

## LIST OF AUTHORS WITH SUGGESTED WORKS

Alexie, Sherman (3)	<i>Indian Killer; The Toughest Indian In The World</i> (Native American)
Angelou, Maya (2)	<i>A Song Flung Up from Heaven, I Know Why the Caged Bird Sings</i> (African-American woman, family struggles, somewhat autobiographical)
Allende, Isabel (3)	<i>Daughter of Fortune; House of Spirits</i> (South American focus; mystical, philosophical, romantic. Can't read <u>Paula</u> as it is autobiographical – several films.)
Anaya, Rudolfo (2)	<i>Shaman Winter; Bless Me, Ultima</i> (New Mexican Latino; set in Southwest; some use of "magical realism")
Ansary, A. Manette (1)	<i>Vinegar Hill; Limbo</i> (Issues of family and identity)
Alvarez, Julia (1)	<i>In the Name of Salome; How the Garcia Girls Lost Their Accents</i> (Latina; writes about Hispanic culture from a female perspective)
Atwood, Margaret (2)	<i>The Blind Assassin; The Handmaid's Tale</i> (Canadian feminist; deals with gender relationships; satirical and quite biting)
Bambara, Toni Cade (3)	<i>Those Bones Are Not My Child: The Salt Earth</i> (African American; powerful language and images)
Banks, Russell (2)	<i>Rule of the Bone: The Angel on the Roof</i> ( <b>Explicit</b> ; modern life; the "underclass"; " <i>..Bone is the Huck Finn of shopping malls...</i> ": several of his book have recently been made into movies)
Benchley, Peter (1)	<i>Jaws, The Island, The Deep</i> (graphic, violent, suspense, plot driven)
Benitez, Sandra (3)	<i>The Weight of All Things; Bitter Grounds</i> (New Latina author; <i>Bitter Grounds</i> won awards)
Berg, Elizabeth (1)	<i>Open House; What We Keep</i> (Family issues; women's issues)
Bohjalian, Chris (1)	<i>Law of Similars; Trans-Sister Radio</i> (Newer author; contemporary issues with some mystery)
Boswell, Robert (1)	<i>American Owned Love; Mystery Ride</i> (Identity; families; love; contemporary, female "Holden")
Bradbury, Ray (2)	<i>Something Wicked This Way Comes, Fahrenheit 451</i> (Suspense, Science Fiction, mystery)
Buck, Pearl S (2)	<i>The Good Earth, East Wind, West Wind</i> (American born, grew up in China)
Burke, James Lee (2)	<i>Purple Cane Road; Sunset Limited</i> ( <b>Some explicit sex and violence</b> : mystery stories with lyrical description and powerful themes; several Dave Robicheaux mysteries; short novels)
Butler, Octavia (2)	<i>Lilith's Brood</i> (An African American woman, she writes of sexual identity, racial conflict, and the powers of the mind: best known for her Patternist series; <b>need to read one from each series</b> )
Brown, Dan (2)	<i>Angels and Demons, The DaVinci Code</i> (mysteries)

Campbell, Bebe (2)	<i>Singing in the Comeback Choir; Your Blues Ain't Like Mine</i> (African American; very contemporary; Can't read <i>Sweet Summer</i> ; it's autobiographical)
Card, Orson Scott (1)	<i>Shadow of the Hegemon: Ender's Shadow</i> (Often focuses on characters' search for integrity in worlds of temptation; best known for the <i>Enders' Game</i> series, although the later series are better: Alvin Maker series and Homecoming series which begins with <i>Memory of Earth</i> )
Castillo, Ana (2)	<i>Peel My Love Like An Onion; So Far From God</i> (Southwestern; Hispanic family themes; magical realism)
Chavez, Denise (2)	<i>Face Of an Angel; Loving Pedro Infante</i> (Latina; cultural and feminine focus)
Cisneros, Sandra (1)	<i>Caramelo, Women Hollering Creek, My Wicked Ways (may not read House on Mango St)</i> (latina, issues about family)
Cormier, Robert (1)	<i>The Chocolate War, I am The Cheese</i> (coming of age, teen issues)
Crutcher, Chris (1)	<i>Staying Fat for Sarah Burns, Whale Talk</i> (stories about teen athletes)
Danticat, Edwidge (2)	<i>Breath, Eyes, Memory: The Farming on Bones</i> (Haitian-American; has just two novels so far; widely praised)
Dexter, Pete (2)	<i>The Paperboy; Paris Trout</i> (A "coming of age" story of a life "on the edge"; kind of "guys" author)
Divakurani, Chitra (2)	<i>Sister of My Heart; Mistress of Spices</i> (Indian and American settings; cultural clashes)
Doctorow, E.L. (3)	<i>City of God</i> (Historical figures intercut with fictional characters; themes deal with achieving "the American dream": several books have been filmed)
Donaldson, Stephen (2)	<i>Thomas Covenant, the Unbeliever</i> (Writes both fantasy and sci fi. The fantasy series of Thomas Covenant was widely praised, esp. the first trilogy. The Gap series, his recent sci fi set, is <b>much more explicit</b> in violence, sex, and language. His protagonists are anti-heroic and cynical)
Ellis, Bret Easton (2)	<i>Less Than Zero, American Psycho, Glamorama</i> (explicit, graphic violence)
Ellroy, James (2)	<i>The Cold Six Thousand; L.A. Confidential</i> (Mysteries; gritty and realistic; several have been made into films)
Erdrich, Louise (3)	<i>The Antelope Wife; Love Medicine</i> (Native American; cycle of related stories set on reservations; <i>Blue Jay's Dance</i> is autobiographical)
Gaines, Ernest (2)	<i>A Lesson Before Dying; Autobiography of Miss Jane Pitman</i> (African-American male; human issues of identity and perseverance: some films.)
Gibbons, Kaye (1)	<i>Ellen Foster; A Virtuous Woman</i> (Family and coming of age issues)
Griffin, W.E.B. (1)	<i>Badge of Honor; The Colonels; Under Fire</i> (Several series, any of which are fine: the Army series, Brotherhood of War spans WWI to Vietnam; the Marine Corps spans WWII through Vietnam; the Badge of Honor series covers the Philadelphia police department.)

Guare, John Playwright	<i>Six Degrees of Separation; House of Blue Leaves</i> (Contemporary social issues and personal isolation; several films.)
Guterson, David (2)	<i>Snow Falling On Cedars; East of the Mountain</i> (Issues of family, courage, and solitude; <i>Snow</i> is a film.)
Hamilton, Jane (1)	<i>Disobedience: Short History of A Prince; Map of the World</i> (Midwestern; family themes)
Hegi, Ursula (2)	<i>Vision of Emma Blau Stones From the River</i> (She lived in Germany til 18; <i>Stones</i> , while set in WWII Germany, highlights how society treats those who are "different": universal in significance)
Heinlein, Robert (2)	<i>Stranger In A Strange Land</i> (The "dean of sci fi writers," he wrote THE sci fi hit of the counter-culture '60's. Also wrote <i>Star Troopers</i> in the 1950's. Prolific. Cannot read early children's books.)
Henley, Beth Playwright	<i>Crimes of the Heart; The Miss Firecracker Pageant</i> (Female perspective; Southern settings)
Hoffman, Alice (2)	<i>The River King: Here On Earth: Practical Magic</i> (Family and marriage; issues of dysfunction)
Hurston, Zora Neale (2)	<i>Their Eyes Were Watching God</i> (Early African American female writer; virtually lost until late '80s; writes in dialect; powerful in feminine issues)
Irving, John (2)	<i>A Widow For a Year; The World According to Garp</i> ( <b>Explicit</b> ; quirky; satirical; explosive issues; cannot use books before <i>The World According to Garp</i> )
Jen, Gish (2)	<i>Mona in the Promised Land</i> (“A shining example of a multicultural message delivered with wit and bite...”; does have books of short stories so be careful to find her novels.)
Kerouac, Jack (2)	<i>Dharma Bums; On the Road</i> (The quintessential “Beat” writer of the 50s; philosophical; introspective but humorous)
Kesey, Ken (3)	<i>One Flew Over the Cuckoo's Nest</i> (Celebrates individuality; criticizes authority and institutions; early 60's rebel-type; only 3 novels, 2 of which are films)
King, Stephen (2)	<i>The Stand; It; The Shining</i> (Horror fiction; themes of good vs. evil – LOTS of films.)
Kingsolver, Barbara (1)	<i>Prodigal Summer: The Poisonwood Bible; Pigs in Heaven</i> (Family and identity themes; Native American motifs; gently satiric)
Kingston, Maxine Hong (3)	<i>Woman Warrior</i> (Chinese feminist; cultural issues)
Lamb, Wally (1)	<i>She's Come Undone; I Know This Much Is True</i> (Coming of age; loyalty; acceptance)
Le Guin, Ursula (2)	<i>Always Coming Home; The Telling</i> (Fantasy novels that deal with gender, power, and relationships; strongly influenced by Celtic and classic mythology; need to read one from each series. <b>Cannot read the <i>Earthsea</i> books.</b> )

Leonard, Elmore (1)	<i>Pagan Babies</i> ( <b>Explicit:</b> Mysteries, for the most part. Gritty. Several films.)
Mamet, David Playwright	<i>Glengarry Glen ross; Oleanna</i> (Contemporary social issues; great dialogue but fairly explicit)
McCammon, Robert (1)	<i>Baal, Mystery Walk</i> (Graphic thrillers, violence)
McCarthy, Cormac (2)	<i>Cities of the Plain</i> (Read only works 1993 and later; film of <i>All the Pretty Horses</i> ; Western; philosophical themes; survival)
McDermott, Alice (2)	<i>Charming Billy</i> (1999 National Book Award winner; relationships)
Myers, Walter Dean (1)	<i>Monster, Shooter, Sunrise Over Fallujah</i> (some violence, graphic, life lessons)
Miller, Sue (2)	<i>While I Was Gone: The Good Mother</i>
Monk Kidd, Sue (1)	<i>The Secret Life of Bees</i> (Family and relationship themes)
Morris, Mary McGarry (1)	<i>Fiona Rouge; A Dancing Woman</i> (Identity; self-realization issues)
Morrison, Toni (3)	<i>Paradise: Beloved; Jazz; The Bluest Eye</i> (Noble Prize winner; African American; <i>highly recommended</i> -several films)
Mosley, Walter (2)	<i>Gone Fishin'; Devil in a Blue Dress</i> (African American; great mysteries and science fiction; a couple of films)
Mukherjee, Bharati (2)	<i>Jasmine: The Holder of the World</i> (East Indian born; naturalized American citizen; themes encompass both cultures)
Naylor, Gloria (1)	<i>The Men of Brewster Place: Women of Brewster Place</i> (African American; family, identity and relationship issues)
Oates, Joyce Carol (2)	<i>We Were the Mulvaney's: What I Lived For</i> ( <b>explicit;</b> "writes like a man"; powerful themes of modern life; can't read <i>Blonde</i> or <i>Black Water</i> ; choose newer novels)
O'Brien, Tim (2)	<i>In the Lake of the Woods: Going After Cacciato</i> (Vietnam issues; violence in society and its affect on people; <i>Things They Carried</i> is short stories, autobiographical)
Palahniuk, Chuck (1)	<i>Fight Club, Choke, Survivor</i> ( <b>explicit,</b> graphic violence)
Pelicanos, George (1)	<i>King Suckerman, Sweet Forever</i> (Crime novels, mystery, thrillers)
Patchett, Ann (2)	<i>Bel Canto: The Magician's Assistant</i> (Issues of love and loyalty; family and relationships)
Peretti, Frank (2)	<i>Nightmare Academy, This Present Darkness, Prophet, The Veritas Project</i> books. (Thrillers, Christian warfare underpinnings)
Proulx, E. Annie	<i>The Shipping News</i>

(2)	(Set in Canada and US; "fringe of society " characters; love, family issues; understated style)
Reynolds, Sheri (2)	<i>A Gracious Plenty: The Rapture of Canaan</i> (Coming of age; female protagonists)
Shepard, Sam Playwright	<i>Fool For Love: Curse of the Starving Class</i> (Biting social criticism; fairly explicit language)
Shreve, Anita (1)	<i>Fortune's Rocks: The Weight of Water; The Pilot's Wife</i> (Female points of view; family and marriage issues; a film)
Silko, Leslie Marmon (2)	<i>Gardens in the Dunes; Ceremony</i> (Powerful Native American author; identity and philosophy issues)
Swarthout, Glendon (1)	<i>Bless the Beasts and the Children, Where the Boys Are, The Shootist</i> (women's issues, moral conflicts, friendship)
Tan, Amy (2)	<i>The Bonesetter's Daughter</i> (Chinese-American author: mother-daughter and immigrant focus)
Thompson, Hunter S. (1)	<i>Fear and Loathing in Las Vegas; Hell's Angels</i> (deals with search for self; edgy; characters have moral conflicts)
Turow, Scott (2)	<i>Personal Injuries</i> (Is an attorney; writes mystery stories with an edge; characters have moral conflicts; several books have been made into movies.)
Tyler, Anne (2)	<i>Searching for Caleb: Ladder of Years</i> (Common folks; family and love relationships)
Vea, Alfredo (2)	<i>Gods Go Begging: La Maravilla</i> (Mexican-American; raised in migrant camps; now a lawyer in S.F.; books exhibit wonderful human understanding; magical realism)
Villasenor, Victor (2)	<i>Rain of Gold, Burro Genius, Thirteen Senses</i> (latino, writes in both English/Spanish, generational sagas)
Vonnegut, Kurt (3)	<i>Breakfast of Champions, Slaughterhouse Five</i> (science fiction, apocalyptic themes)
Walker, Alice (2)	<i>The Color Purple, In Search of my Mother's Garden</i> (African-American; deals with women's issues/some violence)
Welch, James (2)	<i>The Heartsong of Charging Elk: Fool's Crow</i> (Native American, both historical and contemporary: can't read <i>Killing Custer</i> , as it is historical and non-fiction)
Williams, Sherley Annne (2)	<i>Dessa Rose</i> (African American women's issues: identity, race, relationships)
Wilson, August Playwright	<i>The Piano Lesson; Fences</i> (African American playwright; cycle of plays covers each decade of the Black American experience; mystical, funny, touching)
Wittlinger, Ellen (1)	<i>Hard Love, Razzle</i> (teen issues)
Wolfe, Tom (2)	<i>A Man in Full; Bonfire of the Vanities</i> (Has just two novels; came to fame as a "cultural observer" in the early '60's; satirical, funny but with clear social criticisms.)

Wright, Richard  
(2)

*Native Son, Black Boy*  
(African-American man of the 50's; classic novels of racial and identity issues)

**CLASSIC AMERICAN AUTHORS:**

Chopin, Kate  
(2)

*The Awakening*  
(First recognized "feminist" author)

Crane, Stephen  
(2)

*Red Badge of Courage; Maggie, A Girl of the Streets*  
(Naturalist author, turn of the century)

Hemingway, Ernest  
(2)

*A Farewell to Arms; For Whom the Bell Tolls*  
(Classic male author; best stories set in war-torn Europe; older films)

Steinbeck, John  
(3)

*Grapes of Wrath; East of Eden*  
(Issues of social and family justice; set in California)

## POST-READING QUESTIONS

### American Literature - Author Project

- The ten questions in **bold** you MUST answer **in writing** and bring, along with this sheet, to your oral book report on each of your novels for Author Project.
- You must **answer 2 other questions in writing**, besides those in bold, to bring to the conference.
- All of these questions are not appropriate to all novels. Use the ones that seem to work best with your novel.
- The numbers are for reference only; these questions are not in order of importance.

- 
1. **What is the significance of the title? How does it apply to the story told in the novel?**
  2. **What are the moral conflicts in the story? Does the author present one character (or more) as the "moral core"? In what ways?**
  3. **What are the larger issues of the novel - beyond the details of plot? What "human conditions" are dealt with?**
  4. What is universal about the story - what human elements might be identifiable to most people?
  5. **What - or who - creates the external conflict that the main character(s) must deal with? How is this conflict resolved, or is it?**
  6. **What internal conflict arises out of the external conflict, discussed above? How is this internal conflict resolved?**
  7. Are there parallel elements in the story? ("foil" characters? contrasting settings? opposing solutions to similar conflicts?) What is the effect of these parallels?
  8. **Why might the author have chosen the narrative voice s/he uses? (i.e.: first person, third person) What effects(s) on the reader does this narration have? How does it color the way we see the story?**
  9. **What character(s) shows some significant change from beginning to end? How is this change connected to the larger issues of the book?**
  10. What kinds of characters are at the heart of this story: what race? what gender? what social class? with what kinds of hopes and dreams for the future? How is this choice of characters related to the larger theme(s) of the novel?
  11. What drives this story - is it "plot driven"? "character driven"? "theme driven"? Why?
  12. Does this book have a lesson to be learned? a philosophy to consider? overarching theme(s) to be aware of?
  13. Is the story told chronologically? If not, what is the effect of the non-chronological style? Is it effective? In what ways?
  14. How dialectical is the writing and what is the effect of the particular dialect?
  15. Does the book contain violence, profanity or sex? What is the purpose or effect of these?
  16. How descriptive is the author? Does s/he concentrate on descriptions of setting? emotions? people? Is the description detailed and evocative? sparse and understated? What is the effect of this style?
  17. What part does irony play? Is it in the tone? plot? characters? theme?
  18. Is the novel satirical in any way - does it make fun or hold up to ridicule its subject? If so, is it bitter and biting satire, or gentle and good-natured? in-between? What are the targets of the satire?
  19. What elements foreshadow later conflicts or events?
  20. How does the first chapter serve to introduce the key elements of the whole story? How does the last chapter serve as an ending to the various threads of the story or the themes?

21. **What kinds of repeated images (*motifs*) occur? To what effect? How do these connect to theme?**
22. **Are there any objects or characters that are used symbolically? Of what? Why?**
23. What is the tone of the novel? At the end of your reading, are you amused? worried? saddened? angered? uplifted? What creates this tone: setting? characters? plot design? language? images? commentary beyond story-telling?
24. Does the author use allusions to reinforce theme or character development: literary allusions? Biblical? mythical? mythological? historical? What is the effect or purpose of these allusions?
25. **How is the setting a key element? Are there contrasting or parallel settings used within the story? If so, to what purpose?**
26. How is the author's background related to the story?
27. What impresses you about the language of the novel? Does the author use common-place language? a challenging vocabulary? unusual patterns of phrasing or word order?
28. Compared to other authors you have read, what seems to be unique about this author?
29. Are the names of characters significant in any way? Are they used symbolically? Ironically? As allusions to other literary, Biblical, mythical characters?
30. How does this book reflect the modern issues or concerns we talked about in class?

**AMERICAN LITERATURE AUTHOR PROJECT 2008**  
**PARENTAL APPROVAL FORM**

<b>NAME</b>			
<b>DATE</b>		<b>PERIOD</b>	

Author's Last Name, First Name: *Title(s)*

<b>THE AUTHOR AND TITLES I HAVE SELECTED FOR MY AUTHOR PROJECT ARE:</b>		<b>AUTHOR</b>	
		<b>TITLE</b>	
		<b>TITLE</b>	

<b>STUDENT SIGNATURE</b>	
--------------------------	--

<b>I HAVE REVIEWED THE AUTHOR PROJECT REQUIREMENTS AND UNDERSTAND THEM. I HAVE DISCUSSED THEM WITH MY SON/DAUGHTER. I APPROVE OF HIS/HER CHOICES.</b>	<b>PARENT SIGNATURE</b>	
	<b>DATE</b>	
	<b>PHONE NUMBER</b>	
	<b>EMAIL ADDRESS</b>	

**\*PLEASE BE AWARE THAT THIS PROJECT WILL SPAN THE ENTIRE TERM AND WILL CONSTITUTE A MAJOR PORTION OF YOUR SON/DAUGHTER'S ENGLISH GRADE; IN ADDITION, STUDENTS WHO DO NOT COMPLETE/PASS AN AUTHOR PROJECT WILL FAIL THE ENTIRE SEMESTER OF AMERICAN LITERATURE (PER ENGLISH DEPARTMENT GUIDELINES).**