

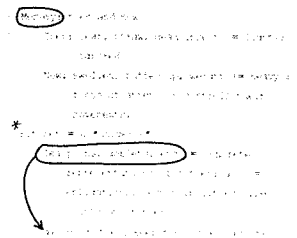
**Authors Represented by Multiple Works** xxxvii  
**Preface** xliii

## 1 | UNDERSTANDING LITERATURE 3

Checklist: Evaluating Literary Criticism 15

“All bright  
and glittering in the  
smokeless air”

**Student Paper:** Hard Choices 40



## WRITING SPECIAL KINDS OF PAPERS

## Writing a Comparison-Contrast 43

Checklist: Writing a Comparison-Contrast 44

Comparing Two Fictional Characters 45

**Student Paper:** The Dangerous Consequences  
of Societal Limbo 45

Suggested Topics for Comparison-Contrast Papers 50

## Writing an Explication 51

Checklist: Writing an Explication 51

Explicating a Poem 51

**Student Paper:** A Lingering Doubt 52

Suggested Topics for Explication Papers 57

## Writing a Character Analysis 58

Checklist: Writing a Character Analysis 58

Analyzing a Character in a Play 59

**Student Paper:** Linda Loman: Breaking  
the Mold 59

Suggested Topics for Character Analysis Papers 63

## Writing about a Work's Historical Context 63

Checklist: Writing about a Work's Historical Context 64

Setting a Literary Work in Its Historical Context 64

**Student Paper:** Dreaming of Home 65

Suggested Topics for Historical Context Papers 70



## THINKING CRITICALLY ABOUT YOUR WRITING

## Distinguishing Fact from Opinion 71

## Evaluating Supporting Evidence 73

## Detecting Bias in Your Writing 73

Checklist: Detecting Bias 74

## Understanding Logic 74

Inductive Reasoning 74

Deductive Reasoning 75

Toulmin Logic 76

## Recognizing Logical Fallacies 77

“Major premise:  
All tragic heroes  
have tragic flaws.”

**5 | WRITING LITERARY ARGUMENTS 79**

<b>Planning a Literary Argument</b>	79
Choosing a Debatable Topic	79
Developing an Argumentative Thesis	80
Checklist: Developing an Argumentative Thesis	80
Defining Your Terms	81
Considering Your Audience	81
Refuting Opposing Arguments	82
<b>Using Evidence Effectively</b>	82
Supporting Your Literary Argument	82
Establishing Credibility	83
Being Fair	84
Checklist: Being Fair	85
Using Visuals as Evidence	85
<b>Organizing a Literary Argument</b>	86
Sample Student Paper: Writing a Literary Argument	87
<b>Student Paper:</b> The Politics of "Everyday Use"	88



**6 | WRITING A RESEARCH PAPER 96**

<b>Choosing a Topic</b>	96
<b>Doing Exploratory Research</b>	96
<b>Narrowing Your Topic</b>	97
<b>Doing Focused Research</b>	97
Library Research	97
Checklist: Evaluating Library Sources	98
Internet Research	99
Checklist: Evaluating Web Sites	101
<b>Taking Notes</b>	101
<b>Integrating Sources</b>	103
<b>Drafting a Thesis Statement</b>	103
<b>Making an Outline</b>	104
<b>Drafting Your Paper</b>	105
<b>Sample Literature Paper with MLA Documentation</b>	106
<b>Student Paper:</b> And Again She Makes the Journey: Character and Act in Eudora Welty's "A Worn Path"	106



7 |

DOCUMENTING SOURCES  
AND AVOIDING PLAGIARISM

113

1. A book by a single author
- Kingston, Maxine Hong.  
The Woman Warrior: Memoirs of a Girlhood among Ghosts. New York: Knopf, 1976.
2. A book by two or three authors
- Feldman, Burton, and Robert D. Richardson.  
The Rise of Modern Mythology. Bloomington: Indiana UP, 1972.

Avoiding Plagiarism 113

Document All Material That Requires Documentation 114

Enclose Borrowed Words in Quotation Marks 114

Do Not Imitate a Source's Syntax and Phrasing 115

Differentiate Your Words from Those of Your Source 115

Checklist: Plagiarism and Internet Sources 116

Documenting Sources 116

Parenthetical References in the Text 116

Checklist: Guidelines for Punctuating Parenthetical References 117

The Works-Cited List 120

Content Notes 129

8 |

WRITING ESSAY EXAMS ABOUT LITERATURE

130

Planning an Essay Exam Answer 130

Review Your Material 130

Consider Your Audience and Purpose 131

Read through the Entire Exam 131

Read Each Question Carefully 131

Brainstorm to Find Ideas 133

Shaping an Essay Exam Answer 133

State Your Thesis 133

Make a Scratch Outline 134

Drafting and Revising an Essay Exam Answer 134

Sample Student Essay Exam Answer 135

Key Words to Exam Questions		
Explain	Clarify	Classify
Compare	Relate	Identify
Contrast	Justify	Illustrate
Trace	Analyze	Define
Evaluate	Interpret	Support
Discuss	Describe	Summarize

**PART 2 FICTION 139**

**9 | UNDERSTANDING FICTION 141**

**Origins of Modern Fiction 141**

The History of the Novel 142

The History of the Short Story 146

**Defining the Short Story 146**

**Ernest Hemingway, Hills Like White**

Elephants 147

**Recognizing Kinds of Fiction 151**



**10 | FICTION SAMPLER: THE SHORT-SHORT 153**

**Gary Gildner, Sleepy Time Gal 154**

**Jonathan Safran Foer, A Primer for the  
Punctuation of Heart Disease 156**

**Margaret Atwood, Happy Endings 161**

“◎◻◆●◆●◻◆◎●”

**Jamaica Kincaid, Girl 164**

**Amanda Holzer, Love and Other Catastrophes:  
A Mix Tape 165**

**Monica Ware, Misaid Plans 166**

**11 | READING AND WRITING ABOUT FICTION 168**

**Reading Fiction 168**

Active Reading 169

**Alberto Alvaro Ríos, The Secret Lion 170**

**Writing about Fiction 175**

Planning an Essay 175

Drafting an Essay 179

**Student Paper: Symbols in “The Secret Lion”  
(First Draft) 180**

Revising and Editing an Essay 183

**Student Paper: Symbols in “The Secret Lion”  
(Second Draft) 184**

**Student Paper: “The Secret Lion”: Everything  
Changes (Final Draft) 188**

**12 | PLOT 193**

**Conflict** 193

**Stages of Plot** 194

**Order and Sequence** 195

*Checklist: Writing about Plot* 196

**Kate Chopin, The Story of an Hour** 197

**Naguib Mahfouz, Half a Day** 200

**Nadine Gordimer, Once upon a Time** 204

**Stephen Dobyns, Kansas** 209

**William Faulkner, A Rose for Emily** 216

*WRITING SUGGESTIONS: Plot* 223

**13 | CHARACTER 226**

**Round and Flat Characters** 226

**Dynamic and Static Characters** 227

**Motivation** 228

*Checklist: Writing about Character* 228

**John Updike, A&P** 230

**Katherine Mansfield, Miss Brill** 235

**Gish Jen, The Water Faucet Vision** 240

**Charles Baxter, Gryphon** 248

**Jhumpa Lahiri, The Third and Final Continent** 261

*WRITING SUGGESTIONS: Character* 275

**14 | SETTING 277**

**Historical Setting** 278

**Geographical Setting** 278

**Physical Setting** 279

*Checklist: Writing about Setting* 280

**Kate Chopin, The Storm** 281

<b>Sherman J. Alexie</b> , This Is What It Means to Say Phoenix, Arizona	287
<b>Ralph Ellison</b> , Battle Royal	297
<b>Tillie Olsen</b> , I Stand Here Ironing	309
<b>Bobbie Ann Mason</b> , Shiloh	316
WRITING SUGGESTIONS: Setting	327

## 15 | **POINT OF VIEW** 329

<b>First-Person Narrators</b>	329
Unreliable Narrators	330
<b>Third-Person Narrators</b>	332
Omniscient Narrators	332
Limited Omniscient Narrators	333
Objective Narrators	333
<b>Selecting an Appropriate Point of View</b>	334
Checklist: Selecting An Appropriate Point of View: Review	337
Checklist: Writing about Point of View	338
<b>Richard Wright</b> , Big Black Good Man	339
<b>Edgar Allan Poe</b> , The Cask of Amontillado	350
<b>William Faulkner</b> , Barn Burning	356
<b>Chitra Banerjee Divakaruni</b> , The Disappearance	371
<b>Alice Munro</b> , An Ounce of Cure	378
WRITING SUGGESTIONS: Point of View	387

## 16 | **STYLE, TONE, AND LANGUAGE** 388

<b>Style and Tone</b>	388
<b>The Uses of Language</b>	388
<b>Formal and Informal Diction</b>	390
<b>Imagery</b>	392
<b>Figures of Speech</b>	392
Checklist: Writing about Style, Tone, and Language	393

**James Joyce**, *Araby* 395

**Robert H. Abel**, *Appetizer* 400

**Flannery O'Connor**, *A Good Man Is Hard to Find* 409

**Charlotte Perkins Gilman**, *The Yellow Wallpaper* 421

**Tim O'Brien**, *The Things They Carried* 435

WRITING SUGGESTIONS: *Style, Tone, and Language* 448

17 | **SYMBOL, ALLEGORY, AND MYTH** 450

**Symbol** 450

    Literary Symbols 451

    Recognizing Symbols 451

**Allegory** 452

**Myth** 454

    Checklist: *Writing about Symbol, Allegory, and Myth* 455

**Jorge Luis Borges**, *The Book of Sand* 456

**Shirley Jackson**, *The Lottery* 461

**Alice Walker**, *Everyday Use* 469

**Raymond Carver**, *Cathedral* 476

**Nathaniel Hawthorne**, *Young Goodman Brown* 489

WRITING SUGGESTIONS: *Symbol, Allegory, and Myth* 499

18 | **THEME** 500

**Interpreting Themes** 501

**Identifying Themes** 502

    Checklist: *Writing about Theme* 504

**Eudora Welty**, *A Worn Path* 505

**David Michael Kaplan**, *Doe Season* 512

**D. H. Lawrence**, *The Rocking-Horse Winner* 525

**Hisaye Yamamoto**, *Seventeen Syllables* 538

**Gina Ochsner**, *Hidden Lives of Lakes* 549

WRITING SUGGESTIONS: *Theme* 557



**19 | FICTION IN FILM 558**

- Fiction in Film: John Updike's "A&P"** 560
- Fiction in Film: Tillie Olsen's "I Stand Here Ironing"** 562
- Fiction in Film: Alice Walker's "Everyday Use"** 564
- Fiction in Film: Raymond Carver's "Cathedral"** 566
- Fiction in Film: Eudora Welty's "A Worn Path"** 568



**20 | JOYCE CAROL OATES'S "WHERE ARE YOU GOING, WHERE HAVE YOU BEEN?": A CASEBOOK FOR READING, RESEARCH, AND WRITING 570**

- Joyce Carol Oates**, *Where Are You Going, Where Have You Been?* 573
- Joyce Carol Oates**, *When Characters from the Page Are Made Flesh on the Screen* 586
- Gretchen Schulz and R. J. R. Rockwood**, *from In Fairyland, without a Map: Connie's Exploration Inward in Joyce Carol Oates's "Where Are You Going, Where Have You Been?"* 590
- Mike Tierce and John Michael Crafton**, *from Connie's Tambourine Man: A New Reading of Arnold Friend* 594
- Bob Dylan**, *It's All Over Now, Baby Blue* 597
- Laura Kalpakian**, *from a review of Where Are You Going, Where Have You Been: Selected Early Stories* 598
- Don Moser**, *from The Pied Piper of Tucson* 601
- Anonymous**, *The Pied Piper of Hamelin* 606
- Charles Perrault**, *Little Red Riding Hood* 608
- Topics for Further Research 609
- Student Paper: Mesmerizing Men and Vulnerable Teens: Power Relationships in "Where Are You Going, Where Have You Been?" and "Teenage Wasteland"** 611

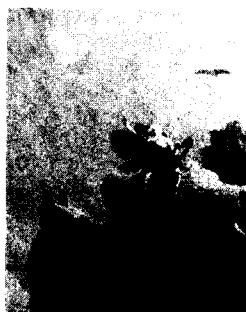


- Chinua Achebe**, *Dead Man's Path* 618
- James Baldwin**, *Sonny's Blues* 620
- Toni Cade Bambara**, *The Lesson* 642
- T. Coraghessan Boyle**, *Greasy Lake* 648
- Albert Camus**, *The Guest* 656
- John Cheever**, *The Swimmer* 665
- Anton Chekhov**, *The Lady with the Pet Dog* 673
- Stephen Crane**, *The Open Boat* 685
- Louise Erdrich**, *The Red Convertible* 702
- Gabriel García Márquez**, *A Very Old Man with Enormous Wings* 709
- Ha Jin**, *Saboteur* 714
- James Joyce**, *Eveline* 722
- Franz Kafka**, *A Hunger Artist* 725
- Herman Melville**, *Bartleby, the Scrivener* 731
- V. S. Naipaul**, *B. Wordsworth* 757
- Flannery O'Connor**, *Everything That Rises Must Converge* 762
- Edgar Allan Poe**, *The Tell-Tale Heart* 773
- Katherine Anne Porter**, *The Jilting of Granny Weatherall* 777
- John Steinbeck**, *The Chrysanthemums* 783
- Amy Tan**, *Two Kinds* 791
- Anne Tyler**, *Teenage Wasteland* 799

**PART 3 POETRY 807**

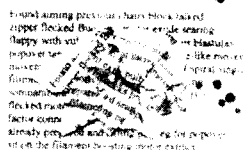
**22 | UNDERSTANDING POETRY 809**

- Marianne Moore**, Poetry 809  
**Nikki Giovanni**, Poetry 810  
**Origins of Modern Poetry** 811  
**Bob Holman**, 6 Short Poems 815  
**Defining Poetry** 816  
**William Shakespeare**, That time of year  
 thou mayst in me behold 817  
**Louis Zukofsky**, I walk in the old street 818  
**E. E. Cummings**, l(a 818  
**Recognizing Kinds of Poetry** 819  
 Narrative Poetry 819  
 Lyric Poetry 820



**23 | POETRY SAMPLER: VISUAL POETRY 821**

- George Herbert**, Easter Wings 823  
**May Swenson**, Women 824  
**Greg Williamson**, Group Photo with Winter Trees 825  
**Charles Bernstein**, this poem intentionally  
 left blank 825  
**Tupac Shakur**, 1 for April 826  
**Bob Grumman**, Mathemaku No. 10 827  
**Ian Hamilton Finlay**, Acrobats 827  
**Reed Altemus and Jim Leftwich**, Flake upper phase 828



**24 | READING AND WRITING ABOUT POETRY 830**

- Reading Poetry** 830  
 Active Reading 831  
**Robert Hayden**, Those Winter Sundays 831  
**Seamus Heaney**, Digging 832

**Writing about Poetry 833**

Planning an Essay 833

Drafting an Essay 836

**Student Paper:** A Comparison of Two Poems about Fathers (First Draft) 837

Revising and Editing an Essay 841

**Student Paper:** A Comparison of Two Poems about Fathers (Second Draft) 842**Student Paper:** Digging for Memories (Final Draft) 846**Emily Dickinson, I'm nobody! Who are you?** 851**The Speaker in the Poem** 851**Louise Glück, Gretel in Darkness** 852**Leonard Adamé, My Grandmother Would Rock Quietly and Hum** 854**Langston Hughes, Negro** 855**Robert Browning, My Last Duchess** 856

FURTHER READING: The Speaker in the Poem 859

**Leslie Marmon Silko, Where Mountain Lion Lay Down with Deer** 859**Janice Mirikitani, Suicide Note** 860**James Tate, Nice Car, Camille** 862**Pat Mora, Veiled** 863**The Tone of the Poem** 864**Robert Frost, Fire and Ice** 864**Thomas Hardy, The Man He Killed** 865**Amy Lowell, Patterns** 866

FURTHER READING: The Tone of the Poem 869

**Adam Zagajewski, Try to Praise the Mutilated World** 869**William Wordsworth, The World Is Too Much with Us** 870**Sylvia Plath, Morning Song** 871**Claude McKay, The White City** 872

<b>Robert Herrick</b> , To the Virgins, to Make Much of Time	873
<b>Deborah Garrison</b> , Please Fire Me	874
<b>Mary Oliver</b> , The Old Poets of China	875
<b>Irony</b>	876
<b>Robert Browning</b> , Porphyria's Lover	876
<b>Percy Bysshe Shelley</b> , Ozymandias	878
<b>Ariel Dorfman</b> , Hope	879
FURTHER READING: Irony	881
<b>W. H. Auden</b> , The Unknown Citizen	881
<b>Anne Sexton</b> , Cinderella	882
<b>Dudley Randall</b> , Ballad of Birmingham	886
<b>Sherman Alexie</b> , How to Write the Great American Indian Novel	887
Checklist: Writing about Voice	889
WRITING SUGGESTIONS: Voice	890

## 26 | **WORD CHOICE, WORD ORDER** **891**

<b>Sipho Sepamla</b> , Words, Words, Words	891
<b>Word Choice</b>	892
<b>Walt Whitman</b> , When I Heard the Learn'd Astronomer	893
<b>William Stafford</b> , For the Grave of Daniel Boone	894
FURTHER READING: Word Choice	896
<b>James Wright</b> , Autumn Begins in Martins Ferry, Ohio	896
<b>Adrienne Rich</b> , Living in Sin	897
<b>E. E. Cummings</b> , in Just-	899
<b>Robert Pinsky</b> , ABC	900
<b>Theodore Roethke</b> , I Knew a Woman	901
<b>Kay Ryan</b> , Blandeur	902
<b>Levels of Diction</b>	903
<b>Margaret Atwood</b> , The City Planners	903
<b>Jim Sagel</b> , Baca Grande	905

- Wanda Coleman**, *Sears Life*    907
- Mark Halliday**, *The Value of Education*    908
- FURTHER READING: *Levels of Diction*    909
- Barbara L. Greenberg**, *The Faithful Wife*    909
- Richard Wilbur**, *For the Student Strikers*    910
- Charles Bukowski**, *Dog Fight*    911
- Gwendolyn Brooks**, *We Real Cool*    912
- Word Order**    913
- Edmund Spenser**, *One day I wrote her name upon the strand*    914
- E. E. Cummings**, *anyone lived in a pretty how town*    915
- FURTHER READING: *Word Order*    916
- A. E. Housman**, *To an Athlete Dying Young*    916
- Emily Dickinson**, *My Life had stood—a Loaded Gun*    917
- Checklist: Writing about Word Choice and Word Order*    919
- WRITING SUGGESTIONS: *Word Choice, Word Order*    919

## IMAGERY

- Jane Flanders**, *Cloud Painter*    921
- William Carlos Williams**, *Red Wheelbarrow*    923
- Ezra Pound**, *In a Station of the Metro*    924
- Gary Snyder**, *Some Good Things to Be Said for the Iron Age*    924
- Suzanne E. Berger**, *The Meal*    925
- William Carlos Williams**, *The Great Figure*    926
- FURTHER READING: *Imagery*    928
- Richard Wilbur**, *Sleepless at Crown Point*    928
- Michael Chitwood**, *Division*    928
- Lam Thi My Da**, *Washing Rice*    929
- Robert Frost**, *Nothing Gold Can Stay*    930
- Jean Toomer**, *Reapers*    930

<b>Wilfred Owen</b> , Dulce et Decorum Est	931
<b>Kobayashi Issa</b> , Haiku	933
<b>William Shakespeare</b> , My mistress' eyes are nothing like the sun	933
<b>Billy Collins</b> , Litany	934
<b>Octavio Paz</b> , Daybreak	936
<b>Octavio Paz</b> , Nightfall	936
Checklist: Writing about Imagery	937
WRITING SUGGESTIONS: Imagery	938

<b>William Shakespeare</b> , Shall I compare thee to a summer's day?	939
<b>Simile, Metaphor, and Personification</b>	940
<b>Langston Hughes</b> , Harlem	940
<b>Lawrence Ferlinghetti</b> , Constantly Risking Absurdity	941
<b>Audre Lorde</b> , Rooming houses are old women	942
FURTHER READING: Simile, Metaphor, and Personification	944
<b>Robert Burns</b> , Oh, my love is like a red, red rose	944
<b>N. Scott Momaday</b> , Simile	944
<b>Sylvia Plath</b> , Metaphors	945
<b>John Updike</b> , Ex-Basketball Player	946
<b>Randall Jarrell</b> , The Death of the Ball Turret Gunner	947
<b>Marge Piercy</b> , The Secretary Chant	948
<b>John Donne</b> , A Valediction: Forbidding Mourning	949
<b>Martín Espada</b> , My Father as a Guitar	951
<b>Hyperbole and Understatement</b>	952
<b>Sylvia Plath</b> , Daddy	952
<b>David Huddle</b> , Holes Commence Falling	955
FURTHER READING: Hyperbole and Understatement	956
<b>Anne Bradstreet</b> , To My Dear and Loving Husband	956

- Andrew Marvell**, To His Coy Mistress 957
- Robert Frost**, "Out, Out—" 959
- Donald Hall**, My Son, My Executioner 961
- Margaret Atwood**, you fit into me 961
- Metonymy and Synecdoche** 962
- Richard Lovelace**, To Lucasta Going to the Wars 962
- FURTHER READING: Metonymy and Synecdoche 963
- Thomas Lux**, Henry Clay's Mouth 963
- Apostrophe** 964
- Sonia Sanchez**, On Passing thru Morgantown, Pa. 964
- FURTHER READING: Apostrophe 965
- Allen Ginsberg**, A Supermarket in California 965
- Checklist: Writing about Figures of Speech 967
- WRITING SUGGESTIONS: Figures of Speech 967

- Walt Whitman**, Had I the Choice 969
- Rhythm** 969
- Gwendolyn Brooks**, Sadie and Maud 970
- Meter** 971
- Emily Dickinson**, I like to see it lap the Miles— 974
- FURTHER READING: Rhythm and Meter 977
- Adrienne Rich**, Aunt Jennifer's Tigers 977
- Etheridge Knight**, For Malcolm, a Year After 978
- Frank O'Hara**, To the Poem 979
- Alliteration and Assonance** 980
- Alfred, Lord Tennyson**, The Eagle 981
- N. Scott Momaday**, Comparatives 981
- Robert Herrick**, Delight in Disorder 982
- Rhyme** 983
- Ogden Nash**, The Lama 984
- Richard Wilbur**, A Sketch 985
- FURTHER READING: Alliteration, Assonance, and Rhyme 987



<b>Gerard Manley Hopkins</b> , Pied Beauty	987
<b>W. H. Auden</b> , As I Walked Out One Evening	987
<b>Galway Kinnell</b> , Blackberry Eating	990
<b>Lydia Davis</b> , A Mown Lawn	991
<b>Robert Francis</b> , Pitcher	991
<b>Mona Van Duyn</b> , The Beginning	992
<b>Lewis Carroll</b> , Jabberwocky	993
Checklist: Writing about Sound	995
WRITING SUGGESTIONS: Sound	995

<b>John Keats</b> , On the Sonnet	997
<b>Billy Collins</b> , Sonnet	997
<b>Closed Form</b>	999
Blank Verse	999
Stanza	1000
The Sonnet	1001
<b>William Shakespeare</b> , When, in disgrace with Fortune and men's eyes	1002
FURTHER READING: The Sonnet	1002
<b>John Keats</b> , On First Looking into Chapman's Homer	1002
<b>Gwendolyn Brooks</b> , First Fight. Then Fiddle	1004
<b>Mona Van Duyn</b> , Minimalist Sonnet: Summer Virus	1004
The Sestina	1005
<b>Alberto Alvaro Ríos</b> , Nani	1005
FURTHER READING: The Sestina	1007
<b>Elizabeth Bishop</b> , Sestina	1007
The Villanelle	1008
<b>Theodore Roethke</b> , The Waking	1008
FURTHER READING: The Villanelle	1009
<b>Mary Jo Salter</b> , Video Blues	1009
The Epigram	1010
FURTHER READING: The Epigram	1010
<b>Samuel Taylor Coleridge</b> , What Is an Epigram?	1010
<b>William Blake</b> , Her Whole Life Is an Epigram	1011

<b>Martín Espada, Why I Went to College</b>	1011
Haiku	1012
FURTHER READING: Haiku	1012
<b>Matsuo Bashō, Four Haiku</b>	1012
<b>Carolyn Kizer, After Bashō</b>	1013
<b>José Juan Tablada, Haiku</b>	1013
<b>Jack Kerouac, American Haiku</b>	1014
<b>Open Form</b>	1015
<b>Carl Sandburg, Chicago</b>	1016
<b>E. E. Cummings, the sky was can dy</b>	1018
FURTHER READING: Open Form	1019
<b>Walt Whitman, from "Out of the Cradle Endlessly Rocking"</b>	1018
<b>Diane Wakoski, Sleep</b>	1019
<b>Robert Hayden, Monet's "Waterlilies"</b>	1020
<b>William Carlos Williams, Spring and All</b>	1022
<b>Carolyn Forché, The Colonel</b>	1023
<b>Pat Mora, Immigrants</b>	1024
<b>Czeslaw Milosz, Christopher Robin</b>	1025
Checklist: Writing about Form	1026
WRITING SUGGESTIONS: Form	1026

<b>William Blake, The Sick Rose</b>	1029
<b>Symbol</b>	1029
<b>Robert Frost, For Once, Then, Something</b>	1030
<b>Jim Simmerman, Child's Grave, Hale County, Alabama</b>	1031
<b>Emily Dickinson, Volcanoes be in Sicily</b>	1033
FURTHER READING: Symbol	1033
<b>Langston Hughes, Island</b>	1033
<b>Edgar Allan Poe, The Raven</b>	1034
<b>Allegory</b>	1038

<b>Christina Rossetti, Uphill</b>	1038
FURTHER READING: Allegory	1039
<b>Adrienne Rich, Diving into the Wreck</b>	1039
<b>Allusion</b>	1042
<b>Wole Soyinka, Future Plans</b>	1042
<b>William Meredith, Dreams of Suicide</b>	1043
FURTHER READING: Allusion	1044
<b>Delmore Schwartz, The True-Blue American</b>	1044
<b>Maxine Kumin, Where Any of Us</b>	1046
<b>Myth</b>	1047
<b>Countee Cullen, Yet Do I Marvel</b>	1048
FURTHER READING: Myth	1049
<b>William Butler Yeats, Leda and the Swan</b>	1049
<b>Derek Walcott, Sea Grapes</b>	1050
<b>W. H. Auden, Musée des Beaux Arts</b>	1051
<b>T. S. Eliot, Journey of the Magi</b>	1052
<b>Elizabeth Holmes, The Fathers</b>	1054
Checklist: Writing about Symbol, Allegory, Allusion, Myth	1055
WRITING SUGGESTIONS: Symbol, Allegory, Allusion, Myth	1056

## 32 | DISCOVERING THEMES IN POETRY 1057

<b>Poems about Parents</b>	1057
<b>Theodore Roethke, My Papa's Waltz</b>	1058
<b>Robert Hayden, Those Winter Sundays</b>	1059
<b>Edna St. Vincent Millay, The courage that my mother had</b>	1059
<b>Seamus Heaney, Digging</b>	1060
<b>Raymond Carver, Photograph of my Father in His Twenty- Second Year</b>	1061
<b>Judith Ortiz Cofer, My Father in the Navy: A Childhood Memory</b>	1061
<b>Mitsuye Yamada, The Night Before Good-bye</b>	1062

<b>Wanda Coleman, Dear Mama</b>	1062
<b>Simon J. Ortiz, My Father's Song</b>	1063
<b>Adrienne Rich, A Woman Mourned by Daughters</b>	1064
<b>Dylan Thomas, Do not go gentle into that good night</b>	1065
<b>Poems about Nature</b>	1066
<b>William Wordsworth, I wandered lonely as a cloud</b>	1067
<b>Christina Rossetti, Summer</b>	1067
<b>Gerard Manley Hopkins, The Windhover</b>	1068
<b>Robert Frost, Birches</b>	1069
<b>William Stafford, Traveling through the Dark</b>	1070
<b>Simone Muench, Dogwood</b>	1071
<b>Joy Harjo, Morning Song</b>	1071
<b>Richard Wilbur, In Trackless Woods</b>	1072
<b>Poems about Love</b>	1072
<b>Robert Browning, Meeting at Night</b>	1073
<b>Robert Browning, Parting at Morning</b>	1074
<b>Elizabeth Barrett Browning, How Do I Love Thee?</b>	1074
<b>Edna St. Vincent Millay, What Lips My Lips Have Kissed</b>	1074
<b>Dorothy Parker, General Review of the Sex Situation</b>	1075
<b>W. H. Auden, Stop all the clocks, cut off the telephone</b>	1075
<b>Sandra Cisneros, In My Little Museum of Erotica</b>	1076
<b>Joseph Brodsky, Love Song</b>	1076
<b>Tupac Shakur, Love Is Just Complicated</b>	1077
<b>Jeffrey McDaniel, The Quiet Word</b>	1078
<b>Pablo Neruda, Absence</b>	1078
<b>Poems about War</b>	1079
<b>Rupert Brooke, The Soldier</b>	1080
<b>William Butler Yeats, An Irish Airman Foresees His Death</b>	1081
<b>Robert Lowell, For the Union Dead</b>	1081

<b>Boris Slutsky</b> , How Did They Kill My Grandmother?	1083
<b>Denise Levertov</b> , What Were They Like?	1084
<b>Yusef Komunyakaa</b> , Facing It	1085
<b>Eliza Griswold</b> , Buying Rations in Kabul	1086
<b>Carl Phillips</b> , On the Notion of Tenderness in Wartime	1086
<b>Wisława Szymborska</b> , The End and the Beginning	1087
WRITING SUGGESTIONS: Discovering Themes in Poetry	1088

## THE POETRY OF LANGSTON HUGHES: A CASEBOOK FOR READING, RESEARCH, AND WRITING 1090

<b>Langston Hughes</b> , The Negro Speaks of Rivers	1095
<b>Langston Hughes</b> , Mother to Son	1095
<b>Langston Hughes</b> , Dream Variations	1096
<b>Langston Hughes</b> , The Weary Blues	1096
<b>Langston Hughes</b> , I, Too	1097
<b>Langston Hughes</b> , Song for a Dark Girl	1098
<b>Langston Hughes</b> , Ballad of the Landlord	1098
<b>Langston Hughes</b> , Theme for English B	1099
<b>Langston Hughes</b> , Dream Boogie	1100
<b>Langston Hughes</b> , Birmingham Sunday (September 15, 1963)	1101
<b>Langston Hughes</b> , Old Walt	1103
<b>Langston Hughes</b> , Genius Child	1104
<b>Langston Hughes</b> , Park Bench	1104
<b>Langston Hughes</b> , Lenox Avenue: Midnight	1104
<b>Langston Hughes</b> , Un-American Investigators	1105
<b>Langston Hughes</b> , Dinner Guest: Me	1106
<b>Langston Hughes</b> , Ballad of Booker T.	1107
<b>Langston Hughes</b> , <i>from</i> The Negro Artist and the Racial Mountain	1110



- Langston Hughes**, *To Negro Writers* 1112
- Langston Hughes**, *from My Adventures as a Social Poet* 1113
- Arnold Rampersad**, *from The Origins of Poetry in Langston Hughes* 1117
- Herman Beavers**, *from Dead Rocks and Sleeping Men: Aurality in the Aesthetic of Langston Hughes* 1121
- Steven C. Tracy**, *from "Midnight Ruffles of Cat-Gut Lace": The Boogie Poems of Langston Hughes* 1123
- Karen Jackson Ford**, *from Do Right to Write Right: Langston Hughes's Aesthetics of Simplicity* 1124
- George B. Hutchinson**, *from Langston Hughes and the 'Other' Whitman* 1127
- Topics for Further Research 1128
- Student Paper:** Challenging the Father/Challenging the Self: Langston Hughes's "The Negro Speaks of Rivers" 1129

## POETRY FOR FURTHER READING

- Elizabeth Alexander**, *Apollo* 1135
- Sherman Alexie**, *Defending Walt Whitman* 1136
- Lewis Allen**, *Strange Fruit* 1137
- Maya Angelou**, *Africa* 1138
- Anonymous**, *Bonny Barbara Allan* 1139
- Anonymous**, *Go Down Moses* 1140
- Anonymous**, *Western Wind* 1141
- Matthew Arnold**, *Dover Beach* 1141
- Elizabeth Bishop**, *The Fish* 1142
- William Blake**, *The Chimney Sweeper* 1144
- William Blake**, *The Lamb* 1145
- William Blake**, *London* 1145
- William Blake**, *To see a World in a Grain of Sand* 1146
- William Blake**, *The Tyger* 1146
- Eavan Boland**, *The Emigrant Irish* 1147
- Anne Bradstreet**, *The Author to Her Book* 1147

- Gwendolyn Brooks**, *The Chicago Defender Sends a Man to Little Rock* 1148
- Gwendolyn Brooks**, *Medgar Evers* 1150
- George Gordon, Lord Byron**, *She Walks in Beauty* 1150
- Thomas Campion**, *There is a garden in her face* 1151
- Geoffrey Chaucer**, *from The Canterbury Tales* 1151
- Lucille Clifton**, *Praise Song* 1153
- Samuel Taylor Coleridge**, *Kubla Khan* 1153
- Billy Collins**, *Introduction to Poetry* 1155
- Billy Collins**, *The Names* 1156
- Hart Crane**, *To Brooklyn Bridge* 1157
- E. E. Cummings**, *Buffalo Bill's* 1158
- E. E. Cummings**, *next to of course god america i* 1159
- Emily Dickinson**, *After great pain, a formal feeling comes—* 1159
- Emily Dickinson**, *Because I could not stop for Death—* 1160
- Emily Dickinson**, *"Faith" is a fine invention* 1160
- Emily Dickinson**, *"Heaven"—is what I cannot reach!* 1161
- Emily Dickinson**, *I dwell in Possibility—* 1161
- Emily Dickinson**, *I heard a Fly buzz—when I died—* 1161
- Emily Dickinson**, *I never saw a Moor—* 1162
- Emily Dickinson**, *I taste a liquor never brewed—* 1162
- Emily Dickinson**, *Much Madness is divinest Sense—* 1163
- Emily Dickinson**, *Safe in their Alabaster Chambers—* 1163
- Emily Dickinson**, *Some keep the Sabbath going to Church—* 1165
- Emily Dickinson**, *The Soul selects her own Society—* 1165
- Emily Dickinson**, *Success is counted sweetest* 1165
- Emily Dickinson**, *Tell all the Truth but tell it slant—* 1166

- Emily Dickinson**, There is no Frigate like a Book 1166
- Emily Dickinson**, There's a certain Slant of light 1166
- Emily Dickinson**, This is my letter to the World 1167
- Emily Dickinson**, Wild Nights—Wild Nights! 1167
- John Donne**, Batter My Heart, Three-Personed God 1168
- John Donne**, Death Be Not Proud 1168
- John Donne**, The Flea 1168
- John Donne**, Song 1169
- Rita Dove**, Fox Trot Fridays 1170
- Paul Laurence Dunbar**, We Wear the Mask 1171
- Stephen Dunn**, Waiting with Two Members of a  
Motorcycle Gang for My Child to Be Born 1171
- T. S. Eliot**, The Love Song of J. Alfred Prufrock 1172
- James A. Emanuel**, Emmett Till 1176
- Louise Erdrich**, Indian Boarding School: The  
Runaways 1176
- Robert Frost**, Acquainted with the Night 1177
- Robert Frost**, Desert Places 1178
- Robert Frost**, Design 1178
- Robert Frost**, Mending Wall 1179
- Robert Frost**, The Road Not Taken 1180
- Robert Frost**, Stopping by Woods on a Snowy  
Evening 1180
- Federico García Lorca**, Arbolé, Arbolé . . . 1181
- Nikki Giovanni**, Nikki-Rosa 1182
- H.D. (Hilda Doolittle)**, Helen 1183
- Thomas Hardy**, The Convergence of the Twain 1184
- Seamus Heaney**, Mid-Term Break 1185
- Edward Hirsch**, Fast Break 1186
- Garrett Kaoru Hongo**, And Your Soul Shall Dance 1187
- Gerard Manley Hopkins**, God's Grandeur 1188
- Ha Jin**, Ways of Talking 1188
- Donald Justice**, On the Death of Friends in  
Childhood 1189



<b>Mary Karr</b> , A Blessing from My Sixteen Years' Son	1189
<b>John Keats</b> , La Belle Dame sans Merci: A Ballad	1191
<b>John Keats</b> , Bright Star! Would I Were Steadfast as Thou Art	1192
<b>John Keats</b> , Ode on a Grecian Urn	1193
<b>John Keats</b> , When I Have Fears	1194
<b>Aron Keesbury</b> , On the Robbery across the Street	1195
<b>Yusef Komunyakaa</b> , Ignis Fatuus	1196
<b>Ted Kooser</b> , In the Hall of Bones	1197
<b>Ted Kooser</b> , Selecting a Reader	1197
<b>Philip Larkin</b> , Aubade	1198
<b>Li-Young Lee</b> , The Gift	1199
<b>Li-Young Lee</b> , Little Father	1200
<b>Philip Levine</b> , Before the War	1201
<b>Archibald Macleish</b> , Ars Poetica	1202
<b>Christopher Marlowe</b> , The Passionate Shepherd to His Love	1202
<b>Claude McKay</b> , If We Must Die	1203
<b>James Merrill</b> , Page from the Koran	1204
<b>W. S. Merwin</b> , To My Brother	1204
<b>John Milton</b> , <i>from</i> Paradise Lost	1205
<b>John Milton</b> , When I consider how my light is spent	1206
<b>Pablo Neruda</b> , The United Fruit Co.	1206
<b>Sharon Olds</b> , First Thanksgiving	1208
<b>Sharon Olds</b> , The One Girl at the Boys' Party	1208
<b>Judith Ortiz Cofer</b> , Claims	1209
<b>Grace Paley</b> , Here	1209
<b>Linda Pastan</b> , Ethics	1210
<b>Linda Pastan</b> , Marks	1211
<b>Marge Piercy</b> , Barbie Doll	1211
<b>Miguel Piñero</b> , La Bodega Sold Dreams	1212
<b>Robert Pinsky</b> , Shirt	1213
<b>Sylvia Plath</b> , Mirror	1214

- Ezra Pound**, The River-Merchant's Wife: A Letter 1215
- Sir Walter Raleigh**, The Nymph's Reply to the Shepherd 1216
- Henry Reed**, Naming of Parts 1216
- Edwin Arlington Robinson**, Miniver Cheevy 1217
- Edwin Arlington Robinson**, Richard Cory 1218
- Jaime Sabines**, The Moon 1219
- Sonia Sanchez**, right on: white america 1219
- Carl Sandburg**, Fog 1220
- Vijay Seshadri**, Baby Baby 1220
- William Shakespeare**, Let me not to the marriage of true minds 1221
- William Shakespeare**, Not marble, nor the gilded monuments 1222
- Percy Bysshe Shelley**, Ode to the West Wind 1222
- Charles Simic**, Old Soldier 1225
- Louis Simpson**, American Poetry 1225
- Stevie Smith**, Not Waving but Drowning 1225
- Cathy Song**, Lost Sister 1226
- Gary Soto**, Saturday at the Canal 1228
- Wole Soyinka**, Hamlet 1228
- William Stafford**, An Afternoon in the Stacks 1229
- Wallace Stevens**, Anecdote of the Jar 1229
- Wallace Stevens**, The Emperor of Ice-Cream 1229
- Wallace Stevens**, The House Was Quiet and the World Was Calm 1230
- Mark Strand**, 2032 1231
- Virgil Suárez**, La Florida 1231
- Wisława Szymborska**, ABC 1232
- Alfred, Lord Tennyson**, Ulysses 1232
- Gina Valdes**, My Mother Sews Blouses 1234
- Mona Van Duyn**, In Bed with a Book 1235
- James Welch**, The Man from Washington 1235

<b>Phillis Wheatley</b> , On Being Brought from Africa to America	1236
<b>Walt Whitman</b> , A Noiseless Patient Spider	1236
<b>Walt Whitman</b> , <i>from "Song of Myself"</i>	1237
<b>Richard Wilbur</b> , Man Running	1238
<b>C. K. Williams</b> , Doves	1239
<b>William Carlos Williams</b> , The Dance	1240
<b>William Wordsworth</b> , Composed upon Westminster Bridge, September 3, 1802	1241
<b>William Wordsworth</b> , London, 1802	1241
<b>William Wordsworth</b> , My heart leaps up when I behold	1242
<b>William Wordsworth</b> , She dwelt among the untrodden ways	1242
<b>William Wordsworth</b> , The Solitary Reaper	1242
<b>Charles Wright</b> , In Praise of Han Shan	1243
<b>Richard Wright</b> , Six Haiku	1244
<b>William Butler Yeats</b> , Crazy Jane Talks with the Bishop	1244
<b>William Butler Yeats</b> , The Lake Isle of Innisfree	1245
<b>William Butler Yeats</b> , Sailing to Byzantium	1245
<b>William Butler Yeats</b> , The Second Coming	1246
<b>Kevin Young</b> , The Hunch	1247
<b>Adam Zagajewski</b> , Poetry Searches for Radiance	1248

PART 4 DRAMA

1275

36 | UNDERSTANDING DRAMA

1277

Dramatic Literature 1277

Origins of Modern Drama 1277

The Ancient Greek Theater 1277

The Elizabethan Theater 1279

The Modern Theater 1283

Tragedy and Comedy 1286

Tragedy 1286

Comedy 1289

Defining Drama 1292

Anton Chekhov, *The Brute* 1293

A Note on Translations 1304

Recognizing Kinds of Drama 1305

37 | DRAMA SAMPLER: TEN-MINUTE PLAYS

1307

Jane Martin, *Beauty* 1307

José Rivera, *Tape* 1313

Billy Goda, *No Crime* 1316

Arlene Hutton, *I Dream Before I Take the  
Stand* 1320

Warren Leight, *Nine Ten* 1334

38 | READING AND WRITING ABOUT DRAMA

1340

Reading Drama 1340

Active Reading 1341

Writing about Drama 1342

Planning an Essay 1342

Drafting an Essay 1345

**Student Paper:** The Women's Role in *Trifles*  
(First Draft) 1346

Revising and Editing an Essay 1348

**Student Paper:** Confinement and Rebellion in  
*Trifles* (Second Draft) 1349

**Student Paper:** Desperate Measures: Acts of  
Defiance in *Trifles* (Final Draft) 1354

**39 | PLOT 1360**

- Plot Structure 1360**
  - Plot and Subplot 1361
- Plot Development 1362**
  - Flashbacks 1363
  - Foreshadowing 1363
  - Checklist: Writing about Plot 1363
- Emily Roderer, *Scheherazade* 1364**
- Susan Glaspell, *Trifles* 1371**
- Lorraine Hansberry, *A Raisin in the Sun* 1384**
- Henrik Ibsen, *A Doll House* 1453**
  - WRITING SUGGESTIONS: Plot 1508

**40 | CHARACTER 1509**

- Characters' Words 1510**
  - Formal and Informal Language 1511
  - Plain and Elaborate Language 1512
  - Tone 1514
  - Irony 1514
- Characters' Actions 1515**
- Stage Directions 1516**
- Actors' Interpretations 1517**
  - Checklist: Writing about Character 1519
- August Strindberg, *The Stronger* 1520**
- David Auburn, *Proof* 1525**
- Arthur Miller, *Death of a Salesman* 1580**
- William Shakespeare, *Hamlet* 1654**
  - WRITING SUGGESTIONS: Character 1757

**41 | STAGING 1758**

- Stage Directions 1758**
- The Uses of Staging 1760**
  - Costumes 1760
  - Props and Furnishings 1760
  - Scenery and Lighting 1761
  - Music and Sound Effects 1761

<b>A Final Note</b>	1762
<i>Checklist: Writing about Staging</i>	1762
<b>Tracey Scott Wilson, <i>Small World</i></b>	1763
<b>Milcha Sanchez-Scott, <i>The Cuban Swimmer</i></b>	1771
<b>Sophocles, <i>Oedipus the King</i></b>	1785
<b>William Shakespeare, <i>A Midsummer Night's Dream</i></b>	1827
WRITING SUGGESTIONS: Staging	1886

## 42 | THEME 1887

<b>Titles</b>	1887
<b>Conflicts</b>	1888
<b>Dialogue</b>	1889
<b>Characters</b>	1889
<b>Staging</b>	1890
<b>A Final Note</b>	1891
<i>Checklist: Writing about Theme</i>	1891
<b>David Henry Hwang, <i>Trying to Find Chinatown</i></b>	1892
<b>Sophocles, <i>Antigone</i></b>	1899
<b>Chiori Miyagawa, <i>Antigone's Red</i></b>	1930
<b>August Wilson, <i>Fences</i></b>	1938
WRITING SUGGESTIONS: Theme	1992

## 43 | TENNESSEE WILLIAMS'S *THE GLASS MENAGERIE*: A CASEBOOK FOR READING, RESEARCH, AND WRITING 1994

<b>Source Materials</b>	1994
<b>Tennessee Williams, <i>The Glass Menagerie</i></b>	1997
<b>Tennessee Williams, Author's Production Notes</b> (Preface to the Published Edition)	2047
<b>Jacqueline O'Connor, from <i>Dramatizing Dementia</i>:</b> <i>Madness in the Plays of Tennessee Williams</i>	2049
<b>Tennessee Williams, from <i>Tennessee Williams</i>:</b> <i>Memoirs</i>	2050
<b>Jean Evans, Interview 1945</b>	2053



- Thomas L. King**, *from Irony and Distance in  
The Glass Menagerie* 2054
- Nancy Marie Patterson Tischler**, *from Student  
Companion to Tennessee Williams* 2057
- Roger B. Stein**, *from The Glass Menagerie Revisited:  
Catastrophe without Violence* 2059
- Tom Scanlan**, *from Family, Drama, and American  
Dreams* 2061
- James Fisher**, *from "The Angels of Fructification":  
Tennessee Williams, Tony Kushner, and Images of  
Homosexuality on the American Stage* 2064
- Tennessee Williams**, *Portrait of a Girl in Glass* 2068  
Topics for Further Research 2075
- Student Paper:** Laura's Gentleman Caller 2076

## **Appendix A: Using Literary Criticism in Your Writing** 2083

- Formalism** 2083  
A Formalist Reading: Kate Chopin's "The Storm" 2084  
FOR FURTHER READING: Formalism 2085
- Reader-Response Criticism** 2085  
Reader-Response Readings: Kate Chopin's "The  
Storm" 2086  
FOR FURTHER READING: Reader-Response  
Criticism 2087
- Sociological Criticism** 2088
- Feminist Criticism** 2089  
A Feminist Reading: Tillie Olsen's "I Stand Here  
Ironing" 2090  
FOR FURTHER READING: Feminist Criticism 2090
- Marxist Criticism** 2091  
A Marxist Reading: Tillie Olsen's "I Stand Here  
Ironing" 2092  
FOR FURTHER READING: Marxist Criticism 2092
- New Historicism** 2093  
A New Historicist Reading: Charlotte Perkins Gilman's  
"The Yellow Wallpaper" 2094  
FOR FURTHER READING: New Historicist Criticism 2095

<b>Psychoanalytic Criticism</b>	<b>2095</b>
A Psychoanalytic Reading: Edgar Allan Poe's "The Cask of Amontillado"	2097
FOR FURTHER READING: Psychoanalytic Criticism	2098
<b>Structuralism</b>	<b>2098</b>
A Structuralist Reading: William Faulkner's "Barn Burning"	2099
FOR FURTHER READING: Structuralism	2100
<b>Deconstruction</b>	<b>2100</b>
A Deconstructionist Reading: Flannery O'Connor's "A Good Man Is Hard to Find"	2101
FOR FURTHER READING: Deconstruction	2102
 <b>Appendix B: Literary History: From Aristotle to the Present</b>	 <b>2103</b>
Beginnings: The Greeks and Romans (c. 450 B.C.–A.D. 400)	2103
The Middle Ages (c. A.D. 400–1500)	2103
The Renaissance (c. 1500–1660)	2104
The Enlightenment (1660–1798)	2104
The Romantic Period (1798–1837)	2105
The Victorian Period (1837–1901)	2106
The Modern Period (Since 1901)	2107
 <b>Glossary of Literary Terms</b>	 <b>G1</b>
<b>Credits</b>	<b>C1</b>
<b>Index of First Lines of Poetry</b>	<b>I1</b>
<b>Index of Authors and Titles</b>	<b>I5</b>