

## Outside Reading Data Sheet

AP Literature

Summer Texts: • *One **book** from the summer reading list*

• *One **play** from the summer reading list*

As is indicative in the title of this course, the heart of AP Literature is the reading that students do. In addition to the core books for the course, you must also complete 500 pages of outside reading per quarter and an Outside Reading Data Sheet for each text you read. **The summer reading assignment will fulfill the outside reading requirement for first quarter if and only if you turn in the data sheets on the first day of classes.** Additionally, you are not limited to one book and one play for the summer—if you have the time and inclination, you could read the entire 2000 page requirement for the school year during the summer. Your outside reading requirement and the data sheet that accompanies it are meant to provide:

- Broad exposure to major works of literature
- A stronger foundation from which to cull for the AP exam
- An introduction to college-level reading requirements
- An opportunity to tailor the course to your interests

Although you can turn in data sheets at any time, I won't record a final grade for them until the due date each quarter. At that point, I'll make final judgments on the quality of your sheet and the variety of your text selections throughout the year. The following guidelines should help you be successful in fulfilling the requirements of this assignment:

### Selecting Books

Since AP Literature classes across the nation are linked primarily by concepts, not content, I'm sure you're wondering if the book you're considering will count as an "AP" text. **Please select *only* from the book list provided.** As you make these choices, please adhere to the following requirements:

1. *Go wide:* Remember to pick books from the list, but also change it up in terms of authors, genres, eras, and length of books. If you happen to pick something that fits one of these categories, hold it to one book **per semester**:
  - a book with a copyright after your birth date
  - a book of 750+ pages. You're not required to read a long book, but if you do, don't read two
  - a repeat author, genre, theme, or setting
  - Additionally, **one work per semester** must be a play. The summer reading counts here.
2. *Broaden your horizons:* Don't count ANY books that you are required to read or have read in other classes. The purpose of this assignment is to develop a foundation from which to base your literary knowledge, not just to amass 2000 pages. I know what you read last year!

### Mindsets, Due Dates, and Other Keys to Success

Have a positive outlook. If you decide this is going to be a drudge, you'll probably prove yourself right. If you can see how this reading will improve your own knowledge base and improve your chances on the AP Exam, you'll be more inclined to make this assignment work for you and enjoy yourself at the same time. Other helpful hints...

1. Pace yourself. You will be reading 1-2 works per quarter. Avoid procrastination and you'll do fine.
2. Pages beyond 500 per quarter will carry-over to the next quarter—this goes all year long. You have 2000 pages to read for the year, but you can get it done early if you wish! And you have the entire summer, hint, hint...
3. Work on the Outside Reading Data Sheet while you read a text. It's too easy to forget important details and impressions if you wait.
4. In general, Outside Reading Data Sheets are due the week **before** the end of each quarter/semester.

5. Unless you've finished the 2000 pages early, each quarter you must turn in at least one complete Outside Reading Data Sheet—regardless of the length of the text you've selected. For example, if you select a 650 page novel for first quarter, you must have the book and the data sheet finished by the first quarter due date—you may not submit a data sheet for a partially read book.
6. This is primarily an individual assignment, but there is a group opportunity if you end up reading more than one work in a quarter. If you wish to read the same novel/play as another student, you may collaborate on a data sheet. However, you must complete one text and the accompanying data sheet individually before the group option is available. This means that if you only read one work in a quarter (such as in the example from number 5 above), you may not collaborate. If you do choose the group option, submit one copy of the data sheet with both of your names.

### Evaluation

I'll use the following criteria to assign a final grade for your outside reading:

1. Evidence that you've read a wide range of books (e.g., variety in topics, authors, genres) and at least one play per semester.
2. Careful adherence to the required categories on the data sheet. This includes an evaluation of whether or not your responses are accurate, thoughtful, fully developed, carefully constructed and mechanically sound.
3. **The Outside Reading Data Sheet must be typed/word processed.** Format however you want to accomplish the 20 categories.
4. You'll need to read a minimum of 450 pages to qualify for an A, 400 for a B, 350 for a C, and 300 for a D. (Remember, if your sheets aren't adequate, you may not earn the letter grade you expect based on the pages read.)
5. This assignment is worth 50 points per quarter: 45-50=A, 40-44=B, 35-39=C, 30-34=D, 0-29=F. Basically, divide the number of pages read by 10 and there's your score.

### Categories for the Data Sheet:

1. Title
2. Author
3. Date of Original Publication
4. Number of pages
5. ISBN number for your edition (if applicable)
6. Genre
7. Biographical Information about the author—include an MLA citation
8. Historical Information about the period of publication—include an MLA citation
9. Characteristics of the Genre
10. Plot Summary
11. Author's Style—describe it
12. Author's Style—provide examples of it
13. Memorable quotations (minimum of 5) and an explanation of the significance
14. Character Discussion for all of the major characters and several minor characters—must discuss character's role in the story, the significance of the character, and some adjectives that best represent the character (shoot for 6-10 total characters)
15. Setting
16. Significance of the opening scene
17. Significance of the ending/closing scene
18. Symbols
19. Themes
20. Years this text was represented on the AP exam—just enter the years from the outside reading book list that follows this assignment

You may format the data sheets however you wish, but I have included an example for your perusal:

**Major Works Data Sheet**

<p><b>Title:</b> _____</p> <p><b>Author:</b> _____</p> <p><b>Date of Publication:</b> _____</p> <p><b>Number of Pages:</b> _____</p> <p><b>ISBN:</b> _____</p> <p><b>Genre:</b> _____</p>	<p>Biographical information about the author:</p>
<p>Historical information about the period of publication:</p>	<p>Characteristics of the genre:</p>
<p>Plot summary:</p>	

Describe the author's style:	An example that demonstrates the style:
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*Memorable Quotes*

Quote	Significance

Characters			
Name	Role in the story	Significance	Adjectives

<p>Setting</p>	<p>Significance of the opening scene</p>
	<p>Significance of the ending/closing scene</p>
<p>Symbols</p>	
	<p>Old AP Question Years</p>
<p>Possible Themes</p>	

<p><b>Title:</b> <i>Heart of Darkness</i>  <b>Author:</b> Joseph Conrad  <b>Date of Publication:</b> 1902  <b>Pages:</b> 96  <b>ISBN:</b> 037575377X  <b>Genre:</b> Modern novella</p>	<p><b>Biographical information about the author:</b>  Joseph Conrad was born in 1857 in Poland as Jozef Teodor Konrad Korzeniowski. His father was active in a revolutionary movement to bring Polish independence, and as a result, the Russian government kept Conrad's family from settling for long in one place. His mother died when he was seven of tuberculosis. His father died of the same illness when he was only eleven. His mother's brother took him into custody. Five years later, he moved to France to learn to sail. In 1878, he traveled to England and spent the next twenty years sailing on British ships. In 1889, Conrad began writing his first novel <i>Almayer's Folly</i>; it was published in 1895. In 1890, Conrad was shocked by what he saw when he traveled in the Belgian Congo, on a trip in which gave him a severe illness and disillusioned him towards imperialism. The exploitation he observed there served as an inspiration for <i>Heart of Darkness</i>. Conrad married Jessie George in 1896, and he was ; he was sixteen years older than her. Conrad wrote <i>Heart of Darkness</i> in 1898 and 1899. Conrad continued to write until he died of a heart attack in 1924.</p>
<p><b>Historical background:</b>  <i>Heart of Darkness</i> was written in 1898 and 1899. Europe was undergoing great social changes in this period, is an example of "twentieth century" literature, marked by a questioning of traditions and imperialism. Twentieth century literature actually began in the late nineteenth century. This period is largely marked by the weakening of stable traditions, dominant during the Victorian age, epitomized in the bohemian movement in France. Pessimism was common in the literature of the "twentieth century." Idealism about imperialism, prevalent in the mid-1800s, was beginning to fall in Britain and Europe as the public became aware of the injustices and exploitations. The Boer War, a brutal and costly struggle between the native South Africans and the British imperialists broke out as Conrad wrote this novella. At the same time, Sigmund Freud was beginning his work on the id, the ego, and the super-ego.</p>	<p><b>Characteristics of the Genre:</b>  The <u>modern novella</u> often illuminates individual experience, conveys inner consciousness, and focuses on the mystery of the universe, its lack of order and purpose</p>
<p><b>Plot summary:</b>  <i>Heart of Darkness</i> begins on the Thames river and told by an unknown narrator. He and several other men are on the deck of a ship when Marlow, a captain, begins to speak. Marlow had always wanted to travel to Africa and up the snakelike Congo River. With the help of his aunt in Brussels, Marlow gets a job as a boat captain on the river with a Dutch trading company that deals in ivory. After getting his assignment at the office in Brussels, he travels to the mouth of the Congo River in a French steamer, which drops off soldiers and clerks at many stations along the African coast. The site of a French man-of-war firing at nothing puzzles Marlow. When Marlow arrives at the mouth of the Congo, a Swedish captain takes him to the company's Inner Station on a smaller boat. Outside of the station he sees Africans chained and working hard at worthless projects, with others nearby dying slowly. Marlow is impressed with the competence and dress of the accountant who works at this station. It is here that he first learns of Kurtz, an exceptional trader who is destined for great things. Marlow then travels to the company's Central Station, walking two hundred miles inland with a sick, overweight white man who had to be carried by Africans, until they tired of it and abandoned him. Once at the station, Marlow meets the General Manager, a hollow man who got his job not by virtue of his merit but simply by remaining alive. His only talent is making people feel uneasy. The boat Marlow was supposed to captain had been torn up in an accident just before he arrived, so Marlow spends months at the station making repairs and waiting for rivets. During this time, Marlow watches many of the white men do no work and walk aimlessly. One day a building caught fire and they decided to punish an African for it. Marlow then meets another hollow man, the brick maker, who has no materials to build bricks. The brick maker questions Marlow about his connections in Europe, and Marlow learns more about Kurtz, who is besides being an excellent trader, an artist and in Africa for the purpose of bringing light to the natives. Marlow determines that the brick maker is a spy for the manager and that neither likes Kurtz. The mysterious Kurtz increasingly intrigues Marlow. He overhears the manager and the manager's corrupt uncle express their hatred and jealousy towards Kurtz, who is rumored to be ill. With the repairs complete, Marlow captained the boat upriver, manager on board, towards Kurtz's station. He employed the help of a group of cannibals, who refrained from eating anyone in his presence. Just before arriving at Kurtz's station, a tribe of Africans attacked the ship, and his African helmsman was killed, having lost his self-control. At this point Marlow worries that he may never meet Kurtz, but they find Kurtz's station upriver. Greeted by a young Russian, Marlow finds out that Kurtz is very ill. He also finds out that Kurtz convinced a tribe he was a deity to use them to get more ivory. Kurtz goes crazy and runs for the woods, devoid of all restraint. Marlow finds him and helps him back to his bed. Kurtz gives Marlow some papers to give to people in Europe. Kurtz eventually dies, saying "The horror, the horror." Marlow returns to Europe, delivers the papers, and eventually talks to Kurtz's fiancé. She is still very idealistic and he cannot tell her about Kurtz's last words, saying instead Kurtz uttered her name before dying.</p>	

<p><b>Describe the author's style:</b> The complexity of Conrad's language is often characterized by balanced phrases and parallel structures. He interprets his narrative with long, poetic descriptions of natural scenes. Although sometimes criticized for his verbosity, his word choice, phrasing, and length of sentence, these characteristics tend to elevate his prose to the level of eloquence.</p>	<p><b>An example that demonstrates the style:</b> "The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint, and in the luminous space that tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of varnished sprits. A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and greatest, town on earth." (Page 1)</p>
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**Memorable Quotes**

<b>Quote</b>	<b>Significance</b>
<p>"The work was going on. The work! And this was the place where some of the helpers had withdrawn to die." (Page 14)</p>	<p>This quote clearly illustrates the theme that the European presence in Africa was futile and cruel. The Europeans at the outer station were working the Africans to death on projects designed for no apparent purpose. The senselessness of the situation is used by Conrad to show that the Europeans were not going to accomplish anything in Africa.</p>
<p>"I noticed there was a hole in the bottom of his pail." (Page 20)</p>	<p>In this passage a shed full of native African crafts catches on fire. "A stout man with mustaches" tries to put the fire out but is doomed for failure because of a hole in his pail. European imperialism is represented water pail and the fire represents the vivacious culture that the Europeans are trying to suppress. The water pail cannot possibly put out the fire because all the water leaks out. Conrad uses this the hole in the bucket to show that the European attempt to "civilize" the Africans is futile.</p>
<p>"The horror! The horror!" (Page 64)</p>	<p>Kurtz's last words have a remarkable reflection on a theme from the novel that "A journey is more fulfilling than its end." When Kurtz realizes that he has reached the end of his journey, his life, he can remember the many experiences and accomplishments he has made during the journey of his life. However, Kurtz also realizes that the path he had chosen for his journey brought about his demise, the end of his journey. This theme is also reflected through Marlow who gains much experience through his journey in Africa but when he returns to Europe he cannot bring closure to his journey. The horror of ending a journey overshadows the experiences that occurred along that journey.</p>
<p>"What saves us is efficiency – the devotion to efficiency" (Page 4).</p>	<p>This quote most clearly supports the theme of the novel that "Without restraint civilization tends toward savagery." Marlow comments that conquerors like the Romans can remain sane by efficiently doing their work and not deeply involving themselves with the natives. The focus on efficiency restrains people from answering to only their primal instincts. Marlow is able to remain civil by occupying himself with the responsibilities of being a riverboat captain; however, Kurtz ignores the guidelines of his work and is pulled into the savage culture of the natives.</p>



Characters			
Name	Role in the story	Significance	Adjectives
Marlow	He is a European sailor who narrates the story. He goes to Africa to pilot a riverboat for a Belgian ivory trading company. It becomes Marlow's duty to seek out Kurtz, another riverboat captain, and bring him back to the trading companies central.	Marlow plays a significant role in the themes of the novel. During Marlow's journey up the river Marlow witnesses the futility of the European imperialism, seeing incidents of meaningless abuse and . Upon reaching Kurtz, a brilliant man Marlow had eagerly anticipated meeting, he finds a sick, savage man lost with no restraint. He learned more in his journey from his observations on restraint and the treatment of the Africans than he did when he finally arrived at his goal, which was to speak to Kurtz.	ascetic honest
Kurtz	He is the most successful agent for the Dutch trading company. Kurtz becomes so entwined in his trade that he breaks the rules of his company and employs savage techniques to get ivory. He becomes very ill and before his death, he tries to escape civilization and go into the jungle.	Kurtz is critical to the meaning of the novel. His initial goals disappeared as he rose to be the top agent in the Belgian Congo. His change from an idealistic imperialist to an ivory-obsessed agent is used to show that the Europeans could not "civilize" Africa. Africa made Europeans un-"civilized." After being isolated for too long, he had become a beast, with the heads of Africans on poles at his station. Kurtz, a good man in Europe, had lost all restraint, even ignoring the rules of his own company. Conrad illustrates that without restraint, people tend towards savagery through Kurtz's attempted escape into the jungle.	talented conflicted
Accountant	He lives at the Outer Station and is the company's main accountant. He greets Marlow and tells him about Kurtz.	Conrad uses the accountant to show that with restraint, a person is sensible and level-headed, even in difficult conditions, in contrast with the helmsman and Kurtz that Marlow will encounter later. The accountant is restrained by his commitment to his appearance and his work.	well-dressed hard-working
Cannibals	They work on the boat with Marlow as the boat moves towards the inner station.	The cannibals exemplify the power of restraint. Marlow wonders why these men do not eat him, because they have not eaten anything but rotting hippo meat in months. Marlow sees how complicated the savages are, as he cannot find a single reason why these uncivilized African cannibals are not eating the pilgrims. Some restraint is keeping them from bestiality.	restrained hungry
Marlow's Aunt	She is in the top social circle in Brussels, and she helps Marlow get the job in Brussels.	Marlow's Aunt believes in imperialism. She plays the role of showing the idealistic European view of imperialism, blind to its exploitation, cruelty, and ultimate futility. While no "progress" is being made on the African cultures, she is enthusiastic about the idea.	enthusiastic idealistic
Kurtz's mistress	She is Kurtz's lover at the inner station; she belongs to the tribe which Kurtz controls.	Kurtz's mistress provides more basis for the theme that the imperialism is futile. Kurtz went to Africa to civilize "savages" like her but instead he became like her. She is mysterious and the pilgrims did not understand what she was saying or doing.	wild gorgeous
General Manager	He runs the company and is not particularly talented. He makes people uneasy.	The general manager shows how restraint keeps people from becoming savage. He outlasts Kurtz and everyone else in Africa by being patient and following all of the rules.	hollow repugnant
General Manager's Uncle	He is in charge of the corrupt Eldorado Expedition, which Marlow hears came to a bad fate in the wilderness.	The manager's uncle and his expedition represent the cruelty in the European occupation. They are "sordid buccaneers... reckless without hardihood, greed without audacity, and cruel without courage" (27).	corrupt conspiring
The Russian	He is Kurtz's assistant and devoted follower at the inner station.	The Russian's actions may also depict the theme that restraint keeps people from wild savagery. He is busy talking to and taking care of Kurtz, but in the end, when Kurtz is dying, he is content to walk out into the jungle with practically nothing.	young foolish
Kurtz's intended	She is Kurtz's fiancée back in Europe, whom Marlow visits months after Kurtz's death.	She represents the idealism behind imperialism, much like Marlow's aunt. She believes Kurtz died doing good things for the world, when in fact, he died doing no good	naïve mature
The helmsman	He was an African who helped Marlow navigate. When the boat comes under attack, he goes crazy on the deck and is killed by an arrow.	The helmsman shows how the loss of restraint causes a person to become savage. During the attack on the ship, the helmsman lost all restraint and began acting on primal instinct, ultimately leading to his death.	wild foolish

<p><b>Setting</b></p>	<p><b>Significance of Opening Scene</b></p>
<p>The setting begins on the <u>Nellie</u>, a ship at anchor in the Thames River in London. While anchoring there, Marlow tells his companions on the <u>Nellie</u> a narrative about his adventures as a riverboat captain on the Congo River sometime in the past. The Congo story is preceded and followed by a visit to Brussels, Belgium, the headquarters for the ivory company that hires him.</p>	<p>In the opening scene the major themes of the novel are put into progress. The narrator develops the theme that a journey is more fulfilling than its end through the quote “The tidal current runs to and fro in its unceasing service, crowded with memories of men and ships it had borne to the rest of home or to the battles of the sea” (2). The sea moves the men and when it finally reaches its goal, moving them to their destinations, it is left with only memories. Marlow then initiates the theme about imperialism through a reference to how the Romans civilized Britain by colonizing the land many years ago, putting themselves in a place they were uncomfortable and into an unconquerable “darkness.” Preceding his story about his journey to the Congo, Marlow refers to the theme about restraint, talking about how the Romans had probably kept themselves sane with work and a goal in mind, or else they would have lost their minds in the wilderness.</p>
<p><b>Symbols</b></p>	<p><b>Significance of the Closing/Ending</b></p>
<p><b>Kurtz’s oil painting</b> – Kurtz’s painting symbolizes Europeans in Africa. The painting is a blindfolded woman carrying a torch in darkness. The torchlight makes her faces look sinister. The torchlight is the civilized European cultures, while the darkness is “savage” Africa. The angry look on the woman’s face symbolizes the evils that Europeans do in their attempt to bring civilization to Africa. Finally, the futility of the European attempt is apparent in Kurtz’s painting; the darkness pushes against the torchlight and prevents it from spreading out. No one is being illuminated.</p> <p><b>Heads on poles around Kurtz’s hut</b> – The heads that Marlow sees when he arrives at Inner Station symbolize the ultimate failure of European attempts at civilizing Africa. Kurtz has killed the very people he intended to civilize. In Africa, the Europeans lose site of their idealistic goals, and therefore cannot accomplish them</p> <p><b>Rivets</b> – The rivets that Marlow needs to fix his steamboat represent the civilizing influence of work. Marlow tells his listeners of this, saying that it disguises the deeper truth of things when one becomes involved in one’s tasks. In <i>Heart of Darkness</i>, the rivets make it possible for Marlow to continue his job and leave the insanity of Center Station.</p>	<p>Marlow is disgusted by the people of Brussels when he returns; he sees these people as living trivial, self-important lives that offend Marlow in his knowledge gained from his journey. Marlow visits The Intended to give away personally the last physical possessions of Kurtz and to symbolically end his memory of Kurtz; Marlow and the Intended discuss Kurtz for some time, and then Marlow tells her that he uttered her name as his last word, to keep her in her happy reality rather than the more gruesome one. By telling this lie, Marlow has decided to allow the idealism about imperialism to go on. Marlow’s story has little noticeable effect on the crew except for the narrator; while the Director tells the people aboard the boat that they have lost the ebb, the nameless narrator become introspective and sees something like the heart of darkness in the clouds above London.</p>
	<p><b>Old AP Questions</b></p> <p>1972, 1976, 1991, 1994, 1996, 1999, 2000, 2001, 2002, 2002 (B), 2003 (B), 2004, 2004 (B)</p>
<p><b>Possible Themes</b></p>	
<ul style="list-style-type: none"> <li>• Imposing one’s form of civilization on another through imperialism is futile, causing more chaos than it is worth.</li> <li>• Without some form of restraint, people tend to degenerate into savagery.</li> <li>• Often, the journey towards a goal is actually more fulfilling than the achievement of that goal.</li> </ul>	

**Works referred to on the AP Literature exams 1971-2019** (specific years in parentheses)

\*Books marked in **bold** with an asterisk are part of Mr. Hoffman's course of study and should not be read as outside reading.

**A**

*Absalom, Absalom* by William Faulkner (76, 00, 07, 10, 12)  
*Adam Bede* by George Eliot (06)  
*The Adventures of Auggie March* by Saul Bellow (13)  
*The Adventures of Huckleberry Finn* by Mark Twain (80, 82, 85, 91, 92, 94, 95, 96, 99, 05, 06, 07, 08, 13)  
*The Aeneid* by Virgil (06, 18)  
*The Age of Innocence* by Edith Wharton (97, 02, 03, 05, 08, 12, 14)  
*Agnes of God* by John Pielmeier (00)  
*The Alchemist* by Paulo Coelho (19)  
*Alias Grace* by Margaret Atwood (00, 04, 08, 18)  
*All My Sons* by Arthur Miller (85, 90)  
*All the King's Men* by Robert Penn Warren (00, 02, 04, 07, 08, 09, 11)  
*All the Light We Cannot See* by Anthony Doerr (18)  
*All the Pretty Horses* by Cormac McCarthy (95, 96, 06, 07, 08, 10, 11, 13)  
*America is in the Heart* by Carlos Bulosan (95)  
*The American* by Henry James (05, 07, 10)  
*American Pastoral* by Philip Roth (09)  
*An American Tragedy* by Theodore Dreiser (81, 82, 95, 03)  
*Angels in America* by Tony Kushner (09)  
*Angle of Repose* by Wallace Stegner (10)  
*Anna Karenina* by Leo Tolstoy (80, 91, 99, 03, 04, 06, 08, 09, 16)  
*Another Country* by James Baldwin (95, 10, 12)  
*Antigone* by Sophocles (79, 80, 90, 94, 99, 03, 05, 09, 11, 14, 19)  
*Anthony and Cleopatra* by William Shakespeare (80, 91)  
*Apprenticeship of Duddy Kravitz* by Mordecai Richler (94)  
*Armies of the Night* by Norman Mailer (76)  
*As I Lay Dying* by William Faulkner (78, 89, 90, 94, 01, 04, 06, 07, 09)  
*As You Like It* by William Shakespeare (92, 05, 06, 10, 16)  
*Atonement* by Ian McEwan (07, 11, 13, 16)  
*Autobiography of an Ex-Colored Man* by James Weldon Johnson (02, 05)  
*The Awakening* by Kate Chopin (87, 88, 91, 92, 95, 97, 99, 02, 04, 07, 09, 14, 19)

**B**

*The Bear* by William Faulkner (94, 06)  
*Beloved* by Toni Morrison (90, 99, 01, 02, 03, 05, 07, 09, 10, 11, 14, 15, 16, 17, 18)  
*A Bend in the River* by V. S. Naipaul (03, 15)  
*Benito Cereno* by Herman Melville (89)  
*Beowulf* (18)  
*Billy Budd* by Herman Melville (79, 81, 82, 83, 85, 99, 02, 04, 05, 07, 08, 15)  
*The Birthday Party* by Harold Pinter (89, 97)  
*Black Boy* by Richard Wright (06, 08, 13, 15)  
*Bleak House* by Charles Dickens (94, 00, 04, 09, 10)  
*Bless Me, Ultima* by Rudolfo Anaya (94, 96, 97, 99, 04, 05, 06, 08)  
*The Blind Assassin* by Margaret Atwood (07, 11, 16)  
*The Bluest Eye* by Toni Morrison (95, 08, 09, 19)  
*Bone: A Novel* by Fae M. Ng (03)  
*The Bonesetter's Daughter* by Amy Tan (06, 07, 11, 16)  
*Brave New World* by Aldous Huxley (89, 05, 09, 10, 17, 19)  
*Breath, Eyes, Memory* by Edwidge Danticat (13)  
*Brideshead Revisited* by Evelyn Waugh (12, 19)  
*The Brief Wondrous Life of Oscar Wao* by Junot Diaz (19)  
*Brighton Rock* by Graham Greene (79)  
*Broken For You* by Stephanie Kallos (09)  
*The Brothers Karamazov* by Fyodor Dostoevski (90, 08)  
*Brown Girl, Brownstones* by Paule Marshall (13)  
*The Burgess Boys* by Elizabeth Strout (16)

**C**

*Candida* by George Bernard Shaw (80)  
*Candide* by Voltaire (80, 86, 87, 91, 95, 96, 04, 06, 10, 19)  
*The Canterbury Tales* by Geoffrey Chaucer (06)

*The Caretaker* by Harold Pinter (85)  
*Catch-22* by Joseph Heller (82, 85, 87, 89, 94, 01, 03, 04, 05, 07, 08, 15, 16)  
*The Catcher in the Rye* by J. D. Salinger (01, 08, 13, 19)  
*Cat on a Hot Tin Roof* by Tennessee Williams (00, 02)  
*Cat's Eye* by Margaret Atwood (94, 08, 09, 13, 15)  
*The Centaur* by John Updike (81)  
*Ceremony* by Leslie Marmon Silko (94, 96, 97, 99, 01, 03, 05, 06, 07, 09, 12)  
*The Cherry Orchard* by Anton Chekhov (71, 77, 06, 07, 09, 10)  
*The Chosen* by Chaim Potok (08, 13)  
*The Cider House Rules* by John Irving (13)  
 "Civil Disobedience" by Henry David Thoreau (76)  
*Cold Mountain* by Charles Frazier (06, 08)  
*The Color Purple* by Alice Walker (92, 94, 95, 96, 97, 05, 08, 09, 12, 13, 16)  
*Coming Through Slaughter* by Michael Ondaatje (01)  
*Copenhagen* by Michael Frayn (09)  
*The Country of the Pointed Firs* by Sarah Orne Jewett (10)  
*Crime and Punishment* by Fyodor Dostoevski (76, 79, 80, 82, 88, 96, 99, 00, 01, 02, 03, 04, 05, 09, 10, 11, 16, 18)  
 "The Crisis" by Thomas Paine (76)  
*The Crossing* by Cormac McCarthy (09)  
*The Crucible* by Arthur Miller (71, 83, 86, 89, 04, 05, 09, 14, 15, 16)  
*Cry, The Beloved Country* by Alan Paton (85, 87, 91, 95, 96, 07, 09)

## D

*Daisy Miller* by Henry James (97, 03, 12)  
*Dancing at Lughnasa* by Brian Friel (01)  
*David Copperfield* by Charles Dickens (78, 83, 06, 13)  
 "The Dead" by James Joyce (97)  
*The Death of Ivan Ilyich* by Leo Tolstoy (86)  
*Death of a Salesman* by Arthur Miller (86, 88, 94, 02, 03, 04, 05, 07, 12, 19)  
*Death in Venice* by Thomas Mann (18)  
*Delta Wedding* by Eudora Welty (97)  
*Desire under the Elms* by Eugene O'Neill (81)  
*Dinner at the Homesick Restaurant* by Anne Tyler (97)  
*The Divine Comedy* by Dante Alighieri (06)  
*The Diviners* by Margaret Laurence (95)  
*Doctor Faustus* by Christopher Marlowe (79, 86, 99, 04)  
*Doctor Zhivago* by Boris Pasternak (10)  
*A Doll's House* by Henrik Ibsen (71, 83, 87, 88, 95, 02, 05, 09, 16)  
*The Dollmaker* by Harriet Arnot (91)  
*Don Quixote* by Miguel de Cervantes (01, 04, 06, 08, 19)  
*Dracula* by Bram Stoker (17, 18)  
*Dreaming in Cuban* by Cristina Garcia (03)  
*Dutchman* by Amiri Baraka/Leroi Jones (03, 06)

## E

*East of Eden* by John Steinbeck (06)  
*Emma* by Jane Austen (96, 08)  
*An Enemy of the People* by Henrik Ibsen (76, 80, 87, 99, 01, 07)  
*The English Patient* by Michael Ondaatje (17)  
*Equus* by Peter Shaffer (92, 99, 00, 01, 08, 09)  
*Ethan Frome* by Edith Wharton (80, 85, 03, 05, 06, 07, 14)  
*The Eumenides* by Aeschylus (in *The Orestia*) (96)  
*Extremely Loud and Incredibly Close* by Jonathan Safran Foer (16)

## F

*The Fall* by Albert Camus (81)  
*A Farewell to Arms* by Ernest Hemingway (99, 04, 09)  
*The Father* by August Strindberg (01)  
*Fathers and Sons* by Ivan Turgenev (90)  
*Faust* by Johann Wolfgang von Goethe (02, 03)  
*The Federalist* by Alexander Hamilton (76)  
*Fences* by August Wilson (02, 03, 05, 09, 10)  
*A Fine Balance* by Rohinton Mistry (03)  
*Fifth Business* by Robertson Davies (00, 07)

*The Fixer* by Bernard Malamud (07)  
*For Whom the Bell Tolls* by Ernest Hemingway (03, 06)  
*Frankenstein* by Mary Shelley (89, 00, 03, 06, 08, 15, 17, 18)  
*A Free Life: A Novel* by Ha Jin (10)

## G

*A Gathering of Old Men* by Ernest Gaines (00, 11)  
*Germinal* by Emile Zola (09)  
*A Gesture Life* by Chang-Rae Lee (04, 05, 15, 19)  
*Ghosts* by Henrik Ibsen (00, 02, 04)  
*The Glass Menagerie* by Tennessee Williams (71, 90, 94, 97, 99, 02, 08, 09, 10, 12)  
*The God of Small Things* by Arundhati Roy (10, 11, 13)  
*Going After Cacciato* by Tim O'Brien (01, 06, 10)  
*The Golden Bowl* by Henry James (09)  
*The Goldfinch* by Donna Tartt (18)  
*The Good Soldier* by Ford Maddox Ford (00)  
*Go Tell It on the Mountain* by James Baldwin (83, 88, 90, 05, 09)  
*The Grapes of Wrath* by John Steinbeck (95, 03, 06, 09, 10, 11, 12, 13)  
*Great Expectations* by Charles Dickens (79, 80, 88, 89, 92, 95, 96, 00, 01, 02, 03, 04, 05, 07, 08, 10, 12, 13, 15, 17, 18, 19)  
**\*The Great Gatsby** by F. Scott Fitzgerald (82, 83, 88, 91, 92, 97, 00, 02, 04, 05, 07, 10, 16, 19)  
*Grendel* by John Gardner (17)  
*Gulliver's Travels* by Jonathan Swift (87, 89, 01, 04, 06, 09)

## H

*The Hairy Ape* by Eugene O'Neill (89, 09)  
**\*Hamlet** by William Shakespeare (88, 94, 97, 99, 00, 16)  
*Hard Times* by Charles Dickens (87, 90, 09)  
**\*The Handmaid's Tale** by Margaret Atwood (03, 09, 19)  
**\*Heart of Darkness** by Joseph Conrad (71, 76, 91, 94, 96, 99, 00, 01, 02, 03, 04, 06, 09, 10, 12, 15, 16, 18)  
*The Heart of the Matter* by Graham Greene (71)  
*Hedda Gabler* by Henrik Ibsen (79, 92, 00, 02, 03, 05)  
*Henry IV, Parts I and II* by William Shakespeare (80, 90, 08)  
*Henry V* by William Shakespeare (02)  
*The Homecoming* by Harold Pinter (78, 90)  
*Home to Harlem* by Claude McKay (10)  
*Homegoing* by Yaa Gyasi (18)  
*A House for Mr. Biswas* by V.S. Naipaul (10)  
*House Made of Dawn* by N Scott Momaday (95, 06, 09)  
*The House of Mirth* by Edith Wharton (04, 07, 10, 19)  
*The House of Seven Gables* by Nathaniel Hawthorne (89)  
*The House on Mango Street* by Sandra Cisneros (08, 10, 13)

## I

*The Iliad* by Homer (80, 17, 18)  
*The Importance of Being Earnest* by Oscar Wilde (02, 06, 17, 19)  
*The Inheritance of Loss* by Kiran Desai (10)  
*In the Lake of the Woods* by Tim O'Brien (00, 16)  
*In the Time of Butterflies* by Julia Alvarez (05)  
*Invisible Man* by Ralph Ellison (76, 77, 78, 82, 83, 85, 86, 87, 88, 89, 91, 94, 95, 96, 97, 01, 03, 04, 05, 07, 08, 09, 10, 11, 12, 13, 15, 16, 19)

## J

*Jane Eyre* by Charlotte Bronte (78, 79, 80, 88, 91, 94, 95, 96, 97, 99, 00, 02, 05, 07, 08, 10, 13, 16, 17)  
*Jasmine* by Bharati Mukherjee (99, 10, 13)  
*J.B.* by Archibald MacLeish (81, 94)  
*Joe Turner's Come and Gone* by August Wilson (00, 04)  
*Joseph Andrews* by Henry Fielding (99)  
*The Joy Luck Club* by Amy Tan (97, 03, 13)  
*The Joys of Motherhood* by Buchi Emecheta (13)  
*Jude the Obscure* by Thomas Hardy (71, 76, 80, 85, 87, 95, 04, 09, 10, 16)  
*Julius Caesar* by William Shakespeare (82, 97, 05, 07, 09)  
*The Jungle* by Upton Sinclair (87)

## K

*Kafka on the Shore* by Haruki Murakami (08)  
*Kindred* by Octavia E. Butler (18)

*King Lear* by William Shakespeare (77, 78, 82, 88, 89, 90, 96, 01, 03, 04, 05, 06, 08, 10, 11, 12, 14, 18, 19)  
*The Kite Runner* by Khaled Hosseini (07, 08, 09, 15, 16)

## L

*Lady Windermere's Fan* by Oscar Wilde (09)  
*The Last of the Mohicans* by James Fenimore Cooper (15)  
*A Lesson before Dying* by Ernest Gaines (99, 11)  
*Letters from an American Farmer* by de Crevecoeur (76)  
*Light in August* by William Faulkner (71, 79, 81, 82, 83, 85, 95, 99, 02, 03, 06, 11, 17)  
*Linden Hills* by Gloria Naylor (14)  
*The Little Foxes* by Lillian Hellman (85, 90, 10)  
*Little Women* by Louisa May Alcott (08)  
*Lolita* by Vladimir Nabokov (19)  
*Long Day's Journey into Night* by Eugene O'Neill (90, 03, 07)  
*Look Homeward, Angel* by Thomas Wolfe (10)  
*Lord Jim* by Joseph Conrad (77, 78, 82, 86, 00, 03, 07)  
*Lord of the Flies* by William Golding (85, 08, 15)  
*The Loved One* by Evelyn Waugh (89)  
*Love Medicine* by Louise Erdrich (95)  
"Love Song of J. Alfred Prufrock" by T. S. Eliot (85)  
*Lysistrata* by Aristophanes (87)

## M

*Macbeth* by William Shakespeare (83, 99, 02, 03, 05, 09, 17)  
*Madame Bovary* by Gustave Flaubert (80, 85, 04, 05, 06, 09, 10, 16, 18)  
*Maggie: A Girl of the Streets* by Stephen Crane (12)  
*Main Street* by Sinclair Lewis (87, 09)  
*Major Barbara* by George Bernard Shaw (79, 96, 04, 07, 09)  
*Mama Day* by Gloria Naylor (18)  
*Man and Superman* by George Bernard Shaw (81, 18)  
*Mansfield Park* by Jane Austen (03, 06, 15)  
*Master Harold...and the Boys* by Athol Fugard (03, 08, 09)  
*The Mayor of Casterbridge* by Thomas Hardy (94, 99, 00, 02, 07, 10, 17)  
*M. Butterfly* by David Henry Wang (95, 12, 16)  
*Medea* by Euripides (82, 92, 95, 01, 03, 11, 15)  
*The Member of the Wedding* by Carson McCullers (97, 08)  
*The Memory Keeper's Daughter* by Kim Edwards (09, 14, 16)  
*The Merchant of Venice* by William Shakespeare (85, 91, 95, 02, 03, 11, 15)  
*Metamorphosis* by Franz Kafka (78, 89, 17, 18)  
*Middlemarch* by George Eliot (95, 04, 05, 07, 17)  
*Middlesex* by Jeffrey Eugenides (16)  
*Middle Passage* by Charles R. Johnson (06)  
*Midnight's Children* by Salman Rushdie (18)  
*A Midsummer Night's Dream* by William Shakespeare (06, 12)  
*The Mill on the Floss* by George Eliot (90, 92, 04, 19)  
*The Misanthrope* by Jean Baptiste Poquelin Moliere (92, 08)  
*Miss Lonelyhearts* by Nathanael West (89)  
*Moby-Dick* by Herman Melville (76, 77, 78, 79, 80, 89, 94, 96, 01, 03, 04, 05, 06, 07, 09)  
*Moll Flanders* by Daniel Defoe (76, 77, 86, 87, 95, 09)  
*Monkey Bridge* by Lan Cao (00, 03)  
*The Moor's Last Sigh* by Salman Rushdie (07)  
*Mother Courage and Her Children* by Berthold Brecht (85, 87, 06)  
*Mrs. Dalloway* by Virginia Woolf (94, 97, 04, 05, 07)  
*Mrs. Warren's Profession* by George Bernard Shaw (87, 90, 95, 02, 09)  
*Much Ado About Nothing* by William Shakespeare (97, 14, 16)  
*Murder in the Cathedral* by T. S. Eliot (76, 80, 85, 95, 07, 11)  
*My Antonia* by Willa Cather (03, 08, 10, 12, 19)  
"My Last Duchess" by Robert Browning (85)  
*My Name is Asher Lev* by Chaim Potok (03)

## N

*The Namesake* by Jhumpa Lahiri (09, 10, 13)  
*Native Son* by Richard Wright (79, 82, 85, 87, 95, 01, 04, 09, 11, 12, 19)  
*Native Speaker* by Chang-Rae Lee (99, 03, 05, 07, 08)

*Never Let Me Go* by Kazuo Ishiguro (09, 10, 16)  
*Night* by Elie Wiesel (15)  
*1984* by George Orwell (87, 94, 05, 09)  
*Noah's Compass* by Anne Tyler (14)  
*No Country For Old Men* by Cormac McCarthy (11, 17)  
*No Exit* by John Paul Sartre (86, 12)  
*No-No Boy* by John Okada (95)  
*Notes from the Underground* by Fyodor Dostoevski (89)

## O

*Obasan* by Joy Kogawa (94, 95, 04, 05, 06, 07, 10)  
*The Octopus* by Frank Norris (09)  
*The Odyssey* by Homer (86, 06, 10, 15, 17, 19)  
*Oedipus Rex* by Sophocles (77, 85, 88, 00, 03, 04, 11, 17)  
*Of Mice and Men* by John Steinbeck (01)  
*Old School* by Tobias Wolff (08)  
*Oliver Twist* by Charles Dickens (09, 15)  
*One Day in the Life of Ivan Denisovich* by Alexander Solzhenitsyn (05, 10)  
*One Flew Over the Cuckoo's Nest* by Ken Kesey (01, 12, 15)  
*One Hundred Years of Solitude* by Gabriel Garcia Marquez (89, 04, 12)  
*O Pioneers!* By Willa Cather (06)  
*The Optimist's Daughter* by Eudora Welty (94)  
*The Orestia* by Aeschylus (90)  
*Orlando: A Biography* by Virginia Woolf (04, 17)  
*Oryx and Crake* by Margaret Atwood (12, 14, 16, 17)  
*Othello* by William Shakespeare (79, 85, 88, 92, 95, 03, 04, 07, 14, 15, 16)  
*The Other* by David Guterson (10)  
*Our Mutual Friend* by Charles Dickens (90)  
*Our Town* by Thornton Wilder (86, 97, 09)  
*Out of Africa* by Isak Dinesen (06)

## P

*Pale Fire* by Vladimir Nabokov (01)  
*Pamela* by Samuel Richardson (86)  
*A Passage to India* by E. M. Forster (71, 77, 78, 88, 91, 92, 07, 09, 12, 18)  
*Paradise Lost* by John Milton (85, 86, 10)  
*Peer Gynt* by Henrik Ibsen (06)  
*Père Goriot* by Honore de Balzac (02)  
*Persuasion* by Jane Austen (90, 05, 07)  
*Phaedre* by Jean Racine (92, 03)  
*The Piano Lesson* by August Wilson (96, 99, 02, 07, 08, 10, 12)  
*The Picture of Dorian Gray* by Oscar Wilde (02, 16, 18)  
*The Plague* by Albert Camus (02, 09, 12)  
*The Playboy of the Western World* by John Millington Synge (02, 17)  
*Pnin* by Vladimir Nabokov (97)  
*Pocho* by Jose Antonio Villarreal (02, 08)  
*The Poisonwood Bible* by Barbara Kingsolver (10, 11, 12, 14)  
*Portrait of a Lady* by Henry James (88, 92, 96, 03, 05, 07, 14, 16, 18, 19)  
*Portrait of the Artist as a Young Man* by James Joyce (76, 77, 80, 86, 88, 96, 99, 04, 05, 08, 09, 10, 13, 19)  
*The Power and the Glory* by Graham Greene (95)  
*The Power of One* by Bryce Courtenay (18)  
*Praisesong for the Widow* by Paule Marshall (96)  
*A Prayer for Owen Meany* by John Irving (09, 14, 17)  
*Pride and Prejudice* by Jane Austen (83, 88, 92, 97, 08, 12, 16)  
*The Prime of Miss Jean Brodie* by Muriel Spark (90, 08)  
*Purple Hibiscus* by Chimamanda Ngozi Adichie (13)  
*Push* by Sapphire (07)  
*Pygmalion* by George Bernard Shaw (03, 05, 08)

## R

*Ragtime* by E. L. Doctorow (03, 07)  
*A Raisin in the Sun* by Lorraine Hansberry (87, 90, 94, 96, 99, 07, 09, 12, 14, 18)  
*The Rape of the Lock* by Alexander Pope (81)  
*The Red Badge of Courage* by Stephen Crane (08, 15)

*Redburn* by Herman Melville (87)  
*The Remains of the Day* by Kazuo Ishiguro (00, 03)  
*Reservation Blues* by Sherman Alexie (08, 09)  
*The Return of the Native* by Thomas Hardy (07, 18)  
*Rhinoceros* by Eugène Ionesco (09)  
*Richard III* by William Shakespeare (79)  
*A River Runs Through It* by Norman Maclean (08)  
*The Road* by Cormac McCarthy (10)  
*Robinson Crusoe* by Daniel Defoe (10)  
*A Room of One's Own* by Virginia Woolf (76)  
*A Room with a View* by E. M. Forster (03)  
*Romeo and Juliet* by William Shakespeare (90, 92, 97, 02, 08)  
**\*Rosencrantz and Guildenstern Are Dead** by Tom Stoppard (81, 94, 00, 04, 05, 06, 10, 11)

## S

*Saint Joan* by George Bernard Shaw (95)  
*The Sandbox* by Edward Albee (71)  
*The Scarlet Letter* by Nathaniel Hawthorne (71, 77, 78, 83, 88, 91, 99, 02, 04, 05, 06, 14, 15)  
*The Secret Life of Bees* by Sue Monk Kidd (13)  
*Sent for You Yesterday* by John Edgar Wideman (03)  
*A Separate Peace* by John Knowles (82, 07, 13)  
*Set This House on Fire* by William Styron (11)  
*The Shipping News* by E. Annie Proulx (97)  
*Siddhartha* by Hermann Hesse (13)  
*Silas Marner* by George Eliot (02)  
*Sister Carrie* by Theodore Dreiser (87, 02, 04, 09, 10, 15)  
*Sister of My Heart* by Chitra Banerjee Divakaruni (10)  
**\*Slaughterhouse Five** by Kurt Vonnegut (91, 04)  
*Snow* by Orhan Pamuk (09)  
*Snow Falling on Cedars* by David Guterson (00, 10, 12)  
*Snow Flower and the Secret Fan* by Lisa See (16)  
**\*Song of Solomon** by Toni Morrison (81, 88, 96, 00, 02, 04, 05, 06, 07, 10, 13)  
*Sophie's Choice* by William Styron (09, 15)  
*Sons and Lovers* by D. H. Lawrence (77, 90)  
*The Sorrows of Young Werther* by Johann Wolfgang von Goethe (13)  
*The Sound and the Fury* by William Faulkner (77, 86, 97, 01, 08, 13, 19)  
*The Stone Angel* by Margaret Laurence (96, 04)  
*The Story of Edgar Sawtelle* by David Wroblewski (11, 13)  
*The Stranger* by Albert Camus (79, 82, 86, 04, 11)  
*A Streetcar Named Desire* by Tennessee Williams (91, 92, 01, 04, 07, 08, 09, 10, 14)  
*The Street* by Ann Petry (07)  
*Sula* by Toni Morrison (92, 97, 02, 04, 08, 10, 12)  
*The Sun Also Rises* by Ernest Hemingway (85, 91, 95, 96, 04, 05, 12, 19)  
*Surfacing* by Margaret Atwood (05)

## T

*A Tale of Two Cities* by Charles Dickens (82, 91, 04, 08, 14)  
*Tarftuffe* by Jean Baptiste Poquelin Moliere (87)  
*The Tempest* by William Shakespeare (71, 78, 96, 03, 05, 07, 10, 18, 19)  
*Tess of the D'Urbervilles* by Thomas Hardy (82, 91, 03, 06, 07, 12, 14, 15)  
*Their Eyes Were Watching God* by Zora Neale Hurston (88, 90, 91, 96, 04, 05, 06, 07, 08, 10, 13, 14, 17)  
*Things Fall Apart* by Chinua Achebe (91, 97, 03, 09, 10, 11, 14, 18)  
*The Things They Carried* by Tim O'Brien (04, 09)  
*A Thousand Acres* by Jane Smiley (06, 11, 14)  
*A Thousand Splendid Suns* by Khaled Hosseini (11, 13)  
*To Kill a Mockingbird* by Harper Lee (08, 09, 11, 13, 15, 19)  
*Tom Jones* by Henry Fielding (90, 00, 06, 08, 17)  
*To the Lighthouse* by Virginia Woolf (77, 86, 88, 18)  
*Tracks* by Louise Erdrich (05)  
*A Tree Grows in Brooklyn* by Betty Smith (13)  
*The Trial* by Franz Kafka (88, 89, 00, 11)  
*Trifles* by Susan Glaspell (00)  
*Tristram Shandy* by Laurence Sterne (86)  
*The Turn of the Screw* by Henry James (92, 94, 00, 02, 04, 08)



*Twelfth Night* by William Shakespeare (85, 94, 96, 16, 17)  
*Typical American* by Gish Jen (02, 03, 05)

## U

*Uncle Tom's Cabin* by Harriet Beecher Stowe (87, 09)  
*USA* by John Dos Passos (09)

## V

*The Vicar of Wakefield* by Oliver Goldsmith (06)  
*Victory* by Joseph Conrad (83)  
*Volpone* by Ben Jonson (83)

## W

*Waiting for Godot* by Samuel Beckett (77, 85, 86, 89, 94, 01, 09, 12, 17)  
*The Warden* by Anthony Trollope (96)  
*Washington Square* by Henry James (90)  
*The Wasteland* by T. S. Eliot (81)  
*Watch on the Rhine* by Lillian Hellman (87)  
*The Watch that Ends the Night* by Hugh MacLennan (92)  
*The Way of the World* by William Congreve (71)  
*The Way We Live Now* by Anthony Trollope (06)  
*We Were the Mulvaney's* by Joyce Carol Oates (07)  
*When the Emperor Was Divine* by Julie Otsuka (12, 19)  
*Who's Afraid of Virginia Woolf?* by Edward Albee (88, 94, 00, 04, 07, 15, 16)  
*Wide Sargasso Sea* by Jean Rhys (89, 92, 05, 07, 08)  
*The Wild Duck* by Henrik Ibsen (78)  
*Winter in the Blood* by James Welch (95)  
*The Winter's Tale* by William Shakespeare (82, 89, 95, 06)  
*Wise Blood* by Flannery O'Connor (82, 89, 95, 09, 10)  
*The Women of Brewster Place* by Gloria Naylor (09, 10, 12, 16)  
*Woman Warrior* by Maxine Hong Kingston (91, 08, 13)  
*Wuthering Heights* by Emily Bronte (71, 77, 78, 79, 83, 86, 88, 89, 90, 91, 92, 96, 97, 99, 01, 06, 07, 08, 10, 12, 15, 16, 17)

## Y

*A Yellow Raft in Blue Water* by Michael Dorris (16)

## Z

*The Zoo Story* by Edward Albee (82, 01)  
*Zoot Suit* by Luis Valdez (95)