

Thank you for reading my rationales!

These rationales are inspired by (note that the latter two listings can also be viewed through this writing portfolio section of my website):

Brown, Jean E. "How to Write a Rationale," adapted from "SLATE Starter Sheet." *Saginaw Valley State University*, Apr 1994,
https://cdn.ncte.org/nctefiles/involved/action/rationale_howtowrite.pdf Accessed 2 Mar. 2021.

Censorship study I did for my Fall 2020 Young Adult Literature class at BYU–Idaho on the book *Unwind* by Neal Shusterman.

Research paper (also available in PowerPoint or LinkedIn article format) I did for my Winter 2021 Fund of Research and Presentation class at BYU–Idaho on creative freedom for Latter-day Saints.

Rationale for *the Inditers*

Intended audience: 14+ years of age (a.k.a. if it were made into a movie, it would be PG-13)

Olds, Megan Earlene. *the Inditers*. CreateSpace Independent Publishing Platform, 5 Jul 2017.

Flesch-Kincaid Grade Level according to readabilityscore.com: 1.94

the Inditers is about a farm girl named Holly and a prince named Zane, both from the same kingdom, who escape from their differing confined lives to a forest and then a lakehouse with their friends Matt and Athena. The main problem is that Athena has a secret: she knows why the kingdom that Holly and Zane are from burned to the ground. And she's *scared* of whatever caused it. So as the four all try to build a new life together, having the adventures that they never could before, away from their grief, the hard thing is that not many secrets stay secret forever. Eventually, these four friends will have to face the fates that they have been running away from...and those fates may just bring them both the worst tragedies and the greatest truths.

This book is a fantasy, meant for high schoolers and older, that can help its readers to explore concepts such as good and evil, how to treat others, forgiveness, and the concepts of fate and God. The content warnings of the book may be difficult to bear at times since the villain of the story murders a lot of people (and, additionally, their background contains emotional abuse, and they are possibly mentally ill), Holly comes from a physically abusive background, there are some religious connotations in the book, and a couple of slight sexual inclinations are also displayed. However, all of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include listening to the album *My Head Is An Animal* by Of Monsters and Men (a big inspiration for this book); reading the Harry Potter series by J. K. Rowling (same values promoted; same genre); reading *Unseen Road to Love* by Chelsea Curran (similar fate theme); *Flirting With Fate* by J. C. Cervantes (similar concepts; same values promoted); watching *Love at First Sight* (same values promoted); reading "Grateful in Any Circumstances" by President Dieter Uchtdorf of The Church of Jesus Christ of Latter-day Saints (same values promoted); and watching the movie *Wolf Children* (similar concepts and values.)

I loved writing this book and getting to know its world and characters. As each new year goes by, I find myself only thinking of *more* meanings that can be found within it. And I know that I am biased, as I am its author. But friends have told me that they emotionally connected with the characters, that they appreciated the book's realism alongside the fantasy, and that they also liked the plot twists and use of vocabulary. One of them even said that this book was their

favorite of mine so far. So I hope that this rationale may encourage more people to read it and help them to understand the reasons as to why it was written. Thank you for your time. Please consider reading *the Inditers*.

Rationale for *Wither*

Intended audience: 15+ years of age (a.k.a. if it were made into a movie, it could be kept PG-13)

Olds, Megan Earlene. *Wither*. Independently published, 10 Jan 2019.

Flesch-Kincaid Grade Level according to readabilityscore.com: 2.17

Wither is about a fifteen-year-old girl named Cartney who is confused about what love truly is and decides that the only way to figure this out is to be kissed. Unfortunately, the young man that she picks for such an exploration ends up tricking her, as he is actually a murderer who uses magic to possess her heart. So now that she is being controlled by him and is being made to fulfill his horrifying missions, will she ever find an escape? Will she ever find healing and truth? Will she ever figure out how to stop hating the moody boy who can see right through her, Mato?

This book is a dark fantasy, meant for high schoolers and older, that can help its readers to explore the concepts of good and evil, love and hatred, repentance and forgiveness, and discerning internal voices. The content warnings of the book may make it difficult to stomach, as many bloody murders occur with the creepy and mentally ill antagonist actively talking about them all throughout. Cartney is also physically and emotionally abused by the antagonist, the book displays unique discriminatory issues, a minor character is mocked for her intellectual disability, and there are religious connotations. However, all of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include listening to the album *Beneath the Skin* by Of Monsters and Men, reading *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets* by J. K. Rowling, reading *Howl's Moving Castle* by Diana Wynne Jones (all of which were big inspirations for the book), reading *Poisoned* by Jennifer Donnelly (similar concepts; same values promoted), reading *The Shadow Queen* by C. J. Redwine (similar concepts; same values promoted), reading *My Story* by Elizabeth Smart or watching her TED talk of the same title (same values promoted), reading "Godliness, Part III: Surrender" by Sherwood Anderson (similar character struggles displayed), watching *The Woodsman* (https://www.amazon.com/Woodsman-Benjamin-Bass/dp/B075DJX9JF/ref=sr_1_7?dchild=1&keywords=the+woodsman&qid=1625950245&sr=8-7) or otherwise becoming familiar with the iconic *Wizard of Oz* character (similar concepts), reading *Nocturna* by Maya Motayne (similar concepts; same values promoted), reading "The Weight" (from the anthology *A Universe of Wishes*) by Dhonielle Clayton (similar concepts), and reading "The Merciful Obtain Mercy" by President Dieter Uchtdorf of The Church of Jesus Christ of Latter-day Saints (same values

promoted.)

I loved writing this book at the same time that it wrenched my heart. I've always felt close to Cartney and Mato and felt that their story was meaningful and important to write. And I know that I am biased, as I am its author. But a friend said she loved the story, and classmates who heard about *Wither* through a paper that I wrote were supportive of its literary value. So I hope that this rationale may encourage more people to read it and help them to understand the reasons as to why it was written. Thank you for your time. Please consider reading *Wither*.

Rationale for *the Passion Tree*

Intended audience: 15+ (a.k.a. if it were made into a movie, it could be kept PG-13)

Olds, Megan Earlene. *the Passion Tree*. Independently published, 22 Aug 2019.

Flesch-Kincaid Grade Level according to readabilityscore.com: 1.84

the Passion Tree is about a boy named Kristjan who has been escaping his sisters' bad choices and grief from losing one of his best friends for three years and a girl named Piper who has been escaping memories of a sexual assault and losing her father for just as long. When a reunion with an old friend takes Kristjan to the café that Piper works at, it's love at first sight. But Piper has a hard time trusting Kristjan, and Kristjan has a hard time opening up to Piper. With these issues, and with their pasts constantly threatening to catch up with them, will they be able to find love, peace, and even God before it's too late?

This book is a romance, meant for high schoolers and older, that can help its readers to explore the concepts of trust; healing; God; forgiveness; love; and dealing with hurt, trauma, and anger. The content warnings of the book may be difficult to bear since Piper was sexually assaulted, and her attacker may be mentally ill; Kristjan's sisters have sexual and drug-related addictions; there is attempted murder, accidental suicide, physical abuse, and bullying; and there are religious connotations, which include a pro-life initiative. However, all of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include watching "His Grace" YouTube videos on sexual assault, pregnancy, drug use, and suicide from The Church of Jesus Christ of Latter-day Saints (same values promoted); reading *Broken Things to Mend* by Karey White (similar concepts; same values promoted); reading *A Drop of Venom* by Sajni Patel (similar plot questions explored); watching *Along for the Ride* (similar concepts; same values promoted); reading *Miss Whitaker Opens Her Heart* by Jennifer Moore (similar concepts; same values promoted); reading *Unseen Road to Love* by Chelsea Curran (similar characters, values, and plot elements); reading *Of Grace and Chocolate* by Krista Lynne Jensen (similar concepts and values promoted); reading *Inheriting the Farmhouse* by Catelyn Meadows (similar concepts; same values promoted); reading *Artist Point* by Julie Milo (similar concepts and values); reading "The First Time We Buried a Body" (from Laura Silverman's anthology *Firsts and Lasts*) by Tess Sharpe (similar plot questions explored); reading "To Heal the Shattering Consequences of Abuse" by Elder Richard G. Scott of The Church of Jesus Christ of Latter-day Saints (same values

promoted); watching or reading *The Choice* by Nicholas Sparks (similar concepts); reading *The Way I Used to Be* by Amber Smith (similar concepts); and reading articles on pro-life and pro-choice (a good resource for the former is “Reverence for Life” by President Russell M. Nelson of The Church of Jesus Christ of Latter-day Saints.)

I loved writing this book and becoming close to its characters. The lessons that I learned from writing it have stuck with me for years. And I know that I am biased, as I am its author. But friends have had kind words to say about my writing ability and creativity in this book, and even my harshest critic once said that they thought that this book was my best one so far. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *the Passion Tree*.

Rationale for *Glow*

Intended audience: 17+ (a.k.a. if it were made into a movie, it could be kept PG-13)

Olds, Megan Earlene. *Glow*. Independently published, 1 Sept 2021.

Flesch-Kincaid Grade Level according to readabilityscore.com: 3.06

Glow is the story of a boy in his early twenties named Derby who is trying to get over his questionable ex-girlfriend Fallicia while living a boring life that he isn't really enjoying. Then Fallicia worms her way back into his life, however, and he also meets another girl that he starts to fall for around that time: a pretty and sweet local named Star. Everything only gets harder and crazier for Derby and Star when Fallicia becomes too much for Derby, and Fallicia's brother Cyan breaks Star's heart. So the solution to Derby and Star's healing seems to lie in taking a cross-country trip to stay with Derby's older brother Barry for a while. It turns out that Fallicia and Cyan have much bigger plans than only breaking a couple of their lovers' hearts, though. And it all ties back to Derby's extraterrestrial sister-in-law Morgan somehow...

This book is a science-fiction romance with elements of Christianity in it (though it is not solely focused on that; it is meant to open up discussions and self-exploration) that is meant for older high-schoolers and up and which helps its readers to explore the concepts of love; intimacy; spirituality; beliefs on God, the afterlife, religion in relation to science, and other religious concerns; good versus evil; change; redemption; family; marriage; healing; and manliness/gender worth. The content warnings may be difficult to bear: though none of it is explored graphically or gratuitously, sex and sexual assaults/abuses occur in this book and are discussed by the characters, and the good characters are also psychologically and emotionally abused by the bad—and possibly mentally ill—characters; there is some violence and death, though not with much gore; there is evidence of one minor bad character being physically abused by another bad character; a few instances of curse words are insinuated but not outright said—replacement words such as “darn” are instead enclosed by parentheses to indicate that a character said something else; drinking and smoking occur in this book, and a couple short mentions of marijuana occur; depression, anxiety, and PTSD occur in this book and/or are indicated; many religious connotations occur, many of which specifically refer to the Church of Jesus Christ of Latter-day Saints; and race is somewhat explored but is not mocked. However, all of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include:

- Reading talks by General Authorities from the Church of Jesus Christ of Latter-day Saints on issues such as repentance, light, love, marriage, family, sexuality, and belief in God—some good examples include those mentioned in the back of the book; “The Hope of God’s Light” and “The Merciful Will Obtain Mercy” by President Dieter F. Uchtdorf; “Of Souls, Symbols, and Sacraments” and “Religion: Bound by Loving Ties” by Elder Jeffrey R. Holland; “There Is Always Hope” by Elder John H. Groberg; and/or the quotes available at these links:
<https://drive.google.com/file/d/1EWJxKN6BNT9bN8MCPv-t0YNLH8poux2s/view?usp=sharing> and
<https://drive.google.com/file/d/1jzrTEVzfbXKsqKtv9DJFl62OqRdeR-tn/view?usp=sharing> (same values promoted)—as well as Abraham 1.
- Reading *Incidents in the Life of a Slave Girl* by Harriet Jacobs and/or *My Story* by Elizabeth Smart and Charles Stewart or watching Smart’s TED talk of the same title (some same concepts, issues, and values explored)
- Reading *To All the Boys I’ve Loved Before* by Jenny Han (some same values explored)
- Reading *Silence of Stars* by Holly J. Wood and/or the *Curse of the Pirate* series by Courtney Pearson (some same concepts explored)
- Reading *Unseen Road to Love* by Chelsea Curran (same values explored/promoted)
- Reading *Let’s Talk About Love* by Claire Kann (some similar concepts explored)
- Watching *The Princess and the Frog*, especially for the characters Ray and Evangeline, and/or reading “Moon Boy Earth Girl” by Corinna Tyriss (same values/concepts promoted; same concepts explored)
- Listening to the playlist contained in the back of the book as well as songs like “The Hope Inside” by Colony House, “The Scientist” by Coldplay, “Let the Light In” by MisterWives, etc. (same concepts explored and values promoted)

I love this book more than I can say. Derby was my brain’s best friend for at least a good few years straight, and he and Star helped me to work through so many ideas and feelings, I can’t even tell you. Every time that I faced writer’s block or had doubts concerning this novel being a good idea, I felt like it was worth exploring and writing and like it might help someone. I have yet to see if that will ever come true. But despite my personal biases and the help that this novel gave *me*, I think that it is at least promising that my friend who doesn’t always read very often read *this* 554-page book in its entirety and even said that it had cool differences from my other books and was wonderful; she *is* an amazing friend, but I also like to hope that that still means

something! And my best friend has also dubbed this novel my “epic” one. So I hope that this rationale may encourage more people to read *Glow* and may help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Glow*.

Rationale for *Kaleidoscope Pinwheel*

Intended audience: 15+

Olds, Megan Earlene. *Kaleidoscope Pinwheel: A Collection of Poems*. Independently published, 24 May 2022.

Flesch-Kincaid Grade Level according to readabilityscore.com: 1.58

Kaleidoscope Pinwheel is a partially autobiographical, partially theoretical and fictional collection of 190 poems. Themes of faith, romance, mental health, and more are explored in a variety of poetic forms. The hope is that there is a little something for everyone in it as optimism, resilience, and dreams are promoted.

This book is a (mostly) creative-nonfiction collection of poetry intended for high schoolers and older who can comprehend and appreciate the poetic form and language as well as the various themes explored—they can be simple, but they can also have depth to them. Content warnings include religious connotations, mental health topics, short mentions or implications of suicide or violence, death, sexual harassment/assault, and emotional abuse. However, all of these issues are ethically resolved by the end of the collection, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include:

- The various sources mentioned in the appendix of the book.
- The works of other Latter-day Saint poets—some good examples are the poetry section of *Pickles, Poetry, and Pearls* by Alena Reid and *Hymns of the Church of Jesus Christ of Latter-day Saints*—as well as the works of poets such as Emily Dickinson and Anne Bradstreet.
- Any or all of Megan Earlene Olds' novels.
- The Church of Jesus Christ of Latter-day Saints' wide plethora of discourses on gospel topics like mental health, the Atonement/healing, Heavenly Father, the Second Coming, angels, loss/grief, and the afterlife.

- For further literature about the Brigham Young University–Idaho experience, read the *Yearbook* series by Allyson Braithwaite Condie and *Love Beyond Tomorrow* by Erin Klingler.

This collection was a long time in coming—the first poem that I included in it is one I originally wrote in middle school. I have experienced and delved into a lot of maturing, growth, emotions, expressivity, comprehension, and creative exploration as I’ve compiled and refined *Kaleidoscope Pinwheel*. I can’t say what everyone else’s reactions will be. But many people close to me have said that they’ve appreciated my optimism, my flow, my relatability, and my insights. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Kaleidoscope Pinwheel*.

Rationale for *This Is For You*

Intended audience: 13+ (a.k.a. if any of the short stories were to be made into a movie, they would be PG-13 at most)

Olds, Megan Earlene. *This Is For You: An Anthology of Short Stories*. Independently published, 15 Sept 2022.

Flesch-Kincaid Grade Level according to readabilityscore.com: 6.02

This Is For You is an anthology of 22 short stories that cover a variety of genres and topics. Some are sequels or companions to my novels *Wither* and *the Passion Tree*, some are contemporary romances about the Brigham Young University–Idaho experience or moving to Hawaii, and others are fantasies about healing from supernatural powers. Focuses on mental health and on religious beliefs are also emphasized. With distinct narrators and descriptive worlds galore, these stories are meant to leave their readers inspired and buoyed. There is a common thread of morality throughout the anthology while it may also please many different audiences.

This book is a fictional anthology of short stories intended for middle schoolers and older who are interested in the short-story form and interested in a wide variety of genres, in applying religious hope to those many different genres, and in feeling inspired by protagonists who heal, come together, and/or experience a change for the better.

The short stories' genres are, their content warnings include, and alternative resources that a student in a classroom setting could study instead if they did not want to read this book include:

- “To Thine Own Self Be True.” Latter-day Saint romance. Religious connotations.

Latter-day Saint literature like *Love Beyond Tomorrow* by Erin Klingler, *Love on Pointe* by Tiffany Odekirk, and *The Skeleton in My Closet Wears a Wedding Dress* by Sally Johnson (similar concepts and values promoted.)

- “Apology Accepted.” Satirical action-adventure. Sexual implications; gore/violence.

James Bond movies (similar concepts); “Our Sacred Duty to Women” by President Russell M. Nelson (similar values promoted.)

- “Another Place.” Contemporary. Sexual implications; some substance abuse.

Doom Days by Bastille (similar concepts and issues); “The Lady With the Little Dog” by Anton Chekov (similar concepts.)

- “Speak.” Social justice. Explores racism and related bullying.

The Hate U Give (similar concepts, issues, and values promoted); *I Am Malala* by Malala Yousafzai and Christina Lamb/*He Named Me Malala* (similar concepts, issues, and values promoted); *You Truly Assumed* by Laila Sabreen (similar concepts, issues, and values promoted); *Other Side of the Tracks* by Charity Alyse (similar concepts, issues, and values promoted); *The Unboxing of a Black Girl* by Angela Shante; “This Is Not Who We Are: Arab-Americans in a Post-9/11 World” by Naomi Shihab Nye (similar concepts, issues, and values promoted); the anthology *Blackout* (similar concepts and values promoted); *Remember the Titans* (same values); *We Rise, We Resist, We Raise Our Voices*, edited by Wade and Cheryl Willis Hudson (same values); *The American Society of Magical Negroes* (same values.)

- “Spectrum Fever: A Short-Story Companion to *Wither*.” Fantasy and romance. Religious connotations; death.

“Little Talks” by Of Monsters and Men (similar concepts); “Tenerife Sea” by Ed Sheeran (similar concepts and values promoted); *Little Women* by Louisa May Alcott (similar concepts); *Great or Nothing* by Joy McCullough, Caroline Tung Richmond, Tess Sharpe, and Jessica Spotswood (similar concepts); *Princess of Death* by Cortney Pearson (similar concepts); the *Defy the Night* duology by Brigid Kemmerer (similar concepts); *Unearth/Genesis Awakened* by R. K. Lee (similar concepts.)

- “Cryptid.” Romance. No content warnings.

YA novels like *It’s Kind of a Cheesy Love Story* by Lauren Morrill and those by Kasie West (similar concepts and values promoted.)

- “Divine Intervention (Chary).” Supernatural. Emotional abuse; violence; religious connotations.

”A Very Old Man With Enormous Wings” by Gabriel García Márquez (similar concepts.)

- “Departure.” Mental health and romance. Death; suicide; depression.

The Silence That Binds Us by Joanna Ho (similar concepts, issues, and values promoted.)

- “Candice’s Story: A Short-Story Companion to *the Passion Tree*.” Latter-day Saint, contemporary, and romance. Religious connotations; drug abuse; death; accidental suicide; depression and anxiety; sexual, and physical abuse, references.

Playlist included in the acknowledgments of the story (similar concepts and values promoted); *Proof of Angels* by Tyler Beddoes and Ptolemy Thompkins (similar concepts and values promoted); *Visions of Heaven* by Jane Moe (similar concepts and values promoted); "The Little Match Girl" by Hans Christian Andersen (similar concepts); "Sonny's Blues" by James Baldwin (similar concepts.)

- "Margery and Shawn: Self-Esteem." Latter-day Saint romance. Depression and anxiety; references to suicide; religious connotations.

"Shooting Stars" (from her anthology *Serendipity*) by Marissa Meyer (similar concepts); Latter-day Saint literature like *Love Beyond Tomorrow* by Erin Klingler (similar concepts and values promoted.)

- "The Pyren." Fantasy and romance. Violence.

The Little Mermaid (similar concepts and values promoted); *The Siren* by Kiera Cass (similar concepts and values promoted); *Sea Change* by Aimee Friedman (similar concepts and values promoted); *Aquamarine* (similar concepts and values promoted); "Awakened" (from Tim Pratt's and her anthology *Rags & Bones*) by Melissa Marr (similar concepts); "In the Deep, We Find the Stars" by Cassiopeia Gatmaiten (similar concepts.)

- "This Broken Perfection." Contemporary. Death; slight religious connotations.

An Unseen Angel by Alissa Parker (similar concepts and values promoted); *Once More We Saw Stars* by Jayson Greene (similar concepts and values promoted); *The Starling* (similar concepts and values promoted.)

- "Our Own Secret Victory." Dystopian and romance. Violence; gore; death.

"You and I" by PVRIS (similar concepts); "Editha" by William Dean Howells (similar concepts, issues, and values promoted.)

- "Lei Lines: A Standalone Sequel to 'Cryptid.'" Mental health. Depression and anxiety; references to death.

"ley lines" and "little light one" by flor (similar concepts); *By Your Side* by Kasie West (similar concepts, issues, and values promoted.)

- "Petals." Fantasy and romance. Sexual implications; drug abuse; gore; violence; death.

The Phantom of the Opera (similar concepts); *Beauty and the Beast* (similar concepts, issues, and values promoted); *Snow White* (similar concepts); playlist included in the acknowledgments of the story (similar concepts); "Dead Inside" by Muse (similar concepts); "Death of Me" by PVRIS (similar concepts.)

- “Glitch.” Mental health. Schizophrenia; physical abuse; references to drug abuse and sexual orientation/LGBTQ+ involvement.

Waiting for Fitz by Spencer Hyde (similar concepts, issues, and values promoted); playlist included in the acknowledgments of the story (similar concepts, issues, and values promoted); the TED talk “I Am Not a Monster: Schizophrenia” by Cecilia McGough (similar issues and values promoted); *With Honors* (similar concepts, issues, and values promoted); “Mr. Dowling’s Remedy” (from the anthology *A Timeless Victorian Collection: An Autumn Kiss*) by Annette Lyon (similar concepts, issues, and values promoted.)

- “Smothered: A Short-Story Sequel to *Wither*.” Fantasy and romance. References to gore, violence, and death; PTSD.

Playlist included in the acknowledgments of the story (similar concepts, issues, and values promoted.)

- “Rose-Coloured Dream.” Mental health and romance. Unspecified mental health issues.

”Imagination Infatuation” by MisterWives (similar concepts); novels about fake dating like *Virtually Yours* by Sarvenaz Tash (similar concepts.)

- “Sent to Alight Her (Abiel).” Supernatural and romance. Religious connotations; references to emotional abuse and death; violence.

Invaluable by Holly J. Wood (similar concepts and values promoted); *Always a Princess* by Meg Johnson (similar concepts and values promoted); *Inheriting the Farmhouse* by Catelyn Meadows (similar concepts and values promoted.)

- “Margery and Shawn: Patience Blessings.” Latter-day Saint romance. Religious connotations; anxiety.

Latter-day Saint literature like *Love Beyond Tomorrow* by Erin Klingler (similar concepts and values promoted.)

- “Come Up for Air.” Mental health. Depression; suicide; death.

Middle School: The Worst Years of My Life (similar concepts, issues, and values promoted); *Counting by 7’s* by Holly Goldberg Sloan (similar concepts.)

- “Relieved.” Contemporary. No content warnings.

Hop (similar concepts and values promoted); *Ratatouille* (similar concepts and values promoted); YA short stories about protagonists finally getting the courage to

ask their crushes out, like “Old Rifts and Snowdrifts” (from Laura Silverman’s anthology *Up All Night*) by Kayla Whaley (similar concepts.)

All content issues are ethically resolved by the end of the anthology, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

This anthology is one that I have put a lot of work and heart into, from middle school to college creative writing classes’ feedback and beyond, and it means so much to me. I want other people to be able to enjoy it and maybe even be blessed by the various messages and sentiments that are in it, too. It encapsulates many of my personal beliefs and many issues that I think are important.

I can’t say what everyone else’s reactions to these stories will be, but a close friend who read “Candice’s Story” and “To Thine Own Self Be True” had kind things to say about my writerly talent and metaphorical ability, and my best friend has lent much support to me throughout the compiling and putting out of this project, too. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *This Is For You*.

Rationale for *Sweethearts*

Intended audience: 15+ (a.k.a. if it were made into a movie, it could be kept PG-13 or even PG)

Olds, Megan Earlene. *Sweethearts*. Independently published, 23 Jan 2023.

Flesch-Kincaid Grade Level according to readabilityscore.com: 5.79

Sweethearts is the story of two best friends since middle school: a gaming YouTuber named Milo and a math genius named Nicole. Nicole realized that she had feelings for Milo early into their time in high school, but Milo didn't realize that he had feelings for her, too, until later. So Nicole ended up with an ambitious Britisher named Dominic instead. Dominic decides to take Nicole home with him at the end of high school in the hopes of permanence with her. And Milo has always known that Dominic isn't a good guy, but Nicole is convinced that he is her future. Can Milo and Nicole bridge their challenges and misunderstandings into the love that they've always wanted?

This book is a contemporary romance meant for older middle-schoolers and up. It helps its readers to explore the ideas of emotional abuse; feminism and gender equality/modern gender issues; self-esteem; choosing one's own way instead of ones that others choose for them; passions; love; parenthood; and best friendship. The content warnings include: emotional abuse; slight sexual implications; a few instances of curse words that are insinuated but not outright said—replacement words such as “butt” are instead enclosed by parentheses to indicate that a character said something else; depression/suicidal ideation; slight references to the LGBTQ+ community; slight substance abuse; and slight religious connotations. However, all of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include listening to the playlist featured in the back of the book (same concepts; similar values promoted); reading *Kisses In the Rain* by Krista Lynne Jensen (same concepts; similar values promoted); reading *Fixing Up the Farmhouse* by Catelyn Meadows (same concepts; similar values promoted), watching the movie *Moxie* or reading the book *Moxie* by Jennifer Mathieu (similar values promoted); watching the movie *Some Kind of Wonderful* (same concepts); various resources that delve into the British and Southern cultures (same concepts); and reading talks from The Church of Jesus Christ of Latter-day Saints such as “Spiritual Treasures” by President Russell M. Nelson, “Womanhood: The Highest Place of Honor” and “The Light In Their Eyes” by President James E. Faust, and

“The Keys and Authority of the Priesthood” by President Dallin H. Oaks (similar values promoted.)

This book was so easy and fun to write and means a lot to me personally. I hope its unique niche of topics will help, entertain, and enlighten others. And I know that I am biased, as I am its author. But my best friend says that I’ve still got it in terms of nailing down important messages and writing well (and humourously.) So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Sweethearts*.

Rationale for *Grace Under Fire*

Intended audience: 15+ (a.k.a. if it were made into a movie, it could be kept PG-13)

Olds, Megan Earlene. *Grace Under Fire*. Independently published, 21 Aug 2023.

Flesch-Kincaid Grade Level according to readabilityscore.com: 5.64

Grace Under Fire is the story of Simone, a recent escapee of juvenile detention with anger issues who transforms into a star and joins a group of supervillains. Simone thinks that she wants to get revenge on the world, to embrace her identity as a villain, and to date her fellow Colluder, David. But then she falls in love with a police officer, Justin...and suddenly, she's questioning everything. Can she change and find peace? Can she find what she truly wants and show grace under pressure?

This book is a science-fiction, mental health romance meant for high-schoolers and older. It explores the ideas of anger as a mental health issue; peace and morality as personal choices in the face of a difficult and complicated world; justice; grace; debunking “bad” as a qualifier of a person; choosing good company; love and self-love; one’s ability to change, decide, and grow; and forgiveness. The content warnings include: intermittent explosive disorder; PTSD; violence, death, and slight gore; a mentally ill villain; some sexual implications and some allusions to sexual assault; emotional abuse; some instances of curse words being insinuated but not outright said—replacement words such as “crap” are instead enclosed by parentheses to indicate that a character said something else; debates on issues such as “mercy killing,” criminality/morality/entitlement/etc., and violent protests; a short instance of alcohol abuse; and race and disability are mentioned and portrayed but not mocked. All of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include: listening to the playlist featured in the back of this book, songs mentioned in the text like “Beloved Freak” by Garbage, and songs like “Red Woman” by Shake Shake Go (same concepts; similar values promoted); watching all sorts of different superhero and fantasy villains films, from *Big Hero 6* to *Frozen*, and reading books like the *Shatter Me* series by Tahereh Mafi and the *Nocturna* series by Maya Motayne (similar concepts and values promoted); reading talks by General Authorities from the Church of Jesus Christ of Latter-day Saints on issues such as grace, moral strength, peace, change, forgiveness, self-love, and justice, like “Peacemakers Needed” by President Russell M. Nelson, “His Grace Is Sufficient” by Elder Bradley Wilcox, “Christlike Poise” by Elder Mark A. Bragg, “School Thy

Feelings, O My Brother” by President Thomas S. Monson, and “Integrity: A Christlike Attribute” by Elder Jack N. Gerard (same values promoted); reading *Rebel of Fire and Flight* by Aneesa Marufu and watching *Never Have I Ever* (similar concepts and values promoted); reading *Star Daughter* by Shveta Thakrar (similar concepts); reading *Beloved* by Toni Morrison and *The Shadow Queen* by C. J. Redwine (similar plot points and values explored); reading *Of Grace and Chocolate* by Krista Lynne Jensen (similar concepts and values promoted); reading *Bad Girls Never Say Die* by Jennifer Mathieu (similar concepts); reading *Castle in the Air* by Diana Wynne Jones (similar concepts); reading *The Walls Around Us* by Nova Ren Suma and *Invisible Son* by Kim Johnson (similar concepts); reading *Forgive Me Not* by Jennifer Baker (similar concepts and values promoted); watching *Pay It Forward* (similar values promoted); and reading *Love Is a Revolution* by Renée Watson (similar values promoted.)

This book means a lot to me. It really felt like it needed to be written (just see my acknowledgments about it for more information on that.) I hope that its fire (see what I did there!)—its awareness, messages, and feelings—will be able to help readers. I know that I am biased as its author. But my best friend said that it is an intense novel where you want to see what happens and that it has an ending that gives all the feels. (And that I’m one heck of a writer.) So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Grace Under Fire*.

Rationale for *Never Too Late*

Intended audience: 14+ (a.k.a. if any of the short stories were to be made into a movie, they would be PG-13 at most)

Olds, Megan Earlene. *Never Too Late: An Anthology of Short Stories*. Independently published, 5 Jan 2024.

Flesch-Kincaid Grade Level according to readabilityscore.com: 5.81

Never Too Late is an anthology of 22 short stories that covers a mixture between stories themed around The Church of Jesus Christ of Latter-day Saints and stories that look into other contemporary and fantasy perspectives. Some are sequels to my novels *the Passion Tree* and *Glow*, some explore what the experience of LGBTQ+ students or those trying online dating at Brigham Young University might be like, and others are fantasies combining the fandoms of Flannery O'Connor and Emily Dickinson or depicting the fairy tale of a boy from a stained glass piece saving his love from being cursed as a paper doll. Focuses on mental health, justice, overcoming difficult times, and forming connections are also emphasized. Realistic feelings and struggles that then lead to hope make these stories able to open their readers up to empowerment and empathy.

Though these stories could speak to a variety of people, narrators especially include female, Young Single Adult Church members, so they might be an emphasized audience. The general age group for this anthology includes middle schoolers and older—stories like “Forever and a Day” read the way a story for an elementary schooler might, while the topics brought up in stories such as “persephone’s pirouette” might only be appropriate for those of high school age and older; in other words, there is a wide variety of topics and levels of solemnity represented in this anthology—who are interested in the short-story form and who are interested in Latter-day Saint romance, fantasy, and inspirational contemporary stories.

The short stories’ genres are, their content warnings include, and alternative resources that a student in a classroom setting could study instead if they did not want to read this book include:

- “All the Things I Never Told You.” Mental health. Grief; depression; death; suicide.

“Speeding Cars” by Walking on Cars (similar concepts); “Starjumper” by Bad Suns (similar concepts.)

- “Match Strike.” Latter-day Saint retelling mixed with fantasy/sci-fi. Religious connotations; violence; a reference to LGBTQ+ involvement.

Abraham 3 from *The Pearl of Great Price* (the source that this retelling was gleaned from); “Burn” by Ellie Goulding (similar concepts)
 “Nothing Personal” by Night Riots (similar concepts.)

- “Justified.” Contemporary. Animal abuse; violence.

Trifles by Susan Glaspell (similar concepts.)

- “Titus and Poppy.” Latter-day Saint romance. Religious connotations; slight references to anxiety.

Playlist included in the acknowledgments for the story (similar concepts); *First Day* by Allyson Braithwaite Condie (similar concepts; same values); *Unconditional* by Holly J. Wood (similar concepts; same values.)

- “Viktoria’s Story: A Sequel to ‘Candice’s Story.’” Contemporary. References to sex, sex addiction, drugs, and accidental suicide/death.

“Blood and Milk” by Sharlee Mullins Glenn (similar concepts and values.)

- “God Only Knows.” Latter-day Saint social justice. Religious connotations; LGBTQ+ involvement; bullying/bigotry; depression and suicidal ideation.

Without the Mask: Coming Out and Coming Into God’s Light by Charlie Bird (similar concepts and same values); *Love, Simon* (similar concepts); *One Day at a Time* [2017] (similar concepts); “dark times” by Ben Platt (similar concepts); “Can Ye Feel So Now?” by Elder Quentin L. Cook, “Never Leave Him” by Elder Neil L. Andersen, and “To Whom Shall We Go?” by President M. Russell Ballard (same values.)

- “Forever and a Day.” Fantasy and romance. Reference to death.

“Hope for the Future” by Bastille (same values); “I Feel It in the Wind” by Smith & Thell (same values.)

- “Lily of the Valley.” Latter-day Saint contemporary. Religious connotations.

“Keep on Dancing” and “Happy” by Oh Wonder (similar concepts and same

values); “decide to be happy” and “SUPERBLOOM” by MisterWives (similar concepts and same values); “Consider the Lilies” by Roger Hoffman (same values); *Love is a Revolution* by Renée Watson (same values); Black Girl Magic books like *Happily Ever Afters* by Elise Bryant and *Excuse Me While I Ugly Cry* by Joya Goffney (same values.)

- “Pie Pals.” Latter-day Saint contemporary with mental health. Religious connotations; OCD; LGBTQ+ involvement.

Waiting for Fitz by Spencer Hyde (similar concepts); “Discerning Your Feelings: Anxiety or the Spirit?” by Debra Theobald McClendon PhD (same values); “Discerning the Will of the Lord for Me” by Lanae Valentine (same values.)

- “Karen.” Supernatural, religious satire. Religious connotations; the main character is racist, discriminatory, and judgmental; some sexual implications; instances of curse words being insinuated but not outright said—replacement words such as “bleeping” are instead enclosed by parentheses to indicate that the main character said something else; slight references to alcohol, mental health issues, and drugs.

“Revelation” by Flannery O’Connor (similar concepts and same values); 2 Samuel 11–12 (similar concepts); “I think to Live — may be a Bliss” by Emily Dickinson (same values); Acts 10:34–35 and Doctrine and Covenants 122:8 (same values.)

- “Rewrite the Stars (And Stripes): A Short-Story Sequel to *Glow*.” Latter-day Saint social justice and romance. Religious connotations; references to the bigotry and violence that immigrants face.

“Home” by Warsan Shire (same values); “Exactly Like You” by Greg Holden (same values); *Elemental* (similar concepts); *Yellow Rose* (similar concepts.)

- “Beauty for Ashes.” Latter-day Saint contemporary, mental health, and romance. Religious connotations; depression and anxiety; slight reference to substance abuse.

The Founder of Our Peace: Christ-Centered Patterns for Easing Worry, Stress, and Fear by John Hilton III and Isaiah 61:3 (same values), “Róróró” by Of Monsters and Men and “Ohio” by Andrew McMahon In the Wilderness (similar concepts); *What’s Eating Gilbert Grape* (similar concepts and same values); “decide to be happy” by MisterWives (same values); “A Bridge Over Silence [from Rocky Callen and Nora Shalaway Carpenter’s anthology *Ab(solutely) Normal*] by Karen Jialu Bao (similar concepts); *Finding Yourself In the New Testament* by Al Carraway (same

values.)

- “Ap(parent)ly.” Contemporary with romance. Bullying; implied sex; depression, anxiety, etc.

“One Small Voice” by Jeffrey Moss (same values); *With the Fire on High* by Elizabeth Acevedo (similar concepts.)

- “Asking for a Friend.” Fantasy. Slight religious connotations; slight LGBTQ+ involvement.

Encanto (similar concepts and same values.)

- “My Kind of Perfect.” Latter-day Saint romance. Religious connotations; anxiety; slight reference to strong language/sexual implications.

“Reverse Catfishing” and “When Online Dating Goes Too Far” by Studio C (similar concepts); “Words” by AMZY (similar concepts.)

- “Lady in Waiting.” Latter-day Saint romance with mental health. Religious connotations; PTSD (due to implied abuse) and bipolar disorder.

Playlist included in the acknowledgments for the story (similar concepts); *Marry Me* (similar concepts.)

- “persephone’s pirouette.” Historical, supernatural, social-justice story in verse with romance. Sexual and physical abuse; PTSD and ensuing depression; violence; death; discrimination.

“Bloodflow” and “Hurricane” by Vaults (similar concepts); *Blood, Water, Paint* by Joy McCullough (similar concepts); *Bad Girls Never Say Die* by Jennifer Mathieu (similar concepts.)

- “Love Me True: A Sequel to ‘Viktoria’s Story.’” Mental health and romance. Social anxiety; PTSD that leads to body dysmorphia and depression; religious connotations; references to sexual relations, sex addiction, death, discrimination, and anxiety.

Playlist included in the acknowledgments for the story (similar concepts and same values); “Have I Truly Been Forgiven?” by Elder K. Brett Nattress (same values.)

- “A Rose for Saoirse.” Mental health with romance. Seasonal affective disorder; emotional abuse; sexual implications; slight reference to alcohol.

Playlist included in the acknowledgments for the story (similar concepts and same values); “January Gloom (Seasons, Pt. 1)” by All Time Low.

- “Forget-Me-Not: A Sequel to ‘Lily of the Valley.’” Latter-day Saint romance. Religious connotations; depression; slight reference to death.

“Rainy Day” by Coldplay (similar concepts); “Remedy” by Adele (similar concepts); “Thank You” by Dido (similar concepts); “Our Earthly Stewardship” by Bishop G  rald Caus  .

- “Joy to the World.” Latter-day Saint contemporary. Religious connotations; death and grief.

“Sunday Will Come” by Elder Joseph B. Wirthlin (same values); *The Song of Copper Creek* by Kristen McKendry (similar concepts and same values); *One Great Christmas Love Story/Take My Heart* by Kaylee Baldwin (similar concepts and same values); *Zoey’s Extraordinary Christmas* (similar concepts); “Wrecked” by Imagine Dragons (similar concepts); “This Christmas” by Oh Wonder (similar concepts); “Happy, Happy Christmas” by Ingrid Michaelson (similar concepts); “Silhouettes” by Colony House (similar concepts); “I Feel It In the Wind” by Smith & Thell; *The Heart of Holiday* by Michele Paige Holmes (similar concepts and same values.)

- “Overbooked.” Romance. No content warnings.

Recommended for You by Laura Silverman (similar concepts.)

All content issues are ethically resolved by the end of the anthology, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

I put a lot of dedication, heart, thought, and personal feelings into this anthology, and I would love for the messages to resonate with and help other people as well.

I can’t say what everyone else’s reactions to these stories will be, but my best friend says I still have a lot of talent, passion, feeling, and meaning in my writing that will hopefully take other people’s notice because it should. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Never Too Late*.

Rationale for *Bhakti*

Intended audience: 13+ (a.k.a. if it were made into a movie, it could be kept PG-13)

Olds, Megan Earlene. *Bhakti*. Independently published, 4 May 2024.

Flesch-Kincaid Grade Level according to readabilityformulas.com: 8.33

Bhakti is the story of Lakshmi and Rasheed, who fall in love in a fictional version of India that is based around matriarchy and a fantasy system which uses familiars. Everything seems to be going their way until a Mohallan princess possessed by the Shadow turns Rasheed into a ghost and threatens to destroy Tehswati. Can Lakshmi's faith overcome the darkness, and can her and Rasheed's love stand the test of time?

This book is a romantic, Hindu fantasy intended for middle-schoolers and older. The content warnings (listed below) would not challenge such an audience, but it is possible that the inclusion of words from other languages (Hindi and Arabic) and the drop into a very different culture that is based around Hinduism and other foreign things would, so personal discretion would have to be made in those particular cases.

The main themes are: feminism (gender-flipped in this novel as "masculinism") and its place in modern society and religion, as well as shattering gender stereotypes; religious faith, the divine, and the afterlife; love, death, grief, and standing the test of time; good versus evil; equality for all regardless of any demographic; overcoming weaknesses, trials, and hard times; sacrifice and loyalty; and community and teamwork.

The content warnings are: religious connotations (Hinduism); death and violence (with very minor gore); allusions to mental health issues like depression and grief (and it can be debated if the villain has any other mental health disorders); one character is gay and genderfluid, and therefore, LGBTQ+ inclusion and issues are discussed from time to time; slight sexual implications; one character has a learning disability but is not mocked for it; the occasional slight mention of alcohol abuse; and discussions on race, gender issues, and other injustice/inequality issues which some readers might find challenging, uncomfortable, or even, at times, from non-final perspectives, slightly mocking. All of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include: studying Hinduism, whether by the

internet, scholarly resources, books, or real believers, etc. (similar concepts and values promoted); playing Pokémon (especially *FireRed* or *LeafGreen* if they want to see Lavender Town) (similar concepts); reading talks from the Church of Jesus Christ of Latter-day Saints such as “Spiritual Treasures” and “Think Celestial!” by President Russell M. Nelson and “It Is Not Good for Man or Woman to Be Alone” by Sheri L. Dew, and/or 2 Kings 6:15-17, for gender equality, staying in your religion, and the concept of angels/ministering spirits (same values promoted); listening to the playlist featured in the back of the book and the other songs listed in the acknowledgments (similar concepts and values promoted); reading the writings of Shveta Thakrar, Roshani Chokshi, and Arushi Avachat for learning about Indian culture and mythology (similar concepts); and reading the *Three Dark Crowns* series by Kendare Blake and/or watching *Black Panther: Wakanda Forever* for matriarchy, familiars, and/or national pride (similar concepts.)

This book was both fun as well as very personally meaningful to write. I love the fantasy system, the characters, and the overall effect and message. I hope that readers will find it fun and meaningful, too. I know that I am biased as its author. But my best friend says the story is awesome, talented, cute, and funny, that it will melt your heart, and that it will unavoidably matter to someone. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Bhakti*.

Rationale for *No Longer in Parentheses*

Intended audience: 15+

Olds, Megan Earlene. *No Longer in Parentheses*. Independently published, 23 Jul 2024.

Flesch-Kincaid Grade Level according to readabilityformulas.com: 1.2

No Longer in Parentheses is a partially autobiographical, partially theoretical and fictional collection of 190 poems. Themes of mental health, faith, empathy, feminism, and more are explored in a variety of poetic forms. Readers are encouraged to take back their difficult times and their feelings with their voices.

This book is a (mostly) creative-nonfiction collection of poetry intended for high schoolers and older who can comprehend and appreciate the poetic form and language as well as the various themes explored—they can be simple, but they can also have depth to them. Content warnings include mental health topics, including suicidal ideation; religious connotations; and short mentions of death, sexual harassment/assault, emotional abuse, and LGBTQ+ alliance. However, all of these issues are ethically resolved by the end of the collection, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include:

- The various sources mentioned in the appendix of the book.
- The poetry of authors such as Rupi Kaur, e. e. cummings, Emily Dickinson, Renée Watson, Maya Angelou, and Amanda Lovelace, as well as the works of other Latter-day Saint poets from *Hymns of the Church of Jesus Christ of Latter-day Saints*.
- Any or all of Megan Earlene Olds' novels.
- The Church of Jesus Christ of Latter-day Saints' wide plethora of discourses on gospel topics like mental health, faith, personal revelation, the afterlife, marriage and family, and God's love.
- For further literature about mental health in the lives of members of the Church of Jesus Christ of Latter-day Saints, read books such as *Connecting with Christ* by Kate Lee and *Silent Souls Weeping* by Jane Clayson Johnson.

This collection was written during a very difficult time of my life as an expression of therapy and trying to make sense of things. I like to hope it will bring hope, rapport, and colorful inspiration to others as well. I can't say what everyone else's reactions will be, but my best friend thinks I've still got it with skillful poetic expression and creativity. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *No Longer in Parentheses*.

Rationale for *Free*

Intended audience: 14+ (a.k.a. if it were made into a movie, it could be kept PG-13)

Olds, Megan Earlene. *Free*. Independently published, 26 Dec 2024.

Flesch-Kincaid Grade Level according to readabilityscore.com: 9.45

Free is the story of Francesca, a dutiful immigrant orphan with a sensitive nature who survived a tragic accident that killed her family and turned her into glass. In high school, she and her complicated best friend Noah are accepted into a magic school. As they delve off in different directions with the depth and nature of their magic, their beliefs and their relationship, and the people that they become friends with, they both start to actualize their most deeply held dreams...but they also find themselves choosing to stand on opposite sides of a dark force that is threatening to overtake the school and the very world as they know it.

This book is a fantasy with HSP (Highly Sensitive People) awareness, questions of ethics, romance, and a love of nature—as well as it being a cautionary tale about the potential pitfalls of advanced technology—intended for early high-schoolers and older. The content warnings (listed below) would not challenge such an audience, but it is possible that the inclusion of things like occasional Spanish would, so personal discretion would have to be made in those cases.

The content warnings are: death and violence; emotional abuse; slight LGBTQ+ inclusion; slight sexual connotations; occasional religious connotations; one chapter with alcohol; and occasional mental health issues, neurodiversity, and mentions of race and ethnicity, with the only mockery ever occurring toward them when it is posed by the book's antagonists—the overall message of this book normalizes and empowers those elements. All of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include: listening to the playlist featured in the back of the book (similar concepts and same values); studying HSP characteristics online (similar concepts and same values); reading the *Harry Potter* series by J. K. Rowling (similar concepts); watching *Encanto* (same values); watching Elder and Sister Bednar's November 2024 young adult devotional for The Church of Jesus Christ of Latter-day Saints (same values); reading Alma from The Book of Mormon (similar concepts and same values); watching *Frozen* (some similar concepts); reading *The Iron King* by Julie Kagawa (similar concepts); watching the General

Relief Society Presidency in BYU Women's Conference 2023, especially from about 17 minutes in to 29 minutes in (similar values and concepts); reading the *Ink, Iron, and Glass* duology by Gwendolyn Clare (similar concepts); reading *Heidi* by Johanna Spyri (same values); reading "Eternity's Great Gifts: Jesus Christ's Atonement, Resurrection, Restoration" by Elder Gerrit W. Gong (same values); reading or singing "For the Beauty of the Earth" by Folliott S. Pierpoint (same values); and reading or singing "God Is Love" by Thomas R. Taylor (same values.)

This book felt very personal and necessary for me as well as fun and meaningful. I hope that readers will fall in love with Francesca and Ryan and their world of magic as well, cheering for their triumph over the backbiting voices. And I know that I am biased as its author. But my best friend says it is enthralling and simply "YES." So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Free*.

Rationale for *Coming Home to Me*

Intended audience: 14+ (a.k.a. if any of the short stories were to be made into a movie, they would be PG-13 at most)

Olds, Megan Earlene. *Coming Home to Me: An Anthology of Short Stories*. Independently published, 21 Apr 2025.

Flesch-Kincaid Grade Level according to hemingwayapp.com/readability-checker: 7.8

Coming Home to Me is an anthology of 22 short stories that revisit many of the novels talked about previously in this document, that turn popular literary tropes on their heads, and that explore The Church of Jesus Christ of Latter-day Saints, romance, fantasy, social justice, and feminism. A variety of plots and topics are explored, such as a nonbinary teen writing graphic novels, various protagonists openly expressing their difficulties with mental health, and a single Black mom taking herself and her daughter to live in a supernatural haven that has no men. Each story ends and resounds with a sense of coming home literally, to love, or to oneself. Focuses on mental health, justice, overcoming difficult times, and forming connections are also emphasized. The hope is for readers to find not only amusement and empathy but also their own sense of healing and empowerment by the denouement.

Though a fairly wide range of protagonists is portrayed, varying in age from teenager to their sixties, and encapsulating many ethnicities, especially female young adults might be an emphasized audience for this anthology. The general age group for this anthology includes middle schoolers and older—stories such as “the Rachel Clause” contain a levity that could be appropriate for younger audiences, while the writing styles and topics brought up in stories such as “Carol” might only be appealing to those of high school age and older. In other words, there is a wide variety of topics and levels of solemnity represented in this anthology. However, anyone interested in the short-story form and in Latter-day Saint romance, historical feminism, and a love and empowerment of all people might find this anthology celebratory.

The short stories’ genres are, their content warnings include, and alternative resources that a student in a classroom setting could study instead if they did not want to read this book include:

- “Ball in Your Court.” Historical Christian romance. Religious connotations.

Historical Regency/Victorian romance fiction, such as *Finding Miss Giles* by Philippa Jane Keyworth (similar concepts).

- “Sharon: A Companion to ‘Karen.’” Supernatural, religious satire. Religious connotations; some sexual connotations; mild violence.

“Good Country People” by Flannery O’Connor (similar concepts and values); e. e. cummings’ poetry, especially “suppose” and “dive for dreams” (similar values); “In the Mirror” by the Interrupters (similar concepts); “Morph” and “Nico and the Niners” by twenty one pilots (similar concepts); “The Tale of the Three Brothers” by J. K. Rowling (similar concepts.)

- “Come What May.” Latter-day Saint romance/contemporary. Religious connotations.

Learning about inspiring single sisters such as Sheri Dew and Sharon Eubank; learning about Ardeth G. Kapp (similar concepts); learning about popular literary tropes—a fun K-drama spin on this is *I Believe In a Thing Called Love* by Maurene Goo (similar concepts); “Bad Thing” by the Mowgli’s (similar concepts); “Crocodile Tears” and “Something in the Air” by Lauren Mayberry (similar concepts); “Roll Up” by Fitz & the Tantrums (similar concepts); “Lingering” by Sheppard (similar concepts); “Uncharted” by Sara Bareilles (similar concepts); *Everybody Loves Raymond* S7 EP2 (similar concepts); “Divine Discontent” by Michelle D. Craig (same values.)

- “Gooseberry Snow: A Short-Story Sequel to *Bhakti*.” Hindu romantic fantasy with mental health (depression and suicidal ideation, also due to the bullying and discrimination of others), LGBTQ+ inclusion, and neurodivergence (ADHD). Some of those genre classifications may be considered content warnings.

“Lightning Strike” by A Silent Film (similar concepts); “At the Risk of Feeling Dumb,” “Midwest Indigo,” and “Choker” by twenty one pilots (similar concepts.)

- “Dreaming Out Loud.” LGBTQ+ contemporary. That may be considered a content warning, alongside my protagonist Kitsune getting bullied for such.

“Conqueror” by AURORA (similar concepts); “Kids Conspire” by Royal Teeth (similar concepts); learning about GSAs and other ways to get involved in the LGBTQ+ community and in empowerment, such as the real mural that high schoolers made in Vermillion, South Dakota (similar concepts and same values.)

- “Blessing in Disguise: A Short-Story Sequel to *Grace Under Fire*.” Sci-fi. Violence; discussions on ethnic discrimination and the juvenile justice system; mentions of abuse and alcohol abuse.

“Houdini” by Foster the People (similar concepts); *Madame Web* (similar concepts.)

- “Love Outside the Lines.” Contemporary romance. No content warnings.

“Heartlines” by Broods (similar concepts); media depicting Korean and Korean-American/Korean-Canadian culture, such as Maurene Goo’s novels, *Kim’s Convenience*, and *XO, Kitty* (similar concepts); “Warning Sign” by Coldplay (similar concepts.)

- “the Rachel Clause.” Romantic comedy with fantasy and Latter-day Saint elements. Religious connotations.

“hold on” by flor (similar concepts); “Such Great Heights” by the Postal Service (similar concepts); *Wish You Weren’t Here* by Gracie Ruth Mitchell (similar concepts.)

- “Trust in the Lord.” Latter-day Saint romance with mental health (depression, anxiety, suicidal ideation, and a self-harm thought). That last part can be considered a content warning, alongside a discussion on race and singular, minor mentions of drugs and LGBTQ+ involvement.

“Modern Love” by Matt Nathanson (similar concepts); Proverbs 3:5–6 (same values); 2 Nephi 26:33 (same values); stories about small promptings from the Spirit leading to amazing, unexpected results, such as “President Nelson Shares Experience of Following the Prophet” from churchofjesuschrist.org (same values); “MRS Minor (Hey Mr. Worthen)” by Katie Wishart (similar concepts.)

- “Charmed, I’m Sure.” Fantasy with some romance. Death; chicken gore; kidnapping; possible mental illness.

“Warm Blood Pt 2” by flor (similar concepts); “Waltz” by The Naked and Famous (similar concepts); artwork by Jungsuk Lee (similar concepts); *The Wizard of Oz* (similar concepts); *WordWorld* and *WordGirl* (similar concepts.)

- “Male-Order Bride.” Historical romance with a bit of Christianity and neurodivergence (ADHD). Those may be seen as content warnings, as well as death.

Historical Regency/Victorian romance fiction, such as *Timeless Romance Anthologies* and *Healing the Mountain Man’s Heart* by Misty M. Beller (similar concepts.)

- “Natural Disaster.” Latter-day Saint contemporary and romance. Religious connotations, as well as a mention of cyberbullying, which also includes a mention of potential provoked suicide.

“Disaster Party” by Magic Giant (similar concepts); “Disaster Master” by Nanna (similar concepts and same values); studying character categories (similar concepts); reading up on God’s love, how He sees you, how you have a purpose, etc. (same values.)

- “Patience Becomes a Virtue.” Sci-fi with a touch of romance and a discussion on non-male-hating feminism. Violence; death; a slight sexual connotation; a minor mention of bullying.

Raising Dion (similar concepts); “Burn It Down” by Fitz & the Tantrums (similar concepts); “Hell or High Water” by Passenger (similar concepts); “I’m Not Over” by Carolina Liar (similar concepts); “Torches” by X Ambassadors (similar concepts); the *Heromaker* duology by Kendare Blake (similar concepts.)

- “True and Blue Piper: A Short-Story Sequel to *the Passion Tree* and ‘Love Me True.’” Contemporary with a bit of Christianity. That can be seen as a content warning, alongside mentions of substance abuse, sexual assault, prostitution, Islam, and death.

“Nosebleeds” by MisterWives (similar concepts and same values); researching both sides of “victimization” and healing from trauma (similar concepts and same values.)

- “Alienation: A Short-Story Sequel to *Glow*.” Sci-fi romance. Sexual connotations; death; mentally ill villain.

“Alienation” by Morning Parade (similar concepts.)

- “Not So Broken.” Latter-day Saint romance with mental health (depression, anxiety, and suicidal ideation). Those elements may be considered content warnings.

“Maybe, I’m Afraid” and “Broken” by lovelytheband (similar concepts and same values.)

- “Carol: A Companion to ‘Karen’ and ‘Sharon.’” Supernatural, religious satire. Religious connotations; death; discrimination; LGBTQ+ involvement.

“The Displaced Person” by Flannery O’Connor (similar concepts and same values);

Anne Bradstreet's biographical information and poetry (similar concepts); *A Christmas Carol* by Charles Dickens (similar concepts and same values); Coldplay's *Music of the Spheres* themes and slogans (similar concepts and same values); *A Man Called Otto* (similar concepts and same values.)

- "Now, We Gettin' Somewhere." Contemporary social justice with some historical interest and a nod toward The Church of Jesus Christ of Latter-day Saints. That last thing may be considered a content warning, as well as discrimination and mentions of murder.

Satires and spoofs of Regency/Victorian fiction (similar concepts); "Misconceptions About Victorian Literature" from *The Secret Victorianist* (similar concepts); "What Downton Abbey Got Wrong" from *Gentleman's Gazette* (similar concepts); learning about implicit bias and how to overcome it (similar concepts and same values.)

- "the Endower: A Short-Story Prequel to *the Inditers* and *Wither*." Fantasy with disability, romance, and mental health (PTSD). That, alongside bullying, abuse, and death, can be seen as a content warning.

Analyzing people with disabilities in movies whose spouses cheat on them because of their disabilities, like in *Waitress* and *Terms of Endearment* (similar concepts); analyzing war PTSD and how it can drastically change people (similar concepts); "Symptoms" by Atlas Genius (similar concepts); "Ghost" by Hunter Hunted (similar concepts); "Where We Started" by Dinner and a Suit (similar concepts.)

- "Love, All." Contemporary social justice and romance. Discussions on misogyny and feminism, and a short discussion on race.

Learning about the history of women and their struggles in the world of sports (similar concepts and same values); "Visitor" by Of Monsters and Men (similar concepts); "Every Night" and "let me in" by flor (similar concepts.)

- "Ivy League." Contemporary romance with Judaism and mental health (depression and a panic attack). Those also may be seen as content warnings.

"Tissues" by YUNGBLUD (similar concepts); *Surprised by Oxford* (similar concepts); *Northern Exposure* (similar concepts); learning about Judaism (similar concepts); discussing the meaning of life, why we're here, why we do what we're doing, what it's for, etc. (same values.)

- “Love Á La Mode.” Latter-day Saint contemporary romance with some mental health (anxiety.) That also may be considered a content warning.

“Hello” by Grouplove (similar concepts); “Seek Him With All Your Heart” by Bishop L. Todd Budge (same values); Malachi 3:10 (similar concepts); “can’t slow down” by almost monday (similar concepts); discussing self-care, self-empowerment, and what “engaging in a good work” looks like (similar concepts and same values.)

All content issues are ethically resolved by the end of the anthology, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

This anthology contains a lot of hard work on its addressed concepts, personal-life inclusions, (and even perfectionistic editing...!) My greatest wish is that it would inspire, entertain, and inform readers as well.

I can’t say what everyone else’s reactions to these stories will be, but my best friend says that the array of stories contained is very well-written and displays my versatility as a writer. Some stories are cute and heartwarming, and some are surprising or even heartbreaking. So I hope that this rationale may encourage more people to read the anthology and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Coming Home to Me*.

Rationale for *So Much for My Happy Ending*

Intended audience: 11+ (a.k.a. if it were made into a movie, it would most likely be PG)

Olds, Megan Earlene. *So Much for My Happy Ending*. Independently published, 30 Aug 2025.

Flesch-Kincaid Grade Level according to hemingwayapp.com/readability-checker: 6

So Much for My Happy Ending is the story of Shelby, a Latter-day Saint, world-famous dancer who is thrown into a reflective time-travel sequence after her celebrity boyfriend is exposed as trying to get her to leave the Church. Will she fall back in love with her high school ex, Haden? Will she be able to make peace with the childhood passing of her older brother Mark? Can she change the priorities and trajectory of her fast-paced life to refocus on what's most important?

This book is a Latter-day Saint romance intended for middle-schoolers and older, most likely female. The content warnings are: death; references to LGBTQ+ individuals and mental health issues; slight references to addictive substances; slight sexual connotations; and religious connotations. All of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include: listening to the songs that are referenced throughout the text, especially those contained in the chapter epigrams (same concepts and similar values); exploring dance styles via taking part in or watching classes or recitals, using YouTube, etc. (same concepts); reading *Unseen Road to Love* by Chelsea Curran (similar concepts and values); watching *The Way Home* (similar concepts); watching *Marry Me* (similar concepts); reading *You Truly Assumed* by Laila Sabreen and *Love, Hate, and Other Filters* by Samira Ahmed (parallel themes); reading “No One Sits Alone” by Elder Gerrit W. Gong, “Cheering Each Other On” by J. Anette Dennis, and “The Lord Is Hastening His Work” by Elder Quentin L. Cook (same values); watching or reading *Back to the Future*, *Bill and Ted’s Excellent Adventure*, *The Singular Life of Aria Patel* by Samira Ahmed, the *Firebird* trilogy by Claudia Gray, the *In the City of Time* duology by Gwendolyn Clare, *Until We Meet Again* by Renee Collins, *The Map of Tiny Perfect Things*, etc. (similar concepts); reading *I’ll Be the One* by Lyla Lee (similar concepts); reading the New Testament, the Book of Mormon, “Did Jesus Really Live Again?” (#64 in the Church of Jesus Christ of Latter-day Saints’ Children’s Songbook) by Mabel Jones Gabbott and Royce Campbell Twitchell, “Covenant Confidence through Jesus Christ” by Elder Ulisses Soares, “A Matter of a Few Degrees” and “Daily Restoration” by

President Dieter F. Uchtdorf, etc. (same values); researching the movement Everyone Is Welcome Here—as well as its implications of diversity and inclusivity—especially in the context of treating everyone the way Jesus would (same concepts and values); and reading (or watching, in some cases) “The Difference Is You” by Tracy Y. Browning from BYU–Hawaii Speeches, “Embracing Creativity as a Divine Gift” by Lisa Valentine Clark from BYU Women’s Conference 2025, “How God Healed My Secret, Deep Regret of Not Graduating High School” by Michelle Wilson from *LDS Living*, and the intro and D&C 71 from the Church of Jesus Christ of Latter-day Saints’ 2025 *Come, Follow Me* manual, week June 30–July 6.

This book was a wonderful undertaking in so many respects for me, from the strong love of dance that I put through and through, to my testimony of and portrayal of being a Latter-day Saint, to the Everyone Is Welcome Here thread...and the swoony romance. And I know that I am biased as its author. But my best friend says that it’s sweet and really good. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *So Much for My Happy Ending*.

Rationale for *Her Blood Sets the World on Fire*

Intended audience: 15+ (a.k.a. if it were made into a movie, it could be kept PG-13)

Olds, Megan Earlene. *Her Blood Sets the World on Fire*. Independently published, 20 Jan 2026.

Flesch-Kincaid Grade Level according to hemingwayapp.com/readability-checker: 5

Her Blood Sets the World on Fire tells the story of Xiao Yu, the leader of a Chinese orphan gang who also helps the rebellion's efforts to push back against their tyrannical emperor, Máfan, and his British liaison, Karma. Everyone in the country has chi and zodiacs, and Xiao Yu discovers that her zodiac is one that was thought to be extinct. She also attempts to protect her boyfriend, Yǔxuān, during Máfan's annual blood taxing, but she accidentally gets him kidnapped. With darkness on the rise, and these new factors combining to push Xiao Yu into a role she never imagined, can she save everyone that she loves and set the world as she knows it on fire?

This book is a historical, speculative fantasy intended for high-schoolers and older. This book includes many words from Mandarin, so the distinction of a foreign culture might challenge minds that are any younger. Discretion would also have to be made with the following content warnings: moderate gore, quite a bit of violence, and deaths; Xiao Yu is intersex, the two main villains of the story are revealed to be a gay couple, and a friend that Xiao Yu makes along her adventure is lesbian; the villains discriminate against others by ethnicity, disability, mental health, family status, religion, and gender and mock most LGBTQ+ people (yes, they are hypocrites)—this book talks heavily about Communism, the fantasy equivalent of Mao Zedong's reign, oppression and tyranny, and so forth; Confucianism, Daoism, and a fictional new religious stance that uses Chinese mythologies such as Pangu and the Moon are discussed and contrasted, with Confucianism being more blatantly disagreed with in the text of the novel but also not entirely rejected, persecuted, or denigrated; addictive substances are mentioned but rarely actually taken by anyone in the text of the book; sexual relations are implied, but the most that happens on page is kissing, flirting, and a bit of touching another's backside through clothing; a minor character has OCD, there is a mention of autism (called "lonely disorder" in this context), and it can be debated if the villains are mentally ill; and a couple mentions of possible suicides, but just to be complicated, one didn't actually happen and would have been accidental, and another is discovered to have a plot twist to it. All of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include: analyzing Mao Zedong's reign, Communism, Communism compared and contrasted with fascism, Chinese culture and various mythologies, Chinese history from the Opium Wars through the mid-1900s, the articles listed under "further reading" in the novel's acknowledgments, Chinese zodiacs and yin yang, the history of feminine oppression in China, Confucianism, Daoism, the idea of chi, and Doctrine and Covenants 134 (same concepts and values); listening to the playlist featured in the book's acknowledgments (similar concepts and same values); watching the movies listed in the book's acknowledgments (similar concepts and same values); learning about intersex individuals and the medical conditions, and discrimination due to misunderstanding and ignorance, that they deal with (same concepts); reading books and authors such as Joan He, Gloria Chao, and *The Zodiac Legacy* trilogy by Stan Lee and Stuart Moore (similar concepts and values); watching or reading the *Harry Potter* series by J. K. Rowling (similar concepts); reading my other novels *Bhakti* and *Free* (similar concepts and values); reading the *Moribito* duology by Nahoko Uehashi (similar concepts and values); and reading *The Floating World* duology by Axie Oh (similar concepts.)

I was so obsessed with this story and its characters during the months that I toiled away at it, and I'm hoping that I was so for good reason. And I know that I am biased as its author. But my best friend said that it's funny, compelling, dramatic, complex, and amazing and that it rips at your heartstrings. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Her Blood Sets the World on Fire*.

Rationale for *One Step at a Time*

Intended audience: 15+

Olds, Megan Earlene. *One Step at a Time*. Independently published, 11 Apr 2026.

Flesch-Kincaid Grade Level according to hemingwayapp.com/readability-checker: 0

One Step at a Time is a partially autobiographical, partially theoretical and fictional collection of 190 poems. Themes of empathy and politics, faith, mental health, feminism, and more are explored in a variety of poetic forms. The idea as a whole is that anything—whether it be building Zion or serving poetic justice—only comes one step at a time.

This book is a (mostly) creative-nonfiction collection of poetry intended for high schoolers and older who can comprehend and appreciate the language and the various themes that are explored—they can be simple, but they also have depth to them. Content warnings include mental health topics, such as suicidal ideation, depression, anxiety, grief, OCD, schizophrenia, and PTSD; religious connotations; discussions of racism, immigration, oppression, feminism, abuse (physical and emotional), and censorship; and mentions of death, sexual harassment/assault, LGBTQ+ alliance, neurodivergence, and gore/violence. However, all of these issues are ethically resolved by the end of the collection, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include:

- The various sources mentioned in the appendix of the book.
- The poetry of authors such as e. e. cummings, Zetta Elliott, and Brian Bilston.
- Any or all of Megan Earlene Olds' novels.
- The Church of Jesus Christ of Latter-day Saints' wide plethora of discourses on gospel topics like empathy and acceptance for all, mental health, faith, "line upon line"/Alma 37:6, the afterlife, marriage and family, being made perfect only through Christ (even for Church leaders), how to build Zion in small ways under your unique, individual, and perhaps-feeling-minuscule influence, seeking the Spirit, and God's love.

This collection is very passionate for me and helped me to express both a lot of important ideas as well as a lot of personal feelings and events. I like to hope that it will

be inspirational and empowering for readers as well. I can't say what everyone else's reactions will be, but my best friend thought it was skillful and poignant. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *One Step at a Time*.

Rationale for *Oblivion*

Intended audience: 15+ (a.k.a if were made into a movie, it could be kept PG-13)

Olds, Megan Earlene. *Oblivion*. Independently published, 8 May 2026.

Flesch-Kincaid Grade Level according to hemingwayapp.com/readability-checker: 6

Oblivion tells the story of Leila Jacobs, a Black neurodivergent teen who loves to skateboard and who is secretly the head spokesperson of former-America's main rebel group against the oppressive, neurodivergent-hating Oblivion Administration, the Jubilee Underground. However, life takes a turn for Leila when the Administration kidnaps her, after tyrannizing everyone who is at a Jubilee rally following their ruling that "everyone helping to decide the laws" means that "everyone individually can decide whatever law they want, even if it's unjust, on their own personal property" and their threat of resetting everyone's memories. Leila is paired up with her identical twin that she previously didn't know about, Charmaine—who was raised by the Administration—to "Merge" their contrasting souls into being one perfect leader through a computer program. Leila and Charmaine must figure out not only how to get along and to possibly accept their new reality...but also whether they can halt the reset and whether they can preserve the truths that they discover to be the most critical to humanity's survival.

This book is a Christian young adult dystopian with focuses on neurodivergence and moral dilemmas intended for high schoolers and older. The content warnings are: autism, ADHD, OCD, Tourette's, dyspraxia, and the villains' extensive mockery of all such neurotypes alongside mockery from those that they influence (although this is depicted as being unethical); depression, anxiety, suicidal ideation, self-harm, and PTSD; Christianity and how it is pitted against nihilism in this story; racism via the villains again and those they influence as well as other individuals in society (again, though, it is depicted as being unethical); death/violence/a bit of gore; and short mentions of LGBTQ+ people and the villains' mockery of them as well (though, again, it is depicted as being unethical.) All of these issues are ethically resolved by the end of the story, so I would argue that the overall value of the book is positive. I think that audience members for this book should be allowed to choose for themselves whether or not they will read it.

With that said, alternative resources that a student in a classroom setting could study instead if they did not want to read this book include: listening to the playlist from the back of the book, especially twenty one pilots' music, and studying twenty one pilots' accompanying lore (similar concepts and values); reading the *Divergent* trilogy by Veronica Roth (similar concepts and values); reading *The Giver* by Lois Lowry (similar concepts and values); studying

Christianity and nihilism, poverty, neurodivergent conditions and experiences, moral dilemmas, individualism vs. collectivism, Black culture, etc. (same concepts and values); watching *Hanna* (2011 film) (similar concepts); reading “The Eternal Gift of Testimony” by Elder Kevin G. Brown (same values); reading *The Hunger Games* trilogy by Suzanne Collins (similar concepts and values); reading *Ender’s Game* by Orson Scott Card (similar concepts and values); reading *Fahrenheit 451* by Ray Bradbury (similar concepts and values); reading *Mind Games* by Teri Terry (similar concepts); and reading “The Best Is Yet to Be” by President Jeffrey R. Holland (same values.)

This novel means a lot to me! I know I’m biased at its author, but I hope it will mean a lot to others, too. My best friend says that it’s dark but thoughtful and cool. So I hope that this rationale may encourage more people to read it and help them to understand the reasons why it was written. Thank you for your time. Please consider reading *Oblivion*.