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| --- | --- |
|   | **Course Name:** Advanced Placement Language and Composition**Teacher:** J. Schilleci **Room Number:** 908**Phone:** (702) 799-4640 x. 908**Email:** schiljl1@nv.ccsd.net |

**OFFICE HOURS:**

I will be available before and after school for make-up work and questions. Generally, my hours will be 6:50 AM – 2:00 PM. Special appointments may be scheduled on an individual basis.

**COURSE DESCRIPTION**:

This rigorous one-year course is designed to challenge students in many ways with an emphasis on meeting the requirements of the College Board Advanced Placement AP English Language and Composition examination. This college-level curriculum engages students in becoming skilled readers of prose, written in a variety of rhetorical contexts and in becoming skilled writers who compose for a variety of purposes. Both their writing and their reading should make students aware of the interactions among a writer’s purposes, audience expectations, and subjects, as well as the way genre conventions and the resources of language contribute to the effectiveness of writing. Instructional practices incorporate integration of diversity awareness including appreciation of all cultures and their important contributions to society.

Writing assignments and a variety of creative projects will require an independent mind and ask students to think about literature and writing in complex ways, as well as prepare them for the AP exam.

The appropriate use of technology and digital media is an integral part of this course. This course fulfills one of the English credits required for high school graduation.

**COURSE GOALS:**

AP English Language and Composition is a college-level course examining rhetoric. Therefore, students will become mature and sophisticated consumers and creators of a variety of texts. By the end of this course students will understand:

* What they read; the main point and/or thesis, the occasion and/or context, the author’s motivation for writing, the tone and style.
* How a text is created to develop meaning and purpose including genre, organization, paraphrasing, and syntax.
* The relationship of the text’s creation to its accomplishment, the purpose of academic intellectual prose, its meaning and effect.
* How to articulate the analysis of what is read; how the organizational structure, diction, syntax, imager, figurative language flesh out the meaning of the text.
* How to create, develop and support an argument, acknowledging the complexities and nuances of important issues that adults argue about in contemporary intellectual circles.
* How to enter a conversation with sources and develop a thesis and argument or exposition by synthesizing these conversations into their own writing.
* How to analyze and incorporate the analysis of visual texts into writing.
* Effective research skills, proper MLA citation, and dialectical journaling.
* How to read a question in order to know how to approach it.
* How to enhance vocabulary as a means to effective writing; how to grapple with archaic prose.
* Strategies necessary for success on the AP Literature and Composition exam.

**Note:**

Due to the fact that we will also analyze texts focusing on public discourse issues, this syllabus is tentative. We can easily be sidetracked by current event issues as well as school-related activities impacting attendance. Therefore, flexibility becomes paramount. Quarters are approximately six and seven weeks long. Furthermore, consistent writing to prompts and multiple-choice exercise, as well as novels read and essays written outside of class, supplement the major writing projects. Each quarter in AP English Language and Composition builds on the previous quarter, so learning goals are cumulative and will be addressed consistently throughout the course.

**COURSE FEES:**

N/A

**TEXTBOOK/S:**

A list of mandatory texts will be provided the first day of class. It is recommended all students read as many of the attached titles in order to obtain the breadth of understanding the AP Exam requests. Students will be required to pay the full market value for any lost or damaged textbook.

**REQUIRED MATERIALS:**

Please come to class prepared to learn and participate. You will need the following each day:

1. Pens (dark blue or black ink only, erasable is OK)
2. Pencils (#2)
3. 8 ½” x 11” college-ruled notebook paper
4. Journal (Can use a spiral notebook)
5. Any completed assignments that are due
6. Any required textbooks, novels, or hand-outs
7. Binder for this class with six sections labeled as follows: Vocabulary, Grammar, Assignments, Notes, Graded Homework, and Essays.
8. Colored Pen(s) and highlighter(s) for self-editing/revision and peer-editing/revision

**GRADING**

Students will be graded on the following categories:

|  |  |
| --- | --- |
|  **Category** | **Assessment Weight** |
| Formative: Classwork and Homework | 30% |
| Summative: Essays, Tests, Exams | 70% |

Category weights will vary depending on the importance of each category in displaying proficiency of skills and mastery of standards; however, the category weights will be consistent across subject areas. Homework may not be worth more than 20% of the overall grade.

**GRADING POLICY**

The purpose of grades is to provide effective and timely feedback to students, parents, and the school administration about a student’s progress towards mastery of the established standards for a particular course or subject.  As such, other factors such as attendance, effort, and behavior will not be considered when calculating a student’s grade; however, excessive absences (more than seven unexcused absences during a semester) may result in a loss of credit in accordance with CCSD Regulation 5113.  Extra credit will only be permitted in the form of retaking a test or redoing an assignment to improve the original score in order to demonstrate mastery. The curving of grades is not permitted as it does not accurately reflect student mastery. NWCTA’s school-wide policy permits the rounding of grades (for example: 89.5 = 90% - A, 89.4% ≠ 90%  - B). NWCTA’s school-wide policy limits the maximum score on a re-take to 70%. How the new score is calculated, the deadline, the format, and the limit for how many times a student may re-take a test or re-do an assignment will be determined by the teacher (and in accordance with an IEP).

Students will be graded on a 0-100 point scale, with the following grade equivalents:

|  |  |  |  |
| --- | --- | --- | --- |
| 90-100% | = | A | Consistently Exceeds Standards |
| 80-89% | = | B | Consistently Meets Standards |
| 70-79% | = | C | Approaching Standards |
| 60-69% | = | D | Emergent |
| 59% and Below | = | F | Does Not Meet Standards |

According to CCSD regulation 5121, “Semester exams shall be comprehensive of the material covered during the semester and may be worth up to, but not exceed, 20% of the student’s final semester grade. Final semester grades shall reflect assignments and assessments completed throughout the semester and the final exam grade.” Semester grades will be calculated as follows:

|  |  |  |
| --- | --- | --- |
| Quarter 1/3  | = | 40% |
| Quarter 2/4  | = | 40% |
| Semester Exam | = | 20% |
| Semester Grade | = | 100% |

Regulation 5127: A student will earn the additional .5 weight only if they take the cumulative examination. For students enrolled into AP classes who do not take the cumulative examination, they will receive a .25 weight to their GPA, not the .5. If a student is enrolled into three (3) AP classes, he/she must take all three (3) cumulative examinations in order to receive the added .5 weight to their GPA. If a student is enrolled into three (3) AP classes, and only participates in one (1) cumulative examination, he/she will receive the added .5 in that class only, and .25 for the other two. If a student is enrolled into four (4) or more AP classes, he/she may decide which three (3) cumulative examinations they will participate in order to receive the added .5 weight in all four classes.

**MAKEUP WORK POLICY**

According to CCSD Regulation 5113, teachers shall provide an opportunity for a student to make up missed work due to any absence, and students shall be held accountable for the work. When a student is absent, however, the educational experiences lost during that absence might be irretrievable because the instruction and interaction in the instructional setting cannot be duplicated through makeup work.

After any absence, a secondary student is required to initiate contact with the teacher(s) to obtain appropriate makeup work within three school days immediately following the absence. Once contact has been made with the teacher(s), specific makeup work must be completed and returned to the teacher(s) within a reasonable length of time, to be determined by the teacher and communicated to the student/parent or legal guardian. The makeup work must be returned to the teacher(s) by the specified due date if it is to be acknowledged. Students shall be allowed a minimum of three (3) days to complete makeup work. Failure to complete required make-up work will result in a lower grade or a failing grade due to a lack of evidence. Any previously assigned assignments that are due on the day of the absence are due the next class period when the student returns to school.

**LATE WORK POLICY**

NWCTA has adopted a no late work policy.  All students at NWCTA are expected to understand and demonstrate the Employability Skills for Career Readiness Standards.  Standard 1.2.8 indicates students are expected to demonstrate time, task, and resource management skills by organizing and implementing a productive plan of work.  This includes working efficiently to make the best use of time, developing a plan of work to reach identified goals, and utilizing a time-management plan. If a student completes his/her work prior to a due date then it will be accepted early. Partial credit may be given for incomplete work that is turned in on the due date.  When doing group work, all members of the group must have copies of all parts of the project and all members’ names must be listed on the work being submitted.

**DISCIPLINE PROCEDURES AND CITIZENSHIP:**

NWCTA follows a school-wide Progressive Discipline Plan when students do not follow established rules and behave inappropriately:

STEP ONE: Verbal Warning by Teacher

STEP TWO: Written Warning by Teacher

STEP THREE: Parent Contact by Teacher (Phone or Email)

STEP FOUR: Dean’s Referral

A teacher may also issue classroom disciplinary consequences for infractions at his/her discretion.

**CLASSROOM RULES**

1. Food, drink, gum, candy is NOT permissible in the classrooms or hallways. Water is acceptable.

2. NWCTA Hall Passes must be used to leave the classroom. No passes to cars will be issued.

3. School Rules – All school rules listed in the NWCTA Handbook will be strictly enforced within the classroom, including but not limited to:

a. Proper use of cell phones, computers, and the Internet

b. Bullying

c. Tardy policy (see below)

d. Academic integrity - All students involved in copying, plagiarizing, or cheating of any kind will receive a zero on the assignment and a “U” in citizenship and may face additional consequences based on the severity of the incident (see citizenship).

4. While students are not required to take the AP exam, any student who chooses not to take the exam with earn English 11/12 credit rather than AP English credit on his/her transcript.

* All students must take all the practice AP exams given. The practice exam emulates the actual exam atmosphere, and the score represents a significant portion of their final grades.
* Consistent attendance is essential for success in this course.
* Homework is due at the beginning of the class period.
* All final drafts of major assignments are to be typed and must adhere to the essay format (MLA) unless otherwise specified.
* Cheating and plagiarism on schoolwork will result in a zero on the assignment and could result in disciplinary action.
	+ Absent work and late work need to be placed in the basket in the classroom with a late slip attached. This helps me to process late work accurately. Late or absent work tuned in without a late slip will be returned ungraded.

It is the expectation of NWCTA that students will arrive on time to every class.  Not only are students developing skills for success in high school, but also for the rest of their lives.  The Progressive Discipline Plan will be followed for students who are tardy to class. Furthermore, if a student is 30 minutes or later to a class, he/she will be marked absent for that class. Students who are tardy may also miss graded opening-of-class activities which cannot be made up.

Some offenses are serious enough to warrant a referral to the Dean for the initial infraction (e.g.: physical violence, gross insubordination, truancy, etc.)

**Citizenship Policy**

Students must exhibit behavior that does not interfere with the teaching/learning process, and they are expected to demonstrate employability skills necessary for the 21st Century.

|  |  |  |  |
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| **Outstanding (O)**  | **Satisfactory (S)** | **Needs Improvement (N)** | **Unsatisfactory (U)** |
| Attends class without unexcused absences or tardies; submits work on time; is always respectful, cooperative, and non-disruptive of the teaching/learning process; and follows all class/school rules. This student is a positive classroom participant. | Attends class with two (or less) unexcused absences or tardies; submits work on time; is respectful, cooperative, and non-disruptive of the teaching/learning process; and follows all class/school rules. | Has 3-5 unexcused absences or three unexcused tardies; some of the work is missing or late; needs occasional reminders to be respectful, cooperative, and/or non-disruptive of the teaching/learning process; and/or and needs occasional reminders of class/school rules. | Has 5 or more unexcused absences or four or more unexcused tardies; work is often missing or submitted late; needs frequent reminders to be respectful, cooperative, and/or non-disruptive of the teaching/learning process; and/or needs frequent reminders of class/school rules. Student may have engaged in academic dishonesty. |

**NWCTA ACADEMIC HONOR CODE**

Students are expected to demonstrate honesty and integrity while in attendance at the Northwest Career and Technical Academy. Each student is expected to do his or her own work, including homework, test-taking, class and computer lab assignments, and the creation of essays, compositions, term papers, computer presentations, and scientific research. There is no distinction between giving or receiving unauthorized help; one who helps another to cheat is as guilty as one who benefits from cheating. The following actions are considered cheating and/or plagiarism:

* Taking or copying answers on an examination or any other assignment from another student or other source
* Giving answers on an examination or any other assignment to another student
* Copying assignments that are turned in as original work (this includes submitting the same assignment to two separate teachers without prior permission)
* Collaborating on exams, assignments, papers, and/or projects without specific teacher permission
* Submitting someone else’s work, such as published sources in part or whole, as your own without giving credit to the source
* Turning in purchased papers or papers from the Internet written by someone else
* Representing another person’s artistic or scholarly works such as musical compositions, computer programs, photographs, drawings, or paintings as your own
* Using unauthorized electronic devices
* Falsifying data or lab results, including changing grades electronically
* Forging or falsifying of any school records or forms.
* Knowledge of and toleration of any of the foregoing.

Students who violate the NWCTA Academic Honor Code will be subject to one or more of the following consequences:

1. An N or U in citizenship. Student will be provided the opportunity to re-take/re-do the assignment/test to demonstrate mastery of content; however, the assignment/test may be different from the original, it must be completed within the guidelines and timeframe set by the teacher, and it may not be scored the same as the original (The maximum score on the re-take is a 60%). Students caught cheating on the re-take will not be provided additional opportunities to re-take and will earn a zero on the original work.
2. Notification of parents/guardian
3. Documentation on discipline record
4. Required Parent Conference
5. Signing of a behavior contract to be placed in the student discipline record
6. Honor Code Probation
7. Exclusion from school activities such as dances, activities, athletics, and field trips
8. Loss of college recommendation letters

All students who have computer access should be aware of the Acceptable Use Policy for computer usage and follow it.

**REQUIREMENTS FOR ATTENDING FIELD TRIPS:**

A variety of on-campus and off-campus activities will be scheduled throughout the year. Students wishing to participate must be in good standing in citizenship/behavior and academics in all classes. Grades will be checked three weeks prior to a field trip/activity, and advisor(s) will notify the student and parent on ineligibility. A final grade and citizenship check will be initiated a week prior to a prior to a field trip/activity, and the same procedure is required of the advisor(s). Students must have at least a D or better in each class for which they are enrolled, and have an S or O in citizenship in order to participate. Students who do not have the academic or behavior requirements will not participate and if applicable, will forfeit the fees paid to attend. Please see the student handbook for further details pertaining to field trips and activities.

**SPECIAL INSTRUCTIONS:**

 \*Please note our classroom is set to match that of a college environment. Seating arrangements are upon request. Be prepared to view your education as the investment you have placed so much dedicated time and effort toward.

\* ***Asking questions is a key skill for all learners.*** Students are strongly encouraged to ask for help whenever needed. The teacher is available before school and after school on certain days.

\***Communication is paramount**. If is student does not feel comfortable verbally asking questions in class they are highly encouraged to email the instructor during class with their question.

\***ALL STUDENTS ARE 100% RESPONSIBLE FOR *ALL* READINGS. FAILURE TO KEEP UP IN THE READING WILL RESULT IN THE STUDENT FALLING BEHIND IN THE COURSE.**

Dear Parent/Guardian,

Please sign this page and have your child return it to me the first week of our course. If you have concerns or questions about this course, you can contact me at 702-799-4640. You can also reach me via email at: schiljl1@nv.ccsd.net . I look forward to meeting you and becoming a partner in your child's educational experience at Northwest Career and Technical Academy.

Sincerely,

Jacob Schilleci

**I HAVE READ THESE COURSE EXPECTATIONS AND UNDERSTAND THE EXPECTATIONS FOR MY CHILD THIS YEAR.**

|  |  |  |
| --- | --- | --- |
|  |  |  |
| Parent/Guardian Signature |  | Date |

**I HAVE READ THESE COURSE EXPECTATIONS AND UNDERSTAND THE EXPECTATIONS FOR ME DURING THIS SCHOOL YEAR.**

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| --- | --- | --- |
|  |  |  |
| Student Signature |  | Date |
|  |  |  |
|  |  |  |
| Student Name (Print) |  | Student Number |

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**Please indicate your preference, and sign and date this form below.**

|  |  |
| --- | --- |
|  | I give my child permission to view “PG” rated film clips. |
|  |  |
|  | I do not give my child permission to view “PG” rated film clips with the understanding that an alternative assignment will be given. |

|  |  |  |
| --- | --- | --- |
|  |  |  |
| Parent/Guardian Signature |  | Date |

**The following is a tentative breakdown of each quarter.**

**Specific Learning Goals for Quarter 1**

* The significance of rhetorical analysis by defining rhetoric and the rhetorical situation.
* Analysis of persona and tone.
* The rhetorical matrix: the elements of an effective text.
* Close reading and annotation.
* How to discern the differences in approaches in certain texts targeted to specific audiences.
* Why understanding is important in development of a text.
* The characteristics of formal writing and how to surpass the five-paragraph essay.
* Understanding the (5) traditional canons of rhetoric – Invention, Arrangement, Style, Memory and Delivery.
* Aristotelian appeals – logos, pathos, and ethos
* Constructing an effective argument.
* Annotations – Dialectical Notes.
* Understanding effective grammar.
* The authorial voice – effective versus ineffective writing. Understanding ranting.
* Revision process and strategies.
* Satire- authorial appeals through humor.
* Grammar – functionality of sentence structures and syntax.

**Quarter 1**

Writing:

 Intro to Essay:

 Style Analysis

 Argument

 Comparison/Contrast

Interpretive- Students will produce a 6-7 page analytical essay considering the elements and the use of figurative language, imagery, symbolism, and tone within all major novels read in quarter 1.

Informal writing: Openers (first 5 minutes of class)

Readings:

 Canterbury Tales (prologue)

 *Black Like Me* – Griffin (Eyewitness history by a white man who becomes black)

 Macbeth

 Non-fiction:

 Hurston

 Douglas

 Mairs

 Machiavelli

 Hattemer

Conceptual:

 Satirical Selections

 Universal Themes

Vocabulary:

 Literary Terms

 Presentation – literary terms review Prezi

 Greek & Latin Roots

Grammar

 Sentence variety

 Parallelism

 Transitions

 Sentence Diagramming

Activities:

 Timed writings

 Graded Discussions – Presentation of oral argument (requiring various sources)

 Socratic Method

 Rewriting process – teacher/peer feedback provided & requiring various drafts

leading to an edited version

Skills:

 Citations (MLA)

 Presentations

 Discussions

 SOAPS

**Specific Learning Goals for Quarter 2 in addition to learning goals for Quarter 1:**

* Students will understand the writing process.
* Writing as a rhetorical process.
* Students will incorporate external sources into their work.
* Differences between argument and persuasion.
* Conversation concept – the idea of - conversing – with the text.
* How to understand diverse sources through the process of synthesis.
* Developing an argument inspired by sources.
* Logical fallacies.
* Analyzing visual sources.
* Determining learning style to improve vocabulary.

**Quarter 2**

Writing:

 Intro to Essay:

 Narrative

Students will draft and build an essay of 4-5 pages explaining/defining the interpretive focus on social, culture and/or historical value of Voltaire’s use of prudence within *Candide.*

 Development of Essay:

 Style Analysis

 Argument

 Interpretative focus on social, cultural and/or historical value.

 Comparison/Contrast

 Synthesis

 Evaluative:

 Analytical assessment of an argumentative essay

* Conclude through textual details the work’s social, cultural, and/or historical values.

Readings:

 Fountainhead

*Voltaire*

 Non-Fiction:

 Price

 Momaday/Brown

 ML King

 Friedman

 Harris

Conceptual:

 Satirical Selections

 Universal Themes

Vocabulary:

 Literary Terms

 Greek & Latin Roots

Grammar

 Sentence variety

 Parallelism

 Sentence Diagramming

 Individual Grammar Problems addressed as seen in essays

Activities:

 Timed writings

 Rewriting process

 Graded Discussions

 Socratic Method

Research – Annotated Bibliography – evaluation of primary & secondary sources

Skills:

 Citations (MLA)

 Presentations

 Discussions

 SOAPS

**Specific Learning Goals for Quarter 3 in addition to learning goals for Quarter 1 and 2:**

* How to discover credible sources.
* Research and citation strategies.
* Multiple choice strategies.
* Reader response strategies.
* Context clues as a means to interpret archaic prose.
* Concept of semiotics and effective communication.
* Test expectations.
* Test Taking Strategies.
* Heavy concentration on mock AP exams.

**Quarter 3**

Writing:

 Intro to Essay:

 Technical writing/Process

 Development of Essay:

 Narrative

 Expository/Definition

 Refinement of Essay:

 Style Analysis

 Students will use research methods to generate an argumentative essay .

This novel revolves around a strong central female character. Readers may consider her role as a statement about the status of women. What was the status of Puritan women as reflected in *The Scarlet Letter* and what was the changing status of mid-19th century women, the period in which the novel was written?

Argument – requiring student research of topic

 Comparison/Contrast

 Synthesis

Readings:

 *The Liar’s Club* , Karr (Poetic insight into one of the ugliest places on earth)

 Song of Solomon

 Non-Fiction:

 A Green

 A Lincoln

Conceptual:

 Satirical Selections

 Universal Themes

Vocabulary:

 Literary Terms

 Greek & Latin Roots

 Exercises for Vocabulary

 Enhancement

Grammar

 Sentence variety

 Parallelism

 Sentence Diagramming

 Individual Grammar Problems

 Addressed as seen

 In essays

Activities:

 Timed writings

 Rewriting process

 Graded Discussions

 Socratic Method

Group Multiple Choice Question practice

Skills:

 Annotations

 Presentations

 Discussions

 SOAPS

**Specific Learning Goals for Quarter 4 in addition to learning goals for Quarter 1, 2, and 3:**

* The expectations of AP English Language and Composition.
* Analyzing the AP Test for better understanding.
* Understanding and analyzing poetry.
* Understanding and analyzing the short story.

**Quarter 4**

Writing:

 Review all categories of essays

* Review of an argumentative essay highlighting the work’s style and quality

 Analytical, argumentative essay

* Explanation of judgments socially, historically

Readings:

 Beowulf

 Short Stories

 Lawrence

 Poe

 Jackson

 O’Connor

 Bradbury

 S. King

 LeGuin

 Non-Fiction:

 Kincaid

 Didion

 Soto

 Angelou

 Truth

 Poetry:

 Major English Poets

 Slam Poetry

Conceptual:

 Satirical Selections

 Universal Themes

Vocabulary:

 Literary Terms

 Greek & Latin Roots

 Exercises for Vocabulary

 Enhancement

Grammar

 Individual Grammar Problems

 Addressed as seen

 In essays

Activities:

 Graded Discussions

 Socratic Method

Group Multiple Choice

 Question practice

Essential Question Project

Skills:

 Presentations – Poetry Slam

 Discussions

**\*\*Weekly, throughout the year, selections are presented from Past AP tests, and excerpts are presented from canonized and non-canonized works in order to provide a myriad of writing experiences for student practice.**

**Major Writing Assignments (Subject to change)**

* Research Paper
* Synthesis Essay
* Compare and Contrast Essay
* Personal Statement
* Personal Narrative
* Argumentative Essay
* Columnist Project
* Novels – Outside of class readings – homework: (1) novel per month – (6) essays or a creative project due at the end of the reading.

AP Language and Composition

Reading List Listed by Title

 According to the College Board Advanced Placement program: "The AP English course in Language and Composition should engage students in the careful reading and critical analysis of imaginative literature. Reading in an AP course should be both wide and deep."

The following list of authors and works has been compiled using a variety of sources with a strong emphasis on the authors suggested by the College Board. In order to provide students with reading that is "both wide and deep," the selections range in age from early Greek drama to contemporary works. They also range in genre, ethnicity, and original language. Please refer to the College Board's AP Central for additional information.

**Drama** A, C, D

*Antigone* by Sophocles

*Arcadia* by Tom Stoppard

 *Cat on a Hot Tin Roof* by Tennessee Williams

*The Cherry Orchard* by Anton Checkhov

 *The Children's Hour* by Lillian Hellman

 *Death of a Salesman* by Arthur Miller

*A Doll's House* by Henrik Ibsen

*Dutchman* by Amiri Baraka

 F, G, H

 *Fences by August Wilson The Glass Menagerie* by Tennessee Williams

 *Hamlet* by William Shakespeare

*The Harvest Festival* by Sean O'Casey

*Hedda Gabler* by Henrik Ibsen

 *Homecoming* by Harold Pinter

 I, K, L

*The Iceman Cometh* by Eugene O'Neill

*The Importance of Being Earnest* by Oscar Wilde

*King Lear* by William Shakespeare

*The Little Foxes* by Lillian Hellman

 *Long Day's Journey into Night* by Eugene O'Neill

 M, O, P

 *Butterfly* by David Henry Hwang

 *The Misanthrope* by Moliere

*Oedipus* Rex by Sophocles

*Othello* by William Shakespeare

*Prometheus Bound* by Aeschylus

 R, S, T

 *A Raisin in the Sun* by Lorraine Hansberry

 *Rosencrantz and Guildenstern are Dead* by Tom Stoppard

*She Stoops to Conquer* by Oliver Goldsmith

 *Six Characters in Search of an Author* by Luigi Pirandello

*A Streetcar Named Desire* by Tennessee Williams

*Tartuffe* by Moliere

W, Z

*Waiting for Godot* by Samuel Beckett

*The Way of the World* by William Congreve

 *Who's Afraid of Virginia Woolf?* by Edward Albee

*The Wild Duck* by Henrik Ibsen

 *Zoot Suit* by Luis Valdez

**Fiction** (Novel & Short Story)

A

*The Adventures of Augie March* by Saul Bellow

 *The Adventures of Huckleberry Finn* by Mark Twain

*The Adventures of Tom Sawyer* by Mark Twain

*Alias Grace* by Margaret Atwood

 *All Quiet on the Western Front* by Erich Maria Remarque

*The American* by Henry James

*An Instance of the Fingerpost* by Iain Pears

*Anna Karenina* by Leo Tolstoy

*Antelope Wife* by Louise Erdich

*As I Lay Dying* by William Faulkner

 *The Aspern Papers* by Henry James

 *The Awakening* by Kate Chopin

 B

*Babylon Revisited* by F. Scott Fitzgerald

 *The Baron in the Trees* by Italo Calvino

 *Bee Season* by Myla Goldberg

*Beloved* by Toni Morrison

*Billy Budd* by Herman Melville

 *Blood Meridian* by Cormac McCarthy

*The Book of Ruth* by Jane Hamilton

 *Brideshead Revisited* by Evelyn Waugh

 *Brothers and Keepers* by John Edgar Wideman

 C

 *Cane* by Jean Toomer

*Cathedral* by Raymond Carver

 *Clara* by Luisa Valenzuela

*Clear Light of Day* by Anita Desai

 *Corelli's Mandolin* by Louis DeBernieres

*Crime and Punishment* by Fyodor Dostoevsky

*Cry the Beloved Country* by Alan Paton

 D, F

 *Death Comes for the Archbishop* by Willa Cather

 *Desirable Daughters* by Bharati Mukherjee

 *Dubliners* by James Joyce

 *Fathers and Sons* by Ivan Sergeevich Turgenev

 *The Fixer* by Bernard Malamud

*The French Lieutenant's Woman* by John Fowles

 G

*The Garden Party and Other Stories* by Katherine Mansfield

*Gertrude and Claudius* by John Updike

*Going After Cacciato* by Tim O'Brien

 *The Good Soldier* by Ford Madox

*Ford Go Tell It on the Mountain* by James Baldwin

 *Great Expectations* by Charles Dickens

*The Great Gatsby* by F. Scott Fitzgerald

*Gulliver's Travels* by Jonathan Swift

 H

*The Handmaid's Tale* by Margaret Atwood

*The Heart is a Lonely Hunter* by Carson McCullers

*Heart of Darkeness* by Joseph Conrad

*The Heart of the Matter* by Graham Greene

 *Heir to the Glimmering World* by Cynthia Ozick

*The House of Mirth* by Edith Wharton

*The House on Mango Street* by Sandra Cisneros

*The House of the Seven Gables* by Nathaniel Hawthorne

I, J

*The Idiot* by Fyodor Dostoevsky

*In Cold Blood* by Truman Capote

 *In Country* by Bobbie Ann Mason

*In the Lake of the Woods* by Tim O'Brien

*In the Time of the Butterflies* by Julia Alvarez

*Invisible Cities* by Italo Calvino

*The Invisible Man* by Ralph Ellison

 *Islands in the Stream* by Ernest Hemingway

 *Jane Eyre* by Charlotte Bronte

 *Jazz* by Toni Morrison

 L, M

 *Libra* by Don DeLillo

*Lolita* by Vladimir Nabokov

*The Loved One* by Evelyn Waugh

*Lucky Jim* by Kingsley Amis

 *The Magus* by John Fowles

 *A Map of the World* by Jane Hamilton

*The Member of the Wedding* by Carson McCullers

*The Metamorphosis* by Franz Kafka

*Middlemarch* by George Eliot

*Moby Dick* by Herman Melville

N, O, P

*Native Son* by Richard Wright

*The Natural* by Bernard Malamud

 *1984* by George Orwell

 *No Exit* by JeanPaul Sartre

 *Notes from Underground* by Fyodor Dostoevsky

 *Obasan* by Joy Kogawa

 *One Hundred Years of Solitude* by Gabriel Garcia

*Marquez O Pioneers!* by Willa Cather

*The Optimist's Daughter* by Eudora Welty

 *A Passage to India* by E.M. Forster

*The Plague* by Albert Camus

*Pride and Prejudice* by Jane Austen

 R, S

*Ragtime* by E.L. Doctorow

 *The Red Badge of Courage* by Stephen Crane

*Remains of the Day* by Kazuo Ishiguro

*Serafina's Stories* by Rudolfo Anaya

*Ship of Fools* by Katherine Anne Porter

 *Siddhartha* by Hermann Hesse

 *Sister Carrie* by Theodore Dreiser

 *Slaughterhouse Five* by Kurt Vonnegut

*Song of Solomon* by Toni Morrison

*Sons and Lovers* by D.H. Lawrence

*The Sound and the Fury* by William Faulkner

*The Stone Angel* by Margaret Laurence

 *The Stranger* by Albert Camus

*The Sun Also Rises* by Ernest Hemingway

 *Surfacing* by Margaret Atwood

T, U, V

*Temple of My Familiar* by Alice Walker

 *Tess of the D'Urbervilles* by Thomas Hardy

*Their Eyes Were Watching God* by Zora Neale Hurston

 *Things Fall Apart* by Chinua Achebe

*Time's Arrow* by Martin Amis

*Tom Jones* by Henry Fielding

*A Tale of Two Cities* by Charles Dickens

*To the Lighthouse* by Virginia Woolf

 *Tree Bride* by Bharati Mukherjee

 *The Unberable Lightness of Being* by Milan Kundera

*Voyage in the Dark* by Jean Rhys W

*Waiting* by Ha Jin

*The Wapshot Scandal* by John Cheever

 *We Were the Mulvaneys* by Joyce Carol Oates

 *Wise Blood* by Flannery O'Connor

*The Woman Warrior* by Maxine Hong Kingston

*Wuthering Heights* by Emily Bronte

**Poetry**

 B

 *The Bell Jar* by Sylvia Plath

*Ben Johnson* by Ben Johnson

*The Best Poems of the English Language* compiled by Harold Bloom

*A Book of Luminous Things: An international Anthology of Poetry* compiled by Czeslaw Milosz

C

*The Canterbury Tales* by Geoffrey Chaucer

 *Collected Poems* by Philip Larkin

 *Collected Poems* by William Butler Yeats

*Collected Poems, 1943-2004* by Richard Wilbur

*Collected Poems, 1948-1984* by Derek Walcott

*The Collected Poems of Emily Dickinson* by Emily Dickinson

*The Collected Poems of Langston Hughes* by Langston Hughes

*The Complete English Poems* by George Herbert

*The Complete Poems of John Keats* by John Keats

*The Complete Poems, 1927-1979* by Elizabeth Bishop

E, H, I, J

 *Edgar Allan Poe: Selected Poems and Tales* by Edgar Allan Poe

*Helen in Egypt* by H.D. (Hilda Doolittle)

 *How We Became Human* by Joy Harjo

 *Idylls of the King* by Alfred,

L, M, N

 *Leaves of Grass* by Walt Whitman

*Life Studies/For the Union Dead* by Robert Lowell

*Lord Byron: Poems* by George Gordon, Lord Byron

*The Marriage of Heaven and Hell* by William Blake

 *Mortal Beauty, God's Grace* by Gerard Manley Hopkins

*The Norton Anthology of Poetry (5th edition*) compiled by Margaret Ferguson

O, P

*On the Bus with Rosa Parks* by Rita Dove

*Opened Ground: Selected Poems* by Seamus Heaney

 *Paradise Lost* by John Milton

 *Paterson* by William Carlos Williams

*Picture Bride* by Cathy Song

*The Poems of Marianne Moore* by Marianne Moore

*Poems of W.H. Auden* by W.H. Auden

R, S, T

*The Rape of the Lock and Other Poems* by Alexander Pope

*The Rime of the Ancient Mariner* by Samuel Taylor Coleridge

*Robert Browning's Poetry* by Robert Browning

*Roots* by Edward Kamau Brathwaite

 *The School Among the Ruins: Poems 2000-2004* by Adrienne Rich

*Selected Poems* by Gwendolyn Brooks

*Shelley's Poetry and Prose* by Percy Bysshe Shelley

*Songs of Innocence and Experience* by William Blake

*The Sonnets* by William Shakespeare

*Stopping by the Woods on a Snowy Evening* by Robert Frost

 *Storyteller b*y Leslie Marmon

 *Silko "To His Coy Mistress" & Other Poems* by Andrew Marvell

W, Y

*The Waste Land and Other Poems* by T.S. Eliot

*William Wordsworth — the Major Works: Including the Prelude* by William Wordsworth

*Works of Anne Bradstreet* by Anne Bradstreet

*Yellow Light: Poems* by Garrett Hongo