

Contents

Resources for Reading and Writing about Literature Inside front cover

Preface for Instructors ix

Introduction: Reading Imaginative Literature 1

The Nature of Literature 1

Danusha Laméris • *Feeding the Worms* 2

The Value of Literature 4

The Changing Literary Canon 6

Approaching Sensitive Subjects 7

FICTION 11

THE ELEMENTS OF FICTION 13

1. Reading Fiction 15

Reading Fiction Responsively 15

Kate Chopin • *The Story of an Hour* 17

A SAMPLE CLOSE READING: *An Annotated Section of
"The Story of an Hour"* 18

A SAMPLE PAPER: *Differences in Responses to Kate Chopin's
"The Story of an Hour"* 21

Explorations and Formulas 25

Ann Beattie • *Janus* 27

2. Plot 32

T. C. Boyle • *The Hit Man* 33

Joy Harjo • *The Reckoning* 40

William Faulkner • *A Rose for Emily* 47

PERSPECTIVE

William Faulkner • *On “A Rose for Emily”* 53

A SAMPLE CLOSE READING: *An Annotated Section of “A Rose for Emily”* 55

A SAMPLE STUDENT RESPONSE: *Conflict in the Plot of William Faulkner’s “A Rose for Emily”* 56

Andre Dubus • *Killings* 58

3. Character 71

Tobias Wolff • *Powder* 72

Zadie Smith • *Martha, Martha* 80

James Baldwin • *Sonny’s Blues* 91

4. Setting 112

Ernest Hemingway • *Soldier’s Home* 115

Ursula K. Le Guin • *The Ones Who Walk Away from Omelas* 121

Charlotte Perkins Gilman • *The Yellow Wallpaper* 126

5. Point of View 139

Third-Person Narrator (Nonparticipant) 140

First-Person Narrator (Participant) 142

John Updike • *A & P* 145

Jamaica Kincaid • *Girl* 150

Manuel Muñoz • *Zigzagger* 152

Lorrie Moore • *How to Become a Writer* 161

6. Symbolism 167

Louise Erdrich • *The Red Convertible* 170

Ralph Ellison • *King of the Bingo Game* 178

Cynthia Ozick • *The Shawl* 185

A SAMPLE STUDENT RESPONSE: *Layers of Symbol in Cynthia Ozick’s “The Shawl”* 189

7. Theme 193

Adrian Tomine • *Intruders* (GRAPHIC SHORT STORY) 197

A SAMPLE STUDENT RESPONSE: *Danger among Us: Distilling the Theme in “Intruders”* 207

Nathaniel Hawthorne • *The Minister's Black Veil* 209

Carmen Maria Machado • *Eight Bites* 218

8. Style, Tone, and Irony 229

Style 229

Tone 231

Irony 232

Shirley Jackson • *The Lottery* 233

Mark Twain • *The Story of the Good Little Boy* 240

Virginia Woolf • *The Man Who Loved His Kind* 244

PERSPECTIVE

Virginia Woolf • *On Conventions in Writing* 248

APPROACHES TO FICTION

249

THEMATIC APPROACHES

9. A Thematic Case Study: War and Its Aftermath 251

Tim O'Brien • *How to Tell a True War Story* 253

Kurt Vonnegut Jr. • *Happy Birthday, 1951* 263

Edwidge Danticat • *The Missing Peace* 267

10. A Thematic Case Study: Privacy 276

Oscar Wilde • *The Sphinx without a Secret: An Etching* 278

David Long • *Morphine* 282

ZZ Packer • *Drinking Coffee Elsewhere* 292

John Cheever • *The Enormous Radio* 306

GENRE STUDIES

11. A Genre Case Study: Speculative Fiction 314

Peter Ho Davies • *Minotaur* 317

N. K. Jemisin • *Sinners, Saints, Dragons, and Haints, in the City Beneath the Still Waters* 320

Mariana Enriquez • *Back When We Talked to the Dead* 334

Philip K. Dick • *To Serve the Master* 341

AUTHORS IN DEPTH

12. A Study of Alice Munro 350

An Introduction 350

A Brief Biography 352

Alice Munro*Walker Brothers Cowboy* 355*The Moons of Jupiter* 365*Silence* 376

PERSPECTIVES

Alice Munro • *From In Her Own Words* 394Margaret Atwood • *Alice Munro: An Appreciation* 395Beverly Rasperich • *Alice: The Woman Behind the Art* 397W.R. Martin and Warren U. Ober • *Alice Munro as Small-Town Historian: "Spaceships Have Landed"* 398

SUGGESTED TOPICS FOR LONGER PAPERS 399

13. A Study of Flannery O'Connor 400

A Brief Biography and Introduction 401

Flannery O'Connor*A Good Man Is Hard to Find* 405*Good Country People* 416*The Life You Save May Be Your Own* 429

PERSPECTIVES

Flannery O'Connor • *On the Use of Exaggeration and Distortion* 437Josephine Hendin • *On O'Connor's Refusal to "Do Pretty"* 438Claire Katz • *The Function of Violence in O'Connor's Fiction* 438Edward Kessler • *On O'Connor's Use of History* 439Time Magazine • *On A Good Man Is Hard to Find and Other Stories* 440**14. A Study of Dagoberto Gilb: The Author Reflects on Three Stories** 441

An Introduction 441

A Brief Biography 442

Dagoberto Gilb • *How Books Bounce* 448**Dagoberto Gilb** • *Love in L.A.* 450**Dagoberto Gilb** • *On Writing "Love in L.A."* 452**Dagoberto Gilb** • *Shout* 454

- Dagoberto Gilb • On Writing “Shout”** 457
Dagoberto Gilb • Uncle Rock 458
Dagoberto Gilb • On Writing “Uncle Rock” 463

PERSPECTIVES

- Dagoberto Gilb • *On Physical Labor* 465
 Dagoberto Gilb • *On Distortions of Mexican American Culture* 465
 Dagoberto Gilb • *Michael Meyer Interviews Dagoberto Gilb* 466
 Dagoberto Gilb • *Two Draft Manuscript Pages (FACSIMILES)* 470

FURTHER READING

15. Stories for Further Reading 473

- Judith Ortiz Cofer • Volar** 474
Zora Neale Hurston • Sweat 475
James Joyce • Eveline 483
Jennifer Nansubuga Makumbi • Let’s Tell This Story Properly 487
Joyce Carol Oates • Tick 496
Edgar Allan Poe • The Cask of Amontillado 499
George Saunders • I Can Speak™ 503
Alice Walker • The Flowers 507
John Edgar Wideman • All Stories Are True 509

POETRY 519**THE ELEMENTS OF POETRY** 521**16. Reading Poetry** 523

Reading Poetry Responsively 523

- Lisa Parker • Snapping Beans** 524
Linda Pastan • Jump Cabling 525
John Updike • Dog’s Death 526

The Pleasure of Words 527

- Gregory Corso • I am 25** 528
 A SAMPLE CLOSE READING: *An Explication of “I am 25”* 528
Robert Francis • Catch 531
 A SAMPLE STUDENT ANALYSIS: *Tossing Metaphors Together in Robert Francis’s “Catch”* 532
Jane Hirshfield • This Morning, I Wanted Four Legs 536

Robert Morgan • <i>Mountain Graveyard</i>	537
E. E. Cummings • <i>l(a</i>	538
Anonymous • <i>Western Wind</i>	539
Regina Barreca • <i>Nighttime Fires</i>	540
SUGGESTIONS FOR APPROACHING POETRY	541
Poetic Definitions of Poetry	542
Marianne Moore • <i>Poetry</i>	543
Billy Collins • <i>Introduction to Poetry</i>	544
Ruth Forman • <i>Poetry Should Ride the Bus</i>	544
Charles Bukowski • <i>a poem is a city</i>	545
Ada Limón • <i>The End of Poetry</i>	546
Recurrent Poetic Figures: Five Ways of Looking at Roses	546
Robert Burns • <i>A Red, Red Rose</i>	547
Edmund Waller • <i>Go, Lovely Rose</i>	547
William Blake • <i>The Sick Rose</i>	548
Dorothy Parker • <i>One Perfect Rose</i>	548
H.D. (Hilda Doolittle) • <i>Sea Rose</i>	549
Poems for Further Study	549
Mary Oliver • <i>The Poet with His Face in His Hands</i>	549
Jim Tilley • <i>The Big Questions</i>	550
Alberto Ríos • <i>Seniors</i>	551
Alfred, Lord Tennyson • <i>The Eagle</i>	552
Edgar Allan Poe • <i>Sonnet—To Science</i>	553
Cornelius Eady • <i>The Supremes</i>	554
17. Word Choice, Word Order, and Tone	555
Word Choice	555
Diction	555
Denotations and Connotations	557
Randall Jarrell • <i>The Death of the Ball Turret Gunner</i>	558
Allusion	560
Word Order	560

Poetry and the Visual Arts A

Questions for Responsive Reading and Writing B

- Grant Wood** • *American Gothic* (PAINTING) C
- John Stone** • *American Gothic* (POEM) D
- Cathy Song** • *Girl Powdering Her Neck* (POEM) E
- Kitagawa Utamaro** • *Girl Powdering Her Neck* (WOODBLOCK PRINT) G
- Yusef Komunyakaa** • *Facing It* (POEM) H
- Maya Lin** • *The Vietnam Veterans Memorial Wall* (SCULPTURE) I
- Wisława Szymborska** • *Bruegel's Two Monkeys* (POEM) J
- Pieter Bruegel The Elder** • *Two Monkeys* (PAINTING) K
- Edward Hirsch** • *Edward Hopper and the House by the Railroad* (POEM) L
- Edward Hopper** • *House by the Railroad* (PAINTING) M
- Wisława Szymborska** • *Vermeer* (POEM) O
- Vermeer** • *The Milkmaid* (PAINTING) O

Tone 561

- Marilyn Nelson** • *How I Discovered Poetry* 561
- Katharyn Howd Machan** • *Hazel Tells LaVerne* 562
 A SAMPLE STUDENT RESPONSE: *Tone in Katharyn Howd Machan's*
"Hazel Tells LaVerne" 563
- Martín Espada** • *Latin Night at the Pawnshop* 564
- Joy Harjo** • *Granddaughters* 565

Diction and Tone in Four Love Poems 565

- Shamim Azad** • *First Love* 565
- Elizabeth Barrett Browning** • *Sonnet XLIII* 566
- John Frederick Nims** • *Love Poem* 567
- Pablo Neruda** • *Drunk as drunk on turpentine* 568

Poems for Further Study 568

- Walt Whitman** • *The Dalliance of the Eagles* 568
- Kwame Dawes** • *History Lesson at Eight a.m.* 569
- Cathy Song** • *The Youngest Daughter* 571
- John Keats** • *Ode on a Grecian Urn* 572
- Alice Jones** • *The Lungs* 574
- Louis Simpson** • *In the Suburbs* 575

- A Note on Reading Translations 575
- Three Translations of a Poem by Sappho 576
 - Sappho • Immortal Aphrodite of the broidered throne**
(trans. Henry T. Wharton) 577
 - Sappho • Beautiful-throned, immortal Aphrodite**
(trans. Thomas Wentworth Higginson) 577
 - Sappho • Prayer to my lady of Paphos** (trans. Mary Barnard) 578

18. Images 580

Poetry's Appeal to the Senses 580

- William Carlos Williams • Poem** 581
- Walt Whitman • Cavalry Crossing a Ford** 582
- Suji Kwock Kim • The Korean Community Garden in Queens** 582
- David Solway • Windsurfing** 584

Poems for Further Study 586

- Adelaide Crapsey • November Night** 586
- Ruth Fainlight • Crocuses** 586
- Mary Robinson • London's Summer Morning** 587
- William Blake • London** 588
- A SAMPLE STUDENT RESPONSE: *Imagery in William Blake's "London" and Mary Robinson's "London's Summer Morning"* 589
- Kwame Dawes • The Habits of Love** 590
- Charles Simic • House of Cards** 591
- Sally Croft • Home-Baked Bread** 592
- John Keats • To Autumn** 593
- PERSPECTIVE
- T. E. Hulme • *On the Differences between Poetry and Prose* 594

19. Figures of Speech 595

- William Shakespeare • from Macbeth** 596

Simile and Metaphor 597

- Langston Hughes • Harlem** 597
- Jane Kenyon • The Socks** 598
- Anne Bradstreet • The Author to Her Book** 599

Other Figures 600

- Edmund Conti • Pragmatist** 600

Dylan Thomas • <i>The Hand That Signed the Paper</i>	601
Janice Townley Moore • <i>To a Wasp</i>	602
Tajana Kovics • <i>Text Message</i>	604
Poems for Further Study	604
William Carlos Williams • <i>To Waken an Old Lady</i>	604
Ernest Slyman • <i>Lightning Bugs</i>	605
Martín Espada • <i>The Mexican Cabdriver's Poem for His Wife, Who Has Left Him</i>	605
Judy Page Heitzman • <i>The Schoolroom on the Second Floor of the Knitting Mill</i>	606
Robert Pinsky • <i>Icicles</i>	606
Jim Stevens • <i>Schizophrenia</i>	607
Kay Ryan • <i>Learning</i>	608
Ronald Wallace • <i>Building an Outhouse</i>	608
Elaine Magarrell • <i>The Joy of Cooking</i>	609
PERSPECTIVE	
John R. Searle • <i>Figuring Out Metaphors</i>	610
20. Symbol, Allegory, and Irony	611
Symbol	611
Robert Frost • <i>Acquainted with the Night</i>	612
Allegory	613
James Baldwin • <i>Guilt, Desire and Love</i>	614
Irony	615
Edwin Arlington Robinson • <i>Richard Cory</i>	616
A SAMPLE STUDENT RESPONSE: <i>Irony in Edwin Arlington Robinson's "Richard Cory"</i>	617
Gwendolyn Brooks • <i>Sadie and Maud</i>	618
E. E. Cummings • <i>next to of course god america i</i>	619
Stephen Crane • <i>A Man Said to the Universe</i>	620
Poems for Further Study	620
Christina Rossetti • <i>Goblin Market</i>	620
Jane Kenyon • <i>The Thimble</i>	632
Kevin Pierce • <i>Proof of Origin</i>	633
Carl Sandburg • <i>A Fence</i>	633
Julio Marzán • <i>Ethnic Poetry</i>	634

Mark Halliday • Graded Paper 635

Robert Browning • My Last Duchess 636

William Blake • A Poison Tree 638

PERSPECTIVE

Ezra Pound • *On Symbols* 638

21. Sounds 639

Listening to Poetry 639

Kamau Brathwaite • Ogun 640

John Updike • Player Piano 642

Emily Dickinson • A Bird came down the Walk— 642

A SAMPLE STUDENT RESPONSE: *Sound in Emily Dickinson's
"A Bird came down the Walk —"* 645

Rhyme 646

Richard Armour • Going to Extremes 646

Robert Southey • From "The Cataract of Lodore" 647

PERSPECTIVE

David Lenson • *On the Contemporary Use of Rhyme* 649

Sound and Meaning 650

Gerard Manley Hopkins • God's Grandeur 650

Poems for Further Study 651

Lewis Carroll • Jabberwocky 651

William Heyen • The Trains 652

Alfred, Lord Tennyson • Break, Break, Break 653

John Donne • Song 654

Kay Ryan • Dew 655

Andrew Hudgins • The Ice-Cream Truck 655

Robert Francis • The Pitcher 656

Helen Chasin • The Word Plum 657

Richard Wakefield • The Bell Rope 657

Jean Toomer • Unsuspecting 658

John Keats • Ode to a Nightingale 659

**Howard Nemerov • Because You Asked about the Line between
Prose and Poetry** 661

Major Jackson • Autumn Landscape 662

22. Patterns of Rhythm 663

Some Principles of Meter 663

Walt Whitman • *From "Song of the Open Road"* 664

William Wordsworth • *My Heart Leaps Up* 667

SUGGESTIONS FOR SCANNING A POEM 668

Timothy Steele • *Waiting for the Storm* 668

A SAMPLE STUDENT RESPONSE: *The Rhythm of Anticipation in Timothy Steele's "Waiting for the Storm"* 669

William Butler Yeats • *That the Night Come* 670

Poems for Further Study 671

Samuel Taylor Coleridge • *Mnemonic* 671

John Maloney • *Good!* 671

Alice Jones • *The Foot* 672

A. E. Housman • *When I was one-and-twenty* 673

Robert Herrick • *Delight in Disorder* 673

Ben Jonson • *Still to Be Neat* 674

E. E. Cummings • *O sweet spontaneous* 675

William Blake • *The Lamb* 676

William Blake • *The Tyger* 676

Carl Sandburg • *Chicago* 677

PERSPECTIVE

Louise Bogan • *On Formal Poetry* 679

23. Poetic Forms 680

Some Common Poetic Forms 681

A. E. Housman • *Loveliest of trees, the cherry now* 681

Robert Herrick • *Upon Julia's Clothes* 682

Sonnet 683

John Keats • *On First Looking into Chapman's Homer* 684

William Wordsworth • *The World Is Too Much with Us* 684

William Shakespeare • *Shall I compare thee to a summer's day?* 685

William Shakespeare • *My mistress' eyes are nothing like the sun* 686

Edna St. Vincent Millay • *I will put Chaos into fourteen lines* 687

Mark Jarman • *Unholy Sonnet* 687

- R.S. Gwynn** • *Shakespearean Sonnet* 688
 Villanelle 689
- Dylan Thomas** • *Do Not Go Gentle into That Good Night* 689
- Denise Duhamel** • *Please Don't Sit Like a Frog, Sit Like a Queen* 690
 Sestina 690
- Algernon Charles Swinburne** • *Sestina* 691
- Florence Cassen Mayers** • *All-American Sestina* 692
- Julia Alvarez** • *Bilingual Sestina* 693
 Epigram 695
- Samuel Taylor Coleridge** • *What Is an Epigram?* 695
- David McCord** • *Epitaph on a Waiter* 695
- Paul Laurence Dunbar** • *Theology* 695
 Limerick 696
- Arthur Henry Reginald Buller** • *There was a young lady named
 Bright* 696
- Laurence Perrine** • *The limerick's never averse* 696
 Haiku 697
- Matsuo Bashō** • *Under cherry trees* 697
- Carolyn Kizer** • *After Bashō* 697
- Amy Lowell** • *Last night it rained* 697
- Gary Snyder** • *A Dent in a Bucket* 697
 Ghazal 698
- Mirza Asadullah Khan Ghalib** • *Ghazal 4* 698
- Patricia Smith** • *Hip-Hop Ghazal* 699
 Elegy 699
- Ben Jonson** • *On My First Son* 700
- Thomas Gray** • *Elegy Written in a Country Churchyard* 700
- Kate Hanson Foster** • *Elegy of Color* 704
 Ode 704
- Alexander Pope** • *Ode on Solitude* 704
 Parody 705
- Gwendolyn Brooks** • *We Real Cool* 706
- Joan Murray** • *We Old Dudes* 706
 Picture Poem 707
- Michael McFee** • *In Medias Res* 707
 Open Form 708

- Walt Whitman • From “I Sing the Body Electric”** 708
 PERSPECTIVE
 Walt Whitman • *On Rhyme and Meter* 709
 A SAMPLE STUDENT RESPONSE: *The Power of Walt Whitman’s
 Open Form Poem “I Sing the Body Electric”* 710
- William Carlos Williams • The Red Wheelbarrow** 712
- Julio Marzán • The Translator at the Reception for Latin American
 Writers** 712
- Major Jackson • The Chase** 713
- David Hernandez • All-American** 714
 PERSPECTIVE
 Elaine Mitchell • *Form* 715

APPROACHES TO POETRY 717

CASE STUDIES

- 24. A Thematic Case Study: Poetry and Protest** 719
- Frances Ellen Watkins Harper • Eliza Harris** 721
- Claude McKay • The Lynching** 723
- Tillie Lerner Olsen • I Want You Women Up North to Know** 724
- Genevieve Taggard • Ode in Time of Crisis** 727
- Audre Lorde • Power** 729
- June Jordan • Poem about My Rights** 731
- Denise Levertov • A Poem at Christmas, 1972, during the
 Terror-Bombing of North Vietnam** 734
- Kimberly Blaeser • Apprenticed to Justice** 736
- Tato Laviera • Latero Story** 738
- Claudia Rankine • Stop-and-Frisk** 740
- Danez Smith • not an elegy for Mike Brown** 742
- Aja Monet • #sayhername** 744
 SUGGESTED TOPICS FOR LONGER PAPERS 746
- 25. A Thematic Case Study: Our Fragile Planet** 747
- Eileen Cleary • The Way We Fled** 748
- Tess Gallagher • Choices** 749
- Joy Harjo • Singing Everything** 750

- J. Estanislao Lopez** • *Meditation on Beauty* 750
Gail White • *Dead Armadillos* 751
Allen Ginsberg • *Sunflower Sutra* 752
Mary Oliver • *Wild Geese* 753
Sylvia Plath • *Pheasant* 754
Teresa Mei Chuc • *Rainforest* 755
Jennifer Franklin • *Memento Mori: Apple Orchard* 756
 SUGGESTED TOPICS FOR LONGER PAPERS 757

26. A Case Study: Song Lyrics as Poetry 758

- Frederic Weatherly** • *Danny Boy* 759
Bessie Smith • *Careless Love Blues* 760
Woody Guthrie • *Pretty Boy Floyd* 761
Hank Williams • *I'm So Lonesome I Could Cry* 762
Bob Dylan • *It's Alright, Ma (I'm Only Bleeding)* 763
John Lennon and Paul McCartney • *I Am the Walrus* 766
Paul Simon • *Slip Slidin' Away* 768
Ani DiFranco • *Not a Pretty Girl* 769
Tom Waits and Kathleen Brennan • *Alice* 770
Adrienne Lenker • *Not* 772

27. A Thematic Case Study: The Poetry of Solitude 774

- Jim Moore** • *How to Come Out of Lockdown* 776
Emily Dickinson • *The Soul selects her own Society—* 777
Robert Frost • *Stopping by Woods on a Snowy Evening* 778
John Keats • *To Solitude* 779
Elisa Gonzalez • *In Quarantine, I Reflect on the Death of Ophelia* 780
William Wordsworth • *I Wandered Lonely as a Cloud* 781
Robert Lowell • *Skunk Hour* 782
Galway Kinnell • *When One Has Lived a Long Time Alone* 784
Robert Hayden • *Those Winter Sundays* 788
Matthew Arnold • *Dover Beach* 789
Dionisio D. Martínez • *Flood: Years of Solitude* 790
Li Bai • *The Solitude of Night* 791
 SUGGESTED TOPICS FOR LONGER PAPERS 791

28. A Cultural Case Study: Harlem Renaissance Poets**Claude McKay, Georgia Douglas Johnson,
Langston Hughes, and Countee Cullen 792****Claude McKay 798**

- The Harlem Dancer* 800
- If We Must Die* 801
- The Tropics in New York* 802
- America* 802
- The White City* 803
- The Barrier* 803

Georgia Douglas Johnson 804

- Youth* 805
- Foredoom* 806
- Calling Dreams* 806
- Lost Illusions* 806
- Fusion* 807
- Prejudice* 808

Langston Hughes 808

- The Negro Speaks of Rivers* 810
- Jazzonia* 811
- The Weary Blues* 812
- Lenox Avenue: Midnight* 813
- Ballad of the Landlord* 814

Countee Cullen 815

- Yet Do I Marvel* 816
- Incident* 817
- Heritage* 818

PERSPECTIVES

- Karen Jackson Ford • *Hughes's Aesthetics of Simplicity* 821
- David Chinitz • *The Romanticization of Africa in the 1920s* 822
- Alain Locke • *Review of Georgia Douglas Johnson's Bronze: A Book of Verse* 823
- Countee Cullen • *On Racial Poetry* 823
- Onwuchekwa Jemie • *On Universal Poetry* 824
- SUGGESTED TOPICS FOR LONGER PAPERS 826**

FOUR POETS IN DEPTH**29. A Study of Emily Dickinson 827**

A Brief Biography 828

An Introduction to Her Work 831

Emily Dickinson

- If I can stop one Heart from breaking* 832
If I shouldn't be alive 833
The Thought beneath so slight a film — 834
To make a prairie it takes a clover and one bee 834
Success is counted sweetest 835
Water, is taught by thirst 835
Some keep the Sabbath going to Church — 836
I taste a liquor never brewed — 837
"Heaven" — is what I cannot reach! 837
I like a look of Agony 838
Wild Nights — Wild Nights! 838
Much Madness is divinest Sense — 839
I dwell in Possibility — 840
I heard a Fly buzz — when I died — 840
Because I could not stop for Death — 841
Tell all the Truth but tell it slant — 842
Oh Sumptuous moment 843
A Route of Evanescence 843
From all the Jails the Boys and Girls 844

PERSPECTIVES

- Emily Dickinson • *A Description of Herself* 844
 Thomas Wentworth Higginson • *On Meeting Dickinson for the First Time* 845
 Mabel Loomis Todd • *The Character of Amherst* 846
 Sandra M. Gilbert and Susan Gubar • *On Dickinson's White Dress* 847
 Paula Bennett • *On "I heard a Fly buzz — when I died —"* 848
 Martha Nell Smith • *On "Because I could not stop for Death —"* 849
QUESTIONS FOR WRITING ABOUT AN AUTHOR IN DEPTH 850

A Sample In-Depth Study 851

- "Faith" is a fine invention* 851
I know that He exists 852
I never saw a Moor — 852
Apparently with no surprise 852
 A SAMPLE STUDENT PAPER: *Religious Faith in Four Poems by Emily Dickinson* 853
SUGGESTED TOPICS FOR LONGER PAPERS 856

30. A Study of Robert Frost 857

A Brief Biography 858

An Introduction to His Work 862

Robert Frost*The Road Not Taken* 863*The Pasture* 865*Mowing* 865*Mending Wall* 866*Birches* 867*“Out, Out—”* 869*Fire and Ice* 870*The Need of Being Versed in Country Things* 870*Nothing Gold Can Stay* 871*Neither Out Far nor In Deep* 872*Design* 874*Desert Places* 874*The Gift Outright* 875**PERSPECTIVES**Robert Frost • *On the Living Part of a Poem* 876Amy Lowell • *On Frost’s Realistic Technique* 877Herbert R. Coursen Jr. • *A Parodic Interpretation of “Stopping by Woods on a Snowy Evening”* 877**SUGGESTED TOPICS FOR LONGER PAPERS** 878**31. A Study of Julia Alvarez: The Author Reflects on Five Poems** 879

A Brief Biography 880

An Introduction to Her Work 881

Julia Alvarez • *Queens, 1963* (POEM) 883**Julia Alvarez** • *On Writing “Queens, 1963”* (ESSAY) 885*Queens Civil Rights Demonstration* (PHOTO) 886**Julia Alvarez** • *Housekeeping Cages* (ESSAY) 887**Julia Alvarez** • *On Writing “Housekeeping Cages” and Her Housekeeping Poems* (ESSAY) 888**Julia Alvarez** • *Dusting* (POEM) 890**Julia Alvarez** • *On Writing “Dusting”* (ESSAY) 891**Julia Alvarez** • *Ironing Their Clothes* (POEM) 891**Julia Alvarez** • *On Writing “Ironing Their Clothes”* (ESSAY) 892

- Julia Alvarez** • *Sometimes the Words Are So Close* (POEM) 893
Julia Alvarez • *Drafts of “Sometimes the Words Are So Close”:
 A Poet’s Writing Process* (FACSIMILES) 894
Julia Alvarez • *On Writing “Sometimes the Words Are So Close”* (ESSAY) 896
 PERSPECTIVES
 Marny Requa • *From an Interview with Julia Alvarez* 897
 Kelli Lyon Johnson • *Mapping an Identity* 898

32. A Study of Billy Collins: The Author Reflects on Five Poems 900

- A Brief Biography and an Introduction to His Work 901
Billy Collins • *“How Do Poems Travel?”* (INTRODUCTION) 907
Billy Collins • *Osso Buco* (POEM) 908
Billy Collins • *On Writing “Osso Buco”* (ESSAY) 909
Billy Collins • *Nostalgia* (POEM) 910
Billy Collins • *On Writing “Nostalgia”* (ESSAY) 911
Billy Collins • *Questions about Angels* (POEM) 913
Billy Collins • *On Writing “Questions about Angels”* (ESSAY) 914
Billy Collins • *Litany* (POEM) 915
Billy Collins • *On Writing “Litany”* (ESSAY) 916
Billy Collins • *Building with Its Face Blown Off* (POEM) 917
 PERSPECTIVES
 Billy Collins • *On “Building with Its Face Blown Off”: Michael Meyer
 Interviews Billy Collins* 918
 Draft Poems 921
 Billy Collins • *Three Draft Manuscript Pages* (FACSIMILES) 922
 SUGGESTED TOPICS FOR LONGER PAPERS 925

AN ANTHOLOGY OF POEMS

927

- ### 33. An Anthology of Classic Poems 929
- W. H. Auden** • *The Unknown Citizen* 929
Charles Baudelaire • *A Carrion* 930
Aphra Behn • *Song: Love Armed* 931
William Blake • *Infant Sorrow* 932
Anne Bradstreet • *Before the Birth of One of Her Children* 932
Emily Brontë • *Stars* 933
Samuel Taylor Coleridge • *Kubla Khan: or, a Vision in a Dream* 934

- John Donne • *The Flea* 935
 T. S. Eliot • *The Love Song of J. Alfred Prufrock* 936
 Gerard Manley Hopkins • *Pied Beauty* 940
 John Keats • *When I have fears that I may cease to be* 940
 Emma Lazarus • *The New Colossus* 940
 Andrew Marvell • *To His Coy Mistress* 941
 Edna St. Vincent Millay • *Spring* 942
 John Milton • *When I consider how my light is spent* 942
 Edgar Allan Poe • *Annabel Lee* 943
 Edwin Arlington Robinson • *Miniver Cheevy* 944
 William Shakespeare • *When, in disgrace with Fortune and men's eyes* 945
 Percy Bysshe Shelley • *Ozymandias* 945
 Stevie Smith • *Not Waving but Drowning* 946
 Wallace Stevens • *Thirteen Ways of Looking at a Blackbird* 946
 Phillis Wheatley • *To S.M., a young African Painter, on seeing his Works* 948
 Walt Whitman • *When I Heard the Learn'd Astronomer* 949
 William Butler Yeats • *The Lake Isle of Innisfree* 949
- 34. An Anthology of Recent Poems** 950
- José Angel Araguz • *The Name* 950
 Michelle Cliff • *The Land of Look Behind* 951
 Gregory Corso • *Marriage* 952
 Rita Dove • *Daystar* 955
 Lawrence Ferlinghetti • *Constantly Risking Absurdity* 955
 Amanda Gorman • *In This Place (An American Lyric)* 956
 Seamus Heaney • *Digging* 958
 Brionne Janae • *Alternative Facts* 959
 Philip Larkin • *Sad Steps* 960
 Luisa Lopez • *Junior Year Abroad* 960
 Audre Lorde • *Learning to Write* 961
 Naomi Shihab Nye • *To Manage* 962
 Adelia Prado • *Denouement* 962
 Lois Red Elk • *All Thirst Quenched* 963
 Patricia Smith • *What It's Like to Be a Black Girl*
(for those of you who aren't) 964
 Tracy K. Smith • *Self-Portrait as the Letter Y* 965
 Natasha Trethewey • *Graveyard Blues* 967

DRAMA	969
THE STUDY OF DRAMA	971
35. Reading Drama	973
Reading Drama Responsively	973
Susan Glaspell • <i>Trifles</i>	976
Plays in Performance	
Photos of scenes from:	
<i>Trifles</i>	
<i>Oedipus the King</i>	
<i>Othello</i>	
<i>The Importance of Being Earnest</i>	
<i>Water by the Spoonful</i>	
<i>Proof</i>	
<i>Fences</i>	
A SAMPLE CLOSE READING: <i>An Annotated Section of Trifles</i>	986
PERSPECTIVE	
Susan Glaspell • <i>From "A Jury of Her Peers," the Short Story Version of Trifles</i>	987
Elements of Drama	990
36. A Study of Sophocles	994
Theatrical Conventions of Greek Drama	996
Tragedy	998
Sophocles • <i>Oedipus the King</i> (trans. by David Grene)	1001
PERSPECTIVES	
Aristotle • <i>On Tragic Character</i>	1039
Sigmund Freud • <i>On the Oedipus Complex</i>	1041
Muriel Rukeyser • <i>On Oedipus the King</i>	1043
David Wiles • <i>On Oedipus the King as a Political Play</i>	1043

37. A Study of William Shakespeare	1045
Shakespeare's Theater	1047
The Range of Shakespeare's Drama: History, Comedy, and Tragedy	1050
A Note on Reading Shakespeare	1053
William Shakespeare • <i>Othello, the Moor of Venice</i>	1055
PERSPECTIVES	
The Mayor of London • <i>Objections to the Elizabethan Theater</i>	1138
Lisa Jardine • <i>On Boy Actors in Female Roles</i>	1139
Samuel Johnson • <i>On Shakespeare's Characters</i>	1139
Jane Adamson • <i>On Desdemona's Role in Othello</i>	1140
David Bevington • <i>On Othello's Heroic Struggle</i>	1141
James Kincaid • <i>On the Value of Comedy in the Face of Tragedy</i>	1141
SUGGESTED TOPICS FOR LONGER PAPERS	1142
38. Modern Drama	1143
Realism	1143
Naturalism	1145
Theatrical Conventions of Modern Drama	1146
Oscar Wilde • <i>The Importance of Being Earnest</i>	1148
39. Contemporary Drama	1190
Beyond Realism	1191
Musical Theater	1196
Drama in Popular Forms	1197
Suzan-Lori Parks: A Collection of Ten Very Short Plays	1198
From the Author's "Elements of Style"	1199
<i>Veuve Clicquot</i>	1200
<i>Here Comes the Message</i>	1202
<i>Fine Animal</i>	1203
<i>The Ends of the Earth</i>	1205
<i>Beginning, Middle, End</i>	1206
<i>What Do You See?</i>	1208
<i>This Is Shit</i>	1209
<i>Barefoot and Pregnant in the Park</i>	1210
<i>Orange</i>	1210
<i>(Again) Groundhog</i>	1211

40. A Cultural Case Study: Quiara Alegría Hudes's *Water by the Spoonful* 1214

Quiara Alegría Hudes • *Water by the Spoonful* 1216

PERSPECTIVES

Quiara Alegría Hudes • *Atonality* 1258

John Coltrane and Leonard Feather • *Coltrane Shaping Musical Revolt: An Interview with John Coltrane* 1260

Elliott Ackerman • *A Summary of Action* 1262

Anonymous • *Stepping Stones to Recovery from Cocaine/Crack Addiction* 1266

A SAMPLE STUDENT PAPER: *Water by the Spoonful: Exploring the Internet's Role in Bettering the Self* 1271

41. A Collection of Contemporary Plays 1276

David Auburn • *Proof* 1277

Lynn Nottage • *POOF!* 1322

August Wilson • *Fences* 1329

PERSPECTIVE

David Savran • *An Interview with August Wilson* 1376

STRATEGIES FOR READING AND WRITING

1379

42. Critical Strategies for Reading 1381

Critical Thinking 1381

Formalist Strategies 1383

Biographical Strategies 1385

Psychological Strategies 1386

Historical Strategies 1388

Marxist Criticism 1389

New Historicist Criticism 1390

Cultural Criticism 1391

Gender Strategies 1392

Feminist Criticism 1392

LGBTQ+ Criticism 1393

Mythological Strategies	1394
Reader-Response Strategies	1396
Deconstructionist Strategies	1397
Affect Theory Approaches	1398
43. Writing about Literature	1404
Why Am I Being Asked to Do This?	1405
From Reading and Discussion to Writing	1407
Reading the Work Closely	1408
Prewriting	1409
Annotating the Text and Journal Note Taking	1409
Choosing a Topic	1410
More Focused Prewriting	1411
Arguing about Literature	1412
Writing	1412
Writing a First Draft	1412
Textual Evidence: Using Quotations, Summarizing, and Paraphrasing	1413
Writing the Introduction and Conclusion	1418
Revising and Editing	1419
QUESTIONS FOR WRITING: A REVISION CHECKLIST	1420
Types of Writing Assignments	1421
Explication	1422
A SAMPLE STUDENT EXPLICATION: <i>A Reading of Emily Dickinson's "There's a certain Slant of light"</i>	1423
Emily Dickinson • <i>There's a certain Slant of light</i>	1423
Analysis	1426
Elizabeth Bishop • <i>Manners</i>	1427
A SAMPLE CLOSE READING: <i>An Annotated Version of "Manners"</i>	1428
A SAMPLE STUDENT ANALYSIS: <i>Memory in Elizabeth Bishop's "Manners"</i>	1429
Comparison and Contrast	1432
A SAMPLE STUDENT COMPARISON: <i>Coping with Loss in Alice Munro's "Silence" and David Auburn's Proof</i>	1434
Writing about Fiction, Poetry, and Drama	1437

Writing about Fiction 1438

QUESTIONS FOR RESPONSIVE READING AND WRITING ABOUT
FICTION 1438

A SAMPLE STUDENT ESSAY: *John Updike's "A & P" as a State of Mind* 1441

Writing about Poetry 1445

QUESTIONS FOR RESPONSIVE READING AND WRITING ABOUT POETRY 1445

The Elements Together 1447

John Donne • *Death Be Not Proud* 1448

A SAMPLE CLOSE READING: *An Annotated Version of "Death Be
Not Proud"* 1449

A SAMPLE FIRST RESPONSE 1450

Organizing Your Thoughts 1451

A SAMPLE INFORMAL OUTLINE 1451

The Elements and Theme 1452

A SAMPLE EXPLICATION: *The Use of Conventional Metaphors
for Death in John Donne's "Death Be Not Proud"* 1452

Writing about Drama 1455

QUESTIONS FOR RESPONSIVE READING AND WRITING ABOUT DRAMA 1456

A SAMPLE STUDENT PAPER: *The Feminist Evidence in Susan Glaspell's
Trifles* 1458

44. The Literary Research Paper 1462

Choosing a Topic 1464

Finding Sources 1464

Evaluating Sources and Taking Notes 1466

Developing a Draft, Integrating Sources, and Organizing the Essay 1468

Documenting Sources and Avoiding Plagiarism 1470

The List of Works Cited 1472

Parenthetical References 1477

A SAMPLE STUDENT RESEARCH PAPER: *How William Faulkner's Narrator
Cultivates a Rose for Emily* 1478

Glossary of Literary Terms 1483

Index of First Lines 1517

Index of Authors and Titles 1523

Index of Terms 1538