

**North Carolina English IV Honors  
Teaching Preparation Portfolio**

*This form should be completed and additional requested material attached. The form should be submitted to appropriate administrators for approval as required by the LEA.*

<b>General Course Information</b>	Course code:	102451
	Course title:	English IV Honors
<b>Course Description</b>  Refer to Standard Course of Study for English I – IV; develop locally for electives. (Area will expand to needed size.)	<p>Students in the honors course will explore British literature more widely and deeply, including more challenging and/or complete print and non-print texts. The honors English course fosters intellectual curiosity by encouraging students to generate thought-provoking questions and topics and to research diverse sources. Honors courses will require students to work as self-directed and reflective learners, both independently and in groups as leaders and collaborators. Higher level thinking skills will be emphasized through interdisciplinary and critical perspectives as reflected in the quality of student performance in oral language, written language, and other media/technology.</p> <p>While all courses should challenge students and incorporate opportunities for independent critical thinking, English IV Honors can be distinguished from Standard English IV by the consistency with which the characteristics described above are evident.</p>	
<b>Course Goals and Objectives</b>  Refer to Standard Course of Study for English I – IV; develop locally for electives.	<p>See Standard Course of Study for English IV. For an honors course, implement additional objective:</p> <p>4.04 Investigate argumentative communication through</p> <ul style="list-style-type: none"> <li>• exploring print and non-print texts to extend study of self-selected topics relevant to British literature and/or history</li> <li>• analyzing and researching diverse perspectives on literary, historical, cultural, and/or social events</li> <li>• constructing original arguments which address multi-faceted perspectives of complex issues</li> <li>• applying a sophisticated understanding of stylistic elements in student products appropriate to audience and purpose</li> <li>• planning, designing and self-monitoring as students create a variety of texts</li> </ul>	
<b>Generalizations</b>  List generalizations, then discuss	<p>Describe how generalizations will be used in the course.</p> <ul style="list-style-type: none"> <li>• Through reading a variety of British literature, students will identify, analyze, and evaluate a common universal issue. (For example, students could identify a significant issue such as death and trace it through multiple pieces of literature.</li> </ul>	

<p>briefly how they will be used in the course.</p>	<p>Selections could include <i>Beowulf</i>, <i>Macbeth</i> and/or <i>Hamlet</i>, and <i>Frankenstein</i>.)</p> <ul style="list-style-type: none"> <li>• Through analyzing a literary work, students will research and evaluate how a character’s actions and/or motivations are driven by the belief system of the culture. In addition, students should be able to interpret the same characters and their motivations through additional modes of literary criticism. (For example, in reading or viewing <i>The Taming of the Shrew</i>, students could analyze whether Petruchio’s method of taming Katherina is acceptable to Renaissance belief systems by employing an historical interpretation. At the same time, students should be able to interpret Petruchio’s characterization through a feminist and/or modernist interpretation.)</li> <li>• Given a specific literary work, students should be able to examine how the values of the culture are displayed in the literary work. (For instance, in <i>Beowulf</i>, students should be able to analyze the cultural values implied by the idea of comitatus, the mead hall, the need to be a skilled warrior who fights to enhance his fame, etc.)</li> <li>• Students should be able to trace an archetypal theme, such as order versus disorder, from work to work throughout the British literary tradition. (For example, students might discuss, analyze, and/or write about how the theme emerges in works such as <i>Beowulf</i>, <i>Macbeth</i> and/or <i>Hamlet</i>, the Arthur stories, and modern short stories, such as “The Demon Lover.”)</li> <li>• Students should be able to analyze and research controversial, societal, and/or historical topics/issues that surface in the literature they read; in addition, students should be able to identify and propose solutions to similar issues which are currently present in society. (For example, while reading excerpts of Restoration Period literature – “A Modest Proposal,” <i>The Diary of Samuel Pepys</i>, <i>A Journal of the Plague Year</i>, etc. - students should be able to identify and analyze ethical issues that surface in several selections, such as social welfare, capital punishment, treatment (or quarantine) of those suffering from contagious and terminal illnesses, etc. Then, students should be able to identify similar complex and controversial issues in today’s world, analyze the issues, and argue solutions for the issues.</li> <li>• Students should be able to synthesize information from each period of British literature to analytically write and speak about how and why British literature has changed from the Anglo-Saxon period to the modernist/postmodernist period.</li> </ul>
<p><b>Essential Questions</b></p> <p>List essential questions, then discuss briefly how they will be used in the course.</p>	<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• How does the literature of a given time period reflect its underlying social and cultural values?</li> <li>• How does the evolution of British literature through time reflect the universality of the human condition despite differences in time, place, environment, and belief systems?</li> <li>• How are universal themes demonstrated in British literature, including the struggle between good and evil, the alienation of the individual in society, and the ever-surfacing conflict between order and chaos?</li> </ul>
	<p>Describe how Essential Questions will be used in the course</p> <ul style="list-style-type: none"> <li>• The essential questions in this course will be used to help students synthesize their</li> </ul>

	<p>understanding of the different British literary periods and to further initiate their own learning. Students will be expected to reflect upon the central questions as they utilize all of the language arts strands throughout the course, Students will be expected to demonstrate their learning in a variety of instructional formats, including paideia seminars, formal (i.e. literary analyses and persuasive essays) and informal writing responses (i.e. journal entries, diaries), and creative projects (illustrating a response to a work, etc.) As the semester progresses, students should utilize their prior learning to select additional supplemental reading and to pose and respond to research questions of interest by formulating a proposed research thesis and independently and/or collaboratively accessing the research resources to write about and present their research findings. Research questions could stem from a particular topic of interest in a given literary period (i.e. the bubonic plague) to a more generic topic that crosses several literary time periods (i.e. how scientific progress creates ethical debate about constraints possibly being imposed upon scientific research). Consequently, research projects will often be interdisciplinary. At the same time, students should be expected to access and correctly document a variety of research sources, including the Internet, collections of critical criticism, contemporary journals and periodicals, newspapers, videos, and supplemental nonfiction and fiction selections.</p>
<p><b>Issues Particular to the Course</b></p> <p>List issues particular to this course and discuss how you plan to deal with them.</p>	<ul style="list-style-type: none"> <li>• The North Carolina Graduation Project is an area of emphasis in this course; consequently, a major instructional focus of the course will include writing and correctly documenting the research paper and presenting research findings to a formal audience. Our county’s Graduation Project Program is not duplicated in this document; however, teachers of the Honors Course will utilize this Graduation Project Program throughout the course.</li> <li>• This course will also include ongoing preparation for the Scholastic Aptitude Test (SAT), which will include weekly vocabulary study using SAT vocabulary lists and preparation for the timed writing section of the SAT. Many excellent programs are available that include weekly word lists which are presented as part of a larger vocabulary program (i.e. <i>Elements of Literature</i> program). These programs allow students to study the words in context while also studying and utilizing word roots to determine meaning.</li> </ul>
<p><b>Expectations of Performance</b></p> <p>Explain how expectations of performance are appropriate for an honors course.</p>	<ul style="list-style-type: none"> <li>• Students who are enrolled in this class should be able to read at or above grade level, while consistently engaging in independent research and homework that requires high levels of critical thinking and reading comprehension.</li> </ul>
<p><b>Assignments</b></p> <p>Provide selected</p>	<p><b>Sample Summer Reading:</b> These are suggested titles. Any two related titles may be substituted and assignments adapted for the purpose of summer reading.</p>

assignments and explain how they are appropriate for an honors course.

**Themes:** dysfunctional families, father-daughter relationships, insanity, human cruelty, justice

**Texts:** 1. *A Thousand Acres* by Jane Smiley (a modern day King Lear, set on an American farm)  
2. *King Lear* by William Shakespeare (choose one – you may read the play, watch the live performance, or view the film – or a combination ☺)

**Goals:** Student will read/view and reflect upon one Shakespearean play and one contemporary, companion novel by marking text, recording thinking, and writing a critique.

**Assignments:**

Pre-Reading: Before reading/viewing the texts, read a review of your choice on a television show, movie, or play. Reviews can be found in magazines such as Entertainment, Newsweek, and Family Circle. They can also be found in newspapers such as The Asheville Citizen Times, USA Today, and The NY Times. Many reviews can be found online. (See link below). If you do not have access to a computer or public library, you may visit the school media center before summer vacation to find a review. As you read, highlight the elements the reviewer critiques. For instance, does (s)he discuss plot? Writing? Casting? Special effects? Acting? Costumes?

<http://www.variety.com/>  
<http://www.rottentomatoes.com/>

During Reading: While reading *A Thousand Acres*, take note of significant quotations or excerpts that reflect the themes above. Hold your thinking about these quotations in a method of your choosing (sticky notes, columned chart, margin annotations, foldable, etc.) While reading/viewing *King Lear*, focus on these themes and connections to *A Thousand Acres*, as well as staging, such as casting, costumes, and special effects.

After Reading: After reading/viewing and reflecting, write a 2-4 page critique that reviews *King Lear*, either the stage play or movie. Be sure to reference specific examples of stage craft, such as characterization/casting, dialogue, blocking/movement, lighting, sound, costumes, etc. You will also discuss themes common to *A Thousand Acres*. I will use this essay as a diagnostic tool to see what you already know about critiques/reviews and where we should begin our focus.

**Support:** I am available for questions through my email, [honors.teacher@bcsemail.org](mailto:honors.teacher@bcsemail.org). I will respond to your email within three days. If you do not have email, you can call the school, and they will forward your message to me.

**Resources:** These books are available in our school library and at local bookstores, like

Barnes and Noble, Books a Million, and Mr. K's Used Books. I also have several copies in my classroom library. Please see me prior to summer if you need help securing one or both books. *King Lear* will be shown (for free☺) this summer at the Montford Park Playhouse in Asheville.

**English IV Summer Reading Assignment Rubric**

<b>Evidence</b>	<b>Level 4</b>	<b>Level 3</b>	<b>Level 2</b>	<b>Level 1</b>
Preparation	Consistent high level thinking is evident during reading through significant, analytical note-taking.	High level thinking is evident in several places throughout analytical note-taking.	Note-taking may be in-consistent and/or superficial.	Note-taking is minimal or non-existent.
Focus & Organization	Critique is very clearly focused on the assigned topic. Chosen organizational strategy is creative and supports that focus with a significant thesis that pervades the entire critique.	Critique is clearly focused on the assigned topic, but may stray at times. Organizational strategy supports a significant thesis, but may follow a generic pattern.	Critique strays from assigned topic, may not have a strong thesis, and may not follow a clear organizational strategy.	Topic is unclear. Thesis is missing. Organizational strategy is non-existent.
Support & Elaboration	Critique is supported with specific, significant, performance/textual examples.	Performance/textual support is often strong and is used throughout.	Performance/textual support may be inconsistent.	Performance/textual support is missing.
Style	Writer's unique voice is consistently evident. Control of language is highly appropriate to purpose and audience. Word-choice is consistently precise, purposeful, and engaging. Sentence variety is highly fluid.	Writer's unique voice is evident in many places. Awareness of audience and purpose is evident. Word choice is often precise and purposeful, but may not be as engaging. Sentence variety is attempted throughout.	Writing is often generic. Vocabulary is often simple. Lack of sentence variety may cause a choppy or list-like read at times.	Critique may appear to be more of a "cut and paste" of others' ideas.
Conventions	Critique consistently reflects a high level awareness of proper	Critique often reflects a high level of awareness of conventions, but	Lack of awareness of conventions sometimes causes a confusing read.	Lack of awareness of conventions consistently prevents audience

		punctuation, grammar, and spelling.	may reveal occasional lapses.		understanding.
<p>• <i>Beowulf</i> Assignment for Historical Understanding of the Anglo-Saxon Period.  At the beginning of the unit, students should read the introductory overview of the period in their textbooks; then, students can be jigsaw-grouped to divide the introductory information into sections. Students should then become “experts” on their sections and present on the overhead or document camera what they determine to be the most significant points in their sections. In the process of developing their visuals, students should access additional resources to provide supplemental information on people, places, things, and important dates that are presented in their section as well as reasons why these facts are significant to <i>Beowulf</i>. Students should reflect begin to learn correct research documentation by providing a Works Cited document for their researched information.</p> <p>This assignment is appropriate for an honors course for the following reasons:</p> <ol style="list-style-type: none"> <li>1. Students must independently read a nonfiction selection of literature and evaluate what information is critically important to an understanding of the Anglo-Saxon culture.</li> <li>2. Students must choose items of interest to conduct additional research.</li> <li>3. Working collaboratively, students must learn to condense critical information to one frame of a transparency.</li> <li>4. Working collaboratively, students must organize and present an informal presentation to their peers.</li> </ol> <p>• <i>Beowulf</i> Analytical Reading and Essay  As students read the battle episodes in <i>Beowulf</i>, they should read actively to develop a “T-chart” which lists the traits of Beowulf as the model Anglo-Saxon hero. Students should be prepared to discuss these traits in class by pointing to textual evidence that supports the traits they have stated. As a class, students should use the characterization of Beowulf to build the prototypical Anglo-Saxon hero/citizen. The T-Chart can then be used for prewriting to write a literary analysis of Beowulf as the epic hero.</p> <p>Essay Prompt – In a well-written essay, identify and analyze the hero of Beowulf and how he represents Anglo-Saxon values.</p> <p>Requirements –  Follow the <i>MLA</i> manuscript format for papers.  Develop a well-written essay of at least six paragraphs with a clear thesis statement.  Correctly document the use of quoted excerpts and include a Work Cited entry.</p> <p>Suggestions –  Use quoted excerpts to support your argument.  Remember to place your thesis statement at the end of your introductory paragraph.  As you address and support your thesis, include all relevant information that you have learned or acquired in this unit.  Be sure that spelling, grammar, etc., are correct. (Use the spell check, for example.)  Make sure your writing is unified and coherent. Strive for sentence variety.  Avoid plot summary by telling your reader WHY the selected character can be viewed</p>					

as the hero.

Write an effective concluding paragraph that makes a connection to another work or literature or life in general. (Avoid re-stating your introductory paragraph.)

This assignment is appropriate for an honors course for the following reasons:

1. Students read analytically and apply their analysis by producing a written product that also highlights and defines Anglo-Saxon values.
2. Students develop a more complex writing style.
3. Students use a written text to fully develop a written thesis.

Students can develop a modern role-play of each of the three epic battles that Beowulf experiences in the epic. After (and/or as part of) their presentations, students should discuss should address how Beowulf views death.

- The Canterbury Tales – Pilgrim Characterization Presentations

Presentation Instructions/Criteria:

1. Read your pilgrim's characterization in "The Prologue" several times. Be sure to look up any new vocabulary terms that you find in your excerpt.
2. Based on the characterization in Chaucer's prologue, literally illustrate your pilgrim to the best of your ability. Place your pilgrim's title on the front of the card.
3. After you read your excerpt about the pilgrim to the class, be prepared to show your sketch of your pilgrim, while discussing how your pilgrim's illustration reflects Chaucer's description.
4. Interpret your pilgrim's character. Based on his/her characterization, you might wish to discuss whether the pilgrim would be interpreted as a good or bad pilgrim in his/her position in society. In addition, you may want to discuss whether it is likely that Chaucer would have approved or disapproved of the character.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to read a complex text independently for literal and analytical comprehension.
2. Requires students to use inferences to interpret characterization and to produce a creative illustration in which they use their inferences and analysis.

- Chaucer Project – Imitation of Style Assignment

Chaucer's pilgrims were making a journey to visit the tomb of Saint Thomas. In your assignment, we are going to update the journey. Imagine that you and three companions are going together to a distant concert, ballgame, or other significant event. You have just met and each of you works in a different modern profession.

Group Tasks:

- Tell the story of your journey in a poem, written in couplets. Include a detailed character sketch of each member of your party (you may add additional characters, if you wish). Don't forget to include in your story, how you came to know each other, the time of year, starting place, destination, and mode of transportation to the event.
- Produce some kind of visual product or products that that connects your group of pilgrims and your chosen destination (collage, poster, drawing, video, costumes, etc.)

- Present your written and visual products to the class in a group performance. This assignment is appropriate for an honors course for the following reasons:
1. Requires student to study a complex work of literature and use higher level thinking skills to imitate the writer's style.
  2. Requires students to work collaboratively to script a text and to design a visual interpretation of a product
  3. Requires students to speak and perform a creative work to an informal audience.

- Chaucer Essay

English IV

Writing Assignment – *The Canterbury T*

Directions: Write a well-developed essay in which you discuss how Geoffrey Chaucer's "Prologue to *The Canterbury Tales*" presents the identifications/characterizations of a cross-section of people from the Medieval Period in British Literature. As you develop your response, you will want to include a discussion of at least four different pilgrims and Chaucer's characterization of them. (To argue that Chaucer presents a cross-section of Medieval society, you will need to select pilgrims of different rank and occupation within the tale and present his characterization of them.)

Suggested Organizational Format:

1<sup>st</sup> paragraph – introduction with thesis statement (your statement that Chaucer presents the characterizations of people from a cross-section of Medieval society). Also, identify the name of the work, the author's name, and the four (or more pilgrims) that will be addressed in your essay.

2<sup>nd</sup> paragraph – Discussion of first pilgrim. Be sure to develop his/her characterization and the pilgrim's rank/occupation within society.

3<sup>rd</sup> paragraph – Discussion of second pilgrim. Be sure to develop his/her characterization and the pilgrim's rank/occupation within society.

4<sup>th</sup> paragraph – Discussion of third pilgrim. Be sure to develop his/her characterization and the pilgrim's rank/occupation within society.

5<sup>th</sup> paragraph – Discussion of fourth pilgrim. Be sure to develop his/her characterization and the pilgrim's rank/occupation within society.

6<sup>th</sup> paragraph – Conclusion – Summarize the thesis, or main idea, of your essay and reiterate why the Chaucer's work is considered to be the primary piece of literature in Britain's Medieval Period.

Reminders: Be sure to put your paper in the *MLA* format. Also, quote lines from Chaucer's text where such support would be beneficial to your discussion.

MLA Heading:



Your Name

Teacher's Name

English IV

October 31, 2010

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to analyze and synthesis information about the pilgrims that they garnered from studying "The Prologue" to Chaucer's *Canterbury Tales*.
2. Requires students to support the thesis that "The Prologue" is important because it represents a cross-section of Medieval Society by incorporating specific references to a literary work.

- Macbeth In-Class Essay Topics

English IV

In-Class Essay – *Macbeth*

Select one of the following prompts and write a well-developed essay.

1. Analyze how Macbeth's character changes from the beginning of the play to the resolution, or conclusion, of the play. As you develop your response, analyze the factors that contribute to Macbeth's change in characterization.
2. In his treatise *The Poetics*, Aristotle defines the traits of a tragic hero. Aristotle notes that a tragic hero is of noble stature but has a hamartia, or tragic flaw, which ultimately leads to his downfall and/or the play's final catastrophe. In addition, Aristotle notes that the tragic hero has a recognition of his/her fatal flaw prior to his downfall and often attempts to reverse his/her action. In a well-developed essay, define and analyze the traits that qualify Macbeth as a tragic hero.
3. *Order versus disorder* and *appearance versus reality* are two common themes in Shakespeare's works. Select one of these two themes and analyze how the theme is depicted in the play *Macbeth*.
4. Blood/water and sleep/sleeplessness are two pairs of images used throughout Shakespeare's *Macbeth*. Write a well-developed essay in which you analyze how these contrasting pairs of images contribute to the play's meaning, or theme.
5. The Renaissance Period in British literature highlights a philosophical emphasis on humanism, the belief that the individual himself/herself makes decisions and takes actions that contribute to the events that transpire in his/her life. In a well-developed essay, analyze how the protagonist Macbeth can be interpreted through a humanistic perspective.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to interpret and synthesize information from a complete work to support a self-selected analytical topic.
2. Requires students to organize and publish a coherent response to a complex, multi-pronged writing topic.

- *Macbeth* – Man of the Renaissance Paper

English IV

Essay Assignment: *Macbeth* and *The Taming of the Shrew*

A. The Essay Topic: Through the development of a male protagonist (or main character), William Shakespeare’s *Macbeth* and *The Taming of the Shrew* highlight the character traits necessary to be a successful man during the Elizabethan period. Write a well-developed essay in which you identify and discuss at least four traits that a successful Renaissance man would possess to be viewed a “manly man” during the Renaissance Period. As you develop your essay, analyze how the plays highlight these traits by reflecting upon the characterizations of Macbeth and Petruchio. (You may want to define the traits of a successful Renaissance man by considering what Macbeth and/or Petruchio does – or fails to do - during the course of the play that would highlight the presented character traits).

B. The Prewriting, or Invention, Stage – Compile a chart in which you note essential character traits and how the protagonist shows (or fails to show) the trait in the text.

<u>Character:</u>	<u>Trait:</u>	<u>Shows Trait By:</u>	<u>Doesn’t Show Trait By:</u>
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Macbeth	Military Skill	Being the primary warrior in leading Scotland to victory in act one; cuts his adversary from the “nave to the chops”	
Macbeth	Strong Head of Household		Fails to maintain the proper order in his household by allowing Lady Macbeth to talk to him about

			important matters, including a plot to kill King Duncan.
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C. The Rough Draft Stage:

The Introductory Paragraph:

1. Write your thesis statement – your one-sentence response to the writing prompt. (This sentence will be the last sentence of your introductory paragraph.)
2. List the general subject of the essay and write a sentence about how both plays address contain the general subject (i.e. the ideal qualities of a Renaissance man). (This sentence will be the second sentence of your introductory paragraph.)
3. Write a sentence – or two – in which you provide a brief summary, or overview of each play. When you list the plays, include the author’s first and last name. All other references in your essay to the author will be by last name only.

The First Body Paragraph:

4. Write a sentence in which you list the first trait from your chart, noting how/why it is an important quality for a Renaissance man to possess.
5. Write several sentences (3-6 sentences) in which you show how one of the two male characters – or both – exhibited or did not exhibit the trait in the work(s). If possible, quote and document specific lines within these paragraphs.
6. Write a clincher sentence in which you re-iterate, or emphasize, the importance of the trait to the Renaissance society.

YOU WILL THEN WRITE THREE ADDITIONAL BODY PARAGRAPHS FOR EACH TRAIT FROM YOUR CHART THAT FOLLOWS THIS FORMAT.

The Concluding Paragraph:

1. Review the fact that both plays show the key traits of a Renaissance man.
2. Extend to related general comments (i.e. how reviewing the literature of a given time period can provide insight into the societal expectations of the time period, or how interpretations of literature are often contingent – or based upon – the historical perspective and societal expectations of the given time period.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to compare and contrast two different genres of drama around one central idea, the historical perspective of the Renaissance man and, more specifically, his relationship with the Renaissance woman.
2. Requires students to utilize inferences and literary interpretation to support and write about a complex thesis idea.

- *Frankenstein* Creation Visual Comparing Two Works and Highlighting Shelley’s Use of Allusion

As Mary Shelley develops her novel *Frankenstein*, she uses the Biblical creation account found in *Genesis* as an allusion to her protagonist, Victor Frankenstein. Develop (on one sheet of white paper or posterboard) a visual in which you compare and contrast the

Biblical account of the creation in *Genesis* 1 – 3 to Victor Frankenstein’s creation of a man. Some items you may wish to consider include each creator’s method of creation, his reaction to his creation, and the created’s reaction(s) to his/her creator. You should remember to develop a visual illustration although you may, of course, use text on the visual.

Once you have completed your visual, be prepared to share it – along with a short rationale – to a small group of peers or the class.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to read independently to interpret and creatively visualize a complex allusion in a literary work from a different time period.
2. Requires students to interpret how an allusion used throughout a literary work helps to develop the author’s theme (this aspect of the assignment will become apparent as students read to the end of the novel).

- *Frankenstein* – Persuasive Reading Response  
*Frankenstein* Persuasive Reading Response

As Mary Shelley’s novel continues to unfold, several characters have been introduced who may be deserving of our sympathy – or not. Victor Frankenstein, the monster, William, and Justine are among these characters. In a well-developed response, explain what characters are deserving of our sympathy and which characters are not deserving of our sympathy. Be sure to fully develop your viewpoints as you write. Be sure to include and analyze quoted excerpts from the novel itself as a means of development.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to read interpretively and to synthesize their reaction to their reading.
2. Requires students to use textual support to validate their personal responses to literature.

- *Frankenstein* Newspaper Project  
*Frankenstein* Front Page Newspaper Article

Assignment – You are to create the front page of a newspaper that highlights how Victor Frankenstein’s monster is a threat to citizen. As you develop your newspaper, include the following requirements.

1. You must give the newspaper a name. Remember that Victor is from Geneva, Switzerland. The last time that he talks to the monster is in the valley of Chaminoux.
2. You must give the feature article of today’s issue a title. Your feature issue is about the monster.

- a. Indicate, in a byline, that the article is written by Victor Frankenstein.
  - b. You must warn the citizens of Geneva and citizens in the surrounding areas of the creature.
  - c. You must accurately, and as completely as possible, describe the creature's appearance. (In other words, base your description on the details presented in the novel.)
  - d. You must give the location of where the monster was last seen.
  - e. You must describe the murder(s) that the creature has already committed.
  - f. You must draw a picture of the creature to accompany the feature story so that the citizens of Geneva will have an idea as to what the creature looks like.
    - Do not tell the readers that you (Victor) created the monster. You do not want anyone to know that you are responsible for the creation of the monster!
3. You must completely fill the front page of your article with other news. To do this, you should research to find two newsworthy items that would have been occurring during the time period of the novel's setting. Then, use the researched material to present these news articles in the paper.
  4. Finally, since this is such a small-town paper, a leading editorial often appears on the front page as well. So...write an editorial about whether scientific advances should be used to try to create human life.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to independently interpret their reading of a novel and to extend their understanding of the novel in a creative publication.
2. Requires students to use specific self-selected segments of a novel to create a visual interpretation of a character and plot.
3. Requires students to independently research, synthesize, and write about newsworthy events in a given time period.
4. Requires students to role-play being a newspaper reporter in another time period and place.
5. Requires students to organize and develop an editorial that is an extension of their independent reading.
6. Requires students to develop a piece of writing in which they ascertain the difference between subjective and objective writing.

- *Frankenstein* – Close Reading Essay Prompt

English IV Honors  
Close Reading: *Frankenstein* Essay

In Mary Shelley's *Frankenstein*, chapters twelve and thirteen are pivotal chapters as the monster observes the daily interactions of a family who resides in the forest. As the two chapters develop, the monster, in essence, learns what it means to be human. Closely re-read chapters twelve and thirteen of the novel. Then, using the monster's experiences in the novel in addition to your own experience, observations, and knowledge, write an essay in which you define what it means to be human. Be sure to include appropriately documented references from the novel. Of course, quoted excerpts indicate that you must include a Work Cited entry at the conclusion of your essay as well.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to independently complete a close reading of a piece of literature.
2. Requires students to incorporate their own experiences and observation with a piece of literature to help define a universal condition.
3. Requires students to address a multi-prong, complex topic with both literary analysis and personal reflection.

- Modern-Day *Frankenstein* Project

English IV

*Frankenstein* and the Modern Day Monster

What if *Frankenstein* were set in modern times? Some of the ideas it raises would certainly be the same, but the novel could also be drastically different.

Assignment: Imagine a story set within the last few years in our hometown, and outline the plot of a new, modern *Frankenstein* story – in essence, create an outline script, complete with descriptions of new characters and settings, for your new version. Be sure to address the following questions and/or items in your outline.

- I. What would be different in the modern version?
- II. What new events would occur in the novel?
- III. How would the residents of their neighborhoods react to the monster?
- IV. What might the monster look like?
- V. How could the monster be created?
- VI. What would the Victor Frankenstein character be like?
- VII. Consider other questions, or items, of your own.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to analyze the events of a literary work from a selected time period and juxtapose a similar event happening in a different time period.
2. Students must use higher level thinking skills and creativity to produce a script that is similar in scope to what they have read.
3. Students must work collaboratively with other student to design, write, and produce a written script.

- *Elephant Man* Pre-Viewing Assignment

Research and locate at least two factual sources that catalogue the life of John Merrick, the elephant man. Find sources that detail historical information about Merrick's life and causes of his deformity. Then, complete annotated bibliographies for each source and bring them to class. Be prepared to discuss and share the researched information before we begin viewing the movie.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to conduct independent research and annotate it in an accepted scholarly format.
2. Requires students to discuss and present information that they have accessed on an assigned topic in a scholarly setting.

- *Elephant Man* Discussion Guide Questions

I. CHARACTERIZATION

- A. Dr. Treves felt that he and Mr. Bights had much in common. What was it?
- B. Mrs. Treves began crying when John came to Treves' home. Why?
- C. John also became emotional when he visited the Treves' home. Why?
- D. The boiler man exploited John Merrick. How? Do you think Dr. Treves also exploited John? Why or why not?
- E. Mrs. Kendall brought John a book. What happened of importance at this time?
- F. The older nurse was especially loyal to John. In what ways did she demonstrate this concern?

II. Many people believed that John was disfigured because his mother was frightened by an elephant. What do you think was the cause of his disfigurement?

III. What was your feeling when you first saw John? What was your feeling toward John at the conclusion of the movie?

IV. Do you think John was a "monster"? Explain your answer with specific incidents to prove your point.

V. Go inside John's head and heart and describe how he must have felt at various times in his life.

VI. Does it make any difference to you that the story of John Merrick is true? Explain.

VII. "I am not an animal; I am a human being," cried John Merrick. Do you think that he felt like a human being when he died? State your reasons why or why not.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to independently view a selected work and analyze its literary components, including plot and characterization.
2. Requires students to make inferences about what they have viewed but to support them with specific references to the movie.
3. Requires students to use their own values system to personally respond to the movie.

- Thematic Analysis of *Frankenstein*/*Elephant Man* Theme

Two literary works, Mary Shelley’s classic Gothic novel *Frankenstein* and the movie *The Elephant Man*, highlight man’s inhumane treatment of others. In a well-developed essay, use references to the two literary works as well as your own experiences and/or observations, to analyze man’s inhumane treatment of others. As you develop your response, identify the two most likely causes of such inhumane behavior and develop one practical solution that could help to remedy this ongoing societal problem.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to analyze and synthesize information from two thematically-related works of literature while incorporating on their own personal experiences and observations in their analysis.
2. Requires students to analyze a complex problem and provide an original solution.

- *Island of Dr. Moreau* – Letter Writing Assignment  
Review Assignment – *The Island of Dr. Moreau*

- 1) Assume the role of Edward Prendick.

- 2) Write a block-style letter to

Director of Science  
T. C. Roberson High School  
250 Overlook Road  
Asheville, NC 28803

- 3) Send a copy of the letter to R. Cole

- 4) Develop the following information in your letter.

- a) Introduction – You are warning the public of the potential dangers of science
- b) What disastrous results have you witnessed in the “name of science”?
- c) Is it a sin – or morally wrong – to play “God”?
- d) Discuss Prendick’s ideal of the purpose of science.

As you develop your letter, you must use specific information from the novel, including quotes as possible.



This assignment is appropriate for an honors course for the following reasons:

1. Requires students to write about one genre of literature in a hypothetical situation in a different genre.
2. Requires students to read about a controversial subject in a fictional situation and respond to the controversial topic through a more practical application and discussion of it.

- Individual Poetry Explication Assignment

English IV

Poetry Reading and Explication Assignment

The British literary tradition includes a variety of poetry that stems from numerous literary philosophies. Carefully read and review the poem that you have been assigned from the list below; then, complete each of the following tasks.

1. Dramatically read your poem to the class. (Audio/video recordings are acceptable as long as you make the arrangements to play them and as long as you leave some time to complete the remainder of your assignment thoroughly in class.)
2. Provide your initial reactions and/or understanding of the poem by completing a journal entry on the poem.
3. Explicate and/or explain the poem to the class.
  - a. Read the historical/literary information provided at the beginning of the unit to aid you in discussing your poem. Also, read any relevant information that precedes biographical information on the author, literary terms, etc.) As you develop your explanation of your poem, be sure to discuss how/why your poem is representative of a given literary period.
  - b. Respond, on paper, to the comprehension questions that are included in the textbook for your assigned poem. (Include significant points, or insights, about the poem in your explanation; if the questions are connected to surrounding poetry selections, you will also need to read and study these poems – to an extent.)
  - c. Research in our media center to locate additional information and/or analysis about your poem (or author). Compile a bibliography as you find sources related to your poem (or author). If you find useful information in the media center, then, by all means, include it in your oral presentation.  
Library Date: Monday, November 1st
  - d. Develop a significant visual related to your poem to use in your

presentation to the class. (Visuals could include videos, transparencies, handouts, PowerPoint presentations, computer-generated collages, etc. Whatever you select, be sure that your visual highlights the poem, is class appropriate, and indicates a significant amount of reflection about the poem. And, oh yes, neatness and appearance will certainly sway your grade.)

4. Time constraints for your presentation: 8 to 12 minutes, including the dramatic reading of the poem.
5. What written material or products should you be prepared to turn in? Your notes, your journal entry, your written responses to textbook questions, your bibliography of available resources, and your visual – even if it’s a disk or a printout of a PowerPoint presentation.
6. Who is responsible for signing out the media center’s PowerPoint projector, finding me a transparency, etc.? You are!
7. What is I am not ready to present on my assigned date of when I am called upon in class, or what if I fail to turn in the written portions of my assignment? You will receive a failing grade for the assignment unless the instructor approves an extension.)

**Presentations required: Dates To Be Determined**

List of Poems (Elements of Literature page number)

“Sonnet 73” (page 226)	
“The Passionate Shepherd to His Love” (page 233)	
“To His Coy Mistress” (page 241)	
“A Valediction: Forbidding Mourning” (page 248)	
“Death Be Not Proud” (page 253)	
<i>Psalm 23</i> (page 422)	
“To a Mouse” (page 642)	
“The Tyger” (page 647)	
“The Lamb” (page 650)	
“Composed Upon Westminster Bridge” (page 669)	
“She Walks in Beauty” (page 711)	
“When I Have Fears” (page 748)	
“Ulysses” (page 822)	
“My Last Duchess” (page 830)	
“Sonnet 43” (page 838)	
“Dover Beach” (page 848)	

“Channel Firing” (page 855)	
“To an Athlete Dying Young” (page 865)	
“The Rear-Guard” (page 926)	
“Dulce et Decorum Est” (page 929)	
“Preludes” (page 939)	
“The Wild Swans at Coole” (page 982)	
“Do Not Go Gentle into That Good Night” (page 1039)	
“The Unknown Citizen” (page 1095)	
“Sisters” (page 1067)	
“Not Waving but Drowning” (page 1078)	

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to self-select a British poem for further study and analysis.
2. Requires students to research and incorporate scholarly research into a scholarly presentation.
3. Requires students to analyze and study a selected piece of literature in the context of the historical period in which it was written as well as in the context of the philosophical literary movement in which the poem was written.

- Romantic Newspaper Review Assignment

You are a newspaper reporter in the year 1840. The Romantic Age has reached its peak; Frankenstein dolls and tee-shirts can be purchased on the corner; small, gold-framed pictures of Tintern Abbey hang on every parlour wall, and experts on the downfall of Samuel Taylor Coleridge are interviewed weekly by Oprah. You are young, hungry for success, and you have just been given your first BIG assignment! Selecting your six favorite Romantic poems, write a review of each one, emphasizing the poet’s involvement in the Romantic movement and highlighting the Romantic characteristics of each selected poem. I am the editor, and I have twenty-two other people who want your job...but, I know you’ll impress me. Make headlines!

Important Reminder...just like any good reporter, you will want to thoroughly do your homework by researching the selected poet’s lives and by searching for critical analysis on each poem. Remember to document and include a Works Cited entry for researched material.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to self-select and analyze six poems that have a common bond.
2. Requires students to research authors’ backgrounds and identify and/or infer how these authors’ lives influenced their poetry.
3. Requires that students synthesize selected information and present it in a creative format by role-playing the role of a newspaper reporter.

- *Dead Poets’ Society* Critical Review  
Timed Writing: *Dead Poets’ Society*

You are a feature writer for the entertainment section of a mid-sized metropolitan newspaper. The movie *Dead Poets Society* has just been released to theaters across the country. You have been asked by your editor to prepare a review of the movie for this Sunday's edition of the newspaper. You saw the movie this Saturday morning, and you have 70 minutes to write your review and meet your deadline.

You are well aware of the editor's requirements. He always requires that your reviews include some synopsis of the movie so that readers will understand the subject matter, criticism of at least three major components of the movie (plot, acting, setting, music, filming, staging, etc.) and your recommendation to the paper's readers that includes how highly the movie is recommended and the audience that is targeted by the movie.

Finally, he requires that the review be 750-1000 words in length and include detailed references to the names of actors/actresses, etc. He also requires that all deadline material be submitted in the *MLA* manuscript format.

You have neatly typed the information regarding producers and the cast below so that you can reference them quickly.

Directed by: Peter Weir

Produced by: Steven Haft, Paul Junger Witt, and Tony Thomas

Written by: Tom Shulman

Edited by: William Anderson

Photography by: John Seale

Music by: Maurice Jaurre

Running Time: 128 minutes

Rating: PG

#### The Cast

Robert Sean Leonard – Neil Perry

Robin Williams – John Keating

Ethan Hawke – Todd Anderson

Josh Charles – Knox Overstreet

Gale Hansen – Charlie Dalton, aka Nwanda

Allelon Ruggiero – Steven Meeks

James Watterston – Gerard Pitts

Dylan Kussman – Richard Cameron

Alexandra Powers – Chris Noel

Kurtwood Smith – Mr. Perry

Leon Pownall – McAllistar

Norman Lloyd – Mr. Nolan

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to critically view and interpret a selected film that highlights the

conflict between Romanticism and Realism.

2. Requires students to evaluate a selected film in a written format under timed constraints while establishing their own criterion for evaluation based upon their analysis of individual literary elements.

3. Requires students to edit and revise their writing style to conform to specified style constraints.

- Restoration Period Research Assignment

Have students read several Restoration Period pieces of literature, such as “A Modest Proposal,” *The Diary of Samuel Pepys*, and *A Journal of the Plague Year* and identify and discuss ethical and social issues that are highlighted in these works. Then, have students identify and write about contemporary social and ethical problems in their journals. After discussing students’ journal entries, introduce the following cause/effect writing assignment.

I. Prompt: Select a problem (the effect) of local, state, or national importance. Identify and define the problem (the effect) while discussing and analyzing its primary cause(s).

Additional requirements:

1. Your paper must be three to four pages in length and must be presented in the MLA format.
2. You must cite at least three sources in the text of your paper.
3. You must include a Works Cited page.

II. Prewriting/Prereading Suggestions

1. Select your topic – possibly by brainstorming

2. Research in the media center to locate sources (Internet, magazine articles, and/or newspaper articles) that identify your problem and its primary cause(s).

a. Do bibliography cards, or entries, for sources you locate.

b. Complete notecards for information that identifies your problem and/or its cause(s).

[Remember to put one idea on each notecard and to identify parenthetical documentation information on each card – usually the author’s last name (or the article title if no author is listed) and the page number(s) the note if found on in the article]. Be sure to locate usable information in at least three different sources.

c. Organize your notecards and sketch an informal outline of your paper.

III. Writing the First Draft

1. Begin your paper by using the first several paragraphs to explain the problem (the effect). You may wish to use researched information to explain the problem. Also, an anecdote(s) may be useful in introducing and/or explaining the problem.

SUGGESTED LENGTH: 1-2 typed pages

2. Develop the body of your paper by explaining the primary cause(s) of the problem. You will most definitely want to weave researched information into this part of your paper.

SUGGESTED LENGTH: 2 typed pages

3. Conclusion

Indicate a solution(s) to the problem.

SUGGESTED LENGTH: Less than ½ typed page

#### IV. Revision

Revise your paper based on the criterion established by the class.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to use selected readings to initially discuss societal problems.
2. Requires students to extend their reading from the Restoration Period to contemporary society by selecting their own contemporary problem to research and write about.
3. Requires students to independently research nonfiction materials to write a short research problem in which they propose a solution to a contemporary problem.

- Group Project Assignment for Studying/Presenting Different Literary Movements in British Literature

You will be assigned to a student group that will research and locate information on one of the following literary movements:

Classicism

Neoclassicism

Romanticism

Realism

Modernism

Postmodernism

Imagism

1. Using a variety of research sources (Internet, encyclopedias, books, reference works (may include art/history items), locate information on your assigned “ism” that you could present to the class. As you locate information, take notes on it for later use. Be sure to jot down the bibliographic information for each source as well.
2. Prepare a pamphlet or short booklet for members of the class that explains and defines your “ism.” Include such information as pertinent dates of the literary movement, key names and happenings, key literary works, and ways in which your assigned “ism” contrasts or compares to some of the other “isms” on the list. Be sure to include a list of defining characteristics of your “ism.”
3. Using your pamphlet or booklet, present a ten-minute discussion of your “ism”. Include the reading of an excerpt of a literary work, which provides an example of your “ism.”
4. Finally, compile and distribute a bibliography (in the MLA format, of course) of materials that you have discovered which relate to your “ism.”

Suggestion:

- Have one person research on the Internet while the other members of your group

research printed materials, etc.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to work collaboratively with a general concept (a philosophy) of literature to more specifically (through research) define the concept.
2. Requires students to develop a product that defines a concept and utilize the product to teach other students, their audience, the concept.

- *Heart of Darkness* Essay

In a well-developed essay, identify and thoroughly analyze at least three ways that Conrad highlights man's ambiguous nature to be both civilized and savage.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to analyze and develop a thesis supporting a state generalization.
2. Requires students to read interpretively.

- *Angela's Ashes (Can be Used for self-selected novels as well)*

#### **Cumulative Assignment**

Read the book carefully and submit the required book cards by \_\_\_\_\_. Use 4 x 6 cards written in blue or black ink or printed on a PC. **Work done in pencil will not be accepted.**

1. Biographical Information (1 card)  
Give date and place of author's birth, major influences on writing, reasons for writing this book, and literary awards.
2. Historical Background (1 card)  
Discuss key events, situations, and issues the book addresses.
3. Characters (3 cards)  
List three main characters, describe their role in the story, give dominant physical attributes and character traits. For one character – preferably the narrator or protagonist – record a quotation from the book that reveals character and explain.
4. Themes (1 card)  
State a major theme for the book (in sentence form), and discuss how the author develops the theme. Be specific.
5. Plot Summary (1 card)  
Give a brief plot summary of the book in no more than eight sentences.
6. Critical Analysis (1 card)

Find a critical article on the book from the Internet or the library. Use a reputable site such as the American Library Critical Reviews or a university. Write a one-paragraph reaction to the article and attach the card to the article.

7. Quotation (1 card)

Record a passage from the book that effectively and memorably demonstrated the author's style and explain its relevance to the work.

8. Vocabulary (1 card)

Define and record the context for at least 10 new vocabulary words you encounter in the book.

On the assigned day in class, students should be prepared to share their information/critique of the novel in a five to eight minute presentation by centering their presentation around a self-designed thesis and including pertinent information. Presentations may be individual presentations or small group presentations.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to analyze what they have read and evaluate its importance.
2. Requires students to research author information and critical sources to enhance their understanding of the work and their interpretation of it.
3. Requires students to evaluate and condense their written responses – through manipulating style – to highlight what they deem to be the most essential

- Literary Analysis Assignment for Self-Selected Reading  
English IV  
Literary Paper Assignment

Your paper should focus on one aspect (theme, characterization of a major or secondary character, symbolism, use of point of view, etc.) of the work(s) you have selected for your author.

You should complete the following assignments:

1. Turn in a written thesis statement by **Wednesday, March 1<sup>st</sup>**.

Example thesis statement: In Robert Graves's short story "The Shout," Graves juxtaposes reality against illusion to develop the theme that man, by nature, has a darker side.

2. Turn in a two to four page paper on **Friday, March 17<sup>th</sup>**.

Requirements for the paper:

- Typed or written in black ink
- Presented in the *MLA* format
- Inclusion of some critical information from at least three critical sources (for example, the *British Writers* series, etc. – check the reference section and the



electronic catalogue in the library for other possible sources)

- Appropriate documentation of quoted or paraphrased material from your critical source. (As a general rule, you will need to include the name of the author and the page number in parentheses after the quoted or paraphrased sentences).
- Inclusion of a Works Cited page that includes the work you selected to read as well as the critical sources you have used in writing your paper.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to select a literary work and develop and support an original thesis stemming from their analysis of the work.
2. Requires students to conduct and correctly document independent research that supports an established thesis.

- Essay of Evaluation of a Book (for example, Angela's Ashes)

English IV

Assignment: Critical Review of Frank McCourt's *Angela's Ashes*

Length: Approximately three typed pages with an additional Works Cited page

Due Date: May 25<sup>th</sup>

### Writing a Critical Review

Definition: A critical review is an appraisal. You may be asked to write a critical appraisal of almost anything, but the most common assignments are made on books, movies, or plays.

Purpose: For a critical review to accomplish its purpose, the following requirements must be met:

1. The critic must report what the book does.
2. The critic must judge how well it does it.
3. The critic must provide enough evidence from the book to support the judgment he or she has made.

The critic has an obligation to be as unbiased and fair as possible. Personal prejudice must not influence the critic's judgment of a work.

Preparation:

1. Reflect on your reading of the book with the notion in mind that you will be judging and commenting on the merits of the work.
2. Carefully re-read any introductory or prefatory material. You may find an explanation or statement of purpose that will greatly help.
3. Find a sketch of the author and take notes on the nature and extent of his or her work.
4. Re-read significant or unusual passages.

Actual Writings: Because the introductory paragraph is so important in all composition work, find the best way to approach your subject. A few suggestions are as follows:

1. Begin with an introduction of the author, telling who he or she is, what else he or she has written, and how this book came to be written.
2. Begin with a few statements about the problem that the author is treating.
3. Begin with an anecdote or illustration to set the tone of your review and to establish the author's attitude toward the subject.
4. Begin with a quotation that sums up the general purpose of the book.
5. Write a description of the book in general terms, to give the reader a brief, comprehensive picture.
6. Begins with a classification of the book to show how it differs from or resembles other books on the same subject.

You must end your introductory remarks with a clear statement of a central idea and a clear thesis sentence. Either of the plans suggested below is successful in organizing the review.

1. Make your central idea an answer to these two questions: What was the author's purpose in writing? How well did the author succeed in carrying out his or her purpose?

(Purposes you might find – to give the reader an escape from reality by fantasy adventure; to entertain by presenting humorous situations or characters; to present a picture of life and thought in a particular place and time; to present a study of a human being through literary character; to demonstrate some great truth; to propagandize a cause; to satirize social problems or some group of people; there are almost infinite possibilities.)

2. Make your central idea an evaluation of the author's technique and style. Examine the use of the elements of narrative – plot, character, and setting. Decide which seems most important and why; then, discuss more briefly the author's use of the others. You will find the review based on evaluation of style much more difficult to write, but very useful for some books. This approach lends itself very well to reviews of movies or plays, because it permits you to discuss use of lights, camera, music, costuming, etc.

Be certain to provide sufficient evidence from the book, using your own words and quotes from the book, to develop your ideas.

Your conclusion is important, because it must leave the reader feeling that you finished, rather than that you stopped writing. These are a few suggestions:

1. Return briefly to the first, introductory sentences of your review.
2. Direct the reader to other works by the author.
3. State which kind of reader will most enjoy this work.

This assignment is appropriate for an honors course for the following reasons:

1. Requires students to self-select the reading for review.
2. Requires students to establish a criterion for evaluation and utilize analytical skills to evaluate how a literary work measures up to that criterion.
3. Requires students to develop and utilize a “non-formulaic” organizational strategy in a written essay and rely on researched content and analytical information to organize and/or conclude their essay.

- Interpretation of Modern Short Story Assignment  
Project – Interpreting a Short Story

Assignment: Select one of the modernist short stories that we have been assigned to read and thoroughly analyze it. After you have completed your study of the story, you will be responsible for presenting an overview of the story to the class. You will need to develop two visuals to present your story. One visual should be a collage, and the other visual should be a Power Point presentation that you develop to present to the class. Please consider and/or follow the specifications listed below in developing your two visuals.

I. Power Point Presentation

- A. You may assume that all members of the class, your audience, have read the story and are familiar with the content. However, you will need to briefly review the plot of the story at the beginning of your presentation.
- B. The primary focus of your presentation should be your interpretation of the story and your response to it. In essence, you are analyzing the story and breaking it down into its various literary components to arrive at the significance of the story. Therefore, you will want to utilize key literary terms and concepts (narrator, setting, mood, tone, point of view, theme, irony, symbolism, allusions, etc.) and/or philosophies (Romanticism, Existentialism, Modernism, Postmodernism, Humanism, etc.) in your presentation.
- C. As you develop your presentation, develop and/or locate visuals that represent the ideas you are presenting and limit your written commentary to key terms and/or phrases. (Remember that Power Point presentations can help you to outline your presentation, but space and time constraints limit the amount of information that can actually appear on the screen. Also, remember that you want to visually capture your audience’s attention with your presentation.
- D. Limit your Power Point presentation to 12 frames. Obviously, you will need to carefully plan your presentation so that you can effectively present your interpretation of the story.

II. Collage: Presenting a Main Character

- A. Your collage should feature one of the main characters of your short story. (Using the protagonist of the story is highly recommended but not required.)
- B. You should draw, clip, or otherwise develop visuals that:
  1. Highlight the character traits of your character.

	<ol style="list-style-type: none"> <li>2. Reveal the conflict(s) that your character encounters during the course of the short story.</li> <li>3. Compare and/or contrast your character to other literary characters you have studied. (In doing this part of the assignment, you should develop comparisons and/or contrasts that stem from connections that you are able to make between this character and/or piece of literature and other characters and/or pieces of literature that you have studied.</li> </ol> <p>C. Limit your collage to one side of a standard piece of poster board.</p> <p>D. Limit the actual print, or written copy, on your collage, as much as possible. The character’s name and/or the author and title of the work may be essential for us to understand the character being presented. Focus on allowing your selected or designed visuals to communicate your interpretation of your character.</p> <p>E. Be prepared to verbally present your collage to the class in four to five minutes.</p> <p>III. <u>Bibliography</u>  Prepare a bibliography that includes all the resources that you utilize in the development of your Power Point presentation. This page should be typed and xeroxed so that it may be distributed to class members before your presentation actually begins. Please follow the MLA format in developing your bibliography. Although you are not required to consult scholarly essays in developing your interpretation of your story, you may certainly do so if you document their use.</p> <p>IV. <u>Computer Lab Dates</u>  Thursday, May 10<sup>th</sup> and Friday, May 11<sup>th</sup></p> <p>V. <u>Presentation Dates</u>  Beginning on Monday, May 21<sup>st</sup></p> <p>This assignment is appropriate for an honors course for the following reasons:</p> <ol style="list-style-type: none"> <li>1. Requires students to self and analysis a short story representative of the modernist period in literature.</li> <li>2. Requires students to review all of the literary philosophies presented throughout the course and use their synthesis of these philosophies to evaluate their selected story.</li> <li>3. Requires students to develop evaluate the most important literary elements in a selected work and develop two visuals which will allow them to effectively teach the work to their peers.</li> </ol>
<b>Timetables and Deadlines; Pacing Guide</b>	Pacing Guide by Six Weeks Timeframe and Language Arts Strands:  <u>First Six Weeks:</u>  <u>Literature:</u> Anglo-Saxon Period, including <i>Beowulf</i> ; Middle Ages/Medieval Period, including <i>The Canterbury Tales</i> (“The Prologue,” “The Pardoner’s Tale,” and “The Wife of Bath’s Tale”); <i>Becket</i> ; selected ballads, including “Sir Patrick Spens”; the Medieval Romance, including “Sir Gawain and the Green Knight”; “Morte d’Arthur”; begin Renaissance period/Shakespeare unit.

Writing – Begin Graduation Project (resume, project memorandum, personal statement/personal narrative, thesis statement, preliminary bibliography); Reader response log/journal; summer reading essay (personal reflections/analysis of commonality); introduce argumentative essay; review and use *MLA* writing format, including correct documentation and work cited entries; remembered person essay; epic hero essay (with study of *Beowulf*) Chaucer essay.

Writing Style/Grammar – Review of common errors in syntax (fragment, run-on sentence, comma splice); introduction to syntactical variety (simple, compound, complex); introduction to effective writing style (eliminating weak verbs and deadwood, conciseness, addressing an audience with a purpose; using active voice versus passive voice verbs; parallel structure); using dialogue and description effectively in writing; editing for correct punctuation, spelling, mechanics, and standard edited American English.

Vocabulary – SAT lists one through five, including appropriate SAT-reading comprehension practice and strategies, particularly using context clues to establish word meaning.

Speaking – Oral reading; Individual Chaucer character analysis presentations and drawings; group presentations, including Chaucer creative imitation project; helping circle presentations on selected writing assignments.

Viewing – *Becket* (or selected excerpts); selected animated tales from *The Canterbury Tales*; *Macbeth* and/or *Hamlet*; *The Taming of the Shrew* (will be continued in the second six weeks as necessary).

Second Six Weeks:

Literature: Continue Renaissance unit, including Shakespeare Unit (*Macbeth* and/or *Hamlet*, *The Taming of the Shrew*); Marlowe’s *Dr. Faustus*; selected Shakespearean sonnets; Restoration Unit, including Swift’s “A Modest Proposal,” Samuel Pepys’ *The Diary of Samuel Pepys*, Samuel Johnson’s *A Dictionary of the English Language*, and Daniel Defoe’s *A Journal of the Plague Year*; Major Work Connection – Brooks’ *Year of Wonders*; Romantic Period Unit, including Mary Shelley’s *Frankenstein*; begin poetry explications (each student assigned a poem and an oral poetry explication inclusive of a visual).

Writing – Argumentative problem/solution essay on a current event, including researched information; reader response/journal entries; poetry explication synopsis; analytical essay on the tragic hero or *Macbeth*: Man of the Renaissance paper; group satire on current event (stemming from reading of “A Modest Proposal”; *Frankenstein* newspaper project; continue working on Graduation Project paper – rough draft; timed writings.

Writing Style/Grammar – Additional sentence combining techniques; recognizing how to

use different language conventions (such as loose or periodic sentences, effective use of passive voice, or the importance of strong verbs; revising writing to enhance voice and style, sentence variety, subtlety of meaning, and tone in considerations of questions being addressed, purpose, audience, and genres; contrasting use of language conventions of authors in different time periods of British literature; editing for correct punctuation, spelling, mechanics, and standard edited American English.

Vocabulary – continue SAT lists (until the October testing date), including appropriate SAT-reading comprehension practice and strategies, particularly using vocabulary strategies such as context clues, resources, and structural analysis (roots, prefixes, etc.) to determine meaning of words and phrases.

Speaking – Group presentations of *Frankenstein* newspaper projects; individual poetry explications; helping circle presentations of selected writing; problem/solution brief presentations.

Viewing – Continue selections from Shakespeare unit as noted in first six weeks; *Dead Poets' Society* (connection to romantic and realist poets); *The Elephant Man* (as a connection to *Frankenstein*).

Third Six Weeks –

Literature: Victorian period unit, including the study of at least one of the following works: Charles Dickens's *Great Expectations*, Thomas Hardy's *The Mayor of Casterbridge*, Dickens's *A Tale of Two Cities*, George Eliot's *Silas Marner*, Jane Austen's *Emma*, or Oscar Wilde's *The Importance of Being Earnest*; The Twentieth Century unit, including subunit on the modern short story; modernism vs. postmodernism; major work – Frank McCourt's *Angela's Ashes* and/or George Orwell's *1984*; selected drama (or excerpts) from the Theater of the Absurd, such as *Waiting for Godot* or *Rosencrantz and Guildenstern Are Dead*.

Writing – Reader response/journal entries; critical review; formal letter and/or editorial addressing a social issue; Graduation Project final draft; self-evaluation; short literary research paper on self-selected reading.

Writing Style/Grammar – revising writing to enhance voice and style, sentence variety, subtlety of meaning, and tone in considerations of questions being addressed, purpose, audience, and genres; contrasting use of language conventions of authors in different time periods of British literature; contrasting use of language conventions of authors in different time periods of British literature; analyzing the power of standard usage over nonstandard usage in formal settings such a job interviews, academic presentations, or public speaking events; editing for correct punctuation, spelling, mechanics, and standard edited American English.

Vocabulary – Vocabulary study related to using context clues in selected literature/readings.

Speaking – Continue British poetry oral explications as needed; Graduation Project presentations; helping circle presentations of selected writing; group responses to self-selected reading; Graduation Project mock presentations/board night.

Viewing – View Dickens’s *Great Expectations* and/or *A Tale of Two Cities* (or selected excerpts); possible viewing of *Silas Marner*, *The Importance of Being Earnest*, *Remains of the Day*, and/or comparable literature

**Assessments**

**Explain how students will be assessed in the course and attach selected assessments and rubrics.**

Students will be assessed throughout the semester on an ongoing formal and informal basis. For instance, the teacher will utilize class discussion and a review of reading journals/logs to informally assess students’ understanding of presented concepts (such as the cultural and/or literary philosophies espoused in a period of British literature). Ongoing assessment will also be evident in skill areas. For instance, as students work in helping circles on writing assignments, the teacher will be able to circulate through the circles, noting where additional writing instruction needs to occur on both a classwide and student-by-student basis. At the same time, providing numerous ongoing opportunities for students to work collaboratively during the ongoing stages of their learning will allow them to benefit from the expertise of their fellow students. At these times, a less formal working rubrics may be beneficial for students to use. For instance, when working on the persuasive, or argumentative, essay students may have peers review their rough drafts and highlight strengths and weaknesses by using the following rubrics.

Content	Weak	Avg.	Strong
1. States the opinion or position clearly.			
2. Supports the opinion with sufficient facts or reasons.			
3. Develops each reason with appropriate details.			
4. Addresses opposing arguments.			
5. Demonstrates a clear awareness of purpose.			
6. Includes a conclusion that sums up reasons or suggests action.			
7. Uses vivid, precise language that is appropriate to the audience.			
FORM			
8. Includes a well-developed introduction, body, and conclusion.			
9. Demonstrates an awareness			

of proper and effective paragraphing.			
10. Organizes ideas logically according to the type of writing.			
11. Uses appropriate transitional words and phrases between sentences and paragraphs.			
12. Includes sentences with a variety of structures.			
<b>GRAMMAR, USAGE, AND MECHANICS</b>			
13. Contains no more than two or three minor errors in grammar and usage.			
14. Contains no more than two or three minor errors in spelling, capitalization, or punctuation.			
<b>DOCUMENTATION</b>			
15. Uses correct parenthetical documentation throughout the paper.			
16. Includes a correctly formatted Works Cited page.			

In addition, student-teacher conferencing will often be employed in written work to develop instructional strategies that address individual student needs. Often, the teacher will allow students to help develop a rubric for an assignment based on the assignment and students' previous learning. For instance, for a class project, students could help the teacher brainstorm a class rubric that serves a dual purpose in helping students to formulate what they need in their written or oral response for the assignment.

At other times, when a cumulative assessment is needed, the teacher will often present a detailed assessment which indicates how the student will be evaluated in their final presentation. For example, as they present their individual poetry explications, the following rubrics may be used to assess students' presentations.

- Individual Poetry Explication Assessment  
English IV  
Poetry Project Evaluation

Student's Name \_\_\_\_\_  
Title of Poem: \_\_\_\_\_



1. \_\_\_\_/15 Length of presentation (8 to 12 minutes)
2. \_\_\_\_/15 Dramatic reading of poem and/or appropriate use of recorded reading
3. \_\_\_\_/25 Insightful oral explication of poem (relevant to literary period, literary devices, and/or literal/figurative/analytical interpretation; student has evidence that he/she has included appropriate background material from the textbook, including answers to textbook comprehension questions, written notes, background information from critical sources and/or a written bibliography of supplemental texts/articles)
4. \_\_\_\_/20 Use of at least one effective visual
5. \_\_\_\_/15 Use of effective presentation strategies (interesting opening, strong conclusion, effective presentation mannerisms – eye contact, academic demeanor, etc.)
6. \_\_\_\_/10 Responds to audience questions effectively (if questions are asked)

\_\_\_\_\_ Total Points/Grade

Other comments/suggestions:

For many written assignments/essays, a generalized rubric that helps the student work to a more mature writing style and organizational format may be appropriate. For instance, the following rubrics would be appropriate for many in-class essays and out-of-class papers.

**SCORING RUBRICS FOR ESSAYS USING A 6-POINT SCALE**

6 (A) A 6 essay demonstrates clear and consistent competence in response to the assignment but may have a few minor errors. An essay will be assigned a score of 6 if it:

- address the writing task with insight and effectiveness;
- is well organized and coherently developed;
- demonstrates syntactic variety;
- displays facility in the use of language;
- has clear explanations and illustrations;
- is generally free from errors in mechanics and sentence structure.

5 (B) A 5 essay demonstrates clear, reasonably consistent competence in response to the assignment but may have minor errors. A 5 essay:

- effectively addresses the writing task;
- is generally well-organized;
- is adequately developed, using appropriate examples to support ideas;
- has some syntactic variety;

	<ul style="list-style-type: none"> <li>- displays facility in the use of language, demonstrating a range of vocabulary;</li> <li>- is generally free from errors in mechanics, usage, and sentence structure.</li> </ul> <p>4 (C) A 4 essay demonstrates adequate competence with occasional errors and lapses in quality. Such a paper</p> <ul style="list-style-type: none"> <li>- addresses the writing task;</li> <li>- is organized and somewhat developed, with examples to support ideas;</li> <li>- has minimal sentence variety;</li> <li>- is adequate but inconsistent in facility with language, presenting some errors in grammar or diction but not a pattern of such errors.</li> </ul> <p>3 (D) A 3 essay demonstrates developing competence but is flawed. It may demonstrate one or more of the following weaknesses:</p> <ul style="list-style-type: none"> <li>- inadequate organization or development;</li> <li>- inappropriate or insufficient details to support ideas;</li> <li>- a pattern or accumulation of errors in mechanics, usage, or sentence structure;</li> <li>- limited or appropriate word choice.</li> </ul> <p>2 (D/F) A 2 essay demonstrates only limited competence. It will be seriously flawed by one or more of the following weaknesses:</p> <ul style="list-style-type: none"> <li>- poor organization</li> <li>- thin development, little or no appropriate detail to support ideas;</li> <li>- frequent or serious errors in mechanics, usage, sentence structure, or word choice.</li> </ul> <p>1 (F) A 1 essay demonstrates fundamental deficiencies in writing skills. It will be seriously flawed by very poor organization, very thin development, or usage and syntactical errors so severe that meaning is obscured.</p> <p>As far as formal assessments are concerned, the formal assessment will often take the format of the traditional essay test for these students. Ultimately, formal assessments for a unit of study or for the course should stem from the essential questions that will serve as a focusing mechanism throughout the course. For instance, a student should be able to generate a written response, a work product, or an oral response to any (or all) of the essential questions as a final exam evaluation</p>
<b>System for Grading</b>	<p>Include system for grading in the course syllabus.</p> <p>Daily grades = 25 %  Quiz/project grades = 25 %  Test/Essay grades = 25 %  Graduation Project = 25 %</p>
<b>Instructional Materials,</b>	<ul style="list-style-type: none"> <li>• Daniel, Kathleen, ed. <i>Elements of Literature</i>, 6<sup>th</sup> edition. New York: Holt, Rhinehart, and Winston, 2000.</li> </ul>

## Equipment, and Technologies

List texts, materials and technology needed for the course.

- Class Sets of Supplemental Novels  
Brooks, Geraldine. *Year of Wonders*.\*  
Conrad, Joseph. *Heart of Darkness*.  
Dickens, Charles. *Great Expectations*.  
Dickens, Charles. *A Tale of Two Cities*.  
Eliot, George. *Silas Marner*.  
Hardy, Thomas. *The Mayor of Casterbridge*.  
Hardy, Thomas. *The Return of the Native*.  
Huxley, Aldous. *Brave New World*.  
Marlowe, Christopher. *Dr. Faustus*.  
McCourt, Frank. *Angela's Ashes*.\*  
Orwell, George. *1984*.  
Shakespeare, William. *Hamlet*.  
Shakespeare, William. *Macbeth*.  
Shakespeare, William. *Othello*.  
Shelley, Mary. *Frankenstein*.  
Wells, H. G. *The Island of Dr. Moreau*.  
\*Although these authors are not British by birth, Brooks's novel is historically set in England and highlights the plague years while McCourt's novel highlights a modernist interpretation and account of the ongoing struggle between Ireland and England and the immigration of many Irish citizens to America.
- Supplemental Video Selections
  - *Becket* (provides historical background for The Canterbury Tales)
  - Animated Tales from *The Canterbury Tales* (includes the cross-section of "The Prologue" and includes additional tales while highlighting the exemplums of each)
  - *Dead Poets' Society* (highlights the daily conflict between the philosophies of Romanticism (including Carpe Diem) and Realism and includes many of the Romantic British poets)
  - *The Elephant Man* (a nonfiction selection which develops similar themes as Mary Shelley's *Frankenstein*)
  - *Emma*
  - *Great Expectations*
  - *Hamlet*
  - *Macbeth*
  - *Silas Marner*
  - *A Tale of Two Cities*
  - *The Taming of the Shrew* (The characterization of Petruchio in this movie)

contrasts nicely to the characterization of Macbeth to highlight the historical interpretation of gender roles in the Renaissance Period to a modernist interpretation of the characters.)

- Needed Technology

- Access to multi-media carts is needed for student Power Point presentations, especially those involving the Graduation Project.
- Ongoing access to computers is needed for word processing of written papers and published products/projects.
- Access to an overhead projector is needed for class instruction and many student presentations involving visuals
- Access to a CD player is needed to hear audio-recordings of selected literature.
- Ongoing access to the Internet is needed for student research.

- Supplemental Writing Texts

- Students need ongoing access to a supplemental writing handbook that provides background material/explanations and sample essays on different modes of writing that students will produce throughout the semester. Preferably, the selected handbook will have a review of basic grammar structures and problems in addition to effective ways to revise writing to enhance writing style. The sixth edition of the *St. Martin's Guide to Writing* would fulfill these requirements.
- Students need ongoing access to a copy of the *MLA Handbook* to correctly document researched material.

- Supplemental Language Resources

- Students will need ongoing access to *Roget's Thesaurus*.
- Students will need ongoing access to a college level dictionary, such as *Miriam Webster's Collegiate Dictionary*.

- Possible Selections for Students' Independent Reading Selections

Sample Reading List (nonspecific to literary periods)

Alexander. *Murder in Grub Street*.

**Publishers Weekly**

The lusty life of London's Covent Garden-and its diverse practitioners-highlights the second appearance of blind Sir John Fielding, an 18th-century magistrate first met in *Blind Justice*. Jeremy Proctor, Sir John's 13-year-old ward, has been hired by Grub Street publisher/bookseller Ezekiel Crabb. But the night before the apprenticeship is to begin, Crabb, his family and two employees die in a hideous massacre. Houseguest and rustic poet John Clayton, found dazed with ax in hand, is taken into custody. But Fielding is not satisfied with the evidence. In pursuit of the truth, he enlists the help of the Bow Street Runners, Samuel Johnson (but not Boswell), a pickpocket, a gambler, another publisher and, of course, Jeremy. More murders and a torched synagogue lead to a band of religious zealots who have come from Monongahela in the American colonies to convert London's Jews. Still needing facts, Fielding sets a trap that snares the villains in a stunning double climax. Especially noteworthy are scenes of Sir John in action at the Bow Street Court, dispensing practical justice to Londoners high and low. (Oct.)

Austen. *Pride and Prejudice*

**FROM THE PUBLISHER**

Many consider this rich social commentary to be Jane Austen's finest novel. It is certainly

among her more famous ones. Austen sets her entertaining study of manners and misconceptions against the backdrop of a class-conscious society in 18th-century England.

Spirited, intelligent Elizabeth Bennet is alternately enchanted and affronted by Mr. Darcy. She is quick to suspend her usual, more rational judgment when it comes to him. She also is quick to believe the worst gossip about this haughty, opinionated man, who soon manages to alienate Elizabeth and her family. But is the condescending air that Mr. Darcy wars an indication of his real character? Or has Elizabeth's pride gotten in the way of her chance for true romance?

Austen. *Emma*

**FROM THE PUBLISHER**

"Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her." So begins Jane Austen's comic masterpiece Emma. In Emma, Austen's prose brilliantly elevates, in the words of Virginia Woolf, "the trivialities of day-to-day existence, of parties, picnics, and country dances" of early-nineteenth-century life in the English countryside to an unrivaled level of pleasure for the reader. At the center of this world is the inimitable Emma Woodhouse, a self-proclaimed matchmaker who, by the novel's conclusion, just may find herself the victim of her own best intentions."--BOOK JACKET.

Bradley. *Mists of Avalon.*

**FROM THE PUBLISHER**

A Literary Guild Featured Alternate

Here is the magical legend of King Arthur, vividly retold through the eyes and lives of the women who wielded power from behind the throne. A spellbinding novel, an extraordinary literary achievement, THE MISTS OF AVALON will stay with you for a long time to come....

Bronte. *Wuthering Heights.*

**FROM THE PUBLISHER**

*Wuthering Heights*, Emily Bronte's only novel, is one of the pinnacles of 19th century English literature. It's the story of Heathcliff, an orphan who falls in love with a girl above his class, loses her, and devotes the rest of his life to wreaking revenge on her family.

Clarke. *Childhood's End.*

**FROM THE PUBLISHER**

"The Overlords appeared suddenly over every city - intellectually, technologically, and militarily superior to humankind. Benevolent, they made few demands: unify earth, eliminate poverty, and end war. With little rebellion, humankind agreed, and a golden age began." "But at what cost? With the advent of peace, man ceases to strive for creative greatness, and a malaise settles over the human race. To those who resist, it becomes evident that the Overlords have an agenda of their own. As civilization approaches the crossroads, will the Overlords spell the end for humankind...or the beginning?"--BOOK JACKET.

Collins. *The Moonstone.*

**FROM OUR EDITORS**

One of the first English detective novels, this mystery involves the disappearance of a valuable diamond, originally stolen from a Hindu idol, given to a young woman on her eighteenth birthday, and then stolen again. A classic of 19th-century literature.

**FROM THE PUBLISHER**

Wilkie Collins's tale of romance, theft, and murder inspired a hugely popular genre - the detective mystery. Hinging on the theft of an enormous diamond originally stolen from an Indian shrine, this riveting novel features the innovative Sergeant Cuff, the hilarious house steward Gabriel Betteridge, a lovesick housemaid, and a mysterious band of Indian jugglers.

Conrad, Joseph. *Heart of Darkness*.

Written several years after Conrad's grueling sojourn in the Belgian Congo, the novel tells the story of Marlow, a seaman who undertakes his own journey into the African jungle to find the tormented white trader Kurtz.

Conway. *The Road from Coorain*.

**ANNOTATION**

From the shelter of a protective family to the lessons of tragedy and independence this is an indelible portrait of a remarkable woman's life.

**FROM THE PUBLISHER**

In *A Memoir* that pierces and delights us, Jill Ker Conway tells the story of her astonishing journey into adulthood — a journey that would ultimately span immense distances and encompass worlds, ideas, and ways of life that seem a century apart.

She was seven before she ever saw another girl child. At eight, still too small to mount her horse unaided, she was galloping miles, alone, across Coorain, her parents' thirty thousand windswept, drought-haunted acres in the Australian outback, doing a "man's job" of helping herd the sheep because World War II had taken away the able-bodied men. She loved (and makes us see and feel) the vast unpeopled landscape, beautiful and hostile, whose uncertain weathers tormented the sheep ranchers with conflicting promises of riches and inescapable disaster. She adored (and makes us know) her large-visioned father and her strong, radiant mother, who had gone willingly with him into a pioneering life of loneliness and bone-breaking toil, who seemed miraculously to succeed in creating a warmly sheltering home in the harsh outback, and who, upon her husband's sudden death when Jill was ten, began to slide — bereft of the partnership of work and love that had so utterly fulfilled her — into depression and dependency.

We see Jill, staggered by the loss of her father, catapulted to what seemed another planet — the suburban Sydney of the 1950s and its crowded, noisy, cliquish school life. Then the heady excitement of the University, but with it a yet more demanding course of lessons — Jill embracing new ideas, new possibilities, while at the same time trying to be mother to her mother and resenting it, escaping into drink, pulling herself back, striking a balance. We see her slowly gaining strength, coming into her own emotionally and intellectually — and beginning the joyous love affair that gave wings to her newfound self.

Worlds away from Coorain, in America, Jill Conway became a historian and the first woman president of Smith College. Her story of Coorain and the road from Coorain startles by its passion and evocative power, by its understanding of the ways in which a total, deep-rooted commitment to place — or to a dream — can at once liberate and imprison. It is a story of childhood as both Eden and anguish, and of growing up as a journey toward the difficult life of the free.

Defoe. *Robinson Crusoe*.

**FROM OUR EDITORS**

Based on a real-life incident, *Robinson Crusoe* tells the story of a young man who yearns to escape the mundane world and set sail for a life of adventure in faraway places. Defying his father's wishes he leaves on board a ship, then finds himself marooned on a tropical island where he wrestles with his fate and ponders the nature of God and man. The world has gotten smaller since Defoe penned his novel, but the human imagination still looms large. So even in today's world of space exploration, this story of an ordinary man struggling to survive has not lost its appeal for modern readers.

Doyle. *The Adventures of Sherlock Holmes*.

**FROM OUR EDITORS**

In this first collection of Holmes's stories, the beloved detective uses his uncanny skills to rescue a king from blackmail, to capture an ingenious bank robber, and to save an innocent son accused of patricide.

Eliot (George). *Silas Marner*.

**FROM THE PUBLISHER**

"Silas Marner tells the vivid tale of a reclusive miser who finds redemption through the love of an abandoned child. Like many of the other works of George Eliot (the pen name of the novelist Mary Anne Evans), it makes poignantly real the folkways, charms, and perils of rural English life, while exploring universal themes - wealth and poverty, greed and love, the nature of happiness - with penetrating psychological insight. "The book remains a wonder...because it is such a tight and finely woven tapestry," says Chris Bohjalian in his Introduction. "No material is wasted, no threads are left dangling. There is a reason for every word." Both a rich moral drama and an evocative reading experience, *Silas Marner* remains one of Eliot's best-loved works."--BOOK JACKET.

Forster. *A Room With A View*.

**FROM THE PUBLISHER**

When Lucy Honeychurch, visiting Italy, mentions the lack of a view from her room, George Emerson and his father offer to swap. But Lucy's suspicions that the Emersons are the wrong sort of people seem confirmed when George impulsively kisses her during a picnic in the Tuscan countryside. Soon, however, thoughts of that kiss have Lucy questioning her engagement to boorish, if utterly acceptable, Cecil Vyse. All in all, the situation presents quite a muddle for a young woman who wishes to be absolutely truthful—even when she's lying to herself about the most important aspects of life and love.

E.M. Forster's brilliant comedy of manners shines a gently ironic light on the attitudes and customs of the British middle class at the beginning of the 20th century.

Greene. *Brighton Rock*.

**FROM THE PUBLISHER**

A gang war rages through the dark underworld of Brighton. Pinkie has killed a man. Believing he can escape retribution, he is unprepared for the courageous, life-embracing Ida Arnold, who is determined to avenge a death.

George (Elizabeth). *Missing Joseph*.

**FROM THE PUBLISHER**

Deborah and Simon St. James have taken a holiday in the winter landscape of Lancastershire, hoping to heal the growing rift in their marriage. But in the barren countryside awaits bleak news: The vicar of Wimsloough, the man they had come to see, is dead—a victim of accidental poisoning. Unsatisfied with the inequest ruling and unsettled by the close association between the investigating constable and the woman who served the deadly meal, Simon calls in his old friend Detective Inspector Thomas Lynley. Together they uncover dark, complex relationships in this rural village, relationships that bring men and women together with a passion, with grief, or with the intention to kill. Peeling away layer after layer of personal history to reveal the torment of a fugitive spirit, *Missing Joseph* is award-winning author Elizabeth George's greatest achievement.

Hardy. *Return of the Native*.

**FROM THE PUBLISHER**

"O deliver my heart from this fearful gloom and loneliness," prays the passionate Eustacia Vye, who detests her life amid the dreary environs of Egdon Heath. With the return of Clym Yeobright from Paris, her escape from the heath and its brooding isolation appears to be at hand. Clym finds in Eustacia the same dark mystery of his native heath, and his irresistible attraction to them both leads to a clash of idealism and realism. Thomas Hardy's timeless tale of a romantic misalliance embodies his view of character as fate and underscores the tragic nature of ordinary human lives. Despite his grim outlook, Hardy charms readers with the warmth and vitality of his characters, his loving portraits of the English countryside, and his realistic recreations of local dialect. Shakespearian in its intricate plotting and deft irony, *The Return of the Native* ranks among the author's greatest works.

Harrison. *The Hammer and The Cross.*

**FROM THE PUBLISHER**

Harry Harrison, bestselling author of the acclaimed West of Eden trilogy, returns to alternate history with a major new work: a thrilling and thought-provoking adventure set on an Earth both similar to and radically different from our own. 865 A.D. Warring kings rule over the British Isles, but the Church rules over the kings. Powerful bishops and black-robed priests fill their cathedrals with gold, while threatening all who oppose them with damnation. But there are those who do not fear the priests, and they are the dreaded Vikings of Scandinavia. Among these Northern invaders, those who follow the Way of the Gods of Asgard carry the Hammer of Thor as their emblem, and they are sworn to increase mankind's knowledge and strength by conquest and by craft. And as Viking warlords cast hungry eyes upon a weak and divided Britain, the Way collides with the Church, launching an all-out war between The Hammer and the Cross. At the center of this bloody conflict is Shef, bastard son of a Norse raider and a captive English lady. A smith and a warrior, he is driven by strange visions that seem to come from Odin himself. Torn by divided loyalties, Shef alone dares to imagine new weapons and tactics with which to carve out a kingdom - and threaten the holy power of Rome itself!

Harrison. *King and Emperor.*

**FROM THE PUBLISHER**

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Harrison. *One King's Way.*

**ANNOTATION**

Shef has risen from slavery to become king of a mighty Viking nation. But his growing kingdom menaces all of Europe, and he has made many powerful enemies. Chief among his enemies are the Knights of the Lance, a fanatical order of soldiers sworn to bring Shef down, no matter what the cost. To defeat Shef, they will go to extraordinary lengths to find the sacred spear of Christ.

**FROM THE PUBLISHER**

Shef has risen from slavery to become king of a mighty Viking nation. But his growing kingdom menaces all of Europe, and he has made many powerful enemies. Chief among his enemies are the Knights of the Lance, a fanatical order of soldiers sworn to bring Shef down, no matter what the cost. To defeat Shef, they will go to extraordinary lengths to find the sacred spear of Christ. HC: Tor.

Heaney. *Beowulf.*

**SYNOPSIS**

In his new verse translation of Beowulf, Irish Poet Seamus Heaney has created a modern masterpiece from one of Europe's most ancient texts. Written between the 7th and 10th centuries, Beowulf was not meant to be read on the page, but to be heard. Heaney's majestic reading draws the listener into an exhilarating, deeply moving story of humankind's struggle with the monstrous. The result is an epic of absolute contemporary relevance, springing from mythic and poetic roots that reach into the bedrock of the English language itself.

Seamus Heaney received the Nobel Prize in Literature in 1995. A resident of Dublin since 1976, he is a Foreign Member of the American Academy of the Arts and Letters and teaches regularly at Harvard University. He has published eleven books of poetry and three books of criticism.

Herriott. *All Things Bright and Beautiful.*

**ANNOTATION**

The second volume in the beloved series of memoirs of life in the Yorkshire Dales by the world's most celebrated animal doctor. This delightful volume contains the stories begun in All Creatures Great and Small.

**FROM THE PUBLISHER**

Young James, now married and working as a small-town vet, encounters a cast of extraordinary characters as he makes his way through the Yorkshire countryside tending to sick cattle, pregnant ewes, ailing dogs -- and their eccentric owners. As always, Herriot's



warmth, humor, and singular view of life makes us laugh and cry, as we marvel at the everyday miracles he creates.

Hilton. *Lost Horizon*.

**FROM THE PUBLISHER**

In the last year and a half, James Hilton has been recognized by a few score of critics, by a few thousand discriminating American readers as one of the really important younger novelists. We believe that this new novel, *Lost Horizon*, is the finest thing Hilton has written. It has all the emotional, dramatic appeal of *And Now Good-Bye*, the rich imaginative vision of *Ill Wind*, and the fulfillment of brilliant intellectual maturity promised in both these earlier books. *Lost Horizon* is being published simultaneously in England and America. The story is of such a character that it should not only definitely establish the author's reputation as a novelist, but also add considerably to his already substantial group of followers.

**FROM THE CRITICS**

**AudioFile - Elizabeth Futas**

The excellent narration of this production conveys the otherworldly atmosphere of this classic tale of Shangri-la. In this still timely tale foreigners lost in Tibetan mountains find their dreams and then lose them in the harsh glare of reality. It takes place before World War II and is a metaphor for our lost innocence and the end of paradise. Kay's narrative is excellent in this fully voiced interpretation of British, American and Chinese characters. The production is marred by music which is not real but tinny, Hollywood-Chinese music. This is an excellent choice as a classic for listeners of all ages. E.F. ©AudioFile, Portland, Maine

Huxley. *Brave New World*.

**FROM THE PUBLISHER**

Huxley's vision of the future in his astonishing 1931 novel *Brave New World* -- a world of tomorrow in which capitalist civilization has been reconstituted through the most efficient scientific and psychological engineering, where the people are genetically designed to be passive, consistently useful to the ruling class.

Huxley (E.) *The Flame Trees of Thika*.

**FROM THE PUBLISHER**

New editions of Elspeth Huxley's stirring account of her childhood in Kenya and her novel of the destructive forces of colonization.

In an open cart Elspeth Huxley set off with her parents to travel to Thika in Kenya. As pioneering settlers, they built a house of grass, ate off a damask cloth spread over packing cases, and discovered—the hard way—the world of the African. With an extraordinary gift for detail and a keen sense of humor, Huxley recalls her childhood on the small farm at a time when Europeans waged their fortunes on a land that was as harsh as it was beautiful. For a young girl, it was a time of adventure and freedom, and Huxley paints an unforgettable portrait of growing up among the Masai and Kikuyu people, discovering both the beauty and the terrors of the jungle, and enduring the rugged realities of the pioneer life.

Elspeth Huxley (1907-1997) was educated at the European school in Nairobi and at Reading University. Her books include novels, detective fiction, biography, and travel writing.

James (P. D.). *Devices and Desires, on Unnatural Causes*.

**FROM THE PUBLISHER**

Commander Dalgliesh of Scotland Yard has just published a new book of poems and has taken a brief respite from publicity on the remote Larksoken headland in a converted windmill left to him by his aunt. But he cannot so easily escape murder. A psychotic strangler of young women is at large, and getting nearer to Larksoken with every killing. And when Dalgliesh discovers the murdered body of the Acting Administrative Officer on the beach, he finds

himself caught up in the passions and dangerous secrets of the headland community and in one of the most baffling murder cases of his career.

Joyce. *The Dubliners* (short story collection).

**FROM THE PUBLISHER**

Although James Joyce left Ireland as a young man and spent most of his adult life on the European continent, all his books have Ireland as their geographic center. When asked near the end of his life if he ever intended to return to Ireland, Joyce responded candidly, "Have I ever left it?"

In the fifteen classic stories that comprise *Dubliners*, James Joyce seeks to explore the "significance of trivial things." While the stories can be regarded as separate and independent entities, they can also be considered as parts of a larger whole, reinforcing and illuminating each other, acting as pieces of a mosaic that captures moods from childhood, young adulthood, courtship, and married life, as well as the public life of church, state, and the arts. Included in the collection is *The Dead*, Joyce's most enduring and evocative piece of short fiction, together with the often anthologized *Araby*, *Eveline*, and *A Painful Case*.

Complementing the edition are eight specially commissioned maps of Dublin that allow the reader to follow the characters in and around the city that Joyce deemed "the center of paralysis," and an introduction by renowned Joyce scholar Don Gifford.

Kipling. *Kim*.

*Kim* (1901) is Rudyard Kipling's story of an orphan born in colonial India and torn between love for his native India and the demands of Imperial loyalty to his Irish-English heritage and to the British Secret Service. Long recognized as Kipling's finest work, *Kim* was a key factor in his winning the Nobel Prize for Literature in 1907. Our text is the 1901 first English edition, fully annotated for undergraduate readers and accompanied by maps of India and the Grand Trunk Road. "Backgrounds" collects selections from Kipling's autobiography, letters, short stories, and poems; four contemporary assessments, including that of the Nobel Prize Committee; an excerpt from Charles Carrington's biography of Kipling; and contextual essays by Blair Kling and Ann Parry. The thirteen interpretive essays in "Criticism" explore the novel's central themes and suggest the range of Kipling criticism from the 1950s to the present. Noel Annan, Irving Howe, Edward Said, Ian Baucom, A. Michael Matin, John A. McClure, Michael Hollington, Parama Roy, Sara Suleri, Patrick Williams, Suvir Kaul, Mark Kinkead-Weekes, and Zohreh T. Sullivan provide their varied perspectives. A Chronology and a Selected Bibliography are also included.

Lewis. *Mere Christianity*.

**FROM THE PUBLISHER**

"In 1943 England, when all hope was threatened by the inhumanity of war, C. S. Lewis was invited to give a series of radio lectures addressing the central issues of Christianity. First heard as informal radio broadcasts, the lectures were then published as three books and subsequently combined as *Mere Christianity*. C. S. Lewis proves that "at the center of each there is something, or a Someone, who against all divergences of belief, all differences of temperament, all memories of mutual persecution, speaks with the same voice," rejecting the boundaries that divide Christianity's many denominations."--BOOK JACKET.

Llwellyn. *How Green Was My Valley*.

**FROM THE PUBLISHER**

First published in 1939. The author captures the song of his nation of singers and made it into the story of the childhood and youth of Huw Morgan, a miner's son, in a South Wales valley.

**FROM THE CRITICS**

**AudioFile - Paul E. Ferrari**

Hats off to one of the most enjoyable audiobooks in years! The 60-year-old Welsh author recalls his childhood amid the lush, green hills where his coal-mining family struggled with companies and unions in the shadow of the advancing slag heap. Tull's reading is a rich, unforgettable performance, flavored with character and extravagant care. We hear his many voices as much as Llewellyn's: his pauses, his rhythms, his sheer delight and his sorrows. If Oscars could be awarded for audio performances (and why shouldn't they?), his flawless reading deserves one. P.E.F. An AUDIOFILE Earphones Award winner ©AudioFile, Portland, Maine

**AudioFile - Sheldon Kaye**

British actor Phillip Madoc's outstanding narration conveys all of the warmth and affection of this 1939 classic about growing up in a Welsh coal-mining village. Endearing without being overly sentimental, Madoc's perfect Welsh accent differentiates the characters clearly, consistently and fondly. His low personal tones throughout the first-person narrative speak from the heart and draw the listener into an engrossing tale. This audio production coincides with the long-awaited video release of the 1941 Academy Award-winning film based on the same story. S.K. ©AudioFile, Portland, Maine

Marquez (Gabriel Garcia). *One Hundred Years of Solitude*.

**FROM THE PUBLISHER**

One of the 20th century's enduring works, *One Hundred Years of Solitude* is a widely beloved and acclaimed novel known throughout the world, and the ultimate achievement in a Nobel Prize-winning career.

The novel tells the story of the rise and fall of the mythical town of Macondo through the history of the Buendía family. It is a rich and brilliant chronicle of life and death, and the tragicomedy of humankind. In the noble, ridiculous, beautiful, and tawdry story of the Buendía family, one sees all of humanity, just as in the history, myths, growth, and decay of Macondo, one sees all of Latin America.

Love and lust, war and revolution, riches and poverty, youth and senility -- the variety of life, the endlessness of death, the search for peace and truth -- these universal themes dominate the novel. Whether he is describing an affair of passion or the voracity of capitalism and the corruption of government, Gabriel García Márquez always writes with the simplicity, ease, and purity that are the mark of a master.

Alternately reverential and comical, *One Hundred Years of Solitude* weaves the political, personal, and spiritual to bring a new consciousness to storytelling. Translated into dozens of languages, this stunning work is no less than an accounting of the history of the human race.

Ruddick. *Death at the Priory* (nonfiction).

**FROM THE PUBLISHER**

In 1875, the beautiful widow Florence Ricardo married the handsome and successful young attorney Charles Bravo and made her home at the Priory, a Gothic mansion in London, hoping to escape the scandals of her past. But Bravo proved to be a brutal and conniving man, and the marriage was far from happy. Then one night he suddenly collapsed, and three days later died an agonizing death. His doctors immediately determined that he had been poisoned. The graphic and sensational details of the case captured the public imagination of Victorian England. The investigation dominated the press for weeks, and the list of suspects grew to include Florence; her secret lover, the eminent doctor James Gully; her longtime companion and housekeeper, Mrs. Cox; and the recently dismissed stableman, George Griffiths. But ultimately no murderer could be determined, and despite the efforts of numerous historians, criminologists, and other writers since (including Agatha Christie), the case has never been definitively solved. Now James Ruddick retells this gripping story of love, greed, brutality, and betrayal among the elite, offering an intimate portrait of Victorian culture and of one woman's struggle to live in this repressive society — and unmasking the true murderer for the first time. Simultaneously a murder mystery, a colorful social history, and a modern-day detective tale, *Death at the Priory* is a thrilling read and a window into a fascinating time. "One of the most mysterious poisoning cases ever recorded." — Agatha Christie

Rose. *Parallel Lives*.

**ANNOTATION**

"This brilliant and original book" New York Times explores the marriages of five literary couples.

**FROM THE PUBLISHER**

In her study of the married couple as the smallest political unit, Phyllis Rose uses as examples the marriages of five Victorian writers who wrote about their own lives with unusual candor.

Sayers. *Strong Poison, or Have His Carcase, or Gaudy Knights*.

**FROM THE PUBLISHER**

Mystery novelist Harriet Vane knew all about poisons, and when her fiancé died in the manner prescribed in one of her books, a jury of her peers had a hangman's noose in mind. But Lord Peter Wimsey was determined to find her innocent—as determined as he was to make her his wife.

Author Biography: Dorothy L. Sayers is the author of novels, short stories, poetry collections, essays, reviews and translations. Although she was a noted Christian scholar, she is most known for her detective fiction. Born in 1893, she was one of the first women to be awarded a degree from Oxford University. Her first book featuring Lord Peter Wimsey, *Whose Body?*, was published in 1923 and over the next 20 years more novels and short stories about the aristocratic amateur sleuth appeared. Dorothy L. Sayers is recognized as one of the greatest mystery writers of the 20th century.

Scott. *Ivanhoe*.

**FROM THE PUBLISHER**

At the dawn of the Middle Ages, a gripping tale of chivalry and suspense emerges. Two distinguished knights — one Saxon, one Norman — have returned from the Crusades. Though they fought on the same side, they now have a score to settle. What begins as a joust between two rivals quickly escalates into clanwide mayhem and a fast-paced series of battles for revenge, honor, and love. Sir Walter Scott's *Ivanhoe* was one of the first great historical novels of western literature. At last, this extraordinary work has been brought to life as a lavishly illustrated storybook. Marianna Mayer's inspired adaptation combined with magnificent oil paintings by John Rush create an essential introduction to the classic. This exquisitely designed page-turning volume is perfect for anyone with a passion for adventure.

**SYNOPSIS**

*Ivanhoe* was the first of Scott's novels to take place in the middle ages but it is far from being the fantastic, medievalist romance associated (in the critical imagination) with a visionary Britain that never was. This is the first novel in English to deal seriously with issues of race. At the same time, it provides an exciting read to

Shaw. *St. Joan, or Pygmalion*.

**FROM THE PUBLISHER**

With *Saint Joan*, Shaw reached the height of his fame as a dramatist. In this magnificent play he distilled many of the ideas he had been trying to express in earlier works on the subjects of politics, religion and creative evolution. Fascinated by the story of Joan of Arc, but unhappy with the way she had traditionally been depicted, Shaw wanted to remove 'the whitewash which disfigures her beyond recognition'. He presents a realistic Joan: proud, intolerant, naive, foolhardy, always brave -- a rebel who challenged the conventions and values of her day.

Shelley. *Frankenstein*.

**FROM OUR EDITORS**

Shelley's classic hints in part at the possible dangers inherent in the pursuit of pure science; it also portrays the injustice of a society which persecutes outcasts such as the "Monster." Disturbing and profoundly moving, *Frankenstein* has become part of our own mythology.

Stewart. *The Crystal Caves, The Hollow Hills, or The Last Enchantment.*

**FROM THE PUBLISHER**

With *Saint Joan*, Shaw reached the height of his fame as a dramatist. In this magnificent play he distilled many of the ideas he had been trying to express in earlier works on the subjects of politics, religion and creative evolution. Fascinated by the story of Joan of Arc, but unhappy with the way she had traditionally been depicted, Shaw wanted to remove 'the whitewash which disfigures her beyond recognition'. He presents a realistic Joan: proud, intolerant, naive, foolhardy, always brave -- a rebel who challenged the conventions and values of her day.

Swift, Jonathan. *Gulliver's Travels.*

First published in 1726, this classic work of satire presents a world gone haywire, where humans, despite their pomposity and grandiose illusions, are no better than weak and helpless fools. Lemuel Gulliver's journeys take him to Lilliput, a country whose inhabitants are no more than six inches tall; to Brobdingnag, a land of giants; to Laputa, a flying island inhabited by absent-minded people; and to the land of Houyhnhnms, where horselike creatures rule with intelligence and courtesy over repulsive humanlike Yahoos. One of literature's lasting legacies, Swift's trenchant cautionary tale is a witty, allegorical depiction of people at their worst; yet it may also be read as an enchanting, playful children's story with universal appeal.

Tolkien. *The Hobbit.*

**FROM THE PUBLISHER**

This deluxe collector's edition of Tolkien's modern classic is boxed and bound in green leatherette with gold and red foil rune stamping on the spine and cover. The text pages are printed in black with green accents. It includes five full page illustrations in full color and many more in two color in addition to Thrór's map -- all prepared by the author. J.R.R. Tolkien's own description for the original edition: "If you care for journeys there and back, out of the comfortable Western world, over the edge of the Wild, and home again, and can take an interest in a humble hero (blessed with a little wisdom and a little courage and considerable good luck), here is a record of such a journey and such a traveler. The period is the ancient time between the age of Faerie and the dominion of men, when the famous forest of Mirkwood was still standing, and the mountains were full of danger. In following the path of this humble adventurer, you will learn by the way (as he did) -- if you do not already know all about these things -- much about trolls, goblins, dwarves, and elves, and get some glimpses into the history and politics of a neglected but important period. For Mr. Bilbo Baggins visited various notable persons; conversed with the dragon, Smaug the Magnificent; and was present, rather unwillingly, at the Battle of the Five Armies. This is all the more remarkable, since he was a hobbit. Hobbits have hitherto been passed over in history and legend, perhaps because they as a rule preferred comfort to excitement. But this account, based on his personal memoirs, of the one exciting year in the otherwise quiet life of Mr. Baggins will give you a fair idea of the estimable people now (it is said) becoming rather rare. They do not like noise."

Tolkien. *The Lord of the Rings.*

J.R.R. Tolkien's *The Lord of the Rings* trilogy is a genuine masterpiece. The most widely read and influential fantasy epic of all time, it is also quite simply one of the most memorable and beloved tales ever told. Originally published in 1954, *The Lord of the Rings* set the framework upon which all epic/quest fantasy since has been built. Through the urgings of the enigmatic wizard Gandalf, young hobbit Frodo Baggins embarks on an urgent, incredibly treacherous journey to destroy the One Ring. This ring -- created and then lost by the Dark Lord, Sauron, centuries earlier -- is a weapon of evil, one that Sauron desperately wants returned to him. With the power of the ring once again his own, the Dark Lord will unleash his wrath upon all of Middle-earth. The only way to prevent this horrible fate from becoming reality is to return the Ring to Mordor, the only place it can be destroyed. Unfortunately for our heroes, Mordor is also Sauron's lair. *The Lord of the Rings* trilogy is essential reading not only for fans of fantasy but for lovers of classic literature as well.

Tranter (Nigel). *The Wallace*.

**FROM THE PUBLISHER**

At the end of the 13th century Scotland was suffering under the tyranny of the English and Edward Plantagenet. The eponymous hero swears to rid his land of their cruelty and to restore Robert the Bruce to the throne. Nigel Tranter has written many historical novels, mostly set in Scotland.

Waugh. *Brideshead Revisited*.

**SYNOPSIS**

The basis for the famous PBS television series starring Jeremy Irons and Anthony Andrews, Evelyn Waugh's bestselling classic is now available as an eBook. Spanning the 1920's through the 1940's, narrator Charles Ryder becomes entranced with the noble Marchmain family, first through the charming and provocative Sebastian Marchmain, and then his sophisticated sister, Julia. The rise and fall of Charles's infatuations reflects Waugh's genius in capturing the decline of a decadent era in England between the wars.

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