**Preliminary Version (September 2017)**

**“The Book Club” – A Key to Improving Your Writing**

**AP/WRIT 1400 A 6.0 Y**

 ***Critical Thinking, Reading, and Writing***

**2017-18**

Time: Tuesdays 11:30 AM to 2:30 PM

Room: Ross S103

**Course director information**

Geoffrey Huck, Ph.D.

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 **Instructor/Course website:** <http://www.yorku.ca/ghuck>

**Who is this course for?**

This course is primarily designed for native or highly fluent undergraduate speakers of English who have not been reading fiction outside of school for pleasure and who feel they have problems with their writing. You should have accumulated at least 15 university credits recognized by York but no more than 50 credits. Others may be welcome by permission of the instructor.

**Course description**

Research has shown that avid readers make better writers as well as more socially engaged citizens. Taking the form of an informal book discussion club, this course encourages pleasurable reading of 11 novels. Among the available genres are fantasy/science fiction, domestic/relationship, and mystery/suspense. The class is divided into several genre groups of 7 or 8 members each. Members of each group choose 7 novels in their genre of choice that they will read, with the remaining 4 selected by the course director. With the guidance of a reading group leader, students informally discuss with their classmates the novels they’ve chosen, focusing on the enjoyment and illumination a good story provides. Students learn how to find time for reading for pleasure as busy adults and why it is necessary if they want to improve their writing skills.

**Course objectives**

The objectives of the course are to give students a chance to develop a lifelong habit of reading for pleasure and to provide an important alternative path, consistent with the results of current cognitive research, for struggling writers to improve their writing. Thus, the course obviously differs from standard composition courses as well as literature courses that teach literary criticism–and from all other courses whose goal is to impart specific knowledge about literature and coerce students to read what they may not otherwise be inclined to.

In addition to serving certain academic ends, books are food for the mind. They offer advantages for personal development over other forms of entertainment. If you haven’t read books for pleasure, learning to do so will enrich your life.

**Course Requirements**

Regular attendance and active contribution to discussion in reading group (50%)

Reading diary (30%)

Responsiveness to requests to provide information (which includes taking 2 quizzes and completing questionnaires and handing in 3 writing samples) (20%)

**Attendance, absences, and extensions**

Attendance in class is a prerequisite for participation and therefore will count heavily toward your final grade. In university, students are accustomed to being able to come in late to a class or miss it entirely without notice, excuse, or (often) penalty. However, in this course, attendance is an essential part of your participation grade. If you come in late or want to leave early, you **must** alert the course director, just as members of an adult book club always make an effort to excuse themselves with the club leader when they must miss a part of a discussion. And of course if you are going to miss a class entirely, you should e-mail the course director to let him know.

If you are temporarily ill with a communicable disease or have another physical or mental condition that would make it difficult for you to attend class, you should of course stay home. But if you miss more than 3 classes during the academic year due to illness or family emergency, you should probably try to get a note from either a doctor or York Counselling and Disability Services so you won’t be overly penalized. Since there are no assignments for the course other than participation as here defined, there should be no need for extensions. Equally, a deferred standing agreement cannot be considered: you must be present to participate in the class reading groups on the dates they meet. If you think there is a good chance that you will miss a significant number of classes, you would be well advised to drop the course before the drop deadline.

**Grades**

As indicated, grades are based primarily on the strength of students’ participation in class and in their reading groups. This means reading the assigned books, attending class regularly and on time, and contributing meaningfully to the group discussions (as well as acting as discussion leader for one book). It also means submitting reading diaries on time and responding to requests for information. There are no lectures or literary analyses, no tests, no presentations, no term papers. Although students are expected to spend, at a very minimum, five hours a week reading for the course, they are generally free to read when and however much they want, without academic pressure. There will be 2 quizzes, 3 writing samples, and 2 questionnaires to fill out, but their purpose is only to help the course director advise class members, and they will not be graded for use in calculating a student’s grade in the course (although, obviously, failure to complete and submit these will be penalized).

Grades are calculated as follows. Students accumulate points during the year for active participation in class, for submitting reading diaries, and for responding to requests to take quizzes, fill out questionnaires, and provide writing samples. A student is given full credit for attending and contributing to a group discussion if s/he is present when the role is called at the beginning of class and is perceived to be engaged in the group discussion and adding meaningfully to it. A student receives half credit for that class if s/he arrives after the roll call but within the first twenty minutes of class and thereafter adds to the discussion. A student receives one-quarter credit if s/he arrives after the first twenty minutes of class, or is not perceived to be engaged in the group discussion, or is at any time during the discussion seen to be attending to an electronic device without explicit permission from the course director. Of course, if a student misses class entirely, s/he receives no credit for participation in the group discussion for that particular class. Attendance and contribution will not be counted for the first 5 classes. Since attendance and contribution to discussion count for 50% of the course, and since there are 20 classes from October 20 (the sixth class) forward, missing any one of these will reduce your final grade by 2.5 points. In addition, if you miss class on a day when you are assigned to be the discussion leader without a note from a doctor or CDS, your grade will be reduced by an additional 3 points (for a total reduction of 5.5 points for that class). If you are late to class on a day you are assigned to be the discussion leader, your grade will be reduced by an additional 2.5 points (for a total reduction of 3.50 or 3.75 points for that class, depending on how late you are).

Similarly, reading logs submitted on time receive full credit. A reading log submitted between 1 and 2 days after it is due receives three-quarters credit. A reading log submitted between 3 and 6 days after it is due receives half credit. No credit is given for reading logs submitted 7 or more days after they are due. There are 10 reading logs and they count for 30% of your grade; thus, failure to turn in a reading log will reduce your final grade by 3 points.

There are 2 questionnaires, 2 quizzes, and 3 writing samples to be completed and handed in. Each of these must be turned in during the class indicated on the syllabus or no credit will be given for that particular assignment. Since all together these are worth 20 points, missing any one of them will reduce your final grade by a little less than 3 points.

So, a word to the wise: if you miss just 5 classes (including 1 of 2 days when you are supposed to be discussion leader), arrive very late for 6 classes, neglect to hand in 6 reading diaries, and happen to be absent on the days that the 2 quizzes and 3 writing samples are to be submitted, you will lose close to 51 points, which would mean you would fail the course.

Note that if you wish to take this course on a pass/fail basis, you must submit your application, signed by the course director, to Registrarial Services within the first two weeks of classes. (See the eligibility requirements at http://myacademicrecord.students.yorku.ca/pass-fail-option ).

**Readings**

In the first class, students are given a list of 120 novels (see below) divided equally among 3 genres: (1) fantasy/science fiction, (2) domestic/relationships, and (3) mystery/suspense. Each student then ranks the 3 genres in order of his or her preference for reading assignments during the course. On the basis of those rankings, the course director will assign each student to one discussion group, with each discussion group devoted to a particular genre and with each student getting his or her first or second choice of genre if possible. Except in extraordinary circumstances, a student will remain in that genre group throughout the year.

Once sorted into their discussion groups, students are asked to rank in order of preference 7 novels from the list in their chosen genre that they would most like to read, with the top book receiving 1 point, the next 2 points, and so on down. Each student’s top choice will be added to the assignment list for his or her group if possible. If there are then fewer than 7 books on the assignment list, total points for all remaining books from all students in the group will be computed, and books with the lowest number of points will be added to list for that group until it contains 7 novels. The 7 novels will then be ranked according to the number of points each receives, with the lowest total becoming the group’s first choice, and so on. Those 7 novels, plus 4 that the course director will assign to all groups (to ensure that some books are already in the bookstore at the beginning of the course), are the books that the group will discuss over the course of the academic year.

**About the genres**

All the novels in the 3 genres are concerned with solving complex human problems. In many cases the protagonists are in conflict – with nature, with other people, with their own desires. It’s the beauty of good literature that it treats enduringly human problems in ways that inform, inspire, and excite us.

The mystery/suspense genre is naturally concerned with problem-solving: a problem is presented, usually involving a crime, and it is up to the protagonist to solve it. The more realistic and universal the problem, and the more difficult the solution, then the more gripping the novel will be: we are driven to read on because we want to know the answer. Fantasy/science fiction is also concerned with solving deeply human problems, though in this case ones that can only be imagined, even though the protagonist typically has at his or her disposal just the usual human resources. Sometimes the protagonist may have superhuman resources to deploy against superhuman villains, and our satisfaction comes in seeing the horrid villain at last defeated. Despite being populated with magical and mystical creatures and forces, the point of a fantasy/science fiction novel is how recognizably human characters can cope in such outrageous situations. Finally, in the domestic/romantic genre, the problems to be dealt with are no less real and no less serious for being derived from intimate human conflict. The tensions among family, friends, lovers or would-be lovers drive the domestic/romantic plot, its twists and turns often dependent on serious but quite common misunderstandings among the characters.

All of the 120 books on the genres list combine elements of suspense, interesting plots, fine characterizations, and carefully constructed language. You should be able to find enjoyment in the telling of their stories.

**The reading diary**

Students should keep a reading diary. This diary records what and when you read on each occasion when you read books for the course. You will find it useful also to record your reactions to the material you read, whether you liked or didn’t like it and why. Here’s an example of how a reading diary might look:

**Date | Start | Stop | Total | Breaks | Author | Pages Read | Total Pages | Reaction**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

11/2 9:10P 9:45P 35 m 2 Jones 115-142 27 I liked the Ann character. I liked the action when she fights Lou better than the long description of the farmhouse, which I thought was kind of boring.

11/2 11:15P 1:00A 105 m 3 Jones 143-218 75 I was disappointed that Ann

 didn’t reveal her true feelings to Bob. But I liked

 her thoughts about Lou. I don’t understand why Bob

 thinks his family won’t

 forgive him.

Keeping an accurate reading diary is an important part of the course. Please note that there is no penalty whatever for reading slowly or for not reading “enough.” Just enter into the diary what you actually did. Be honest: do not exaggerate the amount of material read or the speed with which you read it – since you aren’t graded on this, you’d only be cheating yourself. However, your reading diary needs to be consistent with your performance on the quizzes – for example, if you report spending 200 hours reading a 200-page book but don’t correctly remember the name of the book’s protagonist, then either you have a reading disability that can’t be addressed in this course or you have failed to accurately and honestly report the hours you spent. In either case, this would not bode well for your chances of success in the class.

You are to e-mail the course director a copy of your reading diary on Monday or (at the latest) Tuesday morning prior to the scheduled class devoted to the second half of each assigned book. (Due dates for reading diaries are included in the schedule on p. 9.)

**Discussion groups**

In addition to devoting time to reading for pleasure, being able to talk about your impressions and opinions of the books you read is extremely important. Thus, your participation in your reading group constitutes the most significant component of your grade. In these groups students should feel completely free to say what they want about the books, whether positive or negative. The discussion should be casual, friendly, and spontaneous rather than formal. Think of it as the way you’d discuss a movie among friends. The important point is to contribute your opinions to the discussion and to learn from the opinions of other students. There is no right or wrong opinion about a book that you read for pleasure. If you don’t happen to like a particular book, or don’t understand something in it, consider it the author’s fault and not something you can be criticized for.

For the book discussion each week, each group member should come prepared to discuss 2 passages from the book and to ask a question or make a comment about each. For example, you might be impressed by or confused about the way the author has phrased one of the passages, or you might be reminded of an event from your own life by a twist or turn in the plot. How does the narrator’s point of view or the structure of the passage enhance the effect of the passage? You shouldn’t worry about whether the questions engage the sort of literary analysis that you’d find in an advanced English course. Moreover, if you have questions about specific aspects of the novel – for example, “What did the author intend on page 115 when she said . . .”, it doesn’t mean you have to answer the questions yourself – indeed, these may often be genuine questions you don’t have the answer to. The group members should make a good-will effort to pitch in and answer the questions to the best of their ability. But it’s certainly OK for a group member to say, “I don’t know – I had the same question myself.”

Because the room is small, please remember to keep the decibel level of your discussions down.

**The role of the student group discussion leader**

Each student in the class should get a turn at being a group discussion leader for her or his top choice. You shouldn’t think of this as an onerous task, because your principal job is to have fun, to encourage discussion, to relate your enthusiasm for this book. Usually, the discussion leader does 3 things. First, s/he offers a ***brief*** summary of the plot and the main characters in the reading for that class. For all books, the readings cover 2 classes, so for the first of the 2 classes the summary would cover the first half the book, and for the second class the summary would cover the second half of the book.

After offering a summary of the plot and describing the main characters, the group leader will take perhaps 20 to 30 minutes to offer his or her opinion about what is motivating the main characters, what they want or are trying to achieve. This is not exactly the same thing as the plot. For example, in Shakespeare’s *Macbeth,* the title character, with the encouragement of his wife, murders Duncan, the King of Scotland. That’s the plot. But what motivates Macbeth and Lady Macbeth is ambition. Now, you can ask yourself: is their ambition understandable in context? Does it make sense to you? Is the way they act on their ambition realistic? Can you understand the fix they get themselves into?

The discussion leader may also talk about the appeal of the narrator’s voice, the way characters are developed, the order in which events are presented, and/or the impression that certain passages convey. At this stage, the discussion leader should encourage other group members to weigh in with their impressions, whether similar or different.

Finally, the discussion leader will encourage the group members to talk about the passages that they have brought to discuss and to either comment on or ask a question about them.

In all cases, the group leader should ensure that each group member has a chance to participate in the discussion.

Because in rare situations a student assigned as group leader for a class discussion may unexpectedly have to miss that class, each student will also be given a secondary group leader assignment, with the responsibility of filling in for the primary group leader if the latter is absent. The secondary group leader will find it useful to stay in close contact with the primary group leader and to be prepared to take over the responsibilities if required. Note that if a student is the assigned secondary group leader for a class and misses that class when the primary group is also absent, both will lose 5 participation points. However, a secondary group leader will gain an additional 1 point for each day s/he fills in for an absent primary group leader.

**Alternative readings and trigger warnings**

If you decide you don’t like any or all the readings that are assigned for your group, can you either switch groups or substitute different readings of your own choice? The answer, in virtually every case, will be no. It is important that you stay with your group and that all group members are reading the same book together.

Most of the books on the reading list are entirely suitable for all mature audiences, so we won’t be providing trigger warnings. However, in the rare event that while reading a book you find it extremely offensive to your religious beliefs and/or psychologically disturbing to read, you may elect (but only with the explicit permission of the course director) not to engage with it further, since the point of the course is to enjoy your reading. (But remember to record your exact reasons for wanting to avoid reading the book in your reading diary.) You should still come to class and discuss with the other members of the group why you have stopped reading the book. Moreover, you are not excused from your obligation to read a minimum 5 hours each week. You should still be reading (and reporting in your reading diary on) one of the other books on the list.

**How can you enjoy reading if you don’t enjoy reading?**

Reading isn’t enjoyable if the prose is difficult to understand or is about a subject that doesn’t interest you. But not everything you read needs to be tedious or boring. A good story told well can provide considerable pleasure to almost anybody whether it’s conveyed in the form of a conversation, a movie, a comic, a play, or a book. However, the advantage of a book is that you can take it anywhere and read it as the occasion permits. You can read it slowly with a dictionary at hand if necessary. Books allow you to exercise your imagination more fully than movies, plays, or TV shows do, which often means that you can connect the story in a book more easily and directly to your own life. Some people find that they enjoy listening to an audio book much more than reading a printed book, and if that’s an option for you, you might want to try it. Also, reading a book together with a friend, sibling, partner, or spouse can multiply the pleasure. These days, you can sometimes find illuminating discussions of books online, in a podcast or on YouTube. If you’re prone to forget plot elements, keeping contemporaneous notes for later reference can be helpful.

**Suggestions**

1. Don’t worry if you don’t finish a book by the assigned class. You can always mark where you left off reading and write a little summary of the plot to that point on a note card, making sure to record who the important characters are and what their relationship is to each other. This will be very helpful when you find time to pick up the book again and continue reading.

2. Sometimes there may be parts of a book that you find uninteresting or boring or just not understandable. That’s normal. Try to speed past these parts and see if you get to other parts that are more exciting or that make more sense to you. You can reread the problematic parts later when the reason for its inclusion becomes clearer. It’s also advisable to keep a dictionary handy when you’re reading so you can look up words you don’t understand. If there are many different characters, keep a list of them for reference. Try to figure out why the author has included the parts that just aren’t clicking for you.

3. If you are really into and enjoying a book but haven’t finished it by the time you are scheduled to start reading a new book, it’s OK to go on reading the one you like before you start on the new book. But try to finish it quickly, so you won’t fall too far behind. In any case, you must read at least some of the new book and bring your two questions to class.

4. If you happen to have previously read one of the books on your group list, read it again for the class. There’s nothing wrong with reading a good book twice. You often acquire new insights and get a deeper understanding the second time around.

5. Some of the books on your group list may have been made into movies. You might have even seen some of them. Don’t bother trying to substitute watching the movie for reading the book. There’s no point. You won’t gain anything at all for this course from the movie. You’d be better off putting the 2-plus hours it would take you to watch the movie into reading or skimming parts of the book. And if you’ve already seen the movie, that is far from a free pass to avoid reading the book. Knowing the plot elements from a movie or Coles Notes, Spark Notes, or Cliffs Notes, or from a website, is useless as far as this course is concerned. This course is all about reading and how reading will help you.

6. That said, you should feel free to access any articles, reviews, or essays about the book after you’ve finished reading it. However, doing so before you’ve finished can often spoil the pleasure that the book will give you.

7. Electronic devices can be the ruin of a good reading plan, because they are distractions. Turn off your phone or computer while you are reading and don’t turn it on again until you have finished your session. Don’t give in to the desire to check your mail or text messages during your reading session. Similarly, don’t try to divide your attention between your book and a TV program or any other distraction while you are reading. Find a quiet place, like the library, where there will be no distractions and focus on your book. If you are interrupted during your reading session or feel the need to take a short break, record that in your reading diary.

**Electronic devices in class**

Unless you have letter from Counselling and Disability Services requiring an exception, you may not operate an electronic device (phone, tablet, music player, laptop) during group discussion period. Significant participation points will be deducted for breach of this rule. If you feel you absolutely must use a device of this sort, please leave the classroom and do so outside. You may also use your device during breaks.

While you are reading your novels for class, you will probably find it most useful to write down your notes on paper. You can then bring your notes to class to refer to during group discussions. You can also use these notes to complete your reading diary for submission to the course director each Friday.

**Student conferences**

At least once during the year the course director will try to meet individually with each student to discuss that student’s experience as well as to summarize the course director’s impressions of the student’s progress based on the latter’s reading diary and performance on quizzes. This will also be an opportunity for the course director to make specific suggestions to the student for future reading practices and for the student to critique the course.

**Students with disabilities**

If you have a disability and require accommodation, please notify the course director as early as possible in the term. York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. It is the student's responsibility to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. Failure to make these arrangements may jeopardize your opportunity to receive academic accommodation. Additional information is available at [**www.yorku.ca/disabilityservices**](http://www.yorku.ca/disabilityservices)**.**

**Schedule**

Fall Reading Days Oct 26-29 / Winter Reading week Feb 17-23

Sep 12 Introduction to course; 1st questionnaire

Sep 19 1 Haddon, *Curious Incident* (All students); submit genre group choice

Sep 26 1 Haddon, *Curious Incident* (All students); submit book choices

Oct 3 2 Lahiri, *The Namesake* (All students); 1st writing sample (in class)

Oct 10 2 Lahiri, *The Namesake* (All students); 1st reading diary due

Oct 17 3 Child, *Killing Floor* (All students); reading groups and books assigned

Oct 24 3 Child, *Killing Floor* (All students); 2nd reading diary due

Oct 31 4 Sparks, *A Walk to Remember* (All students); group leaders assigned

Nov 7 4 Sparks, *A Walk to Remember* (All students); 3rd reading diary due

Nov 14 5 Your group’s 1st choice

Nov 21 5 Your group’s 1st choice; 4th reading diary due

Nov 28 6 Your group’s 5th choice; 1st quiz

Jan 9 6 Your group’s 5th choice; 5th reading diary due

Jan 16 7 Your group’s 3rd choice

Jan 23 7 Your group’s 3rd choice; 6th reading diary due

Jan 30 8 Your group’s 7th choice

Feb 6 8 Your group’s 7th choice; 7th reading diary due

Feb 13 9 Your group’s 4th choice

Feb 20 **No Class – Reading Week**

Feb 27 9 Your group’s 4th choice; 8th reading diary due

Mar 6 10 Your group’s 2nd choice; 2nd writing sample due

Mar 13 10 Your group’s 2nd choice; 9th reading diary due

Mar 20 11 Your group’s 6th choice; 3rd writing sample (in class)

Mar 27 11 Your group’s 6th choice; 10th reading diary due; 2nd quiz

Apr 3 Feedback; 2nd questionnaire; How to keep reading

Important Dates

Sep 20 - Last date to enrol without permission of instructor

Oct 18 - Last date to enrol with permission of instructor

Dec 5 - Last date to submit Fall term work

Feb 9 - Last date to drop course without receiving a grade

Feb 10 to Apr 6 – Course Withdrawal Period (to receive a grade of “W” on transcript)

Apr 5 - Last date to submit Winter term work

**AP/WRIT 1400 Critical Thinking, Reading, and Writing**

 **“The Book Club”**

***General Rules for Reading Groups***

1. The Club meets on Tuesdays from *11:35 AM to 1:30 PM*. All group members should be present during that period unless the course director has been informed beforehand of an absence, a late arrival, or an early departure.

2. Groups may take a 10-minute break during meeting. Except during the break, electronic devices shouldn’t be used and all discussion should be about books.

***Suggested Schedule***

11:30 Arrange seating as required

11:35 Roll call

11:40 Group discussion leader introduces her or his group to major characters and plot summary for whichever half of the book is being discussed that week (note: **this part should last no longer than 15 minutes** – do not spend all of the class summarizing the plot and characters!)

11:50 Group discussion leader discusses main characters’ ***motivations***. What’s driving the characters’ actions? Does it explain their behavior? Can you relate to them? (For 2nd half of book, does this half realize the potential of the 1st half?)

12:00 Group discussion leader discusses her or his 2 questions or comments

12:10 Responses from group members to the leader’s 2 questions

12:25 Break

12:35 Each group member gets about 5 minutes each to discuss her or his 2 questions or comments, with responses from group members

1:15 General discussion – What’s good, interesting, entertaining, stimulating, enjoyable, and/or useful about this book? Are there any “big ideas” – about relationships, beliefs, death? Does reading it help you to understand the human condition – i.e., how other people deal with problems that or not simply specific to their situation but also that generalize to problems we all face or can imagine facing? Does the author take you into the novel so that you can easily imagine the events happening and the characters acting as they do? Have you learned anything about yourself or others from reading this?

1:30 End of Club meeting. Return seating arrangement to its original configuration as required

**BOOK LIST**

Name & student # \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Which discussion group have you been assigned to?

\_\_\_ Fantasy/Science fiction

\_\_\_ Domestic/Romantic

\_\_\_ Mystery/Suspense

Record your preferences below for the 7 books you’d like to read in your discussion group (1 = your top choice, 2 = your second choice, and so on down to 7). You may select books **only** from the category of the group you are assigned to. E.g., if you are in the Fantasy/Science fiction group, you may only pick books from section (1).

Note: In choosing your 7 books, you are free to make use of any sources you wish. Thus, you may get helpful suggestions from friends and family, book reviews, booksellers, and librarians. *Goodreads.com* is a good source for information and reader reviews, as is *Amazon.ca.* However, do not choose books that you have already read – your choices should involve books that you ***want*** to read that you so far haven’t. For your top 2 or 3 choices, you should make an effort to read their first 20 or more pages before making a final decision. *Amazon.ca* has a “Look Inside” feature that will allow you to do this without cost.

(1) **Fantasy/Science fiction**

\_\_\_ Joe Abercrombie, *The Blade Itself*

\_\_\_ Isaac Asimov, *I, Robot*

\_\_\_ Margaret Atwood, *The Handmaid’s Tale*

\_\_\_ Ray Bradbury, *Fahrenheit 451*

\_\_\_ Orson Scott Card, *Ender’s Game*

\_\_\_ Arthur C. Clarke, *Childhood’s End*

\_\_\_ Susanna Clarke, *Jonathan Strange and Mr. Norrell*

\_\_\_ Michael Crichton, Jurassic Park

\_\_\_ Suzanne Collins, *The Hunger Games (Vol. 1)*

\_\_\_ Philip K. Dick, *The Man in the Castle*

*\_\_\_* Arthur Conan Doyle, *The Lost World*

\_\_\_ Steven Erickson, *Gardens of the Moon*

\_\_\_ Diana Gabaldon, *Outlander*

\_\_\_ Neil Gaiman, *American Gods*

\_\_\_ William Gibson, *Neuromancer*

\_\_\_ Molly Harper, *Nice Girls Don’t Have Fangs*

*\_\_\_* Robert A. Heinlein, *Stranger in a Strange Land*

\_\_\_ Frank Herbert, *Dune*

\_\_\_ Nalo Hopkinson, *Midnight Robber*

\_\_\_ Robert Jordan, *The Wheel of Time*

\_\_\_ Guy Gavriel Kay, *The Summertree*

\_\_\_ Daniel Keyes, *Flowers for Algernon*

\_\_\_ Ursula K. Le Guin, *The Disposessed*

\_\_\_ C.S. Lewis, *The Screwtape Letters*

\_\_\_ Anne McCaffrey, *Dragonflight*

\_\_\_ Patricia McKillip, *The Riddle-Master of Hed*

\_\_\_ Stephanie Meyer, *Twilight*

\_\_\_ Audrey Niffenegger, *The Time-Traveller’s Wife*

\_\_\_ George Orwell, *1984*

\_\_\_ David Palmer, *Emergence*

\_\_\_ Alexei Panshin, *Rite of Passage*

\_\_\_ Philip Pullman, *The Golden Compass*

\_\_\_ Rick Riordan, *Lightning Thief*

\_\_\_ Veronica Roth, *Divergent*

\_\_\_ Patrick Rothfuss, *The Name of the Wind*

\_\_\_ Carl Sagan, *Contact*

\_\_\_Mary Shelley, *Frankenstein*

\_\_\_ Dan Simmons, *Hyperion*

\_\_\_ Neal Stephenson, *Snow Crash*

\_\_\_ J.R.R. Tolkein, *The Lord of the Rings (vol. 1)*

\_\_\_ Kurt Vonnegut, *Cat’s Cradle*

\_\_\_ H.G. Wells, *The Time Machine*

(2) **Domestic/Romantic**

\_\_\_ Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*

\_\_\_ Ann Beattie, *The State We’re in*

\_\_\_ Joseph Boyden, *Through Black Spruce*

\_\_\_ Michael Chabon, *The Amazing Adventures of Kavalier and Clay*

\_\_\_ Wayson Choy, *The Jade Peony*

*\_\_\_* Anita Desai, *Clear Light of Day*

\_\_\_ Junot Diaz, *The Brief Wondrous Life of Oscar Wao*

\_\_\_ Anthony Doerr, *All the Light We Cannot See*

\_\_\_ Esi Edugyan, *Half-Blood Blues*

*\_\_\_* Dave Eggers, *A Heartbreaking Work of Staggering Genius*

*\_\_\_* Louise Erdrich, *Love Medicine*

\_\_\_ Jeffrey Eugenides, *The Virgin Suicides*

*\_\_\_* Helen Fielding, *Bridget Jones’s Diary*

\_\_\_ John Green, *The Fault in Our Stars*

\_\_\_ David Guterson, *Snow Falling on Cedars*

\_\_\_ Oscar Hijuelos, *The Mambo Kings Play Songs of Love*

\_\_\_ Nick Hornby, *High Fidelity*

*\_\_\_* Khaled Hosseini, *The Kite Runner*

\_\_\_ Sue Monk Kidd, *The Secret Life of Bees*

*\_\_\_* Chang-Rae Lee, *Native Speaker*

\_\_\_ Ian McEwen, *Atonement*

*\_\_\_* Rohinton Mistry, *Such a Long Journey*

\_\_\_ Toni Morrison, *Jazz*

*\_\_\_* Alice Munro, *Runaway*

\_\_\_ V.S. Naipal, *A House for Mr. Biswas*

\_\_\_ Audrey Niffenegger, *The Time-Traveller’s Wife*

\_\_\_ Michael Ondaatje, *In the Skin of a Lion*

\_\_\_ Ann Patchett, *Commonwealth*

\_\_\_ Jodi Picoult, *My Sister’s Keeper*

\_\_\_ Carol Shields, *The Stone Diaries*

\_\_\_ Anita Shreve, *Testimony*

\_\_\_ Lionel Shriver, *We Need to Talk about Kevin*

\_\_\_ Jane Smiley, *A Thousand Acres*

\_\_\_ Zadie Smith, *Swing Time*

\_\_\_ Nicholas Sparks, *A Walk to Remember*

\_\_\_ Elizabeth Strout, *My Name is Lucy Barton*

\_\_\_ Madeleine Thien, *Do Not Say We Have Nothing*

\_\_\_ Miriam Toews, *A Complicated Kindness*

\_\_\_ Jane Urquhart, *The Stone Carvers*

\_\_\_ Alice Walker, *The Color Purple*

(3) **Mystery/Suspense**

­­­\_\_\_ David Baldacci, *The Last Mile*

\_\_\_ Linwood Barclay, *No Time for Goodbye*

\_\_\_ John Berendt, *Midnight in the Garden of Good and Evil*

\_\_\_ James Lee Burke, *The Tin Roof Blowdown*

\_\_\_ Stephen L. Carter, *The Emperor of Ocean Park*

\_\_\_ Michael Chabon, *The Yiddish Policemen’s Union*

\_\_\_ Raymond Chandler, *The Big Sleep*

\_\_\_ Lee Child, *Killing Floor*

\_\_\_ Agatha Christie, *The Murder of Roger Ackroyd*

\_\_\_ Tom Clancy, *The Hunt for Red October*

\_\_\_ Harlan Coben, *Tell No One*

\_\_\_ Michael Connelly, *The Black Ice*

\_\_\_ Patricia Cornwell, *Postmortem*

\_\_\_ Janet Evanovich, *Two for the Money*

\_\_\_ Jasper Fforde, *The Eyre Affaire*

\_\_\_ Ken Follett, *Eye of the Needle*

\_\_\_ Frederick Forsyth, *The Day of the Jackal*

\_\_\_ Gillian Flynn, *Gone Girl*

\_\_\_ Tana French, *The Trespasser*

\_\_\_ Robert Galbraith (J.K Rowling), *The Cuckoo’s Calling*

\_\_\_ Tess Garritson, *Vanish*

\_\_\_ Sue Grafton, *E is for Evidence*

\_\_\_ John Grisham, *Racketeer*

\_\_\_ Lawrence Hill, *Some Great Thing*

\_\_\_ Tony Hillerman, *A Thief of Time*

*\_\_\_* Stephen King, *Mr. Mercedes*

\_\_\_ John Le Carre, *Tinker, Taylor, Soldier, Spy*

\_\_\_ Dennis Lehane, *Shutter Island*

\_\_\_ Elmore Leonard, *Get Shorty*

\_\_\_ Ross Macdonald, *The Drowning Pool*

\_\_\_ Val McDermid, *Splinter the Silence*

\_\_\_ Walter Mosely, *Little Scarlett*

\_\_\_ James Patterson, *Along Came a Spider*

\_\_\_ Louise Penney, *The Nature of the Beast*

\_\_\_ Ian Rankin, *Even Dogs in the Wild*

\_\_\_ Kathy Reichs, *Deja Dead*

\_\_\_ J.D. Robb, *Naked in Death*

\_\_\_ Peter Robinson, *Watching the Dark*

\_\_\_ Mickey Spillane, *I, The Jury*

\_\_\_ Ausma Zehanet Khan, *The Language of Secrets*

Discussion Group Preference

Name & student # \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Preference for Discussion Groups

Rank the groups in the your order of preference (1 = top choice, 2 = second choice, 3 = third choice)

\_\_\_\_ Fantasy/Science Fiction

\_\_\_\_ Domestic /Romantic

\_\_\_\_ Mystery/Suspense