

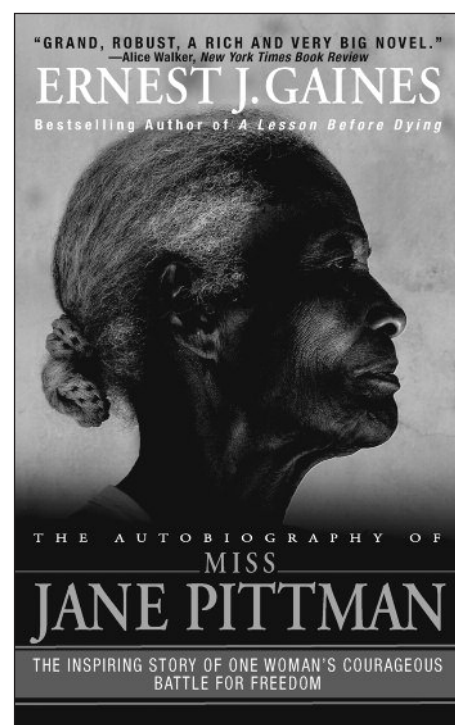


The Autobiography of Miss Jane Pittman

By Ernest J. Gaines

Dial Press Trade Paperback | TR | 978-0-385-34278-0 | 272pp. | \$14.00

Reading Level: 6th Grade



“In this woman, Ernest Gaines has created a legendary figure.... Gaines’s novel brings to mind other great works: *The Odyssey*, for the way his heroine’s travels manage to summarize the American history of her race, and *Huckleberry Finn*, for the clarity of [Pittman’s] voice, for her rare capacity to sort through the mess of years and things to find the one true story of it all.”
—*Newsweek*

“Stunning. I know of no black novel about the South that exudes quite the same refreshing mix of wit and wrath, imagination and indignation, misery and poetry.”
—*LIFE Magazine*

• about this guide •

In *The Autobiography of Miss Jane Pittman* (hereto referred to as *Autobiography*), Ernest J. Gaines employs a fictional speaker to tell the story of one hundred years of American history. *Autobiography* is a story of slavery, of freedom, of dreams deferred, of hopes both dashed and realized. It is the story of the South—its history, its struggles, its opportunities, and its failures. Miss Jane Pittman, the narrator, embodies many different, seemingly opposite roles: she is both a strong, self-reliant woman and a headstrong child; she is a scared wife and a surrogate mother; she is a hesitant leader, yet also a pragmatic follower; and she is both a bold accuser and a shy accomplice. Ultimately, she is the composite voice of African Americans, from the Civil War to the Civil Rights Movement. Her narrative is that of her people, from slavery to freedom—a freedom that never quite seems to arrive.

Autobiography aligns with many areas of classroom study. Its narrative account fits in **language arts** curricula, offering a great point of comparison with other works of literature, whether novel, memoir, or poem. It is also a novel of substance with richly developed plots, characters, settings, and themes, making it ideal for classroom discussion. Finally, its form is unique—an autobiography of a woman who does not exist, but whose story is based in real events and demands telling—offering students both an example of rare literary construct, and a jumping-off point for discussing real historical events.

Autobiography is also appropriate for **social studies**, presenting a history that too often does not make it into textbooks. Tellingly, in the novel’s Introduction, as the “editor” tries to convince Miss Jane Pittman to tell her story, Jane’s friend Mary asks, “What’s wrong

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• about this guide continued

with them books you already got?” “Miss Jane is not in them,” the editor responds. Jane, the editor says, “was over a hundred years old, she had been a slave in this country, so there had to be a story.” Unfortunately, these stories have seldom been told. Jane Pittman’s story is a corrective, filling this gap in American literature, by giving voice to African American history from the 1860s to the 1960s. This book provides a springboard not only to the study of history, but also to the socioeconomic conditions of African Americans during this time.

• note to teachers

Autobiography is a very accessible text for middle and high school students. It works wonderfully as a cohesive narrative but it could also be divided, for study, through specific assignments. While the novel exposes readers to the brutality of war, slavery, poverty, and racism, the scenes are not explicit, so as not to preclude their being read by younger students.

The themes of *Autobiography* are universal and lend themselves to classroom discussion and assignments. Miss Jane’s journey is one that teachers and students will recognize in other works and in themselves. Her experience touches on topics, both historic and current, that are part of existing language arts and social studies curricula.

• about the book

Autobiography tells the story of one woman’s experiences, starting with her life as a slave near the end of the Civil War, up until the interview that produces the autobiography in 1962. Although presented and written as an autobiography, Gaines uses a fictional story to tell the history of African Americans during this hundred-year span. By using the voice of one storyteller, the author is able to condense the events and focus the narrative. Miss Jane’s world becomes a microcosm for African Americans in the South, and Miss Jane the allegorical Everywoman through which readers can understand this experience.

Gaines breaks the novel into four books and an Introduction. The Introduction states the premise of the novel: A college history professor in Louisiana is attempting to interview Miss Jane about her life. The four books then trace Miss Jane’s experiences in *The War Years*, *Reconstruction*, *The Plantation*, and *The Quarters*.

While Jane Pittman herself remains the center of the narrative, *Autobiography* tells a larger story. The novel traces the history of America, examining the nation’s struggles with race, African Americans’ unique battle with self-identity after the Civil War, and the South’s odd balance of racial tension.

Though rich and wide-ranging, *Autobiography* ultimately remains Jane’s story—a story of relationships, of self-discovery, and of triumph over hardship. Through this journey, the reader witnesses the transformation of Ticey (Jane’s slave name) to Jane.



• about the author

ERNEST J. GAINES has been nominated for both the Pulitzer and Nobel Prizes for literature. His fiction, always set in fictional Bayonne, Louisiana, draws from his experiences growing up on a Southern plantation. Gaines, born on River Lake Plantation in Oscar, Louisiana, eventually moved at age fifteen to California, where he completed a degree at Stanford University before beginning his career as a novelist and college professor.

• teaching ideas

Introduction

1. *Autobiography* is a novel. Why does Gaines use the form of autobiography? Why is the premise presented in the Introduction significant to its telling?
2. Discuss the process of research. Explain the difference between primary sources and secondary sources. Have students conduct library research on an event from the recent past. Then, have students conduct interview projects, in which they interview a parent/grandparent/local resident about the same event. Discuss the differences in interpretation and recollection between the sources.
3. Discuss the elements of oral history with your students. How is oral history different from written history? Through what lenses is history recorded? Discuss how these lenses affect, and even alter, events. Through what lenses are Miss Jane Pittman's story filtered? How do these filters impact her story? Who helps Miss Jane tell her story?
4. The editor's interview takes place in the summer of 1962. Is there a significance to this date?
5. Mary Hodges lives with Miss Jane. What is her role in the "editor's" attempts to tell Jane's story?
6. Mary Hodges says, "Well, you don't tie up all the loose ends all the time" (ix). What does Mary Hodges mean? How does her meaning apply to Jane's story? To any story?
7. At the funeral, how do the people involved in Miss Jane's story react to its telling? What do the different reactions reveal about the story? About the people?

BOOK ONE – THE WAR YEARS

Soldiers

1. Examine the contrast between the Confederate and Union troops as they pass the plantation. What attitudes do the soldiers express about slavery? What do the soldiers' actions show about their attitudes toward slaves and slavery?
2. What is Miss Jane Pittman's slave name? How does her name change to Jane Brown? What is Jane's reaction to her new name? How does Jane's mistress react to the name change?
3. Jane's story begins with the Civil War and will intersect with many world events. Begin constructing a timeline of Jane's life. Add to the timeline as you read the book. Have students construct timelines of their own lives. What significant personal and world events intersect?

teaching ideas continued

Freedom

1. Contrast the reactions of the field slaves and the house slaves to the Emancipation Proclamation.
2. Discuss the theoretical and realistic impact of the Proclamation on slaves.
3. What had happened to Jane's parents?

Heading North

1. What immediate crisis of leadership occurs as the former slaves head north? Why would no one step up to lead?
2. Describe Big Laura. Discuss her character and her leadership skills.
3. As the former slaves head north, each one takes a new name. Discuss the significance of these new names. From where do many of the names come? Why is taking a new name essential to their journey?
4. Have students research their own names. How did their parents choose their names? Do their names have family significance? Draw upon books, documents, or online resources to find the meanings of traditional names.
5. How does Big Laura's saving Jane from Brown reveal the new challenges and lingering caste system of the former slaves?

Massacre

1. Describe the "patrollers." What role did they fill in the post-war South? What does their role reveal about post-war attitudes toward former slaves?
2. Examine the repetitions in Jane's narrative. What do expressions like "jumping, jumping, jumping" (22–23) and "screaming, begging; screaming, begging" (23) reveal about Jane's thought processes and mental state? How does the first-person narrative affect readers' understanding of the text?
3. How does Jane become Ned's *de facto* mother? Trace the development of this relationship as the narrative progresses.

Heading South

1. Under what misconceptions does Jane make her journey north? Trace these misconceptions as the journey continues.
2. Discuss Jane's encounter with the caravan headed home from Texas. What is the attitude of the former slaves in this group? How do they respond to Jane, and Jane to them? What larger differences among former slaves does this scene reveal?
3. Why does the white woman cry at the end of this chapter?

Shelter for the Night

1. The man who helps Jane and Ned at the ferry is a New York "gov'ment invessagator." Research the role of Northerners in the post-war South. What policies were put in place to assist former slaves? How did both Southerners and Northerners respond to newly freed slaves?
2. Research the role of the Freedman's Bureau. What was its role in the post-war South?

• teaching ideas continued

All Kinds of People

1. Discuss the significance of Ned's iron and flint. What do they represent? Why does he fight to keep them?
2. What does Jane learn from her encounter with Colonel Brown?
3. Discuss the contrast expressed by the woman who gives Jane water while saying, "I hope the good white people round here kill all y'all off" (43).

The Hunter

1. The hunter tells Jane that the former slaves headed north act "like freedom was a place coming to meet them halfway. Well it ain't coming to meet you. And it might not be there when you get there, either" (46–47). Examine the truth of this quotation as the novel progresses. What evidence do you see of the truth of the hunter's statement? In what way might this statement serve as the theme of the book?
2. In what way is the hunter's search different from Jane's? In what way is it the same?

An Old Man

1. What does Jane's discussion with the old man reveal about her maturity? About her capacity for the journey ahead?
2. Examine pages 54 through 57. What is the old man's assessment of Jane and Ned's ability to make the journey to Ohio? What pitfalls does he preview in his predictions?
3. At this point Jane's narrative moves from day to day, moment to moment, to a more general recounting of her experience. Why does this shift occur? What does this shift foreshadow?

Rednecks and Scalawags

1. Discuss the significance of the name Job. How does this Job relate to the Biblical Job? What are the elements of this Job's suffering?
2. Discuss Jane and Ned's situation at the end of Book One. How far have they traveled, in both their literal and non-literal journeys?

BOOK II – RECONSTRUCTION

A Flicker of Light; and Again Darkness

1. To what light does the chapter title refer? To what darkness?
2. Examine the history of Republican and Democratic politics. How have the parties changed, and remained the same?
3. Research the Ku Klux Klan and other similar groups that emerged in the post-war South. Discuss their involvement in the political and social development of the region.
4. Jane decides to stay, even after Mr. Bone loses the plantation to Colonel Dye. How is the decision to stay or leave different for Jane this time?

Exodus

1. Compare the exodus of African American slaves to the Biblical exodus. What similarities/differences do you see?
2. Examine the post-war exodus of African American slaves to the North. What resulted from their move? What opportunities/disappointments awaited them?

• teaching ideas continued

Ned Leaves Home

1. Why does Ned change his name to Douglass? What change of character or direction does this name change represent for Ned?

Two Letters from Kansas

1. Who is Joe Pittman? In what ways does Joe replace Ned in Jane's life?
2. What updates does Jane receive from Ned? What problems does Ned encounter in Kansas? How are Ned's problems indicative of the problems of post-war former slaves?

Another Home

1. Discuss the difficulties of Jane and Joe's attempt to leave the plantation.
2. What does Jane's move to Mr. Clyde's, and Joe's new job, represent?

Molly

1. What is Molly's reaction to Jane? How does this reaction illuminate tensions between classes of freed slaves? How does Molly's reaction reveal a continuing plantation system and a caste system within Black society at this time?

A Dollar for Two

1. Maintain a timeline of Jane's life. Compare Jane's life to a timeline of American history. What events intersect? At what times does American history have little impact on Jane's life?
2. This chapter begins Jane's fears for Joe's death. Discuss her fears. What are the roots of her fears? What motivates her fear? What does she do to escape her fear?

Man's Way

1. How might the black stallion be seen as a symbol?
2. Who is Felton Burkes? What is his role in Jane's life?

Professor Douglass

1. Again, note the intersections of Jane's life with American history. What does Ned's service in the Army say about race at the turn of the century?
2. Ned's death is foreshadowed at the beginning of the chapter. What does this foreshadowing accomplish for readers? Why might Jane preview Ned's death in this way?
3. Examine the debate between Frederick Douglass and Booker T. Washington. On what issues do they differ? On what side of the debate does Ned fall?
4. Why are whites afraid of Ned?

Albert Cluveau

1. What is Albert Cluveau's relationship with Jane?
2. What is Albert Cluveau's role in society? What does the contrast between Cluveau's role in society and his relationship with Jane show about each character? About the South?

The Sermon at the River, Assassination, The People, and The Chariot of Hell

1. What does Ned's sermon explain about Black people's role in slavery? Why does he assign this blame?
2. What about Ned's work puts him in conflict with whites?
3. Why does Cluveau try to force Ned to his knees?
4. What irony is apparent in the people's response to Ned's death?

• teaching ideas continued

5. How does the sheriff twist the events of Ned's death? How easily does he erase the truth?
6. What does Cluveau's death illustrate about his character? About Jane's?

BOOK III – THE PLANTATION

Samson

1. How does Jane come to Samson?
2. Describe the competition between Katie and Harriet. What elements of the plantation's culture are illustrated by their competition?

The Travels of Miss Jane Pittman

1. How is the term "travels" used in this chapter? Describe Jane's travels. What does Jane's religious journey reveal about her?

Two Brothers of the South

1. What does this chapter reveal about the remnants of slave culture in the South?
2. How does the father's attitude toward the two boys reveal racism, as well as the complex relationships present on the plantation?
3. Why must Timmy leave the plantation? What does Tee Bob fail to understand about Timmy's departure? What is foreshadowed about Tee Bob's failure to understand his environment?

Of Men and Rivers

1. What lesson are readers supposed to take from this chapter? Why do the characters in the book fail to learn this lesson?

Huey P. Long

1. Research Huey P. Long and the Progressive Movement.
2. Discuss Miss Jane's statement, "Look like every man that pick up the cross for the poor must end that way" (160).

Miss Lilly, The LeFabre Family, and A Flower in Winter

1. Trace the teachers who come to Samson. What does each try to accomplish? What obstacles does each face?
2. What elements of racism against members of one's own race are evident in the LeFabre family and Creole Place?
3. What do readers learn about Tee Bob's feelings for Mary Agnes LeFabre? What can you anticipate about this relationship? What events have been foreshadowed that may now come true?

Confession, Robert and Mary, and Samson House

1. Recount Tee Bob's relationship with Mary Agnes. Why does Tee Bob's confession to Jimmy Caya exacerbate his dilemma?
2. What is Jules Raynard's role in Tee Bob's death? What is Raynard's relationship to Jane? How does that relationship contrast with the other relationships in these chapters?
3. What do Jane and Raynard mean when they say, "He was bound to kill himself anyhow," and "One day. He had to. For our sins" (206)?

—• teaching ideas continued

BOOK IV – THE QUARTERS

1. Book IV is the only book not divided into chapters. As you read, consider why this book has no chapter divisions. Is this mechanism effective, or necessary? How does this mechanism affect the book as a whole? How does the lack of chapters distinguish this book from the other three?
2. Examine Jane's discussion of how people are always looking for "somebody to come lead them" (209). Discuss the allusion here to the Old Testament. In what ways have people looked for "the one"—and in what ways do they continue to do so?
3. Reexamine the time frame of Jane's life. During what time period does this book begin?
4. To whom is Jane referring when she says, "Joe had just tanned S'mellin"?
5. Why does Jane decide to move to the quarters? What does the exchange between Jane and Miss Amma Dean and Mr. Robert reveal about Jane's status in their lives, and about their relationship?
6. Why do the people of the quarters decide that Jimmy is "the one"? How does that decision influence their treatment of him?
7. In this book, for the first time, Jane steps outside her narrative to comment on her life (217). Why does she break the narrative? How old is she as she is telling her story?
8. Discuss Jimmy's "travels" (religious journey). Why is Jimmy's religious journey so important to the people of the quarters?
9. Examine the references to the Civil Rights Movement in this book. Research the references to "that young lady at that Alabama school," "what they did to them little children there in Tennessee and there in Arkansas," and "that thing they had to kick out the Catholic church there in New Orleans" (229).
10. What is Mr. Robert's reaction to the Civil Rights Movement? How does he keep the people of the quarters from participating in the movement? What happens when Batlo does participate in demonstrations?
11. What is Jimmy's plan for civil disobedience in Bayonne? Why does Jimmy enlist Miss Jane in his plan? Why is her role critical to the participation of others?
12. How does Jimmy's plan turn out? What is Miss Jane's response? How is Jane's response representative of both her struggle, and of her response to her struggle?
13. What do you think of the ending? Does it meet your expectations? Explain.

• teaching ideas continued

CLASS ACTIVITIES

1. Have students write autobiographies. They can begin by making timelines of their lives. Then, they can interview significant people in their lives, in order to learn the anecdotes that define their existence.
2. Have students choose a significant event from their lives, and write a narrative essay about it.
3. Use *Autobiography* as a springboard to researching the famous people and events referenced within the book. Divide research among historical periods, or specific events or people.
4. Use *Autobiography* to introduce a study of the racial history of America. Examine the debate between W. E. B. DuBois and Booker T. Washington. How is Ned's experience related to this debate? How did Frederick Douglass influence Ned's beliefs?
5. Use Miss Jane's travels to examine religious journeys in literature. Read Langston Hughes's "Salvation" and Philip Roth's "The Conversion of the Jews." Compare these stories of salvation with that of Miss Jane.
6. Examine barriers as a subject for literature. What barriers do students encounter every day? What barriers remain for minorities in America? For people with disabilities?
7. Have students read Dudley Randall's "Ballad of Birmingham." Examine the elements of religion and civil unrest in the poem.
8. Examine relationships in *Autobiography*. How does Gaines portray the relationships of Blacks and whites, parents and children, teachers and students, husbands and wives, etc.? How do these relationships change over time?
9. Examine other writers of the South—such as William Faulkner, Harper Lee, Maya Angelou, or Alice Walker—or other novels by Gaines. What role does race play in the works of these authors? Does the race or time of the author influence the portrayal?
10. Read Maya Angelou's poem "My Arkansas." Compare how the elements of race and freedom are handled in this poem as compared to in *Autobiography*.
11. Have students write essays on the importance of home. Lead a discussion of Miss Jane Pittman's attempts at belonging.
12. Read Zora Neale Hurston's *Their Eyes Were Watching God*. Compare the protagonist with Miss Jane. How are their journeys alike? Different?
13. Have students read autobiographies and prepare presentations for the class.
14. Examine the men in *Autobiography*. In what ways are Jane's relationships with these men the defining relationships of her life? What does each man contribute to Jane's development?
15. Examine the places in Jane's life. How is each place important? What is the significance of each place to Jane's development?

• about this guide's writer

DAVID CORLEY teaches high school English in South Carolina. His experience is with many different levels of students in grades 9-12. He has also taught courses for adult education, college, and graduate-level students.

• for further reading

Theatrical productions of *The Autobiography of Miss Jane Pittman*, *A Lesson Before Dying*, and *A Gathering of Old Men* are available

Chinua Achebe, *Things Fall Apart*

Rebecca Carroll, *Uncle Tom or New Negro? African Americans Reflect on Booker T. Washington and Up From Slavery 100 Years Later*

Eldridge Cleaver, *Soul on Ice*

Frederick Douglass, *The Autobiography of Frederick Douglass*

W. E. B. DuBois, *The Souls of Black Folk*

William Faulkner, *As I Lay Dying*

Ernest J. Gaines, *A Lesson Before Dying*, *A Gathering of Old Men*, and others

Harper Lee, *To Kill a Mockingbird*

Toni Morrison, *Beloved*

Sonia Nazario, *Enrique's Journey*

Barack Obama, *Dreams From My Father*

Doreen Rappaport, *Nobody Gonna Turn Me 'Round: Stories and Songs of the Civil Rights Movement*

Joseph P. Shapiro, *No Pity: People With Disabilities Forging a New Civil Rights Movement*

Harriet Beecher Stowe, *Uncle Tom's Cabin*

Thomas J. Sugrue, *Sweet Land of Liberty: The Forgotten Struggle for Civil Rights in the North*

Booker T. Washington, *Up From Slavery*

<http://guides.lib.washington.edu/content.php?pid=78827&sid=583725>

University of Washington research guide to primary and secondary sources for African American history

<http://www.hueylong.com/>

A site of information about Huey Long

<http://www.webenglishteacher.com/gaines.html>

provides lesson plans for three of Gaines' works

"Oral History Online," <http://historymatters.gmu.edu/mse/oral/online.html>

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Fiction:

Achebe, Chinua. **Things Fall Apart**
 Adichie, Chimamanda Ngozi. **Purple Hibiscus**
 Asimov, Isaac. **I, Robot**
 Bradbury, Ray. **Fahrenheit 451**
 Brooks, Terry. **The Shannara Trilogy**
 Butler, William. **The Butterfly Revolution**
 Cather, Willa. **My Antonia**
 Cisneros, Sandra. **The House on Mango Street**
 Clark, William van Tilburg. **The Ox-Bow Incident**
 Clarke, Arthur C. **Childhood's End**
 Clinch, Jon. **Finn: A Novel**
 Cook, Karin. **What Girls Learn**
 Crichton, Michael. **Jurassic Park**
 Doctorow, E.L. **Ragtime**
 Drew, Alan. **Gardens of Water**
 Dunn, Mark. **Ella Minnow Pea**
 Ellis, Ella Throp. **Swimming with the Whales**
 Ellison, Ralph. **Invisible Man**
 Ford, Jamie. **Hotel on the Corner of Bitter and Sweet**
 Gaines, Ernest J. **A Lesson Before Dying**
 Gaines, Ernest J. **The Autobiography of Miss Jane Pittman**
 García Márquez, Gabriel. **Chronicle of a Death Foretold**
 Gibbons, Kaye. **Ellen Foster**
 Grisham, John. **A Time to Kill**
 Grooms, Anthony. **Bombingham**
 Guterson, David. **Snow Falling on Cedars**
 Hansberry, Lorraine. **A Raisin in the Sun**
 Hayes, Daniel. **Eye of the Beholder**
 Hayes, Daniel. **The Trouble with Lemons**
 Homer. Fitzgerald, Robert, trans. **The Odyssey**
 Jones, Lloyd. **Mister Pip**
 Kafka, Franz. **The Trial**
 Khedairi, Betool. **Absent**
 Koontz, Dean. **Odd Thomas**
 L'Amour, Louis. **Hondo**
 Le Guin, Ursula K. **A Wizard of Earthsea**
 Martel, Yann. **Beatrice and Virgil**
 Matar, Hisham. **In the Country of Men**
 Maxwell, William. **So Long, See You Tomorrow**
 McCarthy, Cormac. **All The Pretty Horses**
 McCarthy, Susan Carol. **Lay That Trumpet in Our Hands**
 Miéville, China. **Un Lun Dun**
 Mitchell, David. **Black Swan Green**
 Mori, Kyoko. **Shizuko's Daughter**
 Mullen, Thomas. **The Last Town on Earth**
 Naylor, Gloria. **Mama Day**
 Otsuka, Julie. **When the Emperor Was Divine**
 Potok, Chaim. **The Chosen**
 Pullman, Philip. **The Amber Spyglass**
 Pullman, Philip. **The Golden Compass**
 Pullman, Philip. **The Subtle Knife**
 Rawles, Nancy. **My Jim**
 Remarque, Erich Maria. **All Quiet on the Western Front**
 Richter, Conrad. **The Light in the Forest**
 See, Lisa. **Snow Flower and the Secret Fan**
 Shaara, Jeff. **Gods and Generals**
 Shaara, Jeff. **The Last Full Measure**
 Shaara, Michael. **The Killer Angels**
 Shaffer, Mary Ann; Barrows, Annie. **The Guernsey Literary & Potato Peel Pie Society**
 Shute, Neil. **On the Beach**
 Sinclair, Upton. **The Jungle**
 Smith, Alexander McCall. **The No. 1 Ladies' Detective Agency**
 Sparks, Christine. **The Elephant Man**
 Spiegelman, Art. **Maus I**
 Tan, Amy. **The Joy Luck Club**
 Tolkien, J.R.R. **The Hobbit**
 Tolkien, J.R.R. **Lord of the Rings Trilogy**
 Twain, Mark. **Adventures of Huckleberry Finn**
 Voigt, Cynthia. **Dacey's Song**
 Voigt, Cynthia. **Homecoming**
 Vonnegut, Kurt. **Cat's Cradle**
 Vonnegut, Kurt. **Slaughterhouse-Five**
 Wartski, Maureen. **Candle in the Wind**
 Wolff, Tobias. **Old School**

Nonfiction:

Angelou, Maya. **I Know Why the Caged Bird Sings**
 Armstrong, Karen. **Islam**
 Baldwin, James. **Nobody Knows My Name**
 Baldwin, James. **The Fire Next Time**
 Bible. **The Five Books of Moses**
 Brokaw, Tom. **Boom**
 Bryson, Bill. **Short History of Nearly Everything**
 Cahill, Tierney. **Ms. Cahill for Congress**
 Canada, Geoffrey. **Fist Stick Knife Gun**
 Cary, Lorene. **Black Ice**
 Chen, Da. **Colors of the Mountain**
 Collins, Billy. **Poetry 180/180 More**
 Conway, Jill Ker. **The Road from Coorain**
 Dumas, Firoozeh. **Funny in Farsi**
 Farrow, Anne, et. al. **Complicity**
 Frank, Anne. **Diary of a Young Girl**
 Grisham, John. **A Time to Kill**
 Haley, Alex. **The Autobiography of Malcolm X**
 Hari, Daoud. **The Translator: A Memoir**
 Heath, Chip and Dan Heath. **Made to Stick**
 Hickam, Homer. **October Sky**
 Hunter, Latoya. **The Diary of Latoya Hunter**
 Hunter-Gault, Charlayne. **In My Place**
 Katz, Jon. **Geeks**
 Kennedy, Randall. **Nigger**
 Kidder, Tracy. **Mountains Beyond Mountains**
 Kidder, Tracy. **Strength in What Remains**
 LaNier, Carlotta Walls. **A Mighty Long Way**
 Lewis, Anthony. **Gideon's Trumpet**
 MacDonald, Michael Patrick. **All Souls**
 Miller, Jennifer. **Inheriting the Holy Land**
 Nafisi, Azar. **Reading Lolita in Tehran**
 Nazario, Sonia. **Enrique's Journey**
 Neufeld, Josh. **A.D.**
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 Oren, Ram. **Gertruda's Oath**
 Pollan, Michael. **The Botany of Desire**
 Robison, John Elder. **Look Me in the Eye**
 Santiago, Esmeralda. **Almost a Woman**
 Santiago, Esmeralda. **When I Was Puerto Rican**
 Skloot, Rebecca. **The Immortal Life of Henrietta Lacks**
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 Suskind, Ron. **A Hope in the Unseen**
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 Thomas, Piri. **Down These Mean Streets**
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 Whiteley, Opal. **Opal: The Journey of an Understanding Heart**



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