

## 227 Classics: Outside Reading

**What is a classic?** A classic is a work of literature that, because of its meaning and quality, has not gone out of style. You may not “like” every classic that you read. You may not understand all of them. But if you focus your attention on the meaning and the quality of the overall piece, as well as the details, then you can get that classic to speak to you. Some classics, such as classic children’s literature, are easy to read. Others demand patience, concentration, and an open mind. Approach the classic with *humility*: That is to say, recognize that you are in the presence of an acknowledged masterpiece.

**Rules:** You will read one work of literature from this list by the due date. Be prepared to participate in an “inner circle” discussion group. If you have an idea for a book which is not on this list, you must clear it with me. (Do *not* assume that another book by an author on this list is OK.)

**Evaluation:** Your “inner circle” participation will be evaluated on the basis of:

- your familiarity with the generalities and specifics of the piece
- your ability to transcend the obvious
- the depth and complexity of your ideas
- your ability to make connections to other works of literature, history, your own world

## Rubric:

You may have this with you during your book talk.

	Poor	Fair	Good	Excellent
Preparation	You don't have your book with you.	You have your book, but no parts are flagged	You have your book, with some parts flagged	You have your book with you, with specific parts flagged for good reasons
Knowledge of the book	You seem not to have read the book.	You know only information about the book.	You know some generalities and specifics about the book.	You are knowledgeable about generalities and specific of your book.
Transcending the obvious	You can state only the most obvious information about the book.	You show basic insights that transcend the obvious.	You state one or two interesting observations	You show perceptive and mature insights into literary subtleties
Making connections	You make no connections to the books of other members of your group.	You make only the most basic connections to the books of other members of your group.	You make a few connections to the books of other members of your group.	You make insightful connections to the books of other members of your group
Using literary language	You use no literary language to talk about the book.	You use the most basic literary terms to talk about the book.	You use a few important literary terms to discuss the book.	You use literary terms skillfully in the context of discussing your book.

### Key to Classic Codes

Each book is coded with a certain number of \*'s. The lower the number of \*'s, the simpler the book. When you choose a very simple book, you must be prepared to compensate for its simplicity with the complexity of your own ideas about its literary value. Over the course of the year, you are expected to read a combination of books at various levels of complexity. (You can't read all \* and \*\* books all year.)

A designation of + means that it is acceptable to read only selected parts of the book.

<i>Things Fall Apart</i>	Chinua Achebe	***
Letters	Abigail Adams	***
The Education of Henry Adams	Henry Adams	****
<i>Watership Down</i>	Richard Adams	***
<i>The Zoo Story</i>	Edward Albee	****
<i>Lysistrata</i>	Aristophanes	**
<i>The Birds</i>	Aristophanes	**
<i>The Clouds</i>	Aristophanes	**
<i>The Frogs</i>	Aristophanes	**
<i>Emma</i>	Jane Austen	****
<i>Mansfield Park</i>	Jane Austen	****
<i>Northanger Abbey</i>	Jane Austen	****
<i>Persuasion</i>	Jane Austen	****
<i>Sense and Sensibility</i>	Jane Austen	****
<i>Another Country</i>	James Baldwin	****
<i>The Fire Next Time</i>	James Baldwin	****
<i>Go Tell It on the Mountain</i>	James Baldwin	****
<i>If Beale Street Could Talk</i>	James Baldwin	****
<i>Nobody Knows My Name</i>	James Baldwin	****
<i>Notes of a Native Son</i>	James Baldwin	****
<i>Cousin Bette</i>	Honore de Balzac	****
<i>Droll Stories</i>	Honore de Balzac	****
<i>Eugenie Grandet</i>	Honore de Balzac	****
<i>Pere Goriot</i>	Honore de Balzac	****
<i>Lost Illusions</i>	Honore de Balzac	****
<i>Struggles and Triumphs</i>	P.T. Barnum	****

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<i>Peter Pan</i>	James M. Barrie	**
<i>The Wizard of Oz</i>	Frank Baum	**
Letters	Ludwig von Beethoven	****
<i>Dream Songs</i>	John Berryman	poetry****
<i>Patterns of Culture</i>	Ruth Benedict	****
<i>Wuthering Heights</i>	Emily Bronte	****
<i>Jane Eyre</i>	Charlotte Bronte	***
<i>The Professor</i>	Anne Bronte	****
<i>Manchild in the Promised Land</i>		Claude Brown
	****	
<i>The Secret Garden</i>		**
<i>The Fall</i>	Albert Camus	***
<i>The Myth of Sisyphus</i>	Albert Camus	***
<i>The Plague</i>	Albert Camus	***
<i>The Stranger</i>	Albert Camus	***
<i>Don Quixote</i>	Miguel de Cervantes	****
<i>In Cold Blood</i>	Truman Capote	****
<i>Silent Spring</i>	Rachel Carson	****
<i>The Sea Around Us</i>	Rachel Carson	****
<i>Death Comes for the Archbishop</i>		Willa Cather
	****	
<i>My Antonia</i>	Willa Cather	****
Alice's Adventures in Wonderland/ Through the Looking Glass		
Carroll	**	
<i>The Bishop</i>	Anton Chekov	****
<i>The Three Sisters</i>	Anton Chekov	***
<i>The Cherry Orchard</i>	Anton Chekov	***
<i>The Seagull</i>	Anton Chekov	***
<i>The Awakening</i>	Kate Chopin	***
<i>Their Finest Hour</i>	Winston Churchill	****
<i>The Second World War</i>	Winston Churchill	6 volumes
(read 1)****		
<i>Orations</i>	Cicero	****
<i>The Adventures of Pinocchio</i>		Carlo Collodi
(Lorenzini)	**	
<i>The Inferno</i>	Dante	****
<i>The Moonstone</i>	Wilke Collins	****
<i>The Analects</i>	Confucius	****
<i>Madame Curie</i>	Eve Curie	**
<i>The Constitution of the United States</i>		**

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<i>Maggie: A Girl of the Streets</i>		Stephen Crane
	***	
<i>The Open Boat</i>	Stephen Crane	**
<i>The Red Badge of Courage</i>		Stephen Crane
	**	
<i>Descent of Man</i>	Charles Darwin	****
<i>Origin of Species</i>	Charles Darwin	****
<i>The Voyage of the Beagle</i>	Charles Darwin	****
<i>Robinson Crusoe</i>	Daniel Defoe	KCL B
<i>Microbe Hunters</i>	Paul de Kruif	****
<i>Bleak House</i>	Charles Dickens	NOTE: Any
Dickens book, except <i>Great Expectations</i> may be read over two sessions.****		
<i>David Copperfield</i>	Charles Dickens	****
<i>Great Expectations</i>	Charles Dickens	****
<i>The Mystery of Edwin Drood</i>		Charles
Dickens	****	
<i>Hard Times</i>	Charles Dickens	****
<i>Nicholas Nickleby</i>	Charles Dickens	****
<i>Our Mutual Friend</i>	Charles Dickens	****
<i>Pickwick Papers</i>	Charles Dickens	****
<i>Pilgrim at Tinker Creek</i>	Annie Dillard	***
<i>USA</i>	John Dos Passos	***
<i>The Hound of the Baskervilles</i>		Arthur Conon
Doyle	**	
<i>The Brothers Karamazov</i>	Fyodor Dostoevsky	(Any Doeseovsky title
may be read over two sessions)		
	****	
<i>Crime and Punishment</i>	Fyodor Dostoevsky	****
<i>The Idiot</i>	Fyodor Dostoevsky	****
<i>Notes from Underground</i>	Fyodor Dostoevsky	****
<i>Advise and Consent</i>	Allen Drury	****
<i>The Souls of Black Folk</i>	W.E.B.DuBois	****
<i>The Meaning of Relativity</i>	Albert Einstein	****
<i>The Immense Journey</i>	Loren Eiseley	****
<i>“The Love Song of J. Alfred Prufrock”</i>		T.S. Eliot
	** (poem)	
<i>Invisible Man</i>	Ralph Ellison	****
<i>Absalom, Absalom</i>	William Faulkner	Any Faulkner title may be read over
two sessions		

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<i>As I Lay Dying</i>	William Faulkner	****
<i>The Sound and the Fury</i>	William Faulkner	****
<i>So Big</i>	Edna Ferber	*
<i>Tender is the Night</i>	F. Scott Fitzgerald	****
<i>Madame Bovary</i>	Gustave Flaubert	****
<i>Howard's End</i>	E. M. Forster	****
<i>The Slave Dancer</i>	Paula Fox	**
<i>The Diary of a Young Girl</i>		Anne Frank
	****	
<i>Civilization and its Discontents</i>		Sigmund
Freud	****	
<i>Interpretation of Dreams</i>	Sigmund Freud	****
<i>Where the Air is Clear</i>	Carlos Fuentes	***
<i>The Snow Goose</i>	Paul Gallico	**
<i>Autobiography</i>	Mohandas Gandhi	***
<i>One Hundred Years of Solitude</i>		Gabriel Garcia
Marquez	****	
<i>Love in the Time of Cholera</i>		Gabriel Garcia
Marquea	****	
<i>Ellen Foster</i>	Kaye Gibbons	***
<i>Dead Souls</i>	Nicolai Gogal	****
<i>The Lord of the Flies</i>	William Golding	***
<i>In the Shadow of Man</i>	Jane Goodall	****
<i>The Panda's Thumb</i>	Stephen Jay Gould	****
<i>Wind in the Willows</i>	Kenneth Grahame	**
<i>The Tin Drum</i>	Gunter Grass	***
<i>I, Claudius</i>	Robert Graves	****
<i>Black Like Me</i>	John Howard Griffin	**
<i>The Brave Little Tailor</i>	Jacob and Wilhelm Grimm	**
<i>The Fisherman and His Wife</i>		Jacob and
Wilhelm Grimm	**	
<i>Rumpelstilskin</i>	Jacob and Wilhelm Grimm	**
<i>Bound for Glory</i>	Woody Guthrie	***
<i>The Federalist Papers</i>	Hamilton, Jay, Madison	***
<i>Tess of the D'Urbervilles</i>	Thomas Hardy	****
<i>Jude the Obscure</i>	Thomas Hardy	****
<i>Catch 22</i>	Joseph Heller	****
<i>The Children's Hour</i>	Lillian Hellman	***
<i>Death in the Afternoon</i>	Ernest Hemingway	***

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<i>The Old Man and the Sea</i>	Ernest Hemingway	***
<i>Steppenwolf</i>	Herman Hesse	****
<i>Kon-Tiki</i>	Thor Heyerdahl	***
<i>The Iliad</i>	Homer	****
<i>Les Miserables</i>	Victor Hugo	*****
<i>The Doll's House</i>	Henrick Ibsen	****
<i>Rip Van Winkle</i>	Washington Irving	**
<i>The Legend of Sleepy Hollow</i>		Washington
Irving	**	
<i>Declaration of Independence</i>		Thomas
Jefferson	**	
<i>The Metamorphosis</i>	Franz Kafka	***
<i>The Trial</i>	Franz Kafka	****
<i>Profiles in Courage</i>	John Fitzgerald Kennedy	***
<i>Dancing on My Grave</i>	Gelsey Kirkland	***
<i>Tao-te Ching</i>	Lao-tzu	***
<i>Eleanor and Franklin</i>	Joseph P. Lash	***
<i>Lady Chatterley's Lover</i>	D. H. Lawrence	****
<i>Elmer Gantry</i>	Sinclair Lewis	****
<i>Arrowsmith</i>	Sinclair Lewis	****
<i>Notebooks</i>	Leonardo da Vinci	****
<i>The Call of the Wild</i>	Jack London	***
<i>White Fang</i>	Jack London	***
<i>The Prince</i>	Nicolo Machiavelli	***
<i>The Fixer</i>	Bernard Malamud	****
<i>The Communist Manifesto</i>		Karl Marx
	**	
<i>Autobiography</i>	Malcolm X	***
<i>All My Sons</i>	Arthur Miller	**
<i>Moby Dick</i>	Herman Melville	****
<i>The Heart is a Lonely Hunter</i>		Carson
McCullers	**	
<i>Beloved</i>	Toni Morrison	****
<i>Gone with the Wind</i>	Margaret Mitchell	**** (2
session)		
<i>Lolita</i>	Vladimir Navokov	****
<i>The Octopus</i>	Frank Norris	***
<i>McTeague</i>	Frank Norris	***
<i>A Good Man is Hard to Find</i>		Flannery
O'Connor	***	

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<i>The Hairy Ape</i>	Eugene O'Neill	**
<i>The Emperor Jones</i>	Eugene O'Neill	**
<i>The Scarlet Pimpernel</i>	Emmuska Orszy	****
<i>The Revolt of the Masses</i>	Ortega y Gasset	****
<i>Common Sense</i>	Thomas Paine	**
<i>Pensees (Thoughts)</i>	Blaise Pascal	****
<i>Doctor Zhavago</i>	Boris Pasternak	****
<i>Cry the Beloved Country</i>	Alan Paton	***
<i>The Labyrinth of Solitude</i>	Octavio Paz	****
<i>The Bell Jar</i>	Sylvia Plat	***
<i>Dialogues</i>	Plato	****
<i>The Republic</i>	Plato	****
<i>The Tale of Peter Rabbit</i>	Beatrix Potter	*
<i>Adventures of Robin Hood</i>		Howard Pyle
	*	
<i>Gargantua and Pantagruel</i>		Francois
<i>Rabelais</i>	****	
<i>Phaedra</i>	Jean Baptiste Racine	****
<i>Anthem</i>	Ayn Rand	***
<i>All Quiet on the Western Front</i>		Erich Maria
<i>Remarque</i>	***	
<i>The Light in the Forest</i>	Conrad Richter	***
<i>How the Other Half Lives</i>		Jacob Riis
	***	
<i>Eyrano de Bergerac</i>	Edmond Rostand	***
<i>Giants in the Earth</i>	O.E. Rolvaag	****
<i>The Dragons of Eden</i>	Carl Sagan	****
<i>Franny and Zooey</i>	J.D. Salinger	***
<i>No Exit</i>	Jean Paul Satre	****
<i>The 500 Hats of Bartholomew Cubbins</i>		Dr. Seuss
	*	
<i>Horton Hatches the Egg</i>	Dr. Seuss	*
<i>(any play by...)</i>	William Shakespeare	****
<i>Pygmalion</i>	George Bernard Shaw	***
<i>Dragon's Teeth</i>	Upton Sinclair	****
<i>Frankenstein</i>	Mary Shelley	****
<i>The Agony and the Ecstasy</i>		Irving Stone
	**** (2 sessions)	
<i>Dracula</i>	Bram Stoker	****
<i>Heidi</i>	Johanna Spyri	**

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<i>East of Eden</i>	John Steinbeck	****
<i>Gulag Archipelago</i>	Aleksandr Solzhenitsyn	****
<i>Shame of the Cities</i>	Lincoln Steffens	****
<i>Treasure Island</i>	Robert Louis Stevenson	**
<i>Uncle Tom's Cabin</i>	Harriet Beecher Stowe	****
<i>The Confessions of Nat Turner</i>		William
Styron	****	
<i>The Lives of the Cell</i>	Lewis Thomas	****
<i>Medusa and the Snail</i>	Lewis Thomas	****
<i>Roll of Thunder, Hear My Cry</i>		Mildred
Taylor	***	
<i>Many Moons</i>	James Thurber	***
<i>The Hobbit</i>	J.R.R. Tolkein	***
<i>Anna Karenina</i>	Leo Tolstoy	**** (2
sessions)		
<i>A Confederacy of Dunces</i>	John K. Toole	****
<i>The Guns of August</i>	Barbara Tuchman	****
<i>Adventures of Tom Sawyer</i>		Mark Twain
	***	
<i>The Centaur</i>	John Updike	****
<i>Rabbit Run</i>	John Updike	****
<i>All the King's Men</i>	Robert Penn Warren	****
<i>The Double Helix</i>	James Watson	****
<i>Leaves of Grass</i>	Walt Whitman	**** (poems)
<i>The Island of Dr. Moreau</i>	H.G. Wells	***
<i>The Optimist's Daughter</i>	Eudora Welty	****
<i>Ethan Frome</i>	Edith Wharton	***
<i>Charlotte's Web</i>	E.B. White	**
<i>Here is New York</i>	E.B. White	**
<i>Essays from the New Yorker</i>		E.B. White
	****	
<i>One Man's Meat</i>	E.B. White	****
<i>The Loved One</i>	Evelyn Waugh	***
<i>The Picture of Dorian Gray</i>		Oscar Wilde
	****	
<i>Look Homeward, Angel</i>	Thomas Wolfe	****
<i>A Room of One's Own</i>	Virginia Woolfe	****
<i>The Caine Mutiny</i>	Herman Wouk	****
<i>Native Son</i>	Richard Wright	****
<i>A Vindication of the Rights of Women</i>	Mary Wollenscraft	****

### Talking Points: Essential Questions

#### **Power:**

Complex and meaningful stories are always about **power**. The power can be physical, intellectual, economic, or emotional. How is power a driving force in your story? Who has the power? What kinds of power are there? How is the power used? Refer to literary elements in your discussion such as plot, theme, characterization, irony, setting, etc.

#### **Transformation:**

All classics involve a *transformation* of the main character. Describe the main character's transformation: How and why does he or she change? How do the other characters cause the change? What is the effect of the change? How, if at all, does the change deliver greater understanding to the main character?

#### **Sense of Urgency:**

All classics involve a situation that creates a *sense of urgency* for the characters. Describe the *sense of urgency*: what causes it, why it is urgent, how it is resolved.

#### **Deception and Betrayal**

All great stories involve deception and/or betrayal. Describe the deception or betrayal, name the characters involved and their motivation, tell the results of the deception or betrayal.

## **The Four Page Treatment** **Aristotle's Three Act Structure**

**1 Page:** Describes the opening scene

**1/2 Page:** Tells the general action of the first 25% of the book (Act I)

**1 Page:** Tells the “initiating event” that happens at the end of Act I, which has launched the story into “full conflict mode”

**1/2 Page:** Tells the action of Act II (middle 50% of book), specifying the confrontation that takes place at the midpoint

**1/2 Page:** Tells the action at the end of Act II, which propels the story into its inevitable resolution (point of no return)

**1 Page:** Tells the resolution