2000-2009
<i>Stuck in the Middle</i>	Ariel Schrag	2007	2010-2019
<i>Summer of My German Soldier</i>	Bette Greene	1973	1990-1999, 2000-2009
<i>That Was Then, This is Now</i>	S.E. Hinton	1971	1990-1999
<i>The Absolutely True Diary of a Part-Time Indian</i>	Sherman Alexie	2007	2010-2019
<i>The Adventures of Huckelberry Finn</i>	Mark Twain	1884	1990-1999, 2000-2009, 2010-2019
<i>The Adventures of Super Diaper Baby</i>	Dav Pilkey	2002	2000-2009, 2010-2019
<i>The Adventures of Tom Sawyer</i>	Mark Twain	1876	1990-1999
<i>The Anarchist Cookbook</i>	William Powell	1971	1990-1999
<i>The Bluest Eye</i>	Toni Morrison	1970	1990-1999, 2000-2009, 2010-2019
<i>The Boy Who Lost His Face</i>	Louis Sachar	1989	1990-1999, 2000-2009
<i>The Catcher in the Rye</i>	J.D. Salinger	1951	1990-1999, 2000-2009, 2010-2019
<i>The Chocolate War</i>	Robert Cormier	1974	1990-1999, 2000-2009
<i>The Color of Earth (series)</i>	Tong-hwa Kim	2003	2010-2019
<i>The Color Purple</i>	Alice Walker	1982	1990-1999, 2000-2009, 2010-2019

<i>The Curious Incident of the Dog in the Night-Time</i>	Mark Haddon	2003	2010-2019
<i>The Dead Zone</i>	Stephen King	1979	1990-1999
<i>The Dirty Cowboy</i>	Amy Timberlake	2003	2010-2019
<i>The Drowning of Stephen Jones</i>	Bette Greene	1997	1990-1999
<i>The Earth, My Butt, and Other Big, Round Things</i>	Carolyn Mackler	2003	2000-2009
<i>The Face on the Milk Carton</i>	Caroline Cooney	1990	1990-1999, 2000-2009
<i>The Facts Speak for Themselves</i>	Brock Cole	1997	2000-2009
<i>The Family Book</i>	Todd Parr	2003	2010-2019
<i>The Fighting Ground</i>	Avi	1984	2000-2009
<i>The Giver</i>	Lois Lowry	1993	1990-1999, 2000-2009, 2010-2019
<i>The Glass Castle</i>	Jeannette Walls	2005	2010-2019
<i>The Goats</i>	Brock Cole	1987	1990-1999
<i>The Great Gilly Hopkins</i>	Katherine Paterson	1978	1990-1999, 2000-2009
<i>The Handmaid's Tale</i>	Margaret Atwood	1986	1990-1999, 2000-2009, 2010-2019
<i>The Hate U Give</i>	Angie Thomas	2017	2010-2019
<i>The Holy Bible</i>	n/a	1611	2010-2019
<i>The House of the Spirits</i>	Isabel Allende	1982	1990-1999, 2000-2009, 2010-2019
<i>The Joy of Gay Sex</i>	Charles Silverstein	1977	1990-1999, 2000-2009
<i>The Kingdom of Little Wounds</i>	Susann Cokal	2013	2010-2019
<i>The Kite Runner</i>	Khaled Hosseini	2003	2000-2009, 2010-2019
<i>The Librarian of Basra</i>	Jeanette Winter	2005	2010-2019
<i>The Lovely Bones</i>	Alice Sebold	2002	2000-2009
<i>The Outsiders</i>	S.E. Hinton	1967	1990-1999
<i>The Perks of Being a Wallflower</i>	Stephen Chbosky	1999	2000-2009, 2010-2019
<i>The Pigman</i>	Paul Zindel	1968	1990-1999
<i>The Stupid's (series-The Stupids Step Out)</i>	Harry Allard	1977	1990-1999, 2000-2009
<i>The Terrorist</i>	Caroline B. Cooney	1997	2000-2009
<i>The Things They Carried</i>	Tim O'Brien	1990	2000-2009, 2010-2019
<i>The Upstairs Room</i>	Johanna Reiss	1972	2000-2009
<i>The Walking Dead (series)</i>	Robert Kirkman	2004	2010-2019
<i>The Wish Giver</i>	Bill Brittain	1983	1990-1999
<i>The Witches</i>	Roald Dahl	1983	1990-1999
<i>Thirteen Reasons Why</i>	Jay Asher	2007	2010-2019
<i>This Book is Gay</i>	Juno Dawson	2014	2010-2019

<i>This Day in June</i>	Gayle E. Pitman	2013	2010-2019
<i>This One Summer</i>	Mariko Tamaki	2014	2010-2019
<i>Tiger Eyes</i>	Judy Blume	1981	1990-1999, 2000-2009
<i>To Kill a Mockingbird</i>	Harper Lee	1960	1990-1999, 2000-2009, 2010-2019
<i>Tricks</i>	Ellen Hopkins	2009	2010-2019
<i>Two Boys Kissing</i>	David Levithan	2013	2010-2019
<i>Uncle Bobby's Wedding</i>	Sarah S. Brannen	2008	2010-2019
<i>We All Fall Down</i>	Robert Cormier	1991	1990-1999, 2000-2009
<i>Whale Talk</i>	Chris Crutcher	2001	2000-2009
<i>What my Mother Doesn't Know</i>	Sonya Sones	2001	2000-2009, 2010-2019
<i>What's Happening to my Body? Book for Girls: a Growing-Up Guide for Parents & Daughters</i>	Lynda Madaras	1983	1990-1999, 2000-2009
<i>When Dad Killed Mom</i>	Julius Lester	2001	2000-2009
<i>Where Did I Come From?</i>	Peter Mayle	1977	1990-1999
<i>Where's Waldo?</i>	Martin Hanford	1987	1990-1999
<i>Women on Top: How Real Life Has Changed Women's Fantasies</i>	Nancy Friday	1991	1990-1999
<i>Year of Wonders</i>	Geraldine Brooks	2001	2010-2019
<i>You Hear Me?</i>	Betsy Franco	2001	2000-2009

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