

# BRIEF CONTENTS

---

Detailed Contents	ix
Alternate Contents by Genre	xxiii
Preface to Instructors	xxix
Resources for Students and Instructors	xxxv
Acknowledgments	xxxvii
About the Author	xxxix

## **PART I      MAKING CONNECTIONS      1**

Chapter 1	Participation: Personal Response and Critical Thinking	3
Chapter 2	Communication: Writing About Literature	21

## **PART II      ANALYSIS, ARGUMENTATION, AND RESEARCH      53**

Chapter 3	Exploration and Analysis: Genre and the Elements of Literature	55
Chapter 4	Argumentation: Writing a Critical Essay	146
Chapter 5	Research: Writing with Secondary Sources	172
	Case Study in Research: Thinking About Interpretation, Culture, and Research	187

## **PART III      A THEMATIC ANTHOLOGY      199**

Family and Friends	200	
Fiction	204	
Poetry	283	
Drama	299	
Essays	348	
	Case Study in Composition: Thinking About Interpretation and Biography	362
Women and Men	451	
Fiction	455	
Poetry	508	
Drama	528	

Essays	547
Case Study in Composition: Thinking About Interpretation in Context	556
<b>Heritage and Identity</b>	<b>638</b>
Fiction	642
Poetry	693
Drama	710
Essays	753
Case Study in Composition: Thinking About Interpretation and Performance	782
<b>Culture and Class</b>	<b>912</b>
Fiction	916
Poetry	965
Drama	979
Essays	1000
Case Study in Composition: Writers of the Harlem Renaissance	1018
<b>Faith and Doubt</b>	<b>1067</b>
Fiction	1070
Poetry	1133
Drama	1166
Essays	1277
Case Study in Composition: Connecting Through Comparison: Poetry and Painting	1299
Appendix A: Critical Approaches to Literature	1326
Appendix B: Writing About Film	1334
Appendix C: Documentation	1342
Glossary of Literary Terms	1353
Literary and Photo Credits	1358
Index of Author Names, Titles, and First Lines of Poetry	1369
Index of Literary Terms	1377



# DETAILED CONTENTS

---

Alternate Contents by Genre	xxiii
Preface to Instructors	xxix
Resources for Students and Instructors	xxxv
Acknowledgments	xxxvii
About the Author	xxxix

## **PART I      MAKING CONNECTIONS      1**

---

### **CHAPTER 1**

#### **Participation: Personal Response and Critical Thinking      3**

The Personal Dimension of Reading Literature	3
Personal Response and Critical Thinking	4
Writing to Learn	4
Your First Response	4
<i>Checklist: Your First Response</i>	5
Keeping a Journal or Reading Log	5
Double-Entry Journals and Logs	7
The Social Nature of Learning: Collaboration	7
Personal, Not Private	8
Ourselves as Readers	8
Different Kinds of Reading	8
<b>PETER MEINKE</b> , <i>Advice to My Son</i>	9
Making Connections with Literature	10
Images of Ourselves	11
Connecting Through Experience— <i>Zimmer in Grade School</i>	11
<b>PAUL ZIMMER</b> , <i>Zimmer in Grade School</i>	11
Connecting Through Experience— <i>Not Waving but Drowning</i>	12
<b>STEVIE SMITH</b> , <i>Not Waving but Drowning</i>	12
Culture, Experience, and Values	13
Connecting Through Experience— <i>Those Winter Sundays</i>	13
<b>ROBERT HAYDEN</b> , <i>Those Winter Sundays</i>	13
Connecting Through Experience— <i>Barbie Doll</i>	14
<b>MARGE PIERCY</b> , <i>Barbie Doll</i>	14
Being in the Moment	15

**NEW YORK TIMES**, “*Birmingham Bomb Kills 4*” 16  
**DUDLEY RANDALL**, *Ballad of Birmingham* 17  
Participating, Not Solving 19  
Using Our Imaginations 19  
The Whole and Its Parts 20

## CHAPTER 2

### Communication: Writing About Literature 21

The Response Essay 21  
    Voice and Writing 22  
    Voice and Response to Literature 22  
Connecting Through Experience—*Incident* 23  
    **COUNTEE CULLEN**, *Incident* 23  
Writing to Describe 25  
    Choosing Details 25  
    Choosing Details from Literature 25  
Connecting Through Experience—*Eleven* 25  
    **SANDRA CISNEROS**, *Eleven* 26  
Writing to Compare 28  
    Comparing and Contrasting Using a Venn Diagram 29  
Connecting Through Experience—*Mothers* 30  
    **ANNA QUINDLEN**, *Mothers* 30  
Connecting Through Experience—*Salvation* 32  
    **LANGSTON HUGHES**, *Salvation* 32  
Possible Worlds 34  
    *Checklist: The Basics of a Response Essay* 36  
From First Response to Final Draft 37  
    The Importance of Revision 37  
    Using Your First Response 37  
    Choosing a Topic 38  
    Extending Your Ideas 38  
    Semantic Mapping or Clustering 41  
    Mix and Match 42  
    Generating Ideas Through Collaboration 42  
The Response Essay: Composing a Draft 42  
    Dierdre’s Draft 43  
Revision 46  
    Organization and Unity 46  
    Showing Support 47  
    Clarity 47  
    Voice 47  
    *Checklist: Revision* 47  
    *Checklist: Editing and Proofreading* 48  
    Dierdre’s Revised Essay 49

## **PART II ANALYSIS, ARGUMENTATION, AND RESEARCH 53**

---

### **CHAPTER 3**

#### **Exploration and Analysis: Genre and the Elements of Literature 55**

Close Reading 55

Annotating the Text 56

First Annotation: Exploration 56

**PERCY BYSSHE SHELLEY, *Ozymandias* 56**

Second Annotation: Analysis 57

Literature in Its Many Contexts 57

Your Critical Approach 57

**Reading and Analyzing Fiction 58**

Narration 58

Point of View 58

Setting 60

Conflict 61

Plot 61

Character 63

Language and Style 64

Diction 64

Symbol 64

Irony 64

Theme 65

*Summary Checklist: Analyzing Fiction 65*

Getting Ideas for Writing About Fiction 67

**KATE CHOPIN, *The Story of an Hour* 67**

**Reading and Analyzing Poetry 71**

Language and Style 72

Denotation and Connotation 72

Voice 72

Tone 72

Irony 73

**STEPHEN CRANE, *War Is Kind* 73**

Imagery 74

**HELEN CHASSIN, *The Word Plum* 74**

**ROBERT BROWNING, *Meeting at Night* 74**

*Parting at Morning* 75

Figurative Language: Everyday Poetry 75

**LANGSTON HUGHES, *A Dream Deferred* 76**

**N. SCOTT MOMADAY, *Simile* 76**

**CARL SANDBURG, *Fog* 77**

**JAMES STEPHENS, *The Wind* 77**

Symbol 78

<b>ROBERT FROST, <i>The Road Not Taken</i></b>	78
Sound and Structure	79
Rhyme, Alliteration, and Assonance	79
Finding the Beat: Limericks	80
Meter	80
Formal Verse: The Sonnet	81
<b>WILLIAM SHAKESPEARE, <i>Sonnet No. 29</i></b>	81
Blank Verse	82
Free or Open Form Verse	82
<b>WALT WHITMAN, <i>When I Heard the Learn'd Astronomer</i></b>	83
Interpretation: What Does the Poem Mean?	83
Explication	83
Types of Poetry	84
Lyric Poetry	84
Narrative Poetry	84
<i>Summary Checklist: Analyzing Poetry</i>	85
Getting Ideas for Writing About Poetry	86
<b>MAY SWENSON, <i>Pigeon Woman</i></b>	86
<b>Reading and Analyzing Drama</b>	89
Reading a Play	89
Point of View	90
Set and Setting	90
Conflict	91
Plot	91
<i>The Poetics</i>	92
Tragedy	92
Comedy	92
Characterization	93
Language and Style	93
Diction	93
Symbol	93
Irony	94
Theme	94
Periods of Drama: A Brief Background	94
Greek Drama	94
Shakespearean Drama	96
Modern Drama	100
<i>Summary Checklist: Analyzing Drama</i>	102
Getting Ideas for Writing About Drama	103
Tips on Reading <i>Antigonê</i>	103
<b>SOPHOCLES, <i>Antigonê</i></b>	104
<b>Reading and Analyzing Essays</b>	136
Types of Essays	136
Narrative	136
Expository	137
Argumentative	137
Language, Style, and Structure	137

Formal or Informal	137
Voice	138
Word Choice and Style	138
Theme or Thesis: What's the Point?	138
The Aims of an Essay: Inform, Preach, or Reveal	138
<i>Summary Checklist: Analyzing Essays</i>	139
Getting Ideas for Writing About the Essay	139
<b>AMY TAN, <i>Mother Tongue</i></b>	140

## CHAPTER 4

### Argumentation: Writing a Critical Essay 146

The Critical Essay	146
Interpretation and Evaluation	148
Interpretation: What Does it Mean?	148
Evaluation: How Well Does it Work?	148
Options for a Critical Essay: Process and Product	149
An Analytical Essay	149
A Comparative Essay	152
A Thematic Essay	152
An Essay About the Beliefs or Actions of the Narrator or Characters	152
A Contextual Essay	153
<i>Checklist: Options for Writing a Critical Essay</i>	153
Argumentation: Writing a Critical Essay	155
The Shape of an Argument	155
Planning Your Argument	155
Supporting Your Argument: Induction and Substantiation	157
Opening, Closing, and Revising Your Argument	160
<i>Checklist: Writing a Critical Essay</i>	161
From First Response to Critical Essay	163
The Development of a Critical Essay	164
Planning an Argument	164
Supporting the Argument	164
Suzanne's Draft	165
Revising the Essay	167
Suzanne's Revised Essay	169

## CHAPTER 5

### Research: Writing with Secondary Sources 172

Creating, Expanding, and Joining Interpretive Communities	172
It Is Your Interpretation	173
Integrating Sources into Your Writing	173
Getting Started	174
Journal Entries, Notes, and Your Classmates	174
Some Popular Areas of Literary Research	174
Your Search	175
People	175



- The Library 176
- Reference Works 176
- Finding Sources on the Internet 178
- Evaluating Internet Sources 180
- Checklist: Evaluating Internet Sources* 180
- Taking Notes 181
  - What Must Be Documented 181
  - Where and How 181
  - Paraphrasing and Summarizing 181
  - Quoting 182
  - Avoiding Plagiarism 182
- From First Response to Research Essay 184
  - Checklist: Writing a Research Essay* 184

### **CASE STUDY IN RESEARCH**

---

- Thinking About Interpretation, Culture, and Research* 187
- James Joyce and "Eveline"* 187
  - JAMES JOYCE**, *Eveline* 188
  - Prof. Devenish's Commentary 191
  - A Student Research Essay—"Leaving Home" 194

### **PART III A THEMATIC ANTHOLOGY 199**

---

#### **Family and Friends 200**

- Family and Friends: A Dialogue Across History 201
- Family and Friends: Exploring Your Own Values and Beliefs 203
- Reading and Writing About Family and Friends 203

#### **Fiction 204**

- CHINUA ACHEBE**, *Marriage Is a Private Affair* 204
- JAMES BALDWIN**, *Sonny's Blues* 209
- JOHN CHEEVER**, *Reunion* 231
- LOUISE ERDRICH**, *The Red Convertible* 234
- D. H. LAWRENCE**, *The Horse Dealer's Daughter* 241
- TILLIE OLSEN**, *I Stand Here Ironing* 254
- LINDA CHING SLEDGE**, *The Road* 260
- TWO READERS/TWO CHOICES: JOHN UPDIKE**, *A&P* 266
  - Two Sample Student Essays 272
- EUDORA WELTY**, *A Worn Path* 276

#### **Poetry 283**

- Connecting Through Comparison: Remembrance 283
  - ELIZABETH GAFFNEY**, *Losses That Turn Up in Dreams* 283
  - WILLIAM SHAKESPEARE**, *When to the Sessions of Sweet Silent Thought*  
(*Sonnet No. 30*) 284
- JULIA ALVAREZ**, *Dusting* 284
- ROBERT FROST**, *Mending Wall* 285

- SEAMUS HEANEY, *Digging* 287  
*Mid-Term Break* 288  
 PHILIP LARKIN, *This Be the Verse* 289  
 MICHAEL LASSELL, *How to Watch Your Brother Die* 290  
 LI-YOUNG LEE, *The Gift* 293  
 JANICE MIRIKITANI, *For My Father* 294  
 SHARON OLDS, *35/10* 296  
 THEODORE ROETHKE, *My Papa's Waltz* 297  
 CATHY SONG, *The Youngest Daughter* 298

#### Drama 299

- TENNESSEE WILLIAMS, *The Glass Menagerie* 300

#### Essays 348

- DORIS KEARNS GOODWIN, *From Father, with Love* 348  
 MAXINE HONG KINGSTON, *No Name Woman* 350  
 MARK TWAIN, *Advice to Youth* 359

### CASE STUDY IN COMPOSITION

---

- Thinking About Interpretation and Biography* 362  
*Lorraine Hansberry and A Raisin in the Sun* 362  
 LORRAINE HANSBERRY, *A Raisin in the Sun* 363  
 Lorraine Hansberry—In Her Own Words 425  
 In Others' Words  
 JAMES BALDWIN, *Sweet Lorraine* 431  
 JULIUS LESTER, *The Heroic Dimension in A Raisin in the Sun* 433  
 ANNE CHENEY, *The African Heritage in A Raisin in the Sun* 435  
 STEVEN R. CARTER, *Hansberry's Artistic Misstep* 438  
 MARGARET B. WILKERSON, *Hansberry's Awareness of Culture and Gender* 439  
 MICHAEL ANDERSON, *A Raisin in the Sun: A Landmark Lesson in Being Black* 441  
 A Student Essay 445  
 Exploring the Literature of Family and Friends: Options for Writing and Research 449

#### Women and Men 451

- A Dialogue Across History 452  
 Women and Men: Exploring Your Own Values and Beliefs 454  
 Reading and Writing About Women and Men 454

#### Fiction 455

- ANTON CHEKHOV, *The Lady with the Pet Dog* 455  
 WILLIAM FAULKNER, *A Rose for Emily* 467  
 CHARLOTTE PERKINS GILMAN, *The Yellow Wallpaper* 474  
 ERNEST HEMINGWAY, *Hills Like White Elephants* 486  
 JAMES JOYCE, *Araby* 490  
 BOBBIE ANN MASON, *Shiloh* 494  
 ROSARIO MORALES, *The Day It Happened* 505

## Poetry 508

Connecting Through Comparison: Be My Love 508

**CHRISTOPHER MARLOWE**, *The Passionate Shepherd to His Love* 508

**WALTER RALEIGH**, *The Nymph's Reply to the Shepherd* 509

**ANDREW MARVELL**, *To His Coy Mistress* 510

**MAYA ANGELOU**, *Phenomenal Woman* 512

**MARGARET ATWOOD**, *You Fit into Me* 514

*Siren Song* 514

**ELIZABETH BARRETT BROWNING**, *How Do I Love Thee?* 515

**ROBERT BROWNING**, *Porphyria's Lover* 516

**NIKKI GIOVANNI**, *Woman* 518

**JUDY GRAHN**, *Ella, in a Square Apron, Along Highway 80* 519

**A. E. HOUSMAN**, *When I Was One-and-Twenty* 520

**EDNA ST. VINCENT MILLAY**, *What Lips My Lips Have Kissed, and  
Where, and Why* 521

*Love Is Not All* 522

**SHARON OLDS**, *Sex Without Love* 522

**SYLVIA PLATH**, *Mirror* 523

**ALBERTO RIOS**, *The Purpose of Altar Boys* 524

Connecting Through Comparison: Shall I Compare Thee? 526

**WILLIAM SHAKESPEARE**, *Shall I Compare Thee to a Summer's Day?*  
(*Sonnet No. 18*) 526

**HOWARD MOSS**, *Shall I Compare Thee to a Summer's Day?* 526

**WILLIAM SHAKESPEARE**, *My Mistress' Eyes Are Nothing Like the Sun*  
(*Sonnet No. 130*) 527

## Drama 528

**ANTON CHEKHOV**, *The Proposal* 528

Connecting and Comparing Across Genres: *Cinderella* 539

**JACOB LUDWIG CARL GRIMM AND WILHELM CARL GRIMM**,  
*Cinderella* 539

**ANNE SEXTON**, *Cinderella* 544

## Essays 547

**BRUNO BETTELHEIM**, *Cinderella* 547

**SEI SHŌNAGAN**, *A Lover's Departure* 552

**VIRGINIA WOOLF**, *If Shakespeare Had a Sister* 553

## CASE STUDY IN COMPOSITION

---

*Thinking About Interpretation in Context* 556

Women in Cultural and Historical Context 556

**HENRIK IBSEN**, *A Doll's House* 557

*The Adams Letters* 615

*A Husband's Letter to His Wife* 616

**SOJOURNER TRUTH**, *"Ain't I a Woman"* 617

**HENRIK IBSEN**, *Notes (for the Modern Tragedy)* 618

*The Changed Ending of A Doll's House for a German  
Production* 619

- Speech at the Banquet of the Norwegian League for Women's Rights* 619
- ELIZABETH CADY STANTON**, Excerpt from *The Solitude of Self* 620
- WILBUR FISK TILLET**, Excerpt from *Southern Womanhood* 621
- DOROTHY DIX**, *The American Wife* 622
- Women and Suicide* 623
- CHARLOTTE PERKINS STETSON (GILMAN)**, Excerpt from *Women and Economics* 624
- NATALIE ZEMON DAVIS AND JILL KER CONWAY**, *The Rest of the Story* 625
- A Student Essay 632
- Exploring the Literature of Women and Men: Options for Writing and Research 636

## Heritage and Identity 638

- A Dialogue Across History 639
- Heritage and Identity: Exploring Your Own Values and Beliefs 641
- Reading and Writing About Heritage and Identity 641

## Fiction 642

- JULIA ALVAREZ**, *Snow* 642
- WILLA CATHER**, *Paul's Case* 643
- JAMAICA KINCAID**, *Girl* 658
- TAHIRA NAQVI**, *Brave We Are* 659
- FRANK O'CONNOR**, *My Oedipus Complex* 664
- AMY TAN**, *Two Kinds* 672
- TWO READERS/TWO CHOICES: ALICE WALKER**, *Everyday Use* 681
- Two Sample Student Essays 688

## Poetry 693

- Connecting Through Comparison: The Mask We Wear 693
- W. H. AUDEN**, *The Unknown Citizen* 693
- PAUL LAURENCE DUNBAR**, *We Wear the Mask* 694
- T. S. ELIOT**, *The Love Song of J. Alfred Prufrock* 695
- SHERMAN ALEXIE**, *On the Amtrak from Boston to New York City* 699
- GLORIA ANZALDÚA**, *To Live in the Borderlands Means You* 701
- ELIZABETH BISHOP**, *In the Waiting Room* 702
- GWENDOLYN BROOKS**, *We Real Cool* 705
- E.E. CUMMINGS**, *anyone lived in a pretty how town* 706
- MARTIN ESPADA**, *Latin Night at the Pawn Shop* 708
- PAT MORA**, *Immigrants* 708
- WILLIAM BUTLER YEATS**, *The Lake Isle of Innisfree* 709

## Drama 710

- SOPHOCLES**, *Oedipus Rex* 710

## Essays 753

- MAYA ANGELOU**, *Graduation* 753
- JOAN DIDION**, *Why I Write* 761

- MARTIN LUTHER KING, JR.**, *I Have a Dream* 766  
**NEIL MILLER**, *In Search of Gay America: Ogilvie, Minnesota (Population 374)* 770  
**CHARLES FRUEHLING SPRINGWOOD AND C. RICHARD KING**, “*Playing Indian*”: *Why Native American Mascots Must End* 777

## CASE STUDY IN COMPOSITION

---

- Thinking About Interpretation and Performance* 782  
*William Shakespeare and “Hamlet”* 782  
Interpretation and Performance 782  
    **WILLIAM SHAKESPEARE**, *Hamlet, Prince of Denmark* 783  
    Desperately Seeking *Hamlet*: Four Interpretations 902  
        Olivier’s *Hamlet* 902  
        Jacobi’s *Hamlet* 903  
        Gibson’s *Hamlet* 904  
        Branagh’s *Hamlet* 904  
    From Part to Whole, From Whole to Part 905  
    A Student Essay—Explication and Analysis 906  
    Exploring the Literature of Heritage and Identity: Options for Writing and Research 909

## Culture and Class 912

- A Dialogue Across History 913  
Culture and Class: Exploring Your Own Values and Beliefs 915  
Reading and Writing About Culture and Class 915

## Fiction 916

- TONI CADE BAMBARA**, *The Lesson* 916  
**T. CORAGHESSAN BOYLE**, *Greasy Lake* 922  
**KATE CHOPIN**, *Désirée’s Baby* 930  
**RALPH ELLISON**, *Battle Royal* 934  
**LILIANA HEKER**, *The Stolen Party* 945  
**GABRIEL GARCIA MARQUEZ**, *A Very Old Man with Enormous Wings* 949  
**FLANNERY O’CONNOR**, *Everything That Rises Must Converge* 954

## Poetry 965

- Connecting Through Comparison: The City 965  
    **WILLIAM BLAKE**, *London* 965  
    **WILLIAM WORDSWORTH**, *Composed Up on Westminster Bridge, September 3, 1802* 966  
  
    **ROBERT FRANCIS**, *Pitcher* 967  
    **MARGE PIERCY**, *To Be of Use* 968  
    **EDWIN ARLINGTON ROBINSON**, *Richard Cory* 969  
        *Mr. Flood’s Party* 970

- JOHN UPDIKE**, *Ex-Basketball Player* 972  
**WILLIAM CARLOS WILLIAMS**, *At the Ball Game* 973
- Connecting Through Comparison: What Is Poetry? 975  
**ARCHIBALD MACLEISH**, *Ars Poetica* 975  
**LAWRENCE FERLINGHETTI**, *Constantly Risking Absurdity* 976  
**BILLY COLLINS**, *Introduction to Poetry* 977
- Drama** 979  
**SUSAN GLASPELL**, *Trifles* 979  
**LUIS VALDEZ**, *Los Vendidos* 990
- Essays** 1000  
**FREDERICK DOUGLASS**, *Learning to Read and Write* 1000  
**RICHARD RODRIGUEZ**, *Workers* 1004  
**JONATHAN SWIFT**, *A Modest Proposal* 1008  
**MARK TWAIN**, *Corn-Pone Opinions* 1014

## CASE STUDY IN COMPOSITION

---

- Writers of the Harlem Renaissance** 1018  
**ALAIN LOCKE**, *The New Negro* 1019  
**LANGSTON HUGHES**, *From The Big Sea* 1028  
*The Negro Artist and the Racial Mountain* 1032  
*The Negro Speaks of Rivers* 1035  
*I, Too* 1036  
*The Weary Blues* 1036  
*One Friday Morning* 1037  
*Theme for English B* 1043  
**CLAUDE MCKAY**, *America* 1044  
**GWENDOLYN B. BENNETT**, *Heritage* 1045  
**JEAN TOOMER**, *Reapers* 1046  
**COUNTEE CULLEN**, *Yet Do I Marvel* 1046  
*From the Dark Tower* 1047  
**ANNE SPENCER**, *Lady, Lady* 1047  
**GEORGIA DOUGLAS JOHNSON**, *I Want to Die While You Love Me* 1048  
**ZORA NEALE HURSTON**, *Sweat* 1049
- Commentary on *The Negro Speaks of Rivers* 1057  
Langston Hughes 1057  
Jessie Fauset 1058  
Onwuchekwa Jemie 1059  
R. Baxter Miller 1059  
**ALICE WALKER**, *Zora Neale Hurston: A Cautionary Tale and a  
Partisan View* 1060  
A Sample Student Essay 1062  
Exploring the Literature of Culture and Class: Options for Writing and  
Research 1064

## Faith and Doubt 1067

A Dialogue Across History 1068

Faith and Doubt: Exploring Your Own Values and Beliefs 1070

Reading and Writing About Faith and Doubt 1070

## Fiction 1070

THOMAS BULFINCH, *The Myth of Daedalus and Icarus* 1070

RAYMOND CARVER, *Cathedral* 1072

NATHANIEL HAWTHORNE, *Young Goodman Brown* 1083

PAM HOUSTON, *A Blizzard Under Blue Sky* 1092

JOYCE CAROL OATES, *Where Are You Going, Where Have You Been?* 1096

TIM O'BRIEN, *The Things They Carried* 1109

LUIGI PIRANDELLO, *War* 1122

JOHN STEINBECK, *The Chrysanthemums* 1125

## Poetry 1133

Connecting Through Comparison: September 11, 2001 1133

DEBORAH GARRISON, *I Saw You Walking* 1133

BRIAN DOYLE, *Leap* 1134

BILLY COLLINS, *The Names* 1135

MATTHEW ARNOLD, *Dover Beach* 1137

WILLIAM BLAKE, *The Lamb* 1138

*The Tyger* 1139

ROBERT BRIDGES, *London Snow* 1140

STEPHEN CRANE, *A Man Said to the Universe* 1141

EMILY DICKINSON, *Tell All the Truth But Tell It Slant* 1142

*After Great Pain, a Formal Feeling Comes* 1142

*Much Madness Is Divinest Sense* 1142

*There's a Certain Slant of Light* 1143

*She Sweeps with Many-Colored Brooms* 1143

*Success Is Counted Sweetest* 1143

*I Heard a Fly Buzz—When I Died—* 1144

JOHN DONNE, *A Valediction Forbidding Mourning* 1145

*Death, Be Not Proud* 1146

MARK DOTY, *Brilliance* 1147

ROBERT FROST, *Fire and Ice* 1149

*"Out, Out . . ."* 1149

TESS GALLAGHER, *The Hug* 1150

A. E. HOUSMAN, *To an Athlete Dying Young* 1152

JOHN KEATS, *When I Have Fears That I May Cease To Be* 1153

GALWAY KINNELL, *Saint Francis and the Sow* 1154

WILLIAM STAFFORD, *Traveling Through the Dark* 1155

DYLAN THOMAS, *Do Not Go Gentle into That Good Night* 1156

WALT WHITMAN, *Song of Myself* 6 1157

Connecting Through Comparison: The Impact of War 1158

THOMAS HARDY, *The Man He Killed* 1159

- AMY LOWELL, *Patterns* 1160  
 WILFRED OWEN, *Dulce et Decorum Est* 1162  
 CARL SANDBURG, *Grass* 1163  
 YUSEF KOMUNYAKAA, *Facing It* 1164

**Drama 1166**

- TWO READERS/TWO CHOICES: WILLIAM SHAKESPEARE, *Othello* 1166  
 Two Sample Student Essays 1269

**Essays 1277**

- ALBERT CAMUS, *The Myth of Sisyphus* 1277  
 PLATO, *The Allegory of the Cave* 1280  
 PHILIP SIMMONS, *Learning to Fall* 1285  
 HENRY DAVID THOREAU, *Civil Disobedience* 1291

**CASE STUDY IN COMPOSITION****Connecting Through Comparison: Poetry and Painting 1299**

- PETER BRUEGHEL, *Landscape with the Fall of Icarus* 1302 / W. H. AUDEN, *Musée des Beaux Arts* 1302 and ALAN DEVENISH, *Icarus Again* 1303  
 JACOPO TINTORETTO, *Crucifixion* 1304 / N. SCOTT MOMADAY, *Before an Old Painting of the Crucifixion* 1305  
 EDWARD HOPPER, *Nighthawks* 1306 / SAMUEL YELLEN, *Nighthawks* 1307  
 VINCENT VAN GOGH, *Starry Night* 1308 / ANNE SEXTON, *The Starry Night* 1309  
 PABLO PICASSO, *The Old Guitarist* 1310 / WALLACE STEVENS, *The Man with the Blue Guitar* 1310  
 JEAN-FRANCOIS MILLET, *The Gleaners* 1312 / MARY ELLEN LECLAIR, *The Clark Institute: Labor Day, 1999* 1312  
 EDWIN ROMANZO ELMER, *The Mourning Picture* 1314 / ADRIENNE RICH, *Mourning Picture* 1315  
 JAN VERMEER, *The Loveletter* 1316 / SANDRA NELSON, *When a Woman Holds a Letter* 1316  
 A Student's Comparison and Contrast Essay: Process and Product 1317  
 Exploring the Literature of Faith and Doubt: Options for Writing and Research 1324

- Appendix A: Critical Approaches to Literature 1326  
 Appendix B: Writing About Film 1334  
 Appendix C: Documentation 1342

- Glossary of Literary Terms 1353  
 Literary and Photo Credits 1358  
 Index of Author Names, Titles, and First Lines of Poetry 1369  
 Index of Literary Terms 1377





# ALTERNATE CONTENTS BY GENRE

---

## Fiction

---

- CHINUA ACHEBE, *Marriage Is a Private Affair* 204  
JULIA ALVAREZ, *Snow* 642  
JAMES BALDWIN, *Sonny's Blues* 209  
TONI CADE BAMBARA, *The Lesson* 916  
T. CORAGHESSAN BOYLE, *Greasy Lake* 922  
THOMAS BULFINCH, *The Myth of Daedalus and Icarus* 1070  
RAYMOND CARVER, *Cathedral* 1072  
WILLA CATHER, *Paul's Case* 643  
JOHN CHEEVER, *Reunion* 231  
ANTON CHEKHOV, *The Lady with the Pet Dog* 455  
KATE CHOPIN, *Désirée's Baby* 930  
*The Story of an Hour* 67  
SANDRA CISNEROS, *Eleven* 26  
RALPH ELLISON, *Battle Royal* 934  
LOUISE ERDRICH, *The Red Convertible* 234  
WILLIAM FAULKNER, *A Rose for Emily* 467  
JACOB LUDWIG CARL GRIMM AND WILHELM CARL GRIMM, *Cinderella* 539  
CHARLOTTE PERKINS GILMAN, *The Yellow Wallpaper* 474  
NATHANIEL HAWTHORNE, *Young Goodman Brown* 1083  
LILIANA HEKER, *The Stolen Party* 945  
ERNEST HEMINGWAY, *Hills Like White Elephants* 486  
PAM HOUSTON, *A Blizzard Under Blue Sky* 1092  
LANGSTON HUGHES, *One Friday Morning* 1037  
ZORA NEALE HURSTON, *Sweat* 1049  
JAMES JOYCE, *Araby* 490  
*Eveline* 188  
JAMAICA KINCAID, *Girl* 658  
D. H. LAWRENCE, *The Horse Dealer's Daughter* 241  
GABRIEL GARCIA MARQUEZ, *A Very Old Man with Enormous Wings* 949  
BOBBIE ANN MASON, *Shiloh* 494  
ROSARIO MORALES, *The Day It Happened* 505  
TAHIRA NAQVI, *Brave We Are* 659  
JOYCE CAROL OATES, *Where Are You Going, Where Have You Been?* 1096

- TIM O'BRIEN, *The Things They Carried* 1109  
FLANNERY O'CONNOR, *Everything That Rises Must Converge* 954  
FRANK O'CONNOR, *My Oedipus Complex* 664  
TILLIE OLSEN, *I Stand Here Ironing* 254  
LUIGI PIRANDELLO, *War* 1122  
LINDA CHING SLEDGE, *The Road* 260  
JOHN STEINBECK, *The Chrysanthemums* 1125  
AMY TAN, *Two Kinds* 672  
JOHN UPDIKE, *A&P* 267  
ALICE WALKER, *Everyday Use* 682  
EUDORA WELTY, *A Worn Path* 276

## Poetry

---

- SHERMAN ALEXIE, *On the Amtrak from Boston to New York City* 699  
JULIA ALVAREZ, *Dusting* 284  
MAYA ANGELOU, *Phenomenal Woman* 512  
GLORIA ANZALDÚA, *To Live in the Borderlands Means You* 701  
MATTHEW ARNOLD, *Dover Beach* 1137  
MARGARET ATWOOD, *You Fit into Me* 514  
    *Siren Song* 514  
W. H. AUDEN, *Musée des Beaux Arts* 1302  
    *The Unknown Citizen* 693  
GWENDOLYN B. BENNETT, *Heritage* 1045  
ELIZABETH BISHOP, *In the Waiting Room* 702  
WILLIAM BLAKE, *The Lamb* 1138  
    *London* 965  
    *The Tyger* 1139  
ROBERT BRIDGES, *London Snow* 1140  
GWENDOLYN BROOKS, *We Real Cool* 705  
ELIZABETH BARRETT BROWNING, *How Do I Love Thee?* 515  
ROBERT BROWNING, *Meeting at Night* 74  
    *Parting at Morning* 75  
    *Porphyria's Lover* 516  
HELEN CHASSIN, *The Word Plum* 74  
BILLY COLLINS, *Introduction to Poetry* 977  
    *The Names* 1135  
STEPHEN CRANE, *War Is Kind* 73  
    *A Man Said to the Universe* 1141  
COUNTEE CULLEN, *From the Dark Tower* 1047  
    *Incident* 23  
    *Yet Do I Marvel* 1046  
E.E. CUMMINGS, *anyone lived in a pretty how town* 706  
ALAN DEVENISH, *Icarus Again* 1303  
EMILY DICKINSON, *After Great Pain, a Formal Feeling Comes* 1142  
    *I Heard a Fly Buzz—When I Died—* 1144  
    *Much Madness Is Divinest Sense* 1142

- She Sweeps with Many-Colored Brooms* 1143  
*Success Is Counted Sweetest* 1143  
*Tell All the Truth but Tell It Slant* 1142  
*There's a Certain Slant of Light* 1143  
**JOHN DONNE**, *A Valediction Forbidding Mourning* 1145  
*Death, Be Not Proud* 1146  
**MARK DOTY**, *Brilliance* 1147  
**BRIAN DOYLE**, *Leap* 1134  
**PAUL LAURENCE DUNBAR**, *We Wear the Mask* 694  
**T. S. ELIOT**, *The Love Song of J. Alfred Prufrock* 695  
**MARTIN ESPADA**, *Latin Night at the Pawn Shop* 708  
**LAWRENCE FERLINGHETTI**, *Constantly Risking Absurdity* 976  
**ROBERT FRANCIS**, *Pitcher* 967  
**ROBERT FROST**, *Fire and Ice* 1149  
*Mending Wall* 285  
*"Out, Out . . ."* 1149  
*The Road Not Taken* 78  
**ELIZABETH GAFFNEY**, *Losses That Turn Up in Dreams* 283  
**TESS GALLAGHER**, *The Hug* 1150  
**DEBORAH GARRISON**, *I Saw You Walking* 1133  
**NIKKI GIOVANNI**, *Woman* 518  
**JUDY GRAHN**, *Ella, in a Square Apron, Along Highway 80* 519  
**THOMAS HARDY**, *The Man He Killed* 1159  
**ROBERT HAYDEN**, *Those Winter Sundays* 13  
**SEAMUS HEANEY**, *Digging* 287  
*Mid-Term Break* 288  
**A.E. HOUSMAN**, *To an Athlete Dying Young* 1152  
*When I Was One-and-Twenty* 520  
**LANGSTON HUGHES**, *A Dream Deferred* 76  
*I, Too* 1036  
*The Negro Speaks of Rivers* 1035  
*The Weary Blues* 1036  
*Theme for English B* 1043  
**GEORGIA DOUGLAS JOHNSON**, *I Want to Die While You Love Me* 1048  
**JOHN KEATS**, *When I Have Fears That I May Cease To Be* 1153  
**GALWAY KINNELL**, *Saint Francis and the Sow* 1154  
**YUSEF KOMUNYAKAA**, *Facing It* 1164  
**PHILIP LARKIN**, *This Be the Verse* 289  
**MICHAEL LASSELL**, *How To Watch Your Brother Die* 290  
**MARY ELLEN LeCLAIR**, *The Clark Institute: Labor Day, 1999* 1312  
**LI-YOUNG LEE**, *The Gift* 293  
**AMY LOWELL**, *Patterns* 1160  
**ARCHIBALD MACLEISH**, *Ars Poetica* 975  
**CHRISTOPHER MARLOWE**, *The Passionate Shepherd to His Love* 508  
**ANDREW MARVELL**, *To His Coy Mistress* 510  
**CLAUDE MCKAY**, *America* 1044  
**PETER MEINKE**, *Advice to My Son* 9

- EDNA ST. VINCENT MILLAY, *Love Is Not All* 522  
    *What Lips My Lips Have Kissed, and Where, and Why* 521
- JANICE MIRIKITANI, *For My Father* 294
- N. SCOTT MOMADAY, *Before an Old Painting of the Crucifixion* 1305  
    *Simile* 76
- PAT MORA, *Immigrants* 708
- SANDRA NELSON, *When a Woman Holds a Letter* 1316
- HOWARD MOSS, *Shall I Compare Thee to a Summer's Day?* 526
- SHARON OLDS, *Sex Without Love* 522  
    *35/10* 296
- WILFRED OWEN, *Dulce et Decorum Est* 1162
- MARGE PIERCY, *Barbie Doll* 14  
    *To Be of Use* 968
- SYLVIA PLATH, *Mirror* 523
- WALTER RALEIGH, *The Nymph's Reply to the Shepherd* 509
- DUDLEY RANDALL, *Ballad of Birmingham* 17
- ADRIENNE RICH, *Mourning Picture* 1315
- ALBERTO RIOS, *The Purpose of Altar Boys* 524
- EDWIN ARLINGTON ROBINSON, *Mr. Flood's Party* 970  
    *Richard Cory* 969
- THEODORE ROETHKE, *My Papa's Waltz* 297
- CARL SANDBURG, *Fog* 77  
    *Grass* 1163
- ANNE SEXTON, *Cinderella* 544  
    *The Starry Night* 1309
- WILLIAM SHAKESPEARE, *Shall I Compare Thee to a Summer's Day?*  
    *(Sonnet No. 18)* 526  
    *Sonnet No. 29* 81  
    *When to the Sessions of Sweet Silent Thought (Sonnet No. 30)* 284  
    *My Mistress' Eyes Are Nothing Like the Sun (Sonnet No. 130)* 527
- PERCY BYSSHE SHELLEY, *Ozymandias* 56
- STEVIE SMITH, *Not Waving but Drowning* 12
- CATHY SONG, *The Youngest Daughter* 298
- ANNE SPENCER, *Lady, Lady* 1047
- WILLIAM STAFFORD, *Traveling Through the Dark* 1155
- JAMES STEPHENS, *The Wind* 77
- WALLACE STEVENS, *The Man with the Blue Guitar* 1310
- MAY SWENSON, *Pigeon Woman* 86
- DYLAN THOMAS, *Do Not Go Gentle into That Good Night* 1156
- JEAN TOOMER, *Reapers* 1046
- JOHN UPDIKE, *Ex-Basketball Player* 972
- WALT WHITMAN, *Song of Myself 6* 1157  
    *When I Heard the Learn'd Astronomer* 83
- WILLIAM CARLOS WILLIAMS, *At the Ball Game* 973
- WILLIAM WORDSWORTH, *Composed Up on Westminster Bridge,*  
    *September 3, 1802* 966

- WILLIAM BUTLER YEATS**, *The Lake Isle of Innisfree* 709  
**SAMUEL YELLEN**, *Nighthawks* 1307  
**PAUL ZIMMER**, *Zimmer in Grade School* 11

## Drama

---

- ANTON CHEKHOV**, *The Proposal* 528  
**SUSAN GLASPELL**, *Trifles* 979  
**LORRAINE HANSBERRY**, *A Raisin in the Sun* 363  
**HENRIK IBSEN**, *A Doll's House* 557  
**WILLIAM SHAKESPEARE**, *Hamlet, Prince of Denmark* 783  
*Othello* 1167  
**SOPHOCLES**, *Antigonê* 104  
*Oedipus Rex* 710  
**LUIS VALDEZ**, *Los Vendidos* 990  
**TENNESSEE WILLIAMS**, *The Glass Menagerie* 300

## Essays

---

- ANONYMOUS**, *A Husband's Letter to His Wife* 616  
**MICHAEL ANDERSON**, *A Raisin in the Sun: A Landmark Lesson in Being Black* 441  
**MAYA ANGELOU**, *Graduation* 753  
**JAMES BALDWIN**, *Sweet Lorraine* 431  
**BRUNO BETTELHEIM**, *Cinderella* 547  
**ALBERT CAMUS**, *The Myth of Sisyphus* 1277  
**STEVEN R. CARTER**, *Hansberry's Artistic Misstep* 438  
**ANNE CHENEY**, *The African Heritage in A Raisin in the Sun* 435  
**NATALIE ZEMON DAVIS AND JILL KER CONWAY**, *The Rest of the Story* 625  
**JOAN DIDION**, *Why I Write* 761  
**DOROTHY DIX**, *The American Wife* 622  
*Women and Suicide* 623  
**FREDERICK DOUGLASS**, *Learning to Read and Write* 1000  
**JESSIE FAUSET**, *On The Negro Speaks of Rivers* 1058  
**DORIS KEARNS GOODWIN**, *From Father with Love* 348  
**LORRAINE HANSBERRY**, *In Her Own Words* 362  
**LANGSTON HUGHES**, *Salvation* 32  
*From The Big Sea* 1028  
*The Negro Artist and the Racial Mountain* 1032  
*On The Negro Speaks of Rivers* 1057  
**HENRIK IBSEN**, *Notes for the Modern Tragedy* 618  
*The Changed Ending of A Doll's House for a German Production* 619  
*Speech at the Banquet of the Norwegian League for Women's Rights* 619  
**ONWUCHEKWA JEMIE**, *On The Negro Speaks of Rivers* 1059  
**MARTIN LUTHER KING, JR.**, *I Have a Dream* 766  
**MAXINE HONG KINGSTON**, *No Name Woman* 350

- JULIUS LESTER**, *The Heroic Dimension in A Raisin in the Sun* 433  
**ALAIN LOCKE**, *The New Negro* 1019  
**NEIL MILLER**, *In Search of Gay America: Ogilvie, Minnesota*  
(*Population 374*) 770  
**R. BAXTER MILLER**, *On The Negro Speaks of Rivers* 1059  
**PLATO**, *The Allegory of the Cave* 1280  
**ANNA QUINDLEN**, *Mothers* 30  
**RICHARD RODRIGUEZ**, *Workers* 1004  
**SEI SHŌNAGAN**, *A Lover's Departure* 552  
**PHILIP SIMMONS**, *Learning to Fall* 1285  
**CHARLES FRUEHLING SPRINGWOOD AND C. RICHARD KING**, "Playing  
*Indian*": *Why Native American Mascots Must End* 777  
**ELIZABETH CADY STANTON**, Excerpt from *The Solitude of Self* 620  
**CHARLOTTE PERKINS STETSON (GILMAN)**, Excerpt from *Women and*  
*Economics* 624  
**JONATHAN SWIFT**, *A Modest Proposal* 1008  
**AMY TAN**, *Mother Tongue* 140  
**HENRY DAVID THOREAU**, *Civil Disobedience* 1291  
**WILBUR FISK TILLET**, Excerpt from *Southern Womanhood* 621  
**SOJOURNER TRUTH**, *Ain't I a Woman* 617  
**MARK TWAIN**, *Advice to Youth* 359  
*Corn-Pone Opinions* 1014  
**ALICE WALKER**, *Zora Neale Hurston: A Cautionary Tale and a*  
*Partisan View* 1060  
**MARGARET B. WILKERSON**, *Hansberry's Awareness of Culture and*  
*Gender* 439  
**VIRGINIA WOOLF**, *If Shakespeare Had a Sister* 553

## Painting

---

- PIETER BRUEGHEL**, *Landscape with the Fall of Icarus* 1302  
**EDWIN ROMANZO ELMER**, *The Mourning Picture* 1314  
**EDWARD HOPPER**, *Nighthawks* 1306  
**JEAN-FRANCOIS MILLET**, *The Gleaners* 1312  
**PABLO PICASSO**, *The Old Guitarist* 1310  
**JACOPO TINTORETTO**, *Crucifixion* 1304  
**VINCENT VAN GOGH**, *Starry Night* 1308  
**JAN VERMEER**, *The Loveletter* 1316