THINKING ABOUT LITERATURE
Emily Dickinson, *Tell all the Truth but tell it slant—*
Stephen Dunn, *The Sacred*
William Shakespeare, *When my love swears that she is made of truth*
David Clewell, *Vegetarian Physics*

Why Study Literature?
Elizabeth Alexander, *Praise Song for the Day*
Charles Schultz, *Peanuts* (cartoon)

What Makes an Effective Reader?
David Ignatow, *The Bagel*
Albert Goldbarth, *Shawl*
Billy Collins, *Introduction to Poetry*
Sherman Alexie, *From Superman and Me*
Franz Wright, *Learning to Read*

Approaching Literature
Robert Frost, "Out, Out—"
Experience
Analysis
Extension
Julia Alvarez, *Snow*

FROM CLOSE READING TO WRITING
First-Impression Questions
Willa Cather, from *My Antonia*
A. E. Housman, *To an Athlete Dying Young*

The Elements of Style
*Dictionary*
*Figurative Language*
*Imagery*
*Syntax*
*Tone and Mood*
A Sample Close Analysis
Eudora Welty, from *Old Mr. Marblehall*
F. Scott Fitzgerald, from *The Great Gatsby*

Special Considerations for Reading Poetry Closely
*Rhyme*
*Form*
*Meter*
*Poetic Syntax*
*Sound*
William Carlos Williams, The Red Wheelbarrow
John Keats, Bright Star would I were stedfast as thou art—

A Sample Close Analysis
Robert Herrick, Delight in Disorder
Simon Ortiz, My Father’s Song

Talking with the Text
Think Aloud
Christina Georgina Rossetti, Promises like Pie-Crust
Annotation
William Shakespeare, When, in disgrace with Fortune and men’s eyes
Graphic Organizer
Nathaniel Hawthorne, from The Scarlet Letter

From Analysis to Essay: Writing a Close Analysis
Yusef Komunyaka, Slam, Dunk, & Hook

Analyzing
Developing a Thesis Statement
Organizing a Close Analysis Essay
Integrating Quotations
Documenting Sources
A Sample Close Analysis Essay
Carlton Curtis, The Beauty and Danger of Basketball (student writing)
Edward Hirsch, Fast Break

Working with Two Texts: The Comparison and Contrast Essay
Developing a Thesis Statement
Organizing a Comparison and Contrast Essay
Transitions
Documenting Sources
A Sample Comparison and Contrast Essay
Talat Rubin, One Game, Two Lives (student writing)
William Stafford, Traveling through the Dark
Maxine Kumin, Woodchucks

3 THE BIG PICTURE: ANALYZING FICTION AND DRAMA
Plot
Gabriel García Márquez, One of These Days

Character
Developing Character
Jane Austen, from Pride and Prejudice
Charles Dickens, from Hard Times

Setting
Edgar Allan Poe, from The Masque of the Red Death

Historical Context
John Steinbeck, from The Grapes of Wrath
Henry Roth, from Call It Sleep

Social Environment
George Orwell, from 1984
Thomas Hardy, from Tess of the D’Urbervilles

Point of View
First-Person Point of View
Dinaw Mengestu, from *The Beautiful Things That Heaven Bears*
Mark Twain, from *The Adventures of Huckleberry Finn*

**Third-Person Point of View**
Katherine Mansfield, from *Miss Brill*
Shirley Jackson, from *The Lottery*

**Stream of Consciousness**
Virginia Woolf, from *Mrs. Dalloway*
Brad Watson, *Seeing Eye*

**Layered Points of View**
Suzanne Berne, from *A Crime in the Neighborhood*
Mary Shelley, from *Frankenstein*
Colm Tóibín, from *Brooklyn*

**Symbol**

**Theme**
Edward P. Jones, *The First Day*
Jamaica Kincaid, *Girl*

**Special Considerations for Analyzing Drama**

**Plot**

**Character**
George Bernard Shaw, *Pygmalion*
William Shakespeare, from *Othello*

**Setting**
Henrik Ibsen, from *A Doll’s House*
Lorraine Hansberry, from *A Raisin in the Sun*

**Symbol**
D. L. Coburn, from *The Gin Game*
Terrence McNally, *Andre’s Mother*

**From Analysis to Essay: Writing an Interpretive Essay**
Susan Glaspell, *Trifles*

**Analyzing Literary Elements**

**Developing a Thesis Statement**

**Planning an Interpretive Essay**

**Supporting Your Interpretation**

**A Sample Interpretive Essay**
Aneyn M. O’Grady, *Student Essay on Trifles*

**4 ENTERING THE CONVERSATION**

**Conversation: Coming to America**

EMMA LAZARUS, *The New Colossus* (poetry)
LEWIS W. HINE, *Playground in Tenement Alley, Boston, 1909* (photography)
LANGSTON HUGHES, *Let America Be America Again* (poetry)
DWIGHT OKITA, *In Response to Executive Order 9066: All Americans of Japanese Descent Must Report to Relocation Centers* (poetry)
PAT MORA, *Immigrants* (poetry)
AMY TAN, *Two Kinds* (fiction)
JUDITH ORTIZ COFER, *The Latin Deli* (poetry)
BHARATI MUKHERJEE, *Two Ways to Belong in America* (nonfiction)
Writing a Documented Essay

- Developing a Thesis Statement
- Organizing a Documented Essay
- Using Literary Texts as Evidence
- Integrating Quotations
- Including Personal Experience as Evidence
- MLA Documentation Guidelines

5 HOME AND FAMILY

Happy families are all alike; every unhappy family is unhappy in its own way.
— Leo Tolstoy, Anna Karenina

Classic Text

JAMES JOYCE, The Dead

Modern Text

AUGUST WILSON, Fences

Fiction

F. SCOTT FITZGERALD, Babylon Revisited
TILLIE OLSEN, I Stand Here Ironing
HELENA MARÍA VIRAMONTES, The Moths
Helena Maria Viramontes on Writing
MAY-LEE CHAI, Saving Sourdi

Poetry

THOMAS BASTARD, De Puero Balbutiente
BEN JONSON, On My First Son
ANNE BRADSTREET, Before the Birth of One of Her Children
WILLIAM WORDSWORTH, We Are Seven
WILLIAM BUTLER YEATS, A Prayer for My Daughter
LANGSTON HUGHES, Mother to Son
THEODORE ROETHKE, My Papa’s Waltz
ROBERT HAYDEN, Those Winter Sundays
SYLVIA PLATH, Daddy
SHARON OLDS, Rite of Passage
LINDA PASTAN, Marks
MARY OLIVER, Wild Geese
EAMON GRENNAN, Pause
LI-YOUNG LEE, The Hammock
KEVIN YOUNG, Cousins

Paired Poems

EAVAN BOLAND, The Pomegranate
RITA DOVE, The Bistro Styx
JACOB LAWRENCE, A Family

Conversation
The Lure and Language of Food
VINCENT VAN GOGH, The Potato-Eaters (painting)
RALPH ELLISON, I Yam What I Am (fiction)
NAOMI SHIHAB NYE, My Father and the Figtree (poetry)
LAURA ESQUIVEL, January: Christmas Rolls (fiction)
LISA PARKER, Snapping Beans (poetry)
CHRIS OFFUTT, Brain Food (nonfiction)
GEETA KOTHARI, If You Are What You Eat, Then What Am I? (nonfiction)

Student Writing
Comparison and Contrast

The Writer’s Craft — Close Reading
Connotation
Suggestions for Writing
Home and Family

6 IDENTIFICATION AND CULTURE
No man, for any considerable period, can wear one face to himself, and another to the multitude, without finally getting bewildered as to which may be the true.
— Nathaniel Hawthorne, The Scarlet Letter

Classic Text
JOSEPH CONRAD, Heart of Darkness

Modern Text
JHUMPA LAHIRI, Interpreter of Maladies

Fiction
NATHANIEL HAWTHORNE, Young Goodman Brown
JOHN UPDIKE, A & P
JOYCE CAROL OATES, Where Are You Going, Where Have You Been?
ANA MENÉNDEZ, In Cuba I Was a German Shepherd

Poetry
JOHN MILTON, When I consider how my light is spent
ALEXANDER POPE, The Quiet Life
WILLIAM WORDSWORTH, The World Is Too Much with Us
RALPH WALDO EMERSON, The Apology
EMILY DICKINSON, I’m Nobody! Who are you?
E. E. CUMMINGS, the Cambridge ladies who live in furnished souls
COUNTEE CULLEN, Heritage
DYLAN THOMAS, *Fern Hill*
GWENDOLYN BROOKS, *We Real Cool*
MAHMoud DArwHIsH, *Identity Card*
KAMAU BrATHWAITE, *Ogun*
GARY SOTO, *Mexicans Begin Jogging*
SHERMAN ALEXIE, *The Powwow at the End of the World*
JULIA ALVAREZ, *First Muse*
NATHALIE HANDAL, *Caribe in Nueva York*

**Nathalie Handal on Writing**

**Paired Poems**
ELIZABETH BARRETT BROWNING, *To George Sand: A Desire*
ELIZABETH BARRETT BROWNING, *To George Sand: A Recognition*

**Visual Texts**
FRIDA KAHLO, *Self-Portrait on the Borderline between Mexico and the United States*
FRIDA KAHLO, *Self-Portrait Dedicated to Leon Trotsky*

**Conversation**
**The Legacy of Colonialism**
The Colonization of Africa, 1880–1939 (map)
RUDYARD KIPLING, *The White Man’s Burden* (poetry)
H. T. JOHNSON, *The Black Man’s Burden* (poetry)
DORIS LESSING, *The Old Chief Mshlanga* (fiction)
FELIX MNTHALI, *The Stranglehold of English Lit* (poetry)
CHINUA ACHEBE, *An Image of Africa* (nonfiction)
BINYAVANGA WAINAINA, *How to Write about Africa* (nonfiction)

**Student Writing**
**Close Reading Fiction**

**The Writer’s Craft — Close Reading**
Specialized, Archaic, and Unfamiliar Diction

**Suggestions for Writing**
Identity and Culture

**7 LOVE AND RELATIONSHIPS**
Ay me! for aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth;

—— William Shakespeare, *A Midsummer Night’s Dream*

**Classic Text**
OSCAR WILDE, *The Importance of Being Earnest: A Trivial Comedy for Serious People*

**Modern Text**
SANDRA CISNEROS, *Woman Hollering Creek*
Fiction
ANTON CHEKHOV, The Lady with the Little Dog
KATHERINE MANSFIELD, Bliss
WILLIAM FAULKNER, A Rose for Emily
DAGOBERTO GILB, Love in L.A.

Poetry
THOMAS WYATT, They flee from me
SIR PHILIP SYDNEY, Leave me, O Love, which reachest but to dust
JOHN DONNE, The Flea
ROBERT HERRICK, To the Virgins, to Make Much of Time
LORD BYRON, She walks in Beauty
EDNA ST. VINCENT MILLAY, Love is not all
MARGARET ATWOOD, Siren Song
ELIZABETH BISHOP, One Art
ROBERT PENN WARREN, True Love
BILLY COLLINS, Weighing the Dog
JANE HIRSHFIELD, This was once a love poem

Paired Poems
WILLIAM SHAKESPEARE, My mistress’ eyes are nothing like the sun
PABLO NERUDA, Mi fea: Soneta XX
PABLO NERUDA, My ugly love: Sonnet XX

Visual Text
GUSTAV KLIMT, The Kiss
LAWRENCE FERLINGHETTI, Short Story on a Painting of Gustav Klimt

Conversation
Courtship: The Rules of Engagement
ANDREAS CAPELLANUS, from The Art of Courtly Love (nonfiction)
CHARLES DICKENS, from Our Mutual Friend (fiction)
ANDREW MARVELL, To His Coy Mistress (poetry)
ANNIE FINCH, Coy Mistress (poetry)

Annie Finch on Writing
E. E. CUMMINGS, somewhere I have never travelled, gladly beyond (poetry)
ZAREH KHRAKHOUNI, Measure (poetry)
ANITA JAIN, Is Arranged Marriage Really Any Worse Than Craigslist? (nonfiction)
RANDALL MUNROE, Boyfriend (cartoon)

Student Writing
Analyzing Irony in Drama

The Writer’s Craft — Close Reading
Irony

Suggestions for Writing
Love and Relationships
8 CONFORMITY AND REBELLION

Not all those who wander are lost.

— J. R. R. Tolkien, The Lord of the Rings

Classic
WILLIAM SHAKESPEARE, The Tragedy of Hamlet, Prince of Denmark

Modern
EDWIDGE DANTICAT, The Book of the Dead

Stories
HERMAN MELVILLE, Bartleby, the Scrivener: A Story of Wall Street
KURT VONNEGUT, Harrison Bergeron
T. C. BOYLE, Admiral
CHIMAMANDA NGOZI ADICHIE, The Headstrong Historian

Poems
GEORGE HERBERT, The Collar
PERCY BYSSHE SHELLEY, Song: To the Men of England
EMILY DICKINSON, Much Madness is divinest Sense
WALLACE STEVENS, Disillusionment of Ten O’clock
E. E. CUMMINGS, anyone lived in a pretty how town
DYLAN THOMAS, Do not go gentle into that good night
ANNE SEXTON, Her Kind
DUDLEY RANDALL, Booker T. and W.E.B.
NAZIM HIKMET, On Living
SANDRA GILBERT, Sonnet: The Ladies’ Home Journal
LUCILLE CLIFTON, Homage to My Hips
ALLEN GINSBERG, Is About
CAROL ANN DUFFY, Penelope

Paired Poems
MATTHEW PRIOR, An Epitaph
W. H. AUDEN, The Unknown Citizen

Visual Text
Book covers for Hamlet

Conversation
The Metamorphosis: Interpretations and Transformations
FRANZ KAFKA, The Metamorphosis (novella)
FRANZ KAFKA, To Max Brod (letter)
FRANZ KAFKA, To Kurt Wolff Publishing Company (letter)
DAVID ZANE MAIROWITZ and ROBERT CRUMB, from Kafka (graphic essay)
PETER KUPER, from The Metamorphosis (graphic novel)
Peter Kuper on Kafka
Art for art’s sake? I should think so, and more so than ever at the present time. It is the one orderly product which our middling race has produced. It is the cry of a thousand sentinels, the echo from a thousand labyrinths, it is the lighthouse which cannot be hidden . . . it is the best evidence we can have of our dignity.

— E. M. Forster

Classic
T. S. ELIOT, The Love Song of J. Alfred Prufrock

Modern
JAMES BALDWIN, Sonny’s Blues

Stories
CHARLOTTE PERKINS GILMAN, The Yellow Wallpaper
RAYMOND CARVER, Cathedral
Don DeLillo, Videotape

Poems
ALEXANDER POPE, Sound and Sense
SAMUEL TAYLOR COLERIDGE, Kubla Khan; or, A Vision in a Dream
WILLIAM WORDSWORTH, London, 1802
JOHN KEATS, On the Sonnet
JOHN KEATS, Ode on a Grecian Urn
ROBERT BROWNING, My Last Duchess
CLAUDE MCKAY, The Harlem Dancer
WALLACE STEVENS, Thirteen Ways of Looking at a Blackbird
D. H. LAWRENCE, Piano
FRANK O’HARA, The Day Lady Died
MARY OLIVER, Singapore
BILLY COLLINS, The Blues

Paired Poems
EDWARD HOPPER, Nighthawks
IRA SADOFF, Hopper’s “Nighthawks” (1942)
SUSAN LUDVIGSON, Inventing My Parents: After Edward Hopper’s Nighthawks
Visual Text
EDGAR DEGAS, The Laundresses
EAVAN BOLAND, Degas’s Laundresses
Eavan Boland on Writing

Conversation
Seamus Heaney: The Responsibility of the Artist
DENNIS O’DRISCOLL, from Stepping Stones, Interviews with Seamus Heaney (interview)
SEAMUS HEANEY, from Feeling into Words (nonfiction)
SEAMUS HEANEY, Crediting Poetry (Nobel lecture)
SEAMUS HEANEY, Digging (poetry)
SEAMUS HEANEY, Requiem for the Croppies (poetry)
SEAMUS HEANEY, Bogland (poetry)
SEAMUS HEANEY, The Tollund Man (poetry)
SEAMUS HEANEY, Tollund (poetry)
SEAMUS HEANEY, Postscript (poetry)
SEAMUS HEANEY, A Call (poetry)

Student Writing
Close Reading Poetry
The Writer’s Craft — Close Reading
Figurative Language
Suggestions for Writing
Art and the Artist

10 TRADITION AND PROGRESS
The world owes all its onward impulses to men ill at ease. The happy man inevitably confines himself within ancient limits.
— Nathaniel Hawthorne

Classic
HENRY JAMES, Daisy Miller

Modern
FLANNERY O’CONNOR, A Good Man Is Hard to Find

Stories
ALICE WALKER, Everyday Use
CHARLES BAXTER, Fenstad’s Mother
SALMAN RUSHDIE, The Free Radio
GISH JEN, Who’s Irish?

Poems
THOMAS GRAY, Elegy Written in a Country Churchyard
MATTHEW ARNOLD, Dover Beach
WILLIAM BLAKE, London
GERARD MANLEY HOPKINS, God’s Grandeur
EMILY DICKINSON, Crumbling is not an instant’s Act
ROBERT FROST, Mending Wall
W. B. YEATS, The Second Coming
JAMES WRIGHT, Autumn Begins in Martins Ferry, Ohio
MITSUYE YAMADA, A Bedtime Story
MAY SWENSON, Goodbye, Goldeneye
CHITRA BANERJEE DIVAKARUNI, Indian Movie, New Jersey
STEPHEN DUNN, Charlotte Brontë in Leeds Point
AIMEE NEZHUKUMATATHIL, When All of My Cousins Are Married

Aimee Nezhukumatathil on Writing

DEREK WALCOTT, Forty Acres

Paired Poems
WALT WHITMAN, Mannahatta
CARL SANDBURG, Chicago

Visual Text
KEHINDE WILEY, Portrait of Andries Stilte II

Conversation
The Harlem Renaissance: Progress within Tradition?
JAMES WELDON JOHNSON, Preface to The Book of American Negro Poetry (nonfiction)
LANGSTON HUGHES, The Negro Artist and the Racial Mountain (nonfiction)
CLAUDE MCKAY, The White House (poetry)
LANGSTON HUGHES, Jazzonia (poetry)
ZORA NEALE HURSTON, Spunk (fiction)
ARNA BONTÉMPS, Nocturne at Bethesda (poetry)
JESSIE REDMON FAUSET, from Plum Bun: A Novel without a Moral (fiction)
AARON DOUGLASS, The Spirit of Africa (woodcut)

Student Writing
Working with Sources
The Writer’s Craft — Close Reading
Syntax
Suggestions for Writing
Tradition and Progress
11 WAR AND PEACE
Do dreams offer lessons? Do nightmares have themes, do we awaken and analyze them and live our lives and advise others as a result? Can the foot soldier teach anything important about war, merely for having been there? I think not. He can tell war stories.

— Tim O’Brien, *If I Die in a Combat Zone*

**Classic**
SOPHOCLES, *Antigone*

**Modern**
TIM O’BRIEN, *The Things They Carried*

**Stories**
LUIGI PIRANDELLO, *War*
MURIEL SPARK, *The First Year of My Life*
CYNTHIA OZICK, *The Shawl*
BHARATI MUKHERJEE, *The Management of Grief*

**Poems**
HOMER, *The Champion Arms for Battle*, from Book 19 of the *Iliad*
WILLIAM SHAKESPEARE, *If we are marked to die* . . . from *Henry V*, Act IV, scene iii
ROBERT SOUTHEY, *The Battle of Blenheim*
WALT WHITMAN, *Vigil strange I kept on the field one night*
HERMAN MELVILLE, *Shiloh: A Requiem* (April, 1862)
SIEGFRIED SASSOON, *Lamentations*
WILFRED OWEN, *Dulce et Decorum Est*
ANNA AKHMATOVA, *The First Long-Range Artillery Shell in Leningrad*
RANDALL JARRELL, *The Parable of the Old Man and the Young*
HENRY REED, *Naming of Parts*
RICHARD WILBUR, *First Snow in Alsace*
WISELAWA SZYMBORSKA, *The Terrorist, He Watches*
YOUSIF AL-SA’IGH, *An Iraqi Evening*
BRIAN TURNER, *Sadiq*

**Brian Turner on Writing**
NATASHA TRETHEWEY, *Elegy for the Native Guards*

**Paired Poems**
WILFRED OWEN, *The Parable of the Old Man and the Young*
WILFRED OWEN, *Arms and the Boy*

**Visual Texts**
THE NEW YORK TIMES, *Boy Fascist*, 1932

**Conversation**
**Finding Peace**
ALFRED, LORD TENNYSON, *Ulysses* (poetry)
THOMAS HARDY, *A Wife in London* (poetry)
Student Writing
  Analyzing Theme in Drama
The Writer’s Craft — Close Reading
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