Superintendent File: IJ-E2

PROPOSAL TO ADOPT A NOVEL/BOOK-LENGTH WORK
(FICTION, NON-FICTION, DRAMA)
Please complete the form electronically.

FORM COMPLETION INSTRUCTIONS

- Open this document and save a copy titled “Novel Proposal [Title].”
- Complete Sections I through VI (type in the boxes provided).
- Email a copy to the Chief Academic Officer.
- Send a hard copy with the appropriate signatures to the Chief Academic Officer. Enclose a copy of the books(s) with any questionable sections identified with post-it flags.
- You may be invited to attend a Review Team meeting when this proposal is considered. Please come prepared to talk about the benefits of adding this work to the curriculum, lessons or assignments you might base on it, and potential controversies surrounding its use.
- This form will be processed by the World Class Education Department.
- Approved proposals are sent to the Superintendent or designee for formal adoption. You will be notified when your proposal is approved.

<table>
<thead>
<tr>
<th>School:</th>
<th>Rock Canyon High School</th>
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</thead>
<tbody>
<tr>
<td>Date:</td>
<td>5/2/14</td>
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<tr>
<td>School contact person:</td>
<td>Louis Goldin</td>
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I. BOOK INFORMATION

<table>
<thead>
<tr>
<th>Title of proposed novel/work</th>
<th>The Seagull Reader Stories</th>
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<tbody>
<tr>
<td>Author(s)</td>
<td>Edited by: Joseph Kelly</td>
</tr>
<tr>
<td>Publisher</td>
<td>W. W. Norton &amp; Company</td>
</tr>
<tr>
<td>Edition</td>
<td></td>
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<tr>
<td>City</td>
<td>New York,</td>
</tr>
<tr>
<td>State</td>
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<td>Copyright date</td>
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<tr>
<td>Course and/or subject area in which work will be used</td>
<td>English II</td>
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<tr>
<td>Grade level(s)</td>
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</table>

Is this novel/work currently used in our District?

X  No. Please continue with the process.

_____ Yes. If the book is already adopted or is a new edition of a previously adopted book, a formal adoption process is not necessary. Please contact the World Class Education Department to update the information.

Proposal To Adopt A Novel/Book-Length Work (Fiction, Non-Fiction, Drama) revised 7-15-14
II. RATIONALE
Please provide a brief rationale explaining your decision to include this novel/work in the curriculum.
In this class, we want to read a collection of short stories, and this text has a collection of great short stories from well-reviewed and widely-read, famous authors.

III. RECOMMENDATIONS
Three recommendations, referrals or reviews must be included. Please use professional reviews (letters of reference from curriculum directors or department chairs in other districts, reviews from the American Library Journal, Kirkus, Booklist, ALA, Amazon or Barnes & Noble online etc.). The District Library Media Center will be happy to direct you to these sources. Please attach copies (electronically) and list sources below.

Reviews for Short Stories in Seagull Reader Stories Edited by Joseph Kelly

Raymond Carver, Cathedral

"Cathedral contains astonishing achievements, which bespeaks a writer expanding his range of intentions." --The Boston Globe

"A few of Mr. Carver's stories can already be counted among the masterpieces of American fiction...Cathedral shows a gifted writer struggling for a larger scope of reference, a finer touch of nuance." --Irving Howe, front page, The New York Times Book Review

"Clear, hard language so right that we shiver at the knowledge we gain from it." --Thomas Williams, Chicago Tribune Book World

"Carver is more than a realist; there is, in some of his stories, a strangeness, the husk of a myth." --Los Angeles Times


John Cheever, The Swimmer

In this poignant story of loss and longing, first-time novelist Bank sensitively portrays the barren world of 1950s Hungary through a child's eyes. Kata and her brother, Isti, are young children when their mother leaves their village one day without a word and eventually makes her way to the West. Katalin Velencsei's abrupt departure unhangs her stern, bitterly depressed husband, Kalman, and he embarks on a vagabond existence, dragging the children from one family member to another, never staying long enough to provide stability for the desolate siblings. Isti is the true victim; always a dreamy boy, he begins hearing voices in inanimate objects and finds his only comfort in swimming obsessively in lakes and rivers. Kata relates the story of their wanderings in a matter-of-fact, unemotional tone, trying to understand the grownups who determine her fate and well-being. "Among our people, nobody married for love," she says, and "My mother never contradicted my father. She deserted him." Bank adroitly refers to the political events in mid-1950s Hungary as dimly perceived background to Kata's narrative. It's as though the violent events in the far-off world are echoed in the small tragedy of their lives. The novel's delicate treatment of Kata's stoicism and powerlessness makes the denouement of this resonant narrative especially heartbreaking. (Jan.)


Kalman Velencsei's wife has fled Hungary for a life in the West, leaving him with their two children—the preteen Kata and her younger brother, Isti. Kalman seems to have no purpose in life but to keep moving. After endless train rides and treks, he deposits the three of them with various relatives for stays of indeterminate duration. This remarkable tale is set in the backwoods of Hungary at the height of the Cold War, yet the Hungarian Revolution of
1956, which was brutally suppressed by Soviet tanks, is felt as hardly more than a breeze from the forest. Kata gives an account of the family's wanderings in somewhat dreamy, repetitious prose that can seem monotonous at first but eventually builds in power, as the Hungarian-born Bank introduces us to a world observed entirely through a child's eyes. That world grows all the more poignant as the children try to figure out why their mother left and whether she will ever return. This effortlessly translated first novel is highly recommended for all literary collections and larger public libraries.--Edward Cone, New York


Stephen Crane, The Open Boat

While Amy Tan and Maxine Hong Kingston (whose mediocre poems are included here) have garnered attention for fiction, Asian-American poetry seems to have been neglected in the wider multicultural renaissance. It's a small wonder, when the most recognizable poets - Ai, John Yau, Jessica Hagedorn - write poems in which ethnicity plays a minor role. Even Lawson Fusao Inada (who has drawn imagery from the Japanese detention camps) is represented by two poems about jazz. The best insights into the Asian-American experience come from lesser-known writers: in a stunning image, Amy Uyematsu compares a, small woman with, a "shopping cart of used cans and rags" to "the Vietnamese grandmothers / I've seen so often in photographs"; Li-Young Lee writes a masterful meditation on the ducks hanging in the Chinese butcher shop's window; Russell Leong's series of "Aerogrammes" from relatives back in China captures the relationship between old world and new with sensitivity and humor. Even writers who yearn for customs they never inherited display surprisingly little anger or bitterness, quite possibly a factor in the relative obscurity of their work. Hongo (Yellow Light) provides a welcome introduction.


William Faulkner, A Rose for Emily

My first reaction to Thomas Argiro's essay on "A Rose for Emily" when it came in over my computer's transom was to moan a bit; after all, Faulkner studies had pretty much given up on it, conceding that its a-typicality in the Faulkner canon and its popularity had exhausted its meanings long ago and that there was little more to say about it. Some of us had even declared an unofficial moratorium on discussing it at the annual Faulkner and Yoknapatawpha Conference at the University of Mississippi. Argiro's essay convinced me that that moratorium's time had run out, that we had not at all exhausted it, and that indeed the story asked questions that twenty years ago we were not ready to ask. It also seemed clear that though the essay's publication might occasion some controversy, controversy might actually kickstart some new discussion of Faulkner's warhorse. To that end, I circulated the essay to several Faulknerians and Sudists, who read and commented on that early version, with their permission, I sent their comments to Professor Argiro for his consideration, then sent his revisions back to the commentators. Five of the original commentators returned further considerations on the questions Professor Argiro has raised; these are printed here following Argiro's essay. To be sure, not all of the commentators agree with Professor Argiro's readings; but believing the nature of the critical enterprise is to spark discussion, I am confident this roundtable will do so.


Charlotte Perkins Gilman, The Yellow Wallpaper


Durkin Hayes continues to expand its Paperback Audio line of low-priced single-cassette titles. This classic literary short story by Gilman is part of a new Tales by American Masters series. Gillman (1860-1935) was an early feminist committed to a tone of realism in her writing. The story is said to be loosely autobiographical. Its narrator describes being affected by a "nervous condition" while vacationing with her physician husband in a rented cottage. The fragility of the woman's psychological state is manifested in how she sees her room's yellow wallpaper. Its sickly color and intricate pattern create a private hell that worsens daily. Perhaps the house is haunted. Perhaps domestic captivity is driving an independent-minded woman crazy. Reader Phillips has worked previously at scoring dramatic pieces for radio. Here, she demonstrates her flair for the sensual approach. Her charged narration is augmented with sound effects and a musical score. The result is like literature-as-made-for-TV-movie. It's fully enveloping, yes, but strictly tailored as quick-hit escapism for bored commuters. (Ian.)

These six classic stories are accompanied by background music and sound effects in productions that are more suggestive of radio dramatizations than the unadorned narrations of most audio books. Occasionally, the music is too intrusive, and the musical segues are excessive. However, the narration is consistently clear, with readers and material well matched. The premier choice is easily the impeccable performance of "The Yellow Wallpaper" and the faultless interpretation of "To Build a Fire."


The Things They Carried by Tim O'Brien

O'Brien's collection of short stories, which he describes as fiction, is one of the most seminal works about the Vietnam War. It follows grunts trudging through hostile country and describes, as one might surmise from the title, the things they carried. These artifacts--comics, possible love letters, Bibles, photographs, and compasses, as well as the necessary array of military items--reflect the character of each man and the world in which he exists as a soldier. Narrator Cranston provides a fine performance in this audio edition. He has a gravelly, rich voice that's perfect for the material. As he embodies different soldiers, Cranston's voice alternates between melancholic, wistful, disaffected, and resigned. He's less successful, however, when voicing female characters. However, these instances are rare, as O'Brien's text largely focuses on the interior workings of the soldiers on the ground. (Nov.)

Source Citation  (MLA 7th Edition)

Yellow Woman by Leslie Marmon Silko

Silko's concise essays are like songs; their harmonies are autobiographical, their melodies topical. The source of their understated emotional timbre is a carefully controlled blend of pride in Pueblo heritage and anger over the perpetuation of injustice against Native Americans. Although these low-key song-essays are free of fancy modulations and theatrics, they're rich in story and observation. Silko, whose mixed Laguna and white heritage has made her exceptionally sensitive to issues of race, weaves episodes from her life into musings on the inclusiveness of the ancient Pueblo vision, how integral place is to the Pueblo ethos and sense of identity, and how stories are a vibrant part of everyday Pueblo life, establishing and preserving a web of meaning, memory, and knowledge. In her arresting title essay, Silko contrasts Native American and European American standards of feminine beauty, then introduces the heroic figure of Yellow Woman, whose strength, courage, and "vibrant sexuality" were boons to her people. Silko's insights fill our minds like sun warms rock, or a quiet rain saturates dry ground.

Source Citation  (MLA 7th Edition)

The Chrysanthemums by John Steinbeck

Billy is an instructor of English at Adrian College in Adrian, Michigan. In the following essay she explores connections between "The Chrysanthemums" and ecofeminism.

The many critics who have debated for decades over the reason for Elisa Allen's frustrations in "The Chrysanthemums" have focused on two ideas: that Elisa is oppressed, either by a male-dominated society or by a practical-minded one, and that her flowers are for her some sort of compensation for what is missing in her life. The chrysanthemums have been interpreted as symbols of Elisa's sexuality, or childlessness, or artistic sensibility, and all of these connections make sense when looking at Elisa's connections to her husband or to society. It is also possible, I believe, and useful, to look at the flowers as literal flowers, as signs of Elisa's connection with the natural world.

Elisa already leads a lonely life, in terms of her connections with other human beings. Her only passion is for her garden, and when she is alone in the garden she is her truest self. As Henry says, she has "a gift with things." Her mother, too, had the gift. "She could stick anything in the ground and make it grow. She said it was having planters' hands that knew how to do it." Her connection with the garden, with nature, is something she feels but cannot
explain. She tells the tinker, “I can only tell you what it feels like. It’s when you’re picking off the buds you don’t want. Everything goes right down into your fingertips. You watch your fingers work. They do it themselves. You can feel how it is. They pick and pick the buds. They never make a mistake. They’re with the plant. Do you see? Your fingers and the plant. You can feel that, right up your arm. They know.” It isn’t just plant life that can call up this response. For Elisa, just being outside on a dark night sends her soaring: “When the night is dark—why, the stars are sharp-pointed, and there’s quiet. Why, you rise up and up! Every pointed star gets driven into your body. It’s like that. Hot and sharp and—lovely.”

This gift, this oneness with the plant, is a source of strength. Several times throughout the story, Steinbeck comments on her strength. As she works in the garden, her face is “lean and strong,” she uses “strong fingers,” her work is “over-powerful. The chrysanthemums stems seemed too small and easy for her energy.” She feels at her most powerful when she is using her planter’s hands, which “never make a mistake. You can feel it. When you’re like that you can’t do anything wrong.” The thought of sharing this connection to nature with another person—the “lady down the road a piece” who “has got the nicest garden you ever seen”—makes Elisa giddy. Her eyes shine, her breast swells, her voice grows husky. And when she has done it, when she has reached past all the men in the story across the bridge of nature to another woman, she finds her greatest strength. “I’m strong,” she tells Henry. “I never knew before how strong.”

What Elisa would like to do is get out of the Valley and see the world, to break her bonds with Henry and strengthen her bonds with the land. She is fascinated with the tinker’s life, traveling back and forth trying “to follow nice weather.” “That sounds like a nice kind of a way to live,” she says. The word nice comes up again and again in her conversation with the tinker. The woman down the road has the “nicest garden you ever seen,” but she would like to have some “nice chrysanthemums.” “It must be nice” to sleep in the wagon, Elisa comments. “It must be very nice. I wish women could do such things.” For Elisa, the word is an expression of deep and mysterious feelings, of an essential connection. But both the men in her life reveal that they do not understand, that the word is one they can use casually. When Elisa describes the feeling of being under the stars, and comes close to reaching for the man, he replies, “It’s nice, just like you say. Only when you don’t have no dinner, it ain’t.” His response makes her ashamed. She has been about to reach for a kindred spirit, and he has just brought the conversation down from spiritual fulfillment to material comfort. Henry, too, fails the test. He walks in when she is at her most artificial, when she is penciled and rouged and the least like her natural self, and declares, “You look so nice!” Her reply is swift and terrible: “Nice? You think I look nice! What do you mean by nice?”

However kindly he may be, however hard he tries, Henry just doesn’t get it. For him, nature is something to be subdued, brought under control. It’s how he makes his living. When Elisa is disturbed, after Henry returns from his chores, she looks down toward the river road “where the willow-line was still yellow with frosted leaves so that under the high gray fog they seemed a thin band of sunshine.” When Henry is disturbed by his failure to say the right thing, he looks “down toward the tractor shed.” He acknowledges Elisa’s “gift with things,” but he sees the flowers only in terms of their size, not their beauty. “Some of those yellow chrysanthemums you had this year were ten inches across.” (Elisa knows that for men, size is all that matters when it comes to flowers, and at first she brags about her chrysanthemums in those terms with the tinker.) Henry does not understand growing things only because they are beautiful. Instead, he wishes she would “work out in the orchard and raise some apples that big.” The tinker, even when he is trying to establish himself as a sensitive soul, makes a slip and betrays his own lack of comprehension. Just after describing their appearance he comments, “They smell kind of nasty till you get used to them.” “It’s a good bitter smell,” Elisa retorts, “not nasty at all.”

In “The Chrysanthemums” men are constantly at odds with nature. The first hint of human activity in the story is an image of farming: “On the broad level land floor the gang plows bit deep and left the black earth shining like metal.” Henry and the men from the Western Meat Company make a deal for steers, or castrated cattle. Henry’s roadster bounces along the road disturbing animals, “raising the birds and driving the rabbits into the brush. Two cranes flapped heavily over the willow-line and dropped into the river-bed.” No wonder the narrator refers to the ranch as “Henry Allen’s foothill ranch.” These activities are not Elisa’s; she literally has no ownership of them. The ultimate betrayal of nature is the tinker’s, the deliberate destruction of the chrysanthemums for the sake of fifty cents and a red pot.

Stanley Renner rightly points out that Steinbeck himself was not a feminist. In Modern Fiction Studies he writes, “although, of course, biography need not inevitably determine a writer’s perspective, Steinbeck’s feelings about his marriage at the time the story was written were far from those of the implied author who would have written the essentially feminist version of the story.” It is not at all required, however, that Steinbeck be a feminist himself,
much less an ecofeminist, for the body of thought called “ecofeminism” to have something interesting to say about Steinbeck’s fiction. This is a case, then, of the story standing as an example of something that is true and important—the different ways men and women might respond to nature—that the author was not aware of revealing.

Source Citation (MLA 7th Edition)

A Worn Path by Eudora Welty


Ages 16-adult. Phoenix Jackson plods through hilly woods and uncleared cornfields, mumbling some prayers for perseverance. As the camera captures the texture of the autumn landscape, the scenery almost foreshadows some of the obstacles in the 95-year-old African American woman’s journey to town. Based on Eudora Welty’s short story, this dramatization stars Cora Lee Day whose marvelous acting conveys her determination, but belies her savvy in getting what she wants—soothing medicine for her grandson and some little gift for him—from the whites in Natchez. With skillful camera work, fine acting, and original music, this adaptation is as memorable as the concluding interview with Welty. Wonderful for both readers new to Welty and for devoted fans.

Source Citation (MLA 7th Edition)

Roman Fever by Edith Wharton


So many contemporary poets concentrate on the worst things in life that their work amounts to a poetry of complaint, analogous to the politics of complaint and similar to the poetry of courtly love, of social protest, and the like. Judging from what he writes about—older relatives’ sufferings as Holocaust survivors and immigrants, growing up poor, his father’s philandering, his mother’s going to jail, his first wife’s suicide, street crime, addiction, and the horrors of insanity that he witnessed working in psychiatric lockups—Cafagna is a complainer poet, pure and simple. But he is never rightly angry and accusatory. Instead, he honors endurance, conjuring not Aunt Sarah’s humiliations “behind an S.S. railyard’s/high stone walls” but her triumph in finding "her Purim... that saved a life." He pities rather than excuses the genuine helplessness of the mentally ill, defends a stupid car thief rather than joins an indignant mob savaging him, and reaffirms every expression of love in poems that are sharply focused, colorful, and immediately impressive.

Source Citation (MLA 7th Edition)

IV. ALIGNMENT WITH DOUGLAS COUNTY’S GUARANTEED AND VIABLE CURRICULUM INCLUSIVE OF THE WORLD CLASS OUTCOMES, 4 Cs, 21ST CENTURY SKILLS, AND APPROPRIATE CONTENT (Requires a specific justification for how this novel is aligned.)

The Seagull Reader Stories aligns well with many of the Language Arts Reading Standards, especially the following:

Reading Standard #4 (Checkpoint #2) Uses a variety of strategies (e.g. summarizing, inferring, analyzing, synthesizing) to comprehend narrative text.
The book offers opportunities to practice summarizing and inference skills to increase reading comprehension, analysis of literary techniques, character motivation, themes and motifs, and synthesis of historical information and narrative storytelling.

Reading Standard #4 (Checkpoint #3) Understands the variety of purposes for which complex and diverse narrative and expository works are written.

The Seagull Reader Stories is a unique text in that it has a collection of many great stories in it that allows for stories to be selected to best fit a class and easily introduce many different themes, ideas, and literary concepts.

Reading Standard #4 (Checkpoint #4) Uses knowledge of literary elements to comprehend narrative text.

The Seagull Reader Stories is rich in literary elements such as foreshadowing, universal themes, motifs, symbolism, etc.

V. SITE TEAM REVIEW

Please list the members of the site team (committee) below and indicate their role on the team (committee) by placing a check in the appropriate column.

<table>
<thead>
<tr>
<th>REVIEWERS</th>
<th>Educator (Required)</th>
<th>Parent (Required)</th>
<th>Community Member</th>
<th>Other</th>
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VI. EVALUATION OF MATERIAL

The proposed novel: YES

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<th>Examples/Justification</th>
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<tr>
<td><strong>Is appropriate for grade level/course in which it is taught</strong></td>
<td>Yes</td>
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<tr>
<td>Literature curriculum of what’s considered to be great short stories</td>
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- Has staff commitment. The following staff members have **read** this book and support its adoption:
  - Karly Bloom, Melissa Rosati, Kristi Rathbun

- Encourages critical thinking as noted in World Class Education

- Develops essential knowledge and skills

- Provides breadth and depth of content

Encourages students to critically think, infer from text, and support their views

Builds literary analysis and reading comprehension skills

There are considerable literary themes
- Allows students to create meaning and make relevant connections to other knowledge and experience | Yes | There are many themes that are universal and relevant to our lives (i.e., independence, fact vs fiction, love, etc.)
- Actively engages students and teachers | Yes | The text is engaging and age level appropriate
- Facilitates learning that has long-term significance | Yes | The timelessness of these stories makes it perfect.
- Aligns with Guaranteed and Viable Curriculum inclusive of World Class Outcomes, 4 Cs, 21st Century Skills, and Content | Yes | Develops critical thinking and universal principals

VII. SITE LEVEL PROCESS CHECK (To be completed by building team and principal)

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<th>Rationale Section II above competed.</th>
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<th>Dept. Chair or BRT Signature</th>
<th>Administrator Signature</th>
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<td>Information about the novel was available on the district’s and school’s web site for two weeks prior to being submitted to the Chief Academic Officer.</td>
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I certify that the information on this form accurately reflects the process followed at the site.

COMMENTS:

____________________________________________________________________________________

Principal Signature  10/6/14

VIII. DISTRICT LEVEL REVIEW (to be completed by the Chief Academic Officer)

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<td>b. Novel was displayed in the school that is making the request for two weeks?</td>
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<td>c. Novel was displayed on district website for community comment prior to approval?</td>
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<td>d. Notice was provided and novel was available in the BoE office for two weeks prior to approval?</td>
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<td>e. Does the District Review Team support adoption of this book?</td>
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District Review Team Representative  12/5/14

Chief Academic Officer  12/4/14

IX. SUPERINTENDENT’S APPROVAL

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Superintendent’s signature

Date  
Signature

X. BOARD OF EDUCATION APPROVAL

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Presiding Officer’s signature

Date of B.O.E. Meeting  
Signature
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