

11th Grade Honors English (American Literature) Required Summer Reading for Students Admitted to This Class

All students must read **Jack Kerouac's *On the Road*** as well as **one** of the books listed below. *On the Road* will form the course's first major unit of study, so it is imperative that you read this book with care. If possible, you should **buy** both books. In preparation for the essay you will write during the first week of school, you must **underline** important and interesting passages in both books and **make frequent, copious marginal notes**. Look for important **social and historical ideas and connections** as well as how the author uses language to develop **theme, character, and plot**. Use large post-it notes for anything you cannot fit into the margins of the book. (If you must get the book from a library, use numerous post-it-notes for all your annotations and comments.) In addition, you should record on separate paper a **minimum of fifteen significant quotations and explanations of their significance** (with page references). Your annotated books and your lists of quotes will be collected **on the first day of class**.

During the first week of school, you will be able to use your marked-up books and lists of quotations for an **in-class essay exam** in which you will be expected to analyze the relevancy of these books to the study of American literature. For your essay you will need to understand these books' language, stylistic devices, theme(s), and literary merit. Failure to satisfactorily complete the summer reading assignment (both the book annotation and the in-class essay) will result in your **removal from the entire honors/AP program**.

Edward Abbey	<i>The Monkey Wrench Gang</i>
Sherman Alexie	<i>Reservation Blues</i>
James Baldwin	<i>Another Country</i> AND <i>Blues for Mister Charlie</i> (read both)
Russell Banks	<i>Rule of the Bone</i> OR <i>Cloudsplitter</i>
Saul Bellow	<i>Henderson the Rain King</i>
Pearl Buck	<i>The Good Earth</i>
Olive Burns	<i>Cold Sassy Tree</i>
Truman Capote	<i>In Cold Blood</i>
Nella Larsen	<i>Quicksand</i>
Willa Cather	<i>The Professor's House</i> OR <i>My Antonia</i>
Jeff Chang	<i>Can't Stop, Won't Stop: A History of Hip-Hop</i>
E.L. Doctorow	<i>Ragtime</i> OR <i>The March</i>
Dave Eggers	<i>A Heartbreaking Work of Staggering Genius</i>
William Faulkner	<i>Sanctuary</i>
Alex Haley	<i>Roots</i> OR <i>The Autobiography of Malcolm X</i>
Zora Neale Hurston	<i>Their Eyes Were Watching God</i>
Jonathan Kozol	<i>Savage Inequalities</i>
Carson McCullers	<i>The Heart is a Lonely Hunter</i>
Claude McKay	<i>Banana Bottom</i> OR <i>Home to Harlem</i>
Arthur Miller	<i>Death of a Salesman</i> AND <i>All My Sons</i> (read both)
Tim O'Brien	<i>The Things They Carried</i> AND <i>Going After Cacciato</i> (both)
Tom Robbins	<i>Even Cowgirls Get the Blues</i> OR <i>Skinny Legs and All</i>
Jim Thompson	<i>The Killer Inside Me</i> AND <i>The Grifters</i> (read both)
Jean Toomer	<i>Cane</i>
Kurt Vonnegut	<i>Mother Night</i> OR <i>The Sirens of Titan</i>
Dorothy West	<i>The Wedding</i>
Thornton Wilder	<i>Skin of Our Teeth</i> AND <i>Our Town</i> (read both)
Tennessee Williams	<i>A Streetcar Named Desire</i> AND <i>Glass Menagerie</i> (both)
August Wilson	<i>Fences</i> AND <i>The Piano Lesson</i> (read both)
Tom Wolfe	<i>Electric Kool-Aid Acid Test</i>