

# Literature & Composition: Reading • Writing • Thinking

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## 1 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*

## 2 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

*Diction*

*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 steadfast 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 Komunyakaa, *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 María Viramontes on Writing**

MAY-LEE CHAI, *Saving Sourdough*

### **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*

## Visual Text

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 IDENTITY 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 DARWISH, *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**

## Student Writing

Close Reading Drama  
The Writer's Craft – Close Reading  
Tone

Suggestions for Writing  
Conformity and Rebellion

## 9 ART AND THE ARTIST

*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 BONTEMPS, *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 Death of the Ball Turret Gunner*

HENRY REED, *Naming of Parts*

RICHARD WILBUR, *First Snow in Alsace*

WISŁAWA SZYMBORSKA, *The Terrorist, He Watches*

YOUSIF AL-SA'IGH, *An Iraqi Evening*

BRIAN TURNER, *Sadiq*

#### **Brian Turner on Writing**

NATASHA TRETHERWEY, *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)

ERNEST HEMINGWAY, *Soldier's Home* (fiction)

YUSEF KOMUNYAKAA, *Facing It* (poetry)

MAYA LIN, from *Boundaries* (nonfiction)

DEPARTMENT OF DEFENSE, *Fallen Soldiers Arriving at Dover Air Force Base* (photography)

RACHELLE JONES, *Satisfy My Soul* (blog post)

## **Student Writing**

**Analyzing Theme in Drama**

## **The Writer's Craft – Close Reading**

**Imagery**

## **Suggestions for Writing**

**War and Peace**

**MLA Guidelines for a List of Works Cited**

**Glossary of Literary Terms**

**Index of First Lines**

**Index of Authors and Titles**