SECONDARY
LANGUAGE ARTS/ENGLISH
CURRICULUM

Archdiocese of Santa Fe
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**TABLE OF CONTENTS**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>3</td>
</tr>
<tr>
<td>Acknowledgement</td>
<td>4</td>
</tr>
<tr>
<td>Mission/Philosophy</td>
<td>5</td>
</tr>
<tr>
<td>Expectations for Students Entering High School</td>
<td>6</td>
</tr>
<tr>
<td>English I</td>
<td>7</td>
</tr>
<tr>
<td>Honors English I</td>
<td>10</td>
</tr>
<tr>
<td>English II</td>
<td>11</td>
</tr>
<tr>
<td>Honors English II</td>
<td>13</td>
</tr>
<tr>
<td>English III</td>
<td>14</td>
</tr>
<tr>
<td>AP Literature and Composition</td>
<td>16</td>
</tr>
<tr>
<td>English IV</td>
<td>18</td>
</tr>
<tr>
<td>AP Language and Composition</td>
<td>21</td>
</tr>
<tr>
<td>Electives</td>
<td>23</td>
</tr>
<tr>
<td>Appendices</td>
<td>24</td>
</tr>
<tr>
<td>Appendix A: Literary Terms List for English I and English II</td>
<td>25</td>
</tr>
<tr>
<td>Appendix B: Rhetorical and Literary Terms and Techniques</td>
<td>26</td>
</tr>
<tr>
<td>Appendix C: NCTE Language Arts/English Standards</td>
<td>33</td>
</tr>
<tr>
<td>Appendix D: Teacher Resources</td>
<td>34</td>
</tr>
<tr>
<td>Appendix E: Secondary Course Assigned Literature Book List</td>
<td>35</td>
</tr>
</tbody>
</table>
INTRODUCTION

Secondary Language Arts/English Curriculum

The Secondary Language Arts/English Curriculum Committee developed the following core course expectations in designing its own specific course objectives while maintaining the high Secondary Language Arts/English Standards of the Archdiocese of Santa Fe.

- Writing. The committee recognizes the Six + 1 Traits of Good Writing®, Modern Language Association style, the Jane Schaeffer® method and College Board’s Advanced Placement® program.

- Research. Academic research processes should be taught beginning at the freshman level with increasing sophistication and accountability through the senior level. This yearly curricular staple includes but is not limited to standard research papers, correctly documented and cited and sophisticated research projects with annotated bibliographies.

- Intellectual Integrity and Plagiarism.

  Defining and Avoiding Plagiarism

  Plagiarism is using someone else’s language, ideas, or other original (not common knowledge) material without acknowledging its sources (Council of WPA). The following acts are considered plagiarism:

  - Failing to cite quotations and borrowed ideas
  - Failing to enclose borrowed language in quotation marks
  - Failing to put summaries and paraphrases in your own words
  - Submitting someone else’s text or paper as your own
  - Copying and pasting from the internet (parts or all of an internet source or site)
  - Giving or selling one’s own work to another to credit as one’s own

  According to each high school’s policies and procedures students may submit their research papers to turnitin.com, a website designed to recognize plagiarism. Plagiarism is cheating and consequences will be given according to the school’s handbook and policies.

- Vertical Teams. To ensure articulation of curriculum from grade to grade, high schools in the Archdiocese of Santa Fe follow a schema similar to that recommended by the College Board’s Advanced Placement® program.

- Common Semester Examinations. To assure continuity within the same grade level and course, common semester exams that include the same major works may be administered with the remainder of the exam emphasizing skills and concepts rather than content.
ACKNOWLEDGEMENT

We would like to acknowledge the Diocese of Phoenix for their standard of curriculum, used as a basis for the development of the Archdiocese of Santa Fe Secondary Language Arts/English Curriculum.
MISSION AND PHILOSOPHY

The High School Language Arts/English Curriculum seeks to facilitate student growth in the arts of reading, writing, speaking, listening, and thinking so that students become productive, reflective, and ethical adults who use these skills at the college level and as active participants of society.

By the end of high school studies, each student should be able to:

- Read a variety of genres of texts with depth of understanding and ability to analyze meanings and structures at the college level.
  - Instruction will focus on an integrated literature-based approach to reading and writing, listening and speaking, observing and presenting.
  - Study of literature will heighten student sensitivity, deepen critical thought, and expand self-awareness and awareness of other cultures.
- Write clearly and analytically using Standard English for a variety of purposes and audiences at the college level.
  - Students will use the writing process to communicate, organize, and expand upon content learned through reading, listening, and other experiences.
  - Vocabulary enrichment, grammar, spelling, decoding, and comprehension will be developed in context.
- Speak clearly, effectively, and confidently before an audience to communicate desired ideas and concepts in both formal and informal situations.
- Listen actively to others’ ideas, understanding the intended messages, using effective retention and recall techniques for ability to review at a later time.
- Think critically and analytically in order to evaluate ideas and concepts, synthesizing facts and opinions with Catholic values to make informed, moral decisions; conduct research surrounding a particular question or work, assembling and assimilating diverse material effectively with appropriate acknowledgement of sources.
- Demonstrate effectively acquired skills and knowledge.
  - Students will be evaluated through a broad range of assessment methods.
  - Students will engage in learning activities reflective of individual learning styles.
  - Students will use a variety of media and technological resources to analyze, evaluate, and present subject matter.
Language Arts Expectations for Students Entering High School

Prospective high school students should be able to:

- Identify and apply parts of speech, including irregular verbs, participles, gerunds, and infinitives.
- Know and apply rules for capitalization, spelling, and punctuation.
- Distinguish between verb tense, i.e., indicative, interrogative, imperative, and subjunctive.
- Know simple and perfect verb tenses.
- Understand declarative, interrogative imperative and exclamatory sentences.
- Understand indicative and subjunctive mood.
- Utilize basic syntax construction: subject, predicate, direct object, indirect object, modifier, phrases and clauses through modes such as sentence diagramming.
- Identify and apply formulation of possessives.
- Know common problematic homonyms and possessives: to, too, two; its, it’s; their, there, they’re.
- Use correct subject/verb and number agreement.
- Generate simple, compound, complex sentences.
- Identify and apply well-constructed sentences and paragraphs: elimination of sentence fragments, run-on sentences, comma splices, and shifts in verb tense.
- Use transitions.
- Demonstrate techniques for effective reading comprehension.
- Recognize, analyze and apply context clues.
- Know basic literary terms: plot, character, theme, setting and mood.
- Distinguish among literary genres: novel, poetry, and short story.
- Recognize and analyze point of view: first, second, and third person narration.
- Identify and apply 6+1 Traits® as used in literature.
- Distinguish among descriptive, narrative, persuasive, and expository writing and speaking.
- Generate writing for a variety of audiences.
- Understand fact v. opinion.
- Understand thesis and how to support an argument with textual evidence.
- Use academic voice.
- Identify and apply basic proofreading and editing skills.
English I: Story and Journey

Reading:
Students will read, for comprehension and analysis, short stories, mythology, novels, and plays, learn selected literary terms and devices in context; and appreciate classical literature by relating it to modern literature and contemporary issues.

SEMESTER I
- Short stories, such as:
  - “The Sniper”
  - “Thank You, Ma’m”
  - “Most Dangerous Game”
  - “The Scarlet Ibis”
  - “The Cask of Amontillado”
  - “The Necklace”

Greek Mythology:
- Heroes, Gods, and Monsters from the Greek Myths by Bernard Evslin
- The Odyssey by Homer
- Mythology by Edith Hamilton:
  - “Hercules”
  - “The Golden Fleece”
  - “Perseus”
  - “Theseus”
  - “The Trojan War”
  - “The Fall of Troy”

Supplemental Works and Materials:
- Video of The Odyssey
- Relevant media from Discovery Education
- Other short stories selected by the teacher
- Student-selected books

SEMESTER II
- Poetry selected by the teacher
- Novels selected by the teacher, such as:
  - The Hobbit
  - Picture Bride
  - Of Mice and Men
  - The Time Machine
  - When the Legends Die
  - The Alchemist
  - Fallen Angels

Drama:
- Romeo and Juliet by William Shakespeare

Supplemental Works and Materials:
- Drama:
  - West Side Story
  - Much Ado About Nothing

- Video productions of plays and novels studied
- Relevant media from Discovery Education
- Audio and/or video tapes of poetry, poets

- Literary Terms (see Appendix A for list of literary terms)
  - Define and understand literary terms
  - Identify literary devices in context
Writing:

- Students will write a critical essay (variated critique) of five or more paragraphs which includes a thesis with supporting points/claims which are developed and supported in the body of the paper and with appropriate closure at the end;
- Students will write in a variety of other ways to improve fluency, support learning of the language arts, and reflect on one’s own thoughts and feelings;
- Students will learn that many words have roots from classical languages which can help discern meanings and use them effectively in context; and
- Students will be able to identify and use the conventions of Standard English in writing.

- Concepts and skills:
  - Thesis/Introductory paragraph containing
    - title, author, and genre
    - story situation – character, setting, conflict
    - thesis
    - three supporting points/claims
  - Concrete detail (CD)
  - Commentary (CM)
  - Two-chunk body paragraph (1 chunk = 1 CD + 2 CM)
  - Conclusion paragraph
  - Writing processes: pre-writing, drafting/revision, editing/proofreading
  - Peer response and evaluation; self evaluation
  - MLA format
- Vocabulary
  - Greek roots (Semester I)
  - Latin roots (Semester II)
  - Teacher-selected vocabulary from literary works
- Standard English conventions
  - Sentence problems: run-on, comma splice, fragment
  - Punctuation, especially quotation punctuation
  - Capitalization
  - Spelling
  - Verb tense (especially using present tense when referring to story action in the essay)
  - Subject-verb agreement
  - Number agreement
  - Avoiding first and second person in the formal academic essay
Speaking:
Using students’ self-selected reading, class discussion, reading aloud with expression, and/or other classroom experiences at the teacher’s option, students will have formal and informal speaking opportunities during which they present material effectively to an audience.

Listening:
Using lecture, discussion, group work, and/or other media such as audio and video recordings, students will actively listen, build meaning, and record appropriately through note-taking so they will be able to recall and reconstruct meaning usefully at a later time.

Thinking:
Students will practice thought at many levels through personal engagement with texts, written and oral composition, discussion and other exchanges of ideas in the classroom, and the overall curricular experience. Assignments will involve practice in critical thinking including: knowledge, comprehension, application, analysis, synthesis, and evaluation.

From experience with the curriculum, students will analyze the meanings of works of literature, of ideas presented by the teacher and peers in the context of the classroom, of material discovered through research, and of their own thoughts in order to formulate informed hypotheses and/or written synthesis of a variety of inputs and components in a research paper that incorporates the MLA documentation style for citation of sources. An acceptable research paper on a teacher-approved topic is required to be completed before the student will be allowed to enroll in English II or Honors English II in his or her sophomore year.

- **Research skills and concepts:**
  - Finding valid sources
  - Outlining
  - Bibliography cards
  - Note cards
  - Quotations/citation
  - Avoiding plagiarism – what is appropriate paraphrasing
  - MLA in-text citations
  - MLA works cited
Honors English I: Introduction to Analysis and Critical Thought

Reading:
Students will read extensively, critically, and analytically in multiple genres such as short stories, dramas, novels, poetry, and non-fiction selections. Students apply literary analysis techniques to determine the reasoning and expression of ideas. Students read with special emphasis placed on the study of an author’s use of figurative language and other literary devices and elements. Diction, syntax and literary archetypal concepts are introduced.

Literary terms (See Appendix B for list of College Board Advanced Placement® literary terms)
- Define and understand literary terms
- Identify literary devices in context
- Apply figurative meaning of terminology in context

SEMESTER I
- Mythology by Edith Hamilton
- Till We Have Faces by C.S. Lewis
- Beowulf
- Grendel by John Gardner
- The Odyssey by Homer
- Select short stories and poems

SEMESTER II
- Poetry
- Shakespearean Tragedy: Romeo and Juliet
- Shakespearean Comedy: The Tempest and Comedy of Errors
- Bless Me Ultima by Rudolfo Anaya
- Connecticut Yankee In King Arthur’s Court by Mark Twain
- Call of the Wild and White Fang by Jack London
- The Alchemist by Paolo Coehlo

Writing:
Students will demonstrate their skill in composition by writing essays in various rhetorical modes as well as critical and analytical essays. Students are introduced to diction and syntax structures and work extensively on Latin and Greek root based vocabulary. Students write persuasively and succinctly according to College Board’s Pre-AP® standards, employing various literary tools and structures. Writing structures include variated critique, comparison/contrast, definition essay, dialectical journals and literary criticism.

The required research project is a collaboration of non-fiction, biographical research, poetry and thematic poetic elements. Students will write a comprehensive analysis of this material, utilizing Modern Language Association guidelines and format.
English II: Choices and Consequences

Reading:
With increasing interpretive sophistication, the student will read and comprehend short stories, novels, plays, and various non-fiction works and memoirs, reinforcing previously taught literary terms and devices and introducing new ones in order to identify literary terms in context.

SEMESTER I:
- One or two novels such as: The Chosen, A Separate Peace, or Frankenstein
- Sophocles: Antigone
- Shakespearean comedy, such as: The Taming of the Shrew or A Midsummer Night’s Dream
- Short stories selected by the teacher

SEMESTER II:
- Short stories selected by the teacher
- To Kill a Mockingbird
- Macbeth

Supplemental works and materials
- Nonfiction articles
- Narratives
- King Arthur legends

Literary terms (See Appendix A for list of literary terms)
- Reinforce understanding of literary terms taught in English I
- Identify literary devices in context

Writing:
Students will continue to write:
- Varied critiques
- Learn the compare/contrast essay in various organizational forms
- Increase in sophistication as an essayist
- Use of transitions between paragraphs
- Increase the use of vocabulary through words selected from texts studied
- Identify and use the Standard English conventions in writing

English II will reinforce skills learned in English I with the continued use of:
- Critique
- Thesis
- Supporting points/claims
- CDs in the form of direct quotations
- CMs to increase the analysis of the text and thesis
The compare/contrast essay with the point by point structure or the subject by subject structure will be introduced and will include the following requirements:

- Transitions
- Standard English Conventions including:
  - Verb tense (present tense)
  - Sentence structure
  - Third person voice
  - Apostrophes, commas
  - Problem homonyms (their, there, they’re)
- Auxiliary verbs (have, of)
- Subjective/nominative and objective cases (who/whom, we/us) for pronouns
- Pronoun antecedents

**Speaking/Listening/Thinking:**

English II will continue the speaking, listening, and thinking goals set in place for English I. In addition, in order to enroll in English III, English II students will complete an acceptable non-literary Research Paper as determined by the teacher to include the following components:

- Informed thesis statement formed from the research of the topic chosen
- Valid sources that support the thesis
- MLA citation format
- MLA works cited page
- Avoiding plagiarism
Honors English II: The Individual and Society

Reading:
Students read critically and analytically with special emphasis placed on the study of an author’s use of figurative language, point of view, irony, tone, symbol and theme. Archetypal themes introduced in Ancient Greek tragedy are traced through both classical and contemporary texts as students study how various authors treat the oftentimes painful clash between the self and society. Critical reading will yield an understanding of how each author develops this particular aspect of the human condition. Reading selections for the latter part of the second semester carry a lighter tone, but still focus on the question of how an individual fits into his/her society, most notably in the context of human relationships, particularly in the realm of love.

SEMESTER I
- Ancient Greek Tragedy: Antigone
- Arthurian Legends: The Once and Future King
- Shakespearean Tragedy: Macbeth and Julius Caesar
- Select short stories and poems

SEMESTER II
- Modern Tragedy: Things Fall Apart
- French Tragedy and Romance: Cyrano de Bergerac
- Shakespearean Comedy: A Midsummer Night’s Dream and The Taming of the Shrew
- Select short stories and poems
- Independent reading novels: titles vary dependent on literary research time period

Literary terms (See Appendix B for list of College Board Advanced Placement® literary terms)
- Reinforce understanding of literary terms taught in English I and Honors English I
- Identify literary devices in context

Writing:
Students write persuasively and succinctly according to College Board’s Pre-AP® standards, employing various literary tools and structures to “win” their argument. Writing structures will include comparison/contrast, cause/effect, definition, dialectical journals, and literary criticism. The required research project is written in a particular author’s voice and includes biographical and literary critical research.
English III: American Identity - American Literature and Philosophy

Reading:
Students read, comprehend, and develop a deep understanding of a wide range of texts from the American literary cannon, using many interpretive strategies, reinforcing previously learned material and skills, especially regarding literary concepts and devices. Students will also recognize various historical literary movements that have taken place during American history by understanding how the philosophical and social influences of various periods are expressed and revealed in the written works of the time.

SEMESTER I
Colonialism: various historical/travel narratives:
  • Christopher Columbuss
  • John Smith
  • Bartolome de las Casas
  • Cabeza de Vaca

Puritanism:
  • Anne Bradstreet
  • Jonathan Edwards
  • Edward Taylor
  • Benjamin Franklin

Age of Reason:
  • Thomas Jefferson
  • Benjamin Franklin

Romanticism:
  • Nathaniel Hawthorne
  • Edgar Allan Poe
  • Washington Irving
  • Emily Dickinson
  • William Cullen Bryant
  • Herman Melville
  • Henry Wadsworth Longfellow

Transcendentalism:
  • Henry David Thoreau
  • Ralph Waldo Emerson

SEMESTER II
Realism/Naturalism:
  • Edith Wharton
  • Stephen Crane
  • Mark Twain
  • Jack London
  • Edwin Arlington Robinson

Modernism:
  • F. Scott Fitzgerald
  • Ernest Hemingway
  • Richard Wright
  • T.S. Eliot
  • Robert Frost

Harlem Renaissance:
  • Zora Neale Hurston
  • Nella Larsen
  • Langston Hughes

Post Modernism:
  • Amy Tan
  • Sandra Cisneros
  • Rudolfo Anaya
  • Cormac McCarthy
  • Flannery O’Connor
Writing:
The student will through practice:
- reinforce the previously learned varied critique and the comparison/contrast structures.
- work toward increasing levels of fluency and correctness in usage of Standard English in expository and expressive composition.
- use writing frameworks and strategies learned previously to formulate more fluent compositions.
- illustrate critical thinking through assignments that involve integrating knowledge, comprehension, application, analysis, synthesis, and evaluation.
- develop vocabulary selected from texts studied and from ACT® and SAT® sources.
- learn to write a definition essay and cause/effect essay in various organizational forms.
- complete literary research essay to be conducted Semester II which will:
  - analyze works of American literature, concepts presented in the classroom, and material discovered through research in order to formulate an informed hypothesis and written synthesis of a variety of components in a research paper.
  - reinforce library and technological skills required to find valid literary criticisms.
  - incorporate Modern Language Association documentation style for citation of sources.
  - satisfy the minimum requirements, as deemed by the English Department, in order to enroll in English IV or AP English Language and Composition.
Advanced Placement English Literature and Composition®

This AP class is essentially a rigorous college-level course. The reading is challenging; the writing is frequent. The overarching goal is to evolve into a community of readers and writers. In short, this course demands that students take an active role as both teacher and student in the fashion of the college seminar. Students work collaboratively to make themselves and each other better readers and writers.

Reading:
Students will develop careful, deliberative reading skills that consider multiple meanings through the close study of major texts representing various literary genres.

Poetry will include various themes in British, American, and Latin American literature, as well as structure and comprehension.

Students will read and annotate an assortment of texts from various genres and time periods. Fiction will include British, American and Latin American novels, plays, and short stories from the sixteenth century through contemporary times.

Works include (but are not limited to) the following:

- *Passing*  Nella Larsen
- *Heart of Darkness*  Joseph Conrad
- *Picture of Dorian Gray*  Oscar Wilde
- *Othello*  Wm. Shakespeare
- *Jane Eyre*  Charlotte Brontë
- *The Adventures of Huckleberry Finn*  Mark Twain
- *The Scarlet Letter*  Nathaniel Hawthorne
- *The House of the Spirits*  Isabel Allende
- *One Hundred Years of Solitude*  Gabriel García Márquez
- *Grapes of Wrath*  John Steinbeck
- *Perrine’s Sound and Sense 8th Ed.*  Thomas R. Arp & Greg Johnson
- *A Short Guide to the Writing of Literature*  Sylvan Barnet & William E. Cain
- **NOVEL OF THE STUDENT’S CHOOSING FROM THE AP LITERATURE LIST**

Vocabulary:
- Vocabulary is taught from a contextual perspective. AP students are expected to employ a wide-ranging vocabulary appropriately and effectively, and writing will be graded accordingly.

Writing:
Students will acquire a fluent, precise writing style through the frequent preparation of essays (both formal, extended analyses and timed in-class essays) about the texts based on a careful observation of textual details. Essays will consider the works:

- Structure, style, and themes
- The social and historical values it reflects and embodies
- Such elements as the use of figurative language, imagery, symbolism and tone

To illuminate and supplement our literary selections, students will examine essays and critical works and prepare written evaluations of these works in order to hone their literary research skills.
Students will write for various purposes and audiences ranging from brief response papers to a formal literary research paper. Students will focus on writing to understand, writing to explain, and writing to evaluate. Further, this course will emphasize peer editing and collaborative revision along with instruction and feedback from the teacher both before and after revision. Again, the ultimate goal is to create a community of writers.

AP students will be expected to exhibit the following in their writing:

- Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis
- Balance between generalization and specific, illustrative detail
- Effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure

**Thinking:**

Students will:

- Understand the technique of poetry as it affects and enhances meaning in a poem.
- Generate independent, thoughtful, and analytical discourse during class discussions.
English IV: Who am I? - World Literature and Philosophy

What does it mean to be human? Within the context of Catholic Christianity, the senior-level English class will explore how literature and philosophy have led and still lead us as humans to answer this pivotal question and its ancillaries: What is a human being? What does it mean to be human? Does human life have meaning, purpose, and destination? We consider these questions as a community of English users and learners, hoping such exploration will help individual students adopt meaningful direction as their mandatory years of education reach culmination. Students will gain clues as to who they are and what they love so they may have a solid and ethical foundation for decision making.

Reading:
The student will read, comprehend, and build a deep understanding of a wide range of texts from world literature, including works of fiction and non-fiction, employing many concepts and devices; analyze and understand various philosophical, social, and religious stances regarding the human condition as expressed in written works.

SEMESTER I

Ancient
Philosophers:
  • Pre-Socratics
    ▪ Thales
    ▪ Heraclitus
    ▪ Parmenides
    ▪ Democritus

  • Socratics
    ▪ Socrates
    ▪ Plato
    ▪ Aristotle
    ▪ Other selected philosophers

Works
  • *The Allegory of the Cave*
  • *Oedipus Cycle*
  • *Medea*
  • *The Apology*

Medieval

Modern
Philosophers:
  • Jean Paul Sarte
  • Martin Heidegger

Works:
  • *The Myth of Sisyphus*
  • *The Fall*
  • *The Stranger*

  • *Euthyphro*
  • *Epic of Gilgamesh*
  • *Mahabharata*
  • *Book of Genesis*

  • *Canterbury Tales*

  • Friedrich Nietzsche
  • Søren Kierkegaard
  • C.S. Lewis

  • *The Great Divorce*
  • *Mere Christianity*
  • *Dubliners*
SEMESTER II

Philosophy and theory presented in Semester I will be applied throughout Semester II.

Renaissance
- *Hamlet*
- *Paradise Lost*

Modern
- *Burnt-Out Case*
- *Death of a Salesman*
- *All My Sons*
- *Siddhartha*
- *“The Metamorphosis”*

Poetry
- ee cummings
- T.S. Eliot
- William Carlos Williams
- Emily Dickinson
- Other selected poets

Literary Terms
(Reinforce understanding of literary terms from previous years)
- Allegory
- Allusion
- Catharsis
- Irony
- Tragedy
- Tragic hero
- Voice
- Other terms pertaining to Greek theatre and philosophy

Writing:
The student will, through practice, reinforce all previous structures, including critique, comparison/contrast, definition, and cause/effect essays; learn to write personal and argumentation essays; work toward increasing levels of fluency and correctness in usage of Standard English in expository and expressive composition; use previously-learned writing strategies and structures as tools, so that he or she may synthesize various elements in order to construct the most suitable written response to a writing assignment, as will be appropriate in post-secondary writing for various disciplines or careers.

Writing concepts and skills:

SEMESTER I

- Review, reinforce previous essay structures:
  - Variated Critique
  - Definition
  - Comparison/Contrast
  - Cause/Effect
- Introduce and practice personal essay and/or college application essay developing personal written voice
• Introduce and practice argumentation essay developing antithetical arguments
  • using appropriate language to signal antithetical refutation/concession
• Emphasize using various tools of literary analysis in writing (as opposed to fixed structures or formats)
• Use Standard English conventions:
• Emphasis on self-analysis, individualized
• Polish academic and personal voice

SEMESTER II

• Practice argumentation style
• Practice using a variety of writing strategies
• Research paper

Thinking:
Students will practice thought at many levels through personal engagement with texts, written and oral composition, discussion and other exchanges of ideas in the classroom, and the overall curricular experience. Assignments will involve practice in critical thinking including: knowledge, comprehension, application, analysis, synthesis, and evaluation.

From experience with the curriculum, students will analyze works of literature, concepts, and ideas presented by the teacher and peers in the context of the classroom, and material discovered through research in order to formulate informed hypotheses and/or written synthesis of this variety of inputs and components in a research paper. Cased on a classic work of literature within the parameters given by the teacher, this paper will incorporate the MLA Works Cited documentation style for citation of sources. The student is required to complete an acceptable research paper, as determined by the teacher, in order to receive credit to graduate.

Research skills and concepts:

Review and reinforce research skills practiced in all previous English courses especially:

• Finding valid critical sources
• Formulating a viable thesis and supporting arguments
• Selecting appropriate supporting material from the critical sources and the classic novel under consideration
• MLA in-text citation and works cited
Advanced Placement Language and Composition®

The AP English Language and Composition course is designed to move motivated, able students at the high school level toward facility in reading and written composition at college level. The major goals of the year revolve around examination of how writers use language for various purposes, audience expectations, and subjects to achieve their desired effects. Previous knowledge is reinforced about many literary and rhetorical devices, students learn new ones, and apply them to reading and writing. The course introduces personal essays, including personal narratives, and argumentation essays while seeking to help students integrate the tools of analysis and research to suit the purposes of their own writing. In addition, students apply their skills toward critical apprehension of non-literary texts, that is, texts that rely upon media other than or in addition to words.

Reading:
The College Board does not have a suggested list of authors or works for the AP Language and Composition course. The following is a list of possible authors and theorists who may be studied during the course. This list is not comprehensive and may be changed year to year.

Theorists and Authors:
Albert Camus  
Aristotle  
Blaise Pascal  
C.S. Lewis  
Democritus  
E.B. White  
Francis Bacon  
Friedrich Nietzsche  
George Orwell  
Graham Greene  
Henry David Thoreau  
Heraclitus  
Isaac Asimov  
Jean Paul Sarte  
Jonathon Swift  
Jorge Luis Borges  
Kenneth Burke  
Margaret Atwood  
Martin Heidegger  
Martin Luther King Jr.  
Matthew Arnold  
Michel de Montaigne  
Parmenides  
Plato  
Ralph Waldo Emerson  
Socrates  
Søren Kierkegaard  
Stephen Toulmin  
Thales  
Toni Morrison

Writing:
Students will acquire a fluent, precise writing style through the frequent preparation of essays (both formal, extended analyses and timed in-class essays) about the texts based on a careful observation of textual details and rhetorical analysis.

Students write essays based on AP Language and Composition exam prompts. They learn to internalize the AP rubric and focus on style and rhetoric. Students will write one essay per week and practice the multiple choice exam portion of the test at least twice a month.

The major research assignment of the year is the Service Learning Research Project. The following is an outline of the requirements:
Research Project

SEMESTER I

Students:
- Choose a social issue which concerns them and find a non-profit organization that addresses this concern
- Complete twenty hours of community service by the end of the first semester
- Reflect on personal experiences in a journal
- Interview at least two persons at their service site
- Choose an autobiography to read related to the social issue
- Create a research question based on personal experience, the interviews, and the autobiography by the end of the first semester

SEMESTER II

Students begin to research their question in academic journals and other sources and complete the following criteria:
- Research Paper (15 page minimum)
- Annotated bibliography
- Outline
- Final draft

A Service Learning Fair is held during the 4th quarter. At this fair AP students present their research to members of the community.

Literary and Rhetorical terms (see Appendix B)

These terms are introduced during the Honors English I course and are then reinforced and added to in subsequent years. Vocabulary is taught from a contextual perspective. AP students are expected to employ a wide-ranging vocabulary appropriately and effectively, and writing will be graded accordingly.
**Journalism/Newspaper**
The staff of a high school newspaper strives to create a paper for the school that provides interesting articles that are pertinent to the students’ and the school’s interest. In order to reach this goal the students will learn to write ethically and will learn to recognize the need to know vs. the right to tell.

- **Writing and Publishing**
The Journalism staff will produce and publish following the traditional format for print newspapers, utilizing up to date technological means. The students will produce clear, concise writing incorporating interviews, subject orientated, and newsworthy articles that create an interesting school document reflective of a Catholic-Christian school. The staff will incorporate the following in the final product:
  - Ethics
  - Stylized writing
  - Audience needs
  - Design to increase readers interest

It will be the goal of this class to use technology to produce and enhance the production of school news and interest.

**Creative Writing**
Students practice writing daily with freedom to explore whatever writing paths are of interest or they may use a prompt provided as an option. The main objective is that students become better writers through continual practice and reflection.

Each quarter there is an emphasis in genre:  
1st quarter = personal narrative  
2nd quarter = script writing  
3rd quarter = short fiction  
4th quarter = poetry

- **Writing and Publishing**
In addition, students are expected to submit works to outside entities for publication and encouraged to attend and read poetry or other works at the appropriate venues. Writing and Submission quantities and deadlines are emphasized. Cooperation with the class to create an atmosphere conducive to writing is also an important component. The creative writing class is also responsible for publication of the high school literary magazine.

**Yearbook**
The staff of the high school yearbook will produce a yearly book that details the students, staff, and activities for the entire school year. The goal of this class is to create a lasting memory of the current year.

- **Writing and Publishing**
Although writing is not the primary focus, the students must continue to use the rhetorical devices learned in their English classes to design a document that meets the needs of their audience. What do the readers of the Yearbook want to see and enjoy? The students will learn a variety of visual rhetoric techniques that will answer this quest and enhance the final product while producing a quality book. This will include the following skills:
  - Photography
  - Computer use
  - Visual and graphic design
  - Ethics
  - Collaboration
APPENDICES
APPENDIX A

LITERARY TERMS LIST FOR ENGLISH I AND ENGLISH II

1. allegory
2. alliteration
3. allusion
4. analogy
5. antagonist
6. antithesis
7. apostrophe
8. aside
9. assonance
10. blank verse
11. catharsis
12. character
13. characterization
14. climax
15. comedy
16. complication
17. conflict
18. consonance
19. couplet
20. denouement
21. details
22. dialect
23. diction
24. dramatic irony
25. epic
26. euphemism
27. exposition
28. extended metaphor
29. figures of speech
30. flashback
31. foil
32. foreshadowing
33. free verse
34. genre
35. Homeric simile
36. hyperbole
37. iamb
38. iambic pentameter
39. imagery
40. irony
41. metaphor
42. monologue
43. mood
44. motivation
45. narration
46. narrator
47. omniscient point of view
48. onomatopoeia
49. oxymoron
50. paradox
51. personification
52. plot
53. point of view
54. prologue
55. prosody
56. protagonist
57. pun
58. repetition
59. resolution
60. rhyme
61. rhyme scheme
62. romance
63. sarcasm
64. satire
65. setting
66. shift or turn
67. simile
68. situational irony
69. soliloquy
70. sonnet
71. sound devices
72. stanza
73. stereotype
74. structure
75. style
76. suspense
77. symbol
78. synecdoche (metonymy)
79. syntax
80. theme
81. thesis
82. tone
83. tragedy
84. tragic flaw
85. tragic hero
86. trochee
87. understatement (meiosis, litotes)
88. verbal irony
89. vernacular
90. verse
APPENDIX B

RHETORICAL AND LITERARY TERMS AND TECHNIQUES

Students will be expected to learn the following terminology. The study of terminology is a three-step process:

- Learn the definition of the device.
- Identify the device when it appears in literature.
- Be able to discuss the effect or purpose of the device.

1. **abstract language** – Language describing ideas and qualities rather than observable or specific things, people, or places. The observable or “physical” is usually described in concrete language. (e.g., love, honor, liberty)
2. **allegory** – A story with a hidden or symbolic meaning (e.g., *Animal Farm*)
3. **alliteration** – The purposeful repetition of initial consonant sounds. (e.g., “Let us go forth to lead the land we love.” J. F. Kennedy, Inaugural; “Veni, vidi, vici.” Julius Caesar)
4. **allusion** – A reference to a well-known person, place, event, literary work, or work of art. (Allusions sometimes refer to Biblical or mythological people, places, etc.)
5. **ambiguity** – An event or situation that may be interpreted in more than one way. Also, the manner of expression of such an event or situation may be ambiguous. Unintentional ambiguity is usually vagueness.
6. **anachronism** – Something out of its normal time. (Performances of Shakespeare’s plays in modern dress are deliberate anachronisms, but many fictional works based on history include unintentional examples, the most famous being the clock in Shakespeare’s *Julius Caesar.*)
7. **anadiplosis** – ("doubling back") The rhetorical repetition of one or several words; specifically, repetition of a word that ends one clause at the beginning of the next. (e.g., “Men in great place are thrice servants: servants of the sovereign or state; servants of fame; and servants of business.” Francis Bacon)
8. **analogy** – An explanation based upon a comparison that explains or describes one subject by pointing out its similarities to another subject. (Analogies are often presented in the form of an extended simile as in Blake’s aphorism, “As the caterpillar chooses the fairest leaves to lay her eggs on, so the priest lays his curse on the fairest joys.”)
9. **anaphora** – One of the devices of repetition, in which the same expression (word or words) is repeated for effect at the beginning of two or more lines, clauses, or sentences. (e.g., “We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender.” Churchill.) (e.g., “But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground.” Lincoln, Gettysburg Address.)
10. **anecdote** – A short, often autobiographical, narrative told to achieve a purpose such as to provide an example, an illustration, or a thematic truth.
11. **annotation** – Explanatory notes added to a text to explain, cite sources, or give bibliographical data.
12. **antagonist** – The character or force that is in conflict with the protagonist in a narrative.
13. **anticlimactic** – A descent, as in a series of events, which is a disappointing contrast to prior expectations—the effect of disappointed expectation or deflated suspense.
14. **anti-hero or anti-heroine** – A central character in a dramatic or narrative work who lacks the qualities of nobility and magnanimity expected of traditional heroes and heroines.
15. **antimetabole** – A form of chiasmus in which a pair of words is repeated in reverse order. (e.g., “All for one, and one for all.”)
16. **antithesis** – A direct contrast of structurally parallel word groupings, generally for the purpose of contrast. (e.g., sink or swim; “Brutus: Not that I loved Caesar less, but that I loved Rome more.”)

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Shakespeare, *Julius Caesar*; “Extremism in defense of liberty is no vice, moderation in the pursuit of justice is no virtue.” Barry Goldwater) In argumentation, an antithesis is a second argument or principle brought forward to oppose a first proposition or thesis.

17. **aphorism** – A statement of some general principle, expressed memorably by condensing much wisdom into few words. (“Without pain there is no gain.” Benjamin Franklin)

18. **apostrophe** – A figure of speech in which a speaker directly addresses an inanimate object or an absent person or a personified quality. (e.g., “For Brutus, as you know, was Caesar's angel. Judge, O you gods, how dearly Caesar loved him.” Shakespeare, *Julius Caesar*)

19. **archaism** – Use of an older or obsolete diction. (e.g., “Pipit sate upright in her chair/Some distance from where I was sitting;” T. S. Eliot, "A Cooking Egg")

20. **archetype** – A term applied to an image, a descriptive detail, a plot pattern, or a character type that occurs frequently in literature, myth, religion, or folklore and is, therefore, believed to evoke profound emotion because it touches the unconscious memory and thus calls into play illogical but strong responses.

21. **assonance** – The repetition of vowel sounds followed by different consonants in two or more stressed syllables. (e.g., The words *cry* and *side* have the same vowel sound and so are said to be in assonance.)

22. **asyndeton** – Lack of conjunctions between coordinate phrases, clauses, or words. Asyndeton takes the form of X, Y, Z as opposed to X, Y, and Z. (e.g., “We shall pay any price, bear any burden, meet any hardships, support any friend, oppose any foe to assure the survival and the success of liberty” J.F. Kennedy, Inaugural.) (e.g., “But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground.” Lincoln, Gettysburg Address.) (e.g., “An empty stream, a great silence, an impenetrable forest. The air was thick, warm, heavy, sluggish.” Joseph Conrad, *Heart of Darkness.*)

23. **authority** – Arguments that draw on recognized experts or persons with highly relevant experience are said to rest on authoritative backing or authority. Readers are expected to accept claims if they are in agreement with an authority’s view.

24. **author’s purpose** – The author’s goal in writing a selection. Common purposes include to entertain, to instruct, to persuade, or to describe. A selection may have more than one author’s purpose, but one purpose is often the most important.

25. **blank verse** – Poetry written in unrhymed iambic pentameter.

26. **cacophony** – Harsh joining of sounds. (e.g., “We want no parlay with you and your grisly gang who work your wicked will.” Churchill)

27. **catharsis** – A moral and spiritual cleansing; an empathic identification with others (e.g., watching a protagonist overcome great odds to survive can create catharsis; confession purges the soul)

28. **causal relationship** – In causal relationships, a writer asserts that one thing results from another. To show how one thing produces or brings about another is often relevant in establishing a logical argument.

29. **characterization** – The act of creating and developing a character.

30. **chiasmus** – Parallel structure in inverted/mirror form—two corresponding pairs arranged not in parallels (a-b-a-b) but in inverted order (a-b-b-a); from shape of the Greek letter chi (X). (e.g., “Not all readers become leaders, but all leaders must become readers.” Harry Truman; “The truth is the light and the light is the truth.” *Invisible Man*)

31. **colloquialism** – An expression used in informal conversation but not accepted universally in formal speech or writing. A colloquialism lies between the upper level of dignified, formal, academic, or “literary” language, and the lower level of slang.

32. **comedy** – A work of literature, especially a play, that has a happy conclusion.

33. **common knowledge** – Shared beliefs or assumptions are often called common knowledge. A writer may argue that if something is widely believed, then readers should accept it.

34. **concrete language** – Language that describes specific, observable things, people or places, rather than ideas or qualities.

35. **conceit** – Extended metaphor.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>conflict</strong></td>
<td>The struggle that grows out of the interplay of two opposing forces, providing interest, suspense, and tension. Conflict is often complex, involving internal and external elements.</td>
</tr>
<tr>
<td><strong>concrete detail</strong></td>
<td>Any of the small parts that make up the whole.</td>
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<tr>
<td><strong>connotation</strong></td>
<td>The set of associations that occur to people when they hear or read a word. (Some connotations of <em>lamb</em> are innocence, sacrifice, purity. Some connotations of <em>Hollywood</em> are the glamour, success, excitement. Some connotations of <em>dawn</em> are beginnings, hope, new life.)</td>
</tr>
<tr>
<td><strong>consonance</strong></td>
<td>The repetition of consonant sounds in two or more words. (e.g., And each slow dusk a drawing-down of blinds. The <em>d</em> sound is in consonance. As well, the <em>s</em> sound is also in consonance.)</td>
</tr>
<tr>
<td><strong>controlling image</strong></td>
<td>An image or metaphor which runs throughout the work.</td>
</tr>
<tr>
<td><strong>couplet</strong></td>
<td>Two consecutive lines of poetry that rhyme and have the same meter. (A little learning is a dangerous thing; / Drink deep, or taste not the Pierian spring. Alexander Pope)</td>
</tr>
<tr>
<td><strong>denotation</strong></td>
<td>The dictionary meaning of a word. (The denotation of <em>lamb</em> is a young sheep. The denotation of <em>Hollywood</em> is a section of the city of Los Angeles, California. The denotation of <em>dawn</em> is the time of sunrise.)</td>
</tr>
<tr>
<td><strong>description</strong></td>
<td>A portrait in words of a person, place, or object.</td>
</tr>
<tr>
<td><strong>descriptive essay</strong></td>
<td>An essay which seeks to convey an impression about a person, place, or object.</td>
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<tr>
<td><strong>details</strong></td>
<td>The facts given by the author or speaker as support for the attitude or tone.</td>
</tr>
<tr>
<td><strong>dialect</strong></td>
<td>The form of a language spoken by people in a particular region or group. Pronunciation, vocabulary, and sentence structure are affected by dialect. (The following lines by Robert Burns are written in Scots dialect: “But Mousie, thou are no thy-lane,/In proving foresight may be vain:/The best laid schemes o’ Mice an’ Men,/Gang aft agley.” The following lines by Zora Neale Hurston are written in a Southern Black dialect:“‘Janie, you’se yo’ own woman, and Ah hope you know whut you doin’. Ah sho hope you ain’t lak uh possum—de older you gits, de less sense yuh got.”)</td>
</tr>
<tr>
<td><strong>dialogue</strong></td>
<td>A conversation between characters.</td>
</tr>
<tr>
<td><strong>diction</strong></td>
<td>Word choice. To discuss a writer’s diction is to consider the vocabulary used, the appropriateness of the words, and the vividness of the language.</td>
</tr>
<tr>
<td><strong>didactic</strong></td>
<td>A term used to describe fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking. A tone intended to instruct or moralize.</td>
</tr>
<tr>
<td><strong>digression</strong></td>
<td>To stray from the main subject in writing or speaking.</td>
</tr>
<tr>
<td><strong>direct characterization</strong></td>
<td>Direct statement by the author of a character’s traits.</td>
</tr>
<tr>
<td><strong>drama</strong></td>
<td>A story written to be performed by actors.</td>
</tr>
<tr>
<td><strong>dramatic irony</strong></td>
<td>A contradiction between what a character thinks and what the reader or audience knows to be true.</td>
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<tr>
<td><strong>dramatic monologue</strong></td>
<td>A narrative poem in which one character speaks of one or more others who do not reply. The one character's speech will reveal all the elements of a story.</td>
</tr>
<tr>
<td><strong>elegy</strong></td>
<td>A lyric poem that mourns the death of a person or laments something lost.</td>
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<tr>
<td><strong>ellipsis</strong></td>
<td>The deliberate omission of a word or words implied by the context and by the parallel structure. (“To err is human; to forgive, divine” is an elliptical sentence because the reader understands that the word <em>is</em> is omitted from the second clause.)</td>
</tr>
<tr>
<td><strong>emotional appeal</strong></td>
<td>A rhetorical/persuasive technique used to evoke compassion, anger, or any other emotion to achieve an intended purpose. Appeal to <em>pathos</em>.</td>
</tr>
<tr>
<td><strong>epic</strong></td>
<td>A long narrative poem about a central hero who embodies the values of a particular society. (<em>The Odyssey</em>, <em>Beowulf</em>, and <em>Paradise Lost</em> are epics.)</td>
</tr>
<tr>
<td><strong>epigraph</strong></td>
<td>A quotation or aphorism at the beginning of a literary work suggestive of theme.</td>
</tr>
</tbody>
</table>
61. **epiphany** – A sudden understanding or realization which prior to this time was not thought of or understood.

62. **epistrophe** – Repetition of the same word or phrase at the end of successive clauses. (e.g., “In 1931, ten years ago, Japan invaded Manchukuo -- without warning. In 1935, Italy invaded Ethiopia -- without warning. In 1938, Hitler occupied Austria -- without warning. In 1939, Hitler invaded Czechoslovakia -- without warning. Later in 1939, Hitler invaded Poland -- without warning. And now Japan has attacked Malaya and Thailand -- and the United States --without warning.” Franklin D. Roosevelt)

63. **essay** – A short, nonfiction work stating the author’s personal views about a particular subject.

64. **ethical appeal** – When a writer tries to persuade the audience to respect and believe him or her based on a presentation of image of self through the text. Reputation is sometimes a factor in ethical appeals, but in all cases the aim is to gain the audience’s confidence. *Ethos* = one’s character or moral guidelines.

65. **euphemism** – A device where being indirect replaces directness to avoid embarrassment or unpleasantness. (e.g., passed away for died, rest room for toilet, declared redundant for fired)

66. **example** – An individual instance taken to be representative of a general pattern. Arguing by example is considered reliable if examples are demonstrably true or factual as well as relevant.

67. **explication** – The act of interpreting the meaning of a text. Explication usually involves close reading and special attention to style.

68. **exposition** – Writing or speech that explains, informs, or presents information. In the plot of a story or drama, the exposition is the part of the work that introduces the characters, the setting, and the basic situation.

69. **expository essay** – An essay which gives information, discusses ideas, or explains a process.

70. **extended metaphor** – A metaphor in which several connected comparisons are made. Conceit.

71. **fantasy** – A highly imaginative writing that contains elements not found in real life.

72. **farce** – An exaggerated comedy, one that relies on improbable situations, physical humor, and broad wit rather than on in-depth characters and believable plots.

73. **figurative language** – Writing or speech not meant to be interpreted literally. (simile, metaphor, personification, etc.)

74. **first-person narrator** – A character in a story who is telling the story. Readers see only what this character sees, hears, etc.

75. **flashback** – A section of a literary work that interrupts the sequence of events to relate an event from an earlier time.

76. **foreshadowing** – The use in a literary work of clues that suggest events that have yet to occur.

77. **framework story** – A story that contains a story within another story.

78. **free verse** – Poetry that has no rhyme scheme or regular pattern of meter.

79. **genre** – A division or type of literature.

80. **heroic couplet** – A couplet written in iambic pentameter.

81. **hyperbole** – A deliberate exaggeration or overstatement.

82. **idiom** – A use of words, a construction peculiar to a given language or an expression that cannot be translated literally into a second language. (e.g., How do you do?)

83. **image** – A word or phrase that appeals to one or more of the five senses—sight, hearing, touch, taste, or smell.

84. **imagery** – The descriptive or figurative language used in literature to create word pictures for the reader.

85. **indirect characterization** – A method of characterization in which an author tells what a character looks like, does, and says and how other characters react to him or her. It is up to the reader to draw conclusions about the character based on this indirect information.

86. **inversion** – A change in the normal word order.

87. **irony** – The general name give to literary techniques that involve differences between appearance and reality, expectation and result, or meaning and intention. (See dramatic, situational, and verbal irony.)
89. **juxtaposition** – A poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another.

90. **language** – The entire body of words used in a text. Language is abstract in that it describes the force or quality of the diction, images, and details the author uses. It qualifies how the work is written.

91. **literal language** – Uses words in their ordinary senses. It is the opposite of figurative language.

92. **litotes** – A form of understatement in which a thing is affirmed by stating the negative of its opposite. (e.g., It was not a pretty picture. A few unannounced quizzes are not inconceivable. War is not healthy for children and other living things. Not bad!)

93. **lyric poetry** – Poetry written to express an emotion.

94. **metaphor** – A figure of speech in which one thing is spoken of as though it were something else. (e.g., Life is a broken-winged bird. “Life's but a walking shadow; a poor player, that struts and frets his hour upon the stage.” Shakespeare, *Macbeth*).

95. **meter** – A repeated pattern of rhythm in poetry.

96. **metonymy** – A figure of speech in which the name of one object is substituted for that of another closely associated with it. (e.g., I love Shakespeare. He is a man of the cloth. The pen is mightier than the sword. By the sweat of thy brow thou shalt eat thy bread.)

97. **mock epic** – A narrative poem that parodies the epic form and is usually used for satire.

98. **monologue** – A speech by one character in a play, story, or poem.

99. **mood** – The feeling created in the reader by a literary work or passage.

100. **motif** – A motif is a recurring feature in the work.

101. **motivation** – A reason that explains or partially explains a character’s thoughts, feelings, actions, or behavior.

102. **narration** – Writing that tells a story. The act of telling a story is also called narration.

103. **narrative** – A story told in fiction, nonfiction, poetry, or drama.

104. **narrative essay** – An essay which tells a true story.

105. **narrator** – A speaker or character who tells a story. The narrator may be either a character in the story or an outside observer.

106. **nonfiction** – Prose writing that presents and explains ideas or that tells about real people, places, object, or events.

107. **non sequitur** – Besides being a very funny cartoon strip, it is a Latin term which refers to a conclusion or inference that does not logically follow.

108. **novel** – A long work of fiction.

109. **ode** – A complex, generally long lyric poem that celebrates or commemorates an object, person, or idea.

110. **omniscient narrator** – An all-knowing third-person narrator. This type of narrator can reveal to readers what the characters think and feel.

111. **onomatopoeia** – The use of words that imitate sounds. (e.g., crack, jingle, clang)

112. **oxymoron** – A two-word figure of speech that combines two opposing or contradictory ideas. (e.g., freezing fire, wolfish lamb)

113. **paradox** – An assertion seemingly opposed to common sense, but that may yet have some truth in it. (“What a pity that youth must be wasted on the young.” Shaw)

114. **parallelism** – The repetition of a grammatical structure.

115. **parody** – A work done in imitation of another, usually in order to mock it.

116. **pastoral** – A poem that depicts rural, rustic life in idyllic, idealized terms.

117. **pathetic fallacy** – The excessive attribution of human feelings to nature. Usually the pathetic fallacy gives a sense of overdone emotionalism.

118. **pathos** – That quality in a real situation or in a literary work which evokes sympathy and feelings of sorrow and pity, usually indicating a helpless suffering caused by outside forces.

119. **pedantic** – A tone that manifests reliance on book learning and formal rules over understanding or experience of practical affairs.
120. **periodic sentence** – A sentence that places the main idea or central complete thought at the end of the sentence, after all introductory elements. The effect is a kind of suspense, as the reader’s attention is propelled toward the end, as in this sentence from Ann Radcliffe’s *Romance of the Forest* (1791), describing the heroine’s response to an unwelcome sexual advance: “While he was declaring the ardour of his passion in such terms, as but too often make vehemence pass for sincerity, Adeline, to whom this declaration, interrupted him and thanked him for the offer of a distinction, which, with a modest, but determined air, she said she much refuse.”

121. **personification** – A type of figurative language in which a nonhuman subject is given human characteristics.

122. **persuasion** – Writing or speech that attempts to convince the reader to adopt a particular opinion or course of action.

123. **poetry** – Any writing in line form.

124. **point of view** – The perspective from which a story is told.

125. **polysyndeton** – The repetition of conjunctions in a series of coordinate words, phrases, or clauses. (e.g., “I said, ‘Who killed him?’ and he said, ‘I don't know who killed him but he's dead all right,’ and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Bay and she was all right only she was full of water.” Hemingway, *After the Storm*)

126. **prose** – Any writing in paragraph form.

127. **protagonist** – The main character in a narrative or drama.

128. **pun** – A play on words based on different meanings of words that sound alike.

129. **quatrains** – A group of four lines of poetry.

130. **refute** – To argue against.

131. **rhetoric** – The art of effective communication, especially persuasive discourse—when a writer achieves his or her purpose with his or her audience through the skillful manipulation of text or speech.

132. **repetition** – The use, more than once, of any element of language—a sound, a word, a phrase, a clause, or a sentence.

133. **rhetorical shift** – A change from one tone, attitude, etc. Look for key words like *but, however, even though, although, yet,* etc.

134. **rhyme scheme** – The pattern of end rhyme in a poem.

135. **sarcasm** – A type of irony in which a person appears to be praising something but is actually insulting it. Sarcasm is personal, jeering, and intended to hurt. (e.g. achievement, *n.—The death of endeavor and the birth of disgust. The Devil’s Dictionary* by Ambrose Bierce)

136. **satire** – A style of writing that uses humor—sometimes gentle and sometimes biting—to criticize people, ideas, or institutions in hopes of improving them. Satire doesn’t simply abuse or get personal, as in sarcasm.

137. **science fiction** – Writing that tells about imaginary events that involve science or technology. (e.g. *Fahrenheit 451* by Ray Bradbury)

138. **sensory language** – Writing or speech that appeals to one or more of the senses. (e.g. “My skin gleamed like the morning star and I felt as hot as the centre of the sun and I smelled God knows like what. After embalming me, she headed to the bedroom.” *Kaffir Boy* by Mark Mathabane)

139. **setting** – The time and place of the action of a literary work.

140. **short story** – A brief work of fiction.

141. **simile** – A figure of speech in which *like or as* is used to make a comparison between two basically unlike subjects. (e.g., She is as flighty as a sparrow.)

142. **situational irony** – In this type of irony an event occurs that directly contrasts the expectations of the characters, the reader, or the audience. (A pickpocket gets his wallet stolen.)

143. **sonnet** – A fourteen line lyric poem, written in iambic pentameter and having one of several set rhyme schemes.
144. **style** – Combines two elements: the idea to be expressed and the individuality of the author. The study of style for the purpose of analysis will include diction, sentence structure, and variety, imagery, rhythm, repetition, coherence, emphasis, and arrangement of ideas. In combination these stylistic elements create a work’s manner of expression. Style is thought to be conscious and unconscious and may be altered to suit specific occasions.

145. **subplot** – A second, less important plot within a story. (Gem and Scout’s relationship with Boo Radley in *To Kill a Mockingbird*)

146. **surprise ending** – A conclusion that violates the expectations of the reader but in a way that is both logical and believable.

147. **suspense** – A feeling of curiosity or uncertainty about the outcome of events in a literary work.

148. **syllepsis** – A construction in which one word seems to be in the same grammatical relation to two or more words but, in fact, is not. (e.g., He lost both his coat and his temper; “stain her honor, or her new brocade” Pope)

149. **symbol** – An object that has its own meaning, but also represents an abstract idea. (e.g., the flag representing our country; a wedding ring representing marriage or commitment; a dove representing peace; red symbolizing anger, blood, or guilt)

150. **syllogism** – A form of deductive reasoning consisting of a major premise, a minor premise, and a conclusion. (All men are mortal; Socrates is a man; therefore, Socrates is mortal.)

151. **synecdoche** – A form of metaphor in which a part of something is used to stand for the whole thing. (e.g., All hands on deck. If I had some wheels, I’d put on my best threads and ask Jane for a date.)

152. **synaesthesia** – The concurrent response of two or more of the senses to the stimulation of one. (e.g., a loud shirt or a blue note)

153. **soliloquy** – A speech by one character who is on stage alone, which is used to show the character’s thoughts.

154. **stanza** – A group of lines of poetry.

155. **syntax** – The physical arrangement of words in a sentence.

156. **tautology** – Unnecessary repetition of words. (e.g. connect together, free gift, future plans, pair of twins)

157. **theme** – A central message or universal meaning revealed through the literary work. It is not a condensed summary, but rather a generalization about human beings or about life that the literary work communicates.

158. **tone** – The writer’s attitude toward the audience and subject. Tone can often be described by a single adjective and is sometimes referred to as attitude. See pages 1-5.

159. **tragedy** – A work of literature, especially a play, that results in a catastrophe for the main character.

160. **understatement (meiosis)** – Saying less than is actually meant, generally in an ironic way. (e.g. saying “pretty fair” but meaning “splendid”)

161. **verbal irony** – A type of irony in which words are used to suggest the opposite of what is meant. (When an injured farmer’s wife leaves him when he is at his lowest point, he responds, “You picked a fine time to leave me, Lucille.”)
APPENDIX C

NATIONAL COUNCIL OF TEACHERS OF ENGLISH (NCTE)
LANGUAGE ARTS/ENGLISH STANDARDS

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).
APPENDIX D

TEACHER RESOURCES

College Board: www.collegeboard.com
   follow link to AP Central for information on Vertical Teams

Diana Hacker  www.dianahacker.com

Modern Language Association: www.mla.org

National Council of Teachers of English: www.ncte.org

Plagiarism detection assistance: www.turnitin.com

Project Gutenberg  www.gutenberg.org

Purdue University Online Writing Lab (OWL) www.owl.english.purdue.edu

Paul Reuben  www.csustan.edu/english/reuben/home.htm

Jane Schaeffer writing model: www.janeschaeffer.com

Diocese of Phoenix Catholic Schools www.diocesephoenix.org/catholicschools/

Six + 1 Writing Traits: www.nwrel.org/assessment

United States Conference of Catholic Bishops www.usccbpublishing.org
   Catholic Social Teaching

Compendium: Catechism of the Catholic Church (2006)

Doctrinal Elements of a Curriculum Framework For the Development of Catechetical
Materials for Young People of High School Age (2008)

Guiding Principles on Catechetical Presentations of Human Sexuality for Curriculum and

National Directory for Catechesis (2005)

Publication Design (2006)

United States Catholic Catechism for Adults (2006)
# APPENDIX E

## SECONDARY COURSE ASSIGNED LITERATURE BOOK LIST

<table>
<thead>
<tr>
<th>Book</th>
<th>Author</th>
<th>Minimum Class Level</th>
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<td>12 Angry Men</td>
<td>Reginald Rose</td>
<td>9+</td>
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<tr>
<td>19 Minutes</td>
<td>Jodi Picoult</td>
<td>11+</td>
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<tr>
<td>1984</td>
<td>George Orwell</td>
<td>10+</td>
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<tr>
<td>7 Habits of Highly Effective Teens</td>
<td>Sean Covey</td>
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<td>Across the Nightingale Floor</td>
<td>Lian Hearn</td>
<td>11+</td>
</tr>
<tr>
<td>The Adventures of Huckleberry Finn</td>
<td>Mark Twain</td>
<td>10+</td>
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<td>The Adventures of Tom Sawyer</td>
<td>Mark Twain</td>
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<td>The Aeneid</td>
<td>Virgil</td>
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<td>Age of Iron and the Life and Times of Michael KJ.</td>
<td>M. Coetzee</td>
<td>12AP</td>
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<tr>
<td>The Alchemist</td>
<td>Paulo Coelho</td>
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<tr>
<td>All But My Life</td>
<td>Gerda Weissmann Klein</td>
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<tr>
<td>All My Sons</td>
<td>Arthur Miller</td>
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<tr>
<td>All Quiet on the Western Front</td>
<td>Erich Maria Remarque</td>
<td>10+</td>
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<tr>
<td>And Then There Were None</td>
<td>Agatha Christie</td>
<td>12+</td>
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<tr>
<td>Animal Farm</td>
<td>George Orwell</td>
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<td>The Annotated Mona Lisa</td>
<td>Carol Strickland</td>
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<tr>
<td>Antigone</td>
<td>Sophocles</td>
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<td>Atonement</td>
<td>Ian McEwan</td>
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<td>The Attack</td>
<td>Yasmina Khadra</td>
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<td>Atticus</td>
<td>Ron Hansen</td>
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<td>The Battle of Jericho</td>
<td>Sharon M. Draper</td>
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<td>The Bean Trees</td>
<td>Barbara Kingsolver</td>
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<td>Becket</td>
<td>Jean Anouilh</td>
<td>12+</td>
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<tr>
<td>Beowulf</td>
<td>Burton Raffel (Translator)</td>
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<td>Black Like Me</td>
<td>John Howard Griffin</td>
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<td>Bleachers</td>
<td>John Grisham</td>
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<td>Bless Me Ultima</td>
<td>Rudolfo Anaya</td>
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<td>The Bluest Eye</td>
<td>Toni Morrison</td>
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<td>The Book of Evidence</td>
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<td>Markus Zusak</td>
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<td>Bound Feet</td>
<td>Pang-Mei Natasha Chang</td>
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<td>Brave New World</td>
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<td>Breakfast of Champions</td>
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<td>Bridge Over San Luis Rey</td>
<td>Thornton Wilder</td>
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<td>Brighton Rock</td>
<td>Graham Greene</td>
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<td>A Burnt Out Case</td>
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<td>Dee Brown</td>
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<td>Cannery Row</td>
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<td>The Canterbury Tales</td>
<td>Geoffrey Chaucer</td>
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<td>Captains and Kings</td>
<td>Taylor Caldwell</td>
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<td>Carrie</td>
<td>Stephen King</td>
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<td>Cat on a Hot Tin Roof</td>
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Catch 22
The Catcher in the Rye
Cat's Cradle
Ceremony
Chekhov's Plays
The Chosen
Christy
The Chronicle of a Death Foretold
The Citadel
Collaborator of Bethlehem
A Comedy of Errors
A Connecticut Yankee in King Arthur's Court
The Collector
The Color of Water
Conspiracy of Paper
The Count of Monte Cristo
Crime and Punishment
The Crucible
Cry the Beloved Country
The Curious Incident of the Dog in the Nighttime
Cyrano de Bergerac
Daisy Miller
Dead Man Walking
Death Be Not Proud
Death Comes for the Archbishop
The Death of a Salesman
Demian
Derby Girl
Different Seasons
The Divine Comedy: Inferno
Dr. Faustus
A Doll's House
Dracula
Dubliners
East of Eden
Eaters of the Dead
Eleanor and Franklin
Eleven Seconds
Emma
Ender's Game
Ender's Shadow
The Entitled
Ethan Frome
Evangeline
Everyman
Exodus
Extremely Loud and Incredibly Close
Fahrenheit 451
The Fall
A Farewell to Arms
Fast Food Nation

Joseph Heller
J. D. Salinger
Kurt Vonnegut
Leslie Marmon Silko
Anton Chekhov
Chaim Potok
Catherine Marshall
Gabriel García Márquez
A. J. Cronin
Matt Rees
William Shakespeare
Mark Twain
John Fowles
James McBride
David Liss
Alexandre Dumas
Fyodor Dostoyevsky
Arthur Miller
John Gunther
Willa Cather
Arthur Miller
Herman Hesse
Sister Helen Prejean
John Steinbeck
Michael Crichton
Joseph Lash
Travis Roy
Jane Austen
Orson Scott Card
Frank Deford
Edith Wharton
Henry Wadsworth Longfellow
Anonymous
Leon Uris
Jonathan Safran Foer
Ray Bradbury
Albert Camus
Ernest Hemingway
Eric Schlosser
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<td>Hunter S. Thompson</td>
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<td>Fountainhead</td>
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<td>I Know Why the Caged Bird Sings</td>
<td>Maya Angelou</td>
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<td>The Illiad</td>
<td>Homer</td>
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<td>Oscar Wilde</td>
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<td>The Inferno</td>
<td>Dante Alighieri</td>
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<td>Inherit the Wind</td>
<td>Jerome Lawrence</td>
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<td>The Innocent Man</td>
<td>John Grisham</td>
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Into the Wild      Jon Krakaur    12+
Into Thin Air      Jon Krakaur    10+
Intruder in the Dust      William Faulkner    10+
The Invisible Man      Ralph Ellison    11+
Ishmael      Daniel Quinn    11+
Island of the Blue Dolphins      Scott O’Dell    9+
Ivanhoe      Sir Walter Scott    10+
Jamaica Inn      Daphne DuMaurier    11+
Jane Eyre      Charlotte Bronte    9+
Jasmine      Bharati Mukherjee    10H+
Jonathan Livingston Seagull      Richard Bach    11+
Julius Caesar      William Shakespeare    10+
The Jungle      Upton Sinclair    11+
The Kill Artist      Daniel Silva    11+
King Lear      William Shakespeare    12AP
The King Must Die      Mary Renault    9H+
The Kitchen Boy      Robert Alexander    9+
The Kite Runner      Khaled Hosseini    10+
La Maravilla      Alfredo Vea    12AP
The Last Lecture      Randy Pausch    11H+
The Last of the Mohicans      James Phenimore Cooper    11+
The Last Unicorn      Peter S. Beagle    10+
The Lathe of Heaven and The Left Hand of God      Ursula K. le Guin    12AP
The Learning Tree      Gordon Parks    9+
A Lesson Before Dying      Ernest Gaines    9+
The Life of Pi      Yann Martel    10+
Light in August      William Faulkner    12AP
Like Water for Chocolate      Laura Esquivel    10+
The Lion in Winter      James Goldman    12+
The Little Prince      Antoine De Saint-Exupery    12AP
Little Women      Louisa May Alcott    11H+
A Long Way Gone      Ishmael Beah    9+
Lord of the Flies      William Golding    9+
Macbeth      William Shakespeare    10+
The Major Plays of Ibsen      Henrik Ibsen    12AP
A Man for All Seasons      Robert Bolt    12+
Marley and Me      John Grogan    11H+
The Martian Chronicles      Ray Bradbury    9+
The Master and the Margarita      Mikhail Bulgakov    12+
Me Talk Pretty One Day      David Sedaris    12+
Measure for Measure      William Shakespeare    12AP
The Merchant of Venice      William Shakespeare    12AP
Metamorphosis      Franz Kafka    10+
A Midwife's Story      Penny Armstrong    10+
The Miracle Worker      William Gibson    9+
Moby Dick      Herman Melville    11AP+
Montana 1948      Larry Watson    9H+
Morte d'Arthur      T.H. White    12+
The Mousetrap      Agatha Christie    9+
Much Ado About Nothing      William Shakespeare    10+
Murder on the Orient Express      Agatha Christie    9+
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<td>My Antonia</td>
<td>Willa Cather</td>
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<td>My Sister's Keeper</td>
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<td>Native Son</td>
<td>Richard Wright</td>
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<td>Kamala Markandaya</td>
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<td>Never Cry Wolf</td>
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<td>Night</td>
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