

The background of the cover is a photograph of a building's exterior. The walls are a mix of warm, earthy tones like orange, yellow, and brown. Several windows are visible, each with colorful shutters in shades of green, blue, and brown. A green fabric awning is stretched across the upper part of the building, supported by wooden poles. The overall scene is brightly lit, suggesting a sunny day.

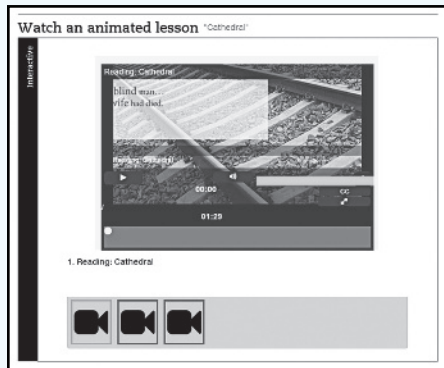
Eleventh Edition

Literature and the Writing Process

Elizabeth McMahan | Robert Funk
Susan X. Day | Linda Coleman

Revel™ for Literature and the Writing Process

REVEL™ is Pearson's newest way of delivering our respected content. Fully digital and highly engaging, REVEL™ offers an immersive learning experience designed for the way today's students read, think, and learn. Enlivening course content with media interactives and assessments, REVEL™ empowers educators to increase engagement with the course and to connect better with students.



Video and Rich Multimedia Content

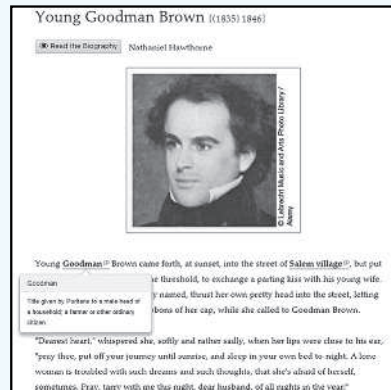
Videos, audio recordings, animations, and multimedia instruction provide context that enables students to engage with the text in a more meaningful way.

Interactive Readings and Exercises

Students explore readings through interactive texts. Robust annotation tools allow students to take notes, and post-reading assignments let instructors monitor their students' completion of readings before class begins.

Integrated Writing Assignments

Minimal-stakes, low-stakes, and high-stakes writing tasks allow students multiple opportunities to interact with the ideas presented in the reading assignments, ensuring that they come to class better prepared.



This page intentionally left blank

LITERATURE

and the

WRITING PROCESS

Eleventh Edition



Elizabeth McMahan

Illinois State University

Robert Funk

Eastern Illinois University

Susan X Day

University of Houston

Linda S. Coleman

Eastern Illinois University

PEARSON

Boston Columbus Indianapolis New York San Francisco
Amsterdam Cape Town Dubai London Madrid Milan Munich Paris Montréal
Toronto Delhi Mexico City São Paulo Sydney Hong Kong Seoul
Singapore Taipei Tokyo

Senior Acquisition Editor: Brad Potthoff
Senior Development Editor: Anne Stameshkin
Editorial Assistant: Caitlin Ghegan
Product Marketing Manager: Nicholas T. Bolt
Field Marketing Manager: Joyce Nilsen
Program Manager: Katharine Glynn
Project Manager: Denise Phillip Grant
Project Coordination, Text Design, and
Electronic Page Makeup: Integra
Software Services

Design Lead: Beth Paquin
Cover Designer: Studio Montage/Melissa
Welch
Cover Image: TAlax/Fotolia
Senior Manufacturing Buyer:
Roy L. Pickering, Jr.
Printer/Binder: R.R. Donnelley/
Crawfordsville
Cover Printer: Phoenix Color/
Hagerstown

Credits and acknowledgments borrowed from other sources and reproduced, with permission, in this textbook appear on the appropriate page within text and on pages 982–87.

Unless otherwise indicated herein, any third-party trademarks that may appear in this work are the property of their respective owners and any references to third-party trademarks, logos, or other trade dress are for demonstrative or descriptive purposes only. Such references are not intended to imply any sponsorship, endorsement, authorization, or promotion of Pearson's products by the owners of such marks, or any relationship between the owner and Pearson Education, Inc., or its affiliates, authors, licensees, or distributors.

Library of Congress Cataloging-in-Publication Data

McMahan, Elizabeth.

Literature and the writing process/Elizabeth McMahan, Robert Funk, Susan X Day, Linda S. Coleman.—Eleventh edition.

pages cm

Includes indexes.

ISBN 978-0-13-411790-4—ISBN 0-13-411790-5

1. College readers. 2. English language—Rhetoric. 3. Report writing—Problems, exercises, etc. 4. Literature—Collections. I. Funk, Robert. II. Day, Susan.

III. Coleman, Linda S. IV. Title.

PE1417.M45 2015

808'.0427—dc23

2015030097

Copyright © 2017, 2014, 2011 by Pearson Education, Inc.

All Rights Reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms and the appropriate contacts within the Pearson Education Global Rights & Permissions Department, please visit www.pearsoned.com/permissions/.

10 9 8 7 6 5 4 3 2 1—DOC—19 18 17 16

www.pearsonhighered.com

Student Edition: ISBN 10: 0-13-411790-5

Student Edition: ISBN 13: 978-0-13-411790-4

A la Carte ISBN 10: 0-13-431088-8

A la Carte ISBN 13: 978-0-13-431088-6

PEARSON

*For our dear friend and co-author Betty McMahan,
whose love of literature and exuberant laugh continue to inspire us.*

This page intentionally left blank

Contents

Contents by Genre	xxv
Thematic Table of Contents	xxxi
Preface	xxxix

PART I **Composing: An Overview** 1

1 **The Prewriting Process** 2

Reading for Writing	2
James Joyce, <i>Eveline</i>	3
Who Are My Readers?	6
Analyze the Audience	6
Why Am I Writing?	7
Reasons for Writing	7
What Ideas Should I Use?	8
Reading and Thinking Critically	8
Discovering and Developing Ideas	9
Self-Questioning	10
Directed Freewriting	11
Problem Solving	11
Sample Student Prewriting: Directed Freewriting	12
Clustering	13
What Point Should I Make?	13
Sample Student Prewriting: Clustering	14
Relating a Part to the Whole	15
Finding the Theme	15
Stating the Thesis	16

2 **The Writing Process** 17

How Should I Organize My Ideas?	17
Arguing Your Interpretation	17
The Elements of Good Argument	18
Building an Effective Argument	19
Arranging the Ideas	20
Developing with Details	21
Questions for Consideration	21

VIII CONTENTS

Maintaining a Critical Focus	22	
Distinguishing Critical Comments from Plot Details	22	
How Should I Begin?	23	
Postpone If Nothing Comes	23	
Write an Appealing Opening	23	
State the Thesis	23	
How Should I End?	24	
Relate the Discussion to Theme	24	
Postpone or Write Ahead	24	
Write an Emphatic Final Sentence	25	
Composing the First Draft	25	
Pausing to Rescan	25	
Quoting from Your Sources	26	
Sample Student Paper: First Draft	26	
3	Writing a Convincing Argument	30
Interpreting and Arguing	30	
Identifying Issues	31	
Making Claims	32	
Using Evidence	33	
Using Reasoning	34	
Answering Opposing Views	35	
Organizing Your Argument	36	
Using the Inductive Approach	36	
Making a Counterargument	38	
Arguing through Comparison	38	
Sample Student Paper: An Argument	40	
Dagoberto Gilb, <i>Love in L.A.</i>	43	
4	The Rewriting Process	46
What Is Revision?	46	
Getting Feedback: Peer Review	47	
Revising in Peer Groups	47	
What Should I Add or Take Out?	49	
Outlining After the First Draft	49	
Making the Outline	49	
Checking the Outline	50	
Sample Student Work: After-Writing Outline	50	
Examining the Sample Outline	51	
What Should I Rearrange?	52	

Does It Flow?	53
What Is Editing?	55
Combining for Conciseness	56
Rearranging for Emphasis and Variety	57
Varying the Pattern	57
Which Words Should I Change?	58
Check Your Verbs	58
Use Active Voice Most of the Time	59
Use Passive Voice If Appropriate	59
Feel the Words	60
Attend to Tone	61
Use Formal Language	61
What Is Proofreading?	62
Try Reading It Backward	62
Look for Your Typical Errors	63
Read the Paper Aloud	63
Find a Friend to Help	63
Sample Student Paper: Final Draft	64

5 **Researched Writing** 68

Using Library Sources in Your Writing	68
Conducting Your Research	69
Locating Sources	70
Using the Online Catalog	70
Using Indexes and Databases	70
Using the Internet	71
Evaluating Online Sources	72
Using Reference Works in Print	73
Working with Sources	73
Taking Notes	73
Using a Research Notebook	74
Using the Printout/Photocopy Option	74
Summarizing, Paraphrasing, and Quoting	74
Sample Student Entry in a Divided-Page Notebook	75
Devising a Working Outline	76
Writing a First Draft	77
Organizing Your Notes	77
Using Quotations and Paraphrases	78
Integrating Sources	78
Block Quotations	79
Quoting from Primary Sources	80
Avoiding Plagiarism	81

X CONTENTS

Rewriting and Editing	82
Documenting Your Sources	82
Revising the Draft	82
Formatting Your Paper	82
Sample Student Paper in MLA Style	83
Sample Published Article	87
Explanation of the MLA Documentation Style	90
In-Text Citations	90
Preparing the List of Works Cited	91
Sample Entries for a List of Works Cited	92
Citing Print Publications	92
Citing Online Publications	95
Citing Other Common Sources	96
PART II Writing About Short Fiction	99
6 How Do I Read Short Fiction?	100
Notice the Structure	100
Consider Point of View and Setting	101
Study the Characters	102
Foil	102
Look for Specialized Literary Techniques	103
Examine the Title	103
Investigate the Author's Life and Times	103
Continue Questioning to Discover Theme	104
7 Writing About Structure	106
What Is Structure?	106
How Do I Discover Structure?	107
Looking at Structure	107
Tim O'Brien, <i>The Things They Carried</i>	108
The Writing Process	120
Prewriting	120
Writing	120
Relating Details to Theme	121
Ideas for Writing	121
Ideas for Reflective Writing	121
Ideas for Critical Writing	121
Ideas for Researched Writing	122
MultiModal Project	122

Rewriting	122
Integrating Quotations Gracefully	122

8 **Writing About Imagery and Symbolism** 124

What Are Images?	124
What Are Symbols?	125
Archetypal Symbols	125
Phallic and Yonic Symbols	125
How Will I Recognize Symbols?	126
Reference Works on Symbols	126
Looking at Images and Symbols	126
Shirley Jackson, <i>The Lottery</i>	127

The Writing Process 133

Prewriting	133
Interpreting Symbols	133
Writing	134
Producing a Workable Thesis	134
Ideas for Writing	134
Ideas for Reflective Writing	134
Ideas for Critical Writing	135
Ideas for Researched Writing	135
MultiModal Project	135
Rewriting	136
Sharpening the Introduction	136

Sample Student Paper on Symbolism: Second and Final Drafts 137

9 **Writing About Point of View** 146

What Is Point of View?	146
Describing Point of View	147
Looking at Point of View	148
Alice Walker, <i>Everyday Use</i>	148

The Writing Process 156

Prewriting	156
Writing	156
Relating Point of View to Theme	156

XII CONTENTS

	Ideas for Writing 157	
	Ideas for Reflective Writing 157	
	Ideas for Critical Writing 157	
	Ideas for Researched Writing 157	
	MultiModal Project 158	
	Rewriting 158	
	Techniques for Sharpening the Conclusion 158	
10	Writing About Setting and Atmosphere	159
	What Are Setting and Atmosphere? 159	
	Looking at Setting and Atmosphere 160	
	Tobias Wolff, <i>Hunters in the Snow</i> 160	
	The Writing Process 171	
	Prewriting 171	
	Writing 171	
	Discovering an Organization 172	
	Ideas for Writing 172	
	Ideas for Reflective Writing 172	
	Ideas for Critical Writing 172	
	Ideas for Researched Writing 173	
	MultiModal Project 173	
	Rewriting 173	
	Checking Your Organization 173	
	Improving the Style: Balanced Sentences 174	
11	Writing About Theme	176
	What Is Theme? 176	
	Looking at Theme 177	
	Flannery O'Connor, <i>A Good Man Is Hard to Find</i> 177	
	The Writing Process 188	
	Prewriting 188	
	Writing 189	
	Choosing Supporting Details 189	
	Ideas for Writing 189	
	Ideas for Reflective Writing 189	
	Ideas for Critical Writing 190	

	<ul style="list-style-type: none"> Ideas for Researched Writing 190 MultiModal Project 190 Rewriting 191 <ul style="list-style-type: none"> Achieving Coherence 191 Editing 191 <ul style="list-style-type: none"> Repeat Words and Synonyms 191 Try Parallel Structure 192 	
12	<p>Critical Casebook: Joyce Carol Oates’s “Where Are You Going, Where Have You Been?”</p> <ul style="list-style-type: none"> Joyce Carol Oates, <i>Where Are You Going, Where Have You Been?</i> 193 The Story’s Origins 205 Four Critical Interpretations 205 <ul style="list-style-type: none"> Topics for Discussion and Writing 208 Ideas for Researched Writing 208 MultiModal Project 209 	193
13	<p>Anthology of Short Fiction</p> <ul style="list-style-type: none"> Nathaniel Hawthorne, <i>The Birthmark</i> 210 Edgar Allan Poe, <i>The Cask of Amontillado</i> 221 Sarah Orne Jewett, <i>A White Heron</i> 227 Kate Chopin, <i>The Story of an Hour</i> 234 Charlotte Perkins Gilman, <i>The Yellow Wallpaper</i> 236 James Joyce, <i>Araby</i> 248 Katherine Anne Porter, <i>The Grave</i> 252 Zora Neale Hurston, “Spunk” 256 William Faulkner, <i>Barn Burning</i> 261 Ernest Hemingway, <i>Hills Like White Elephants</i> 274 Arna Bontemps, <i>A Summer Tragedy</i> 278 Tillie Olsen, <i>I Stand Here Ironing</i> 284 Hisaye Yamamoto, <i>Seventeen Syllables</i> 290 Rosario Morales, <i>The Day It Happened</i> 300 Raymond Carver, <i>What We Talk About When We Talk About Love</i> 303 T. Coraghessan Boyle, <i>The Love of My Life</i> 312 Louise Erdrich, <i>The Red Convertible</i> 324 	210

14	A Portfolio of Science Fiction Stories	331
	Ray Bradbury, <i>There Will Come Soft Rains</i> 332	
	Ursula K. Le Guin, <i>The Ones Who Walk Away from Omelas</i> 336	
	Octavia E. Butler, <i>Speech Sounds</i> 341	
	MultiModal Project 351	
	Sample Student Paper: Comparing Dystopias 351	
15	A Portfolio of Humorous and Satirical Stories	355
	H. H. Munro (“Saki”), <i>The Open Window</i> 355	
	John Updike, <i>A & P</i> 358	
	Margaret Atwood, <i>Happy Endings</i> 363	
	Ron Hansen, <i>My Kid’s Dog</i> 366	
	MultiModal Project 370	
16	A Portfolio of Stories about Singular Women	371
	Katherine Mansfield, <i>Miss Brill</i> 371	
	John Steinbeck, <i>The Chrysanthemums</i> 375	
	Eudora Welty, <i>A Worn Path</i> 384	
	Katherine Min, <i>Secondhand World</i> 390	
	MultiModal Project 392	
PART III	Writing About Poetry	393
17	How Do I Read Poetry?	394
	Get the Literal Meaning First: Paraphrase 394	
	Make Associations for Meaning 395	
18	Writing About Persona and Tone	398
	Who Is Speaking? 398	
	What Is Tone? 399	
	Recognizing Verbal Irony 399	
	Describing Tone 399	
	Looking at Persona and Tone 400	
	Theodore Roethke, <i>My Papa’s Waltz</i> 400	
	W. D. Ehrhart, <i>Sins of the Father</i> 401	
	Thomas Hardy, <i>The Ruined Maid</i> 402	
	W. H. Auden, <i>The Unknown Citizen</i> 403	
	Edmund Waller, <i>Go, Lovely Rose</i> 404	

The Writing Process 405**Prewriting 405**

- Asking Questions About the Speaker in
“My Papa’s Waltz” 405
- Devising a Thesis 406
- Developing a Thesis 408
- Formulating a Thesis 408

Writing 409

- Explicating and Analyzing 409

Ideas for Writing 410

- Ideas for Reflective Writing 410
- Ideas for Critical Writing 410
- Ideas for Researched Writing 411
- MultiModal Project 411

Editing 411

- Quoting Poetry in Essays 411

Sample Student Paper: Persona and Tone 412

- Analyzing the Student’s Reflection 414

19 Writing About Poetic Language 415**What Do the Words Suggest? 415**

- Connotation and Denotation 415
- Figures of Speech 416
- Metaphor and Simile 416
- Personification 417
- Imagery 417
- Symbol 417
- Paradox 418
- Oxymoron 418

Looking at Poetic Language 418**Mary Oliver, *August* 418****Walt Whitman, *A Noiseless Patient Spider* 419****William Shakespeare, *Shall I Compare****Thee to a Summer’s Day?* 420**Kay Ryan, *Turtle* 420****Hayden Carruth, *In the Long Hall* 421****Donald Hall, *My Son My Executioner* 422**

The Writing Process 423

Prewriting 423

Writing 423

Comparing and Contrasting 423

Ideas for Writing 424

Ideas for Reflective Writing 424

Ideas for Critical Writing 424

Ideas for Researched Writing 424

MultiModal Project 425

Rewriting: Style 425

Choosing Vivid, Descriptive Terms 425

Sample Student Paper: Persona and Tone 425

20 Writing About Poetic Form 432

What Are the Forms of Poetry? 432

Rhythm and Rhyme 432

Alliteration, Assonance, and Consonance 434

Stanzas: Closed and Open Form 434

Poetic Syntax 436

Visual Poetry 436

Looking at the Forms of Poetry 436

Gwendolyn Brooks, *We Real Cool* 437

A. E. Housman, *Eight O’Clock* 438

E. E. Cummings, *anyone lived in a pretty how town* 438

Robert Frost, *The Silken Tent* 439

Billy Collins, *Sonnet* 440

David Shumate, *A Hundred Years from Now* 440

Roger McGough, *40-----Love* 441

The Writing Process 442

Prewriting 442

Writing 443

Relating Form to Meaning 443

Ideas for Writing 443

Ideas for Expressive Writing 443

Ideas for Critical Writing 444

Ideas for Researched Writing 445

MultiModal Project 445

Rewriting: Style 445
 Finding the Exact Word 445

Sample Student Paper: Poetic Form 447

Sample Published Essay: Poetic Form 451

21 **Critical Casebook: The Poetry of Langston Hughes** 455

Langston Hughes: A Brief Biography 455

Langston Hughes 457

The Negro Speaks of Rivers 457

Mother to Son 458

The Weary Blues 458

Saturday Night 459

Harlem (A Dream Deferred) 460

Theme for English B 460

Critical Commentaries 462

Arnold Rampersad, *On the Persona in*

“The Negro Speaks of Rivers” 462

Margaret Larkin, *A Poet for the People* 463

Karen Jackson Ford, *Do Right to Write Right:*

Langston Hughes’s Aesthetics of Simplicity 463

Peter Townsend, *Jazz and Langston Hughes’s Poetry* 464

Langston Hughes, *Harlem Rent Parties* 465

Ideas for Writing About Langston Hughes 466

Ideas for Researched Writing 466

MultiModal Project 466

22 **The Art of Poetry** 467

Poetic Interpretations of Art 467

Lisel Mueller, *American Literature* 467

Edward Hopper, *Nighthawks* 469

Samuel Yellen, *Nighthawks* 469

Susan Ludvigson, *Inventing My Parents* 470

Peter Brueghel the Elder, *Landscape with the Fall of Icarus* 471

W. H. Auden, *Musée des Beaux Arts* 471

Paolo Uccello, *St. George and the Dragon* 472

U. A. Fanthorpe, *Not My Best Side* 472

Vincent Van Gogh, *The Starry Night* 473

Anne Sexton, *The Starry Night* 473

Henri Matisse, <i>The Red Studio</i>	474
W. D. Snodgrass, <i>Matisse: 'The Red Studio'</i>	474
Kitagawa Utamaro, <i>Two Women Fixing Their Hair</i>	476
Cathy Song, <i>Beauty and Sadness</i>	476
The Art of Poetry	477
Questions for Discussion	477
Poetry and Art: Ideas for Writing	481
MultiModal Project	482
Sample Student Paper: Reflection on Poetry and Art	482
Making Connections	484

23 **Anthology of Poetry** 485

Thomas Wyatt, <i>They Flee from Me</i>	485
William Shakespeare	486
<i>When in Disgrace with Fortune and Men's Eyes</i>	486
<i>Let Me Not to the Marriage of True Minds</i>	487
<i>That Time of Year Thou Mayst in Me Behold</i>	488
<i>My Mistress' Eyes Are Nothing Like the Sun</i>	488
John Donne	489
<i>Death, Be Not Proud</i>	489
<i>The Flea</i>	490
<i>A Valediction: Forbidding Mourning</i>	491
Andrew Marvell, <i>To His Coy Mistress</i>	492
William Blake	494
<i>The Lamb</i>	494
<i>The Tyger</i>	495
<i>The Sick Rose</i>	496
William Wordsworth	497
<i>The World Is Too Much with Us</i>	497
<i>I Wandered Lonely as a Cloud</i>	498
George Gordon, Lord Byron, <i>She Walks in Beauty</i>	499
Percy Bysshe Shelley, <i>Ozymandias</i>	500
John Keats, <i>Ode on a Grecian Urn</i>	501
Alfred, Lord Tennyson, <i>Ulysses</i>	502
Walt Whitman	505
<i>When I Heard the Learn'd Astronomer</i>	505
<i>Song of Myself (Section 11)</i>	505
Matthew Arnold, <i>Dover Beach</i>	506
Emily Dickinson	508
<i>Faith Is a Fine Invention</i>	508
<i>I'm Nobody! Who Are You?</i>	508
<i>Much Madness Is Divinest Sense</i>	509
<i>Because I Could Not Stop for Death</i>	510

- Some Keep the Sabbath Going to Church* 511
Wild Nights—Wild Nights! 511
Christina Rossetti, *In an Artist's Studio* 512
Gerard Manley Hopkins 513
Pied Beauty 513
Spring and Fall 514
A. E. Housman 515
To an Athlete Dying Young 515
Loveliest of Trees 516
William Butler Yeats 516
The Second Coming 517
Sailing to Byzantium 518
Edgar Lee Masters 519
Lucinda Matlock 519
Margaret Fuller Slack 520
Paul Laurence Dunbar, *We Wear the Mask* 521
Robert Frost 522
Mending Wall 522
Birches 523
"Out, Out—" 525
Fire and Ice 526
Design 527
Carl Sandburg 527
Fog 527
Chicago 528
Mina Loy, *Moreover, the Moon* 529
William Carlos Williams 530
Danse Russe 530
The Red Wheelbarrow 531
D. H. Lawrence, *Piano* 532
T. S. Eliot, *The Love Song of J. Alfred Prufrock* 533
Edna St. Vincent Millay 537
Oh, Oh, You Will Be Sorry for That Word 537
First Fig 537
E. E. Cummings 538
in Just- 538
pity this busy monster, manunkind 539
Stevie Smith, *Not Waving but Drowning* 540
W. H. Auden, *Funeral Blues* 541
Elizabeth Bishop, *One Art* 542
Karl Shapiro, *Auto Wreck* 543
Octavio Paz, *The Street* 544
Dudley Randall 545
Ballad of Birmingham 546
To the Mercy Killers 547

- William Stafford**, *Traveling Through the Dark* 547
Dylan Thomas, *Do Not Go Gentle into That Good Night* 548
James Dickey, *The Leap* 550
Lisel Mueller, *Losing My Sight* 551
Maxine Kumin, *Woodbucks* 552
Frank O'Hara, *Having a Coke with You* 554
David Wagoner, *The Escaped Gorilla* 555
Anne Sexton, *You All Know the Story of the Other Woman* 556
Adrienne Rich, *Aunt Jennifer's Tigers* 557
Ruth Fainlight, *Flower Feet* 558
Marge Piercy, *Barbie Doll* 560
Sharon Olds 561
Sex Without Love 561
The Death of Marilyn Monroe 562
Edward Hirsch, *Execution* 563
Jimmy Santiago Baca, *There Are Black* 564
Judith Ortiz Cofer, *Latin Women Pray* 566
Cornelius Eady, *The Supremes* 567
Martín Espada, *Bully* 569

24 Paired Poems for Comparison 571

- Christopher Marlowe**, *The Passionate Shepherd to His Love* 571
Sir Walter Raleigh, *The Nymph's Reply to the Shepherd* 572

Robert Browning, *My Last Duchess* 574
Gabriel Spera, *My Ex-Husband* 575

Walt Whitman, *Of the Terrible Doubt of Appearances* 578
Tony Hoagland, *Romantic Moment* 579

Edwin Arlington Robinson, *Richard Cory* 581
Paul Simon, *Richard Cory* 582

Robert Hayden, *Those Winter Sundays* 584
George Bilgere, *Like Riding a Bicycle* 585

Gwendolyn Brooks, *The Bean Eaters* 587
Katha Pollitt, *The Old Neighbors* 587

25	A Portfolio of Poems About Work	590
	Jean Toomer, <i>Reapers</i> 590	
	John Updike, <i>Ex-Basketball Player</i> 591	
	Marge Piercy, <i>To Be of Use</i> 593	
	Alberto Ríos, <i>In Second Grade Miss Lee I Promised Never to Forget You and I Never Did</i> 594	
	Dorianne Laux, <i>What I Wouldn't Do</i> 595	
	Lynn Powell, <i>Acceptance Speech</i> 596	
	Stephen Cushman, <i>Beside the Point</i> 598	
	Nancy A. Henry, <i>People Who Take Care</i> 599	
	MultiModal Project 600	
26	A Portfolio of War Poetry	601
	Richard Lovelace, <i>To Lucasta, on Going to the Wars</i> 601	
	Stephen Crane, <i>War Is Kind</i> 602	
	Amy Lowell, <i>Patterns</i> 603	
	Wilfred Owen, <i>Dulce et Decorum Est</i> 606	
	Mitsuye Yamada, <i>To the Lady</i> 607	
	Peg Lauber, <i>Six National Guardsmen Blown Up Together</i> 609	
	Yusef Komunyakaa, <i>Facing It</i> 611	
	MultiModal Project 613	
27	A Portfolio of Humorous and Satirical Poetry	614
	Linda Pastan, <i>Marks</i> 614	
	Ron Koertge, <i>Cinderella's Diary</i> 615	
	Billy Collins, <i>Introduction to Poetry</i> 616	
	Andrea Carlisle, <i>Emily Dickinson's To-Do List</i> 617	
	Craig Raine, <i>A Martian Sends a Postcard Home</i> 619	
	Jan Beatty, <i>A Waitress's Instructions on Tipping or Get the Cash Up and Don't Waste My Time</i> 620	
	Jeanne Marie Beaumont, <i>Afraid So</i> 621	
	Peter Pereira, <i>Reconsidering the Seven</i> 623	
	MultiModal Project 624	
PART IV	Writing About Drama	625
28	How Do I Read a Play?	626
	Listen to the Lines 626	
	Visualize the Scene 627	

XXII CONTENTS

Envision the Action 628

Drama on Film 629

29 Writing About Dramatic Structure 631

What Is Dramatic Structure? 631

Looking at Dramatic Structure 632

Sophocles, *Antigone* 633

The Writing Process 664

Prewriting 664

Writing 665

Discovering a Workable Argumentative Thesis 665

Quoting from a Play 666

Ideas for Writing 667

Ideas for Reflective Writing 667

Ideas for Critical Writing 668

Ideas for Researched Writing 668

MultiModal Project 668

Rewriting 668

Avoiding Unclear Language 669

Sample Student Paper 670

30 Writing About Character 675

What Is the Modern Hero? 675

The Classical Tragic Hero 675

The Modern Tragic Hero 676

Looking at the Modern Hero 676

Tennessee Williams, *The Glass Menagerie* 676

The Writing Process 718

Prewriting 718

Writing 718

Choosing a Structure 718

Ideas for Writing 719

Ideas for Reflective Writing 719

Ideas for Critical Writing 719

Ideas for Researched Writing 720

MultiModal Project 720

Rewriting 720

Developing Paragraphs Specifically 721

31	Critical Casebook: <i>The Glass Menagerie: Interpreting Amanda</i>	722
	Eight Critical Interpretations	722
	Burton Rasco , <i>Review of <i>The Glass Menagerie</i></i>	722
	Durant Da Ponte , <i>Tennessee Williams' Gallery of Feminine Characters</i>	724
	Joseph K. Davis , <i>Landscapes of the Dislocated Mind</i>	724
	Marc Robinson , <i>Amanda</i>	725
	C. W. E. Bigsby , <i>Entering The Glass Menagerie</i>	726
	Chris Jones , <i>A Domestic Drama of Dashed Dreams</i>	726
	Charles Isherwood , <i>Gritty Polish for a Tennessee Williams Jewel</i>	726
	Ben Brantley , <i>The Shape of Memory, Both Fragile and Fierce</i>	727
	Responding to the Critics	727
	Ideas for Researched Writing	728
	MultiModal Project	729
 32	 Anthology of Drama	 730
	William Shakespeare , <i>Othello, the Moor of Venice</i>	730
	Susan Glaspell , <i>Trifles</i>	816
	Henrik Ibsen , <i>A Doll's House</i>	827
 33	 A Portfolio of Humorous and Satirical Plays	 878
	Jane Martin , <i>Beauty</i>	878
	David Ives , <i>Sure Thing</i>	883
	MultiModal Project	892
 PART V	 Critical Approaches to Literature	 893
 34	 Critical Approaches for Interpreting Literature	 894
	Literary Criticism	894
	Formalism	895
	Historical Approaches	895
	Biographical	896
	Cultural	896
	Marxist	896
	Psychological Approaches	897
	Mythological and Archetypal Approaches	897
	Gender Focus	898
	Reader Response	898

XXIV CONTENTS

- Deconstruction 899
- Intertextual Approaches 899
 - Where Do You Stand? 900

35 Critical Casebook: Writing About Culture and Identity 901

- What Is Cultural Analysis? 901

Short Stories

- Kate Chopin**, *Désirée's Baby* 902
- Sherwood Anderson**, *Hands* 906
- Chinua Achebe**, *Dead Men's Path* 910
- Andre Dubus**, *The Fat Girl* 914
- Toni Cade Bambara**, *The Lesson* 924
- Sandra Cisneros**, *Geraldo No Last Name* 930
- Celeste Ng**, *How To Be Chinese* 931

Poetry

- William Blake**, *London* 936
- Claude McKay**, *America* 937
- Countee Cullen**, *Incident* 937
- James Wright**, *Autumn Begins in Martins Ferry, Ohio* 938
- Audre Lorde**, *Hanging Fire* 939
- Gina Valdés**, *My Mother Sews Blouses* 941
- Gregory Djanikian**, *Immigrant Picnic* 942
- Essex Hemphill**, *Commitments* 944
- Richard Blanco**, *América* 945

Drama

- Alice Childress**, *Florence* 948
- Luis Valdez**, *Los Vendidos* 958

The Writing Process 967

- Prewriting: Exploring Cultural Themes** 967

- Ideas for Writing: Making Connections** 968
 - MultiModal Projects 969

- Glossary of Literary and Rhetorical Terms 971

- Credits 982

- Index of Authors, Titles, and First Lines of Poems 988

- Subject Index 996

Contents by Genre

Short Fiction

- Chinua Achebe**, *Dead Men's Path* 910
- Sherwood Anderson**, *Hands* 906
- Margaret Atwood**, *Happy Endings* 363
- Toni Cade Bambara**, *The Lesson* 924
- Arna Bontemps**, *A Summer Tragedy* 278
- T. Coraghessan Boyle**, *The Love of My Life* 312
- Ray Bradbury**, *There Will Come Soft Rains* 332
- Octavia E. Butler**, *Speech Sounds* 341
- Raymond Carver**, *What We Talk About When We Talk About Love* 303
- Kate Chopin**, *Désirée's Baby* 902
- Kate Chopin**, *The Story of an Hour* 234
- Sandra Cisneros**, *Geraldo No Last Name* 930
- Andre Dubus**, *The Fat Girl* 914
- Louise Erdrich**, *The Red Convertible* 324
- William Faulkner**, *Barn Burning* 261
- Dagoberto Gilb**, *Love in L. A.* 43
- Charlotte Perkins Gilman**, *The Yellow Wallpaper* 236
- Ron Hansen**, *My Kid's Dog* 367
- Nathaniel Hawthorne**, *The Birthmark* 210
- Ernest Hemingway**, *Hills Like White Elephants* 274
- Zora Neale Hurston**, *Spunk* 257
- Shirley Jackson**, *The Lottery* 127
- Sarah Orne Jewett**, *A White Heron* 227
- James Joyce**, *Araby* 248
- James Joyce**, *Eveline* 3
- Ursula K. Le Guin**, *The Ones Who Walk Away from Omelas* 337
- Katherine Mansfield**, *Miss Brill* 371
- Katherine Min**, *Secondhand World* 390
- Rosario Morales**, *The Day It Happened* 300
- H. H. Munro ("Saki")**, *The Open Window* 356
- Celeste Ng**, *How to be Chinese* 931
- Joyce Carol Oates**, *Where Are You Going, Where Have You Been?* 194
- Tim O'Brien**, *The Things They Carried* 108
- Flannery O'Connor**, *A Good Man Is Hard to Find* 177
- Tillie Olsen**, *I Stand Here Ironing* 285
- Edgar Allan Poe**, *The Cask of Amontillado* 221
- Katherine Anne Porter**, *The Grave* 252
- John Steinbeck**, *The Chrysanthemums* 375
- John Updike**, *A & P* 358

XXVI CONTENTS BY GENRE

- Alice Walker**, *Everyday Use* 149
Eudora Welty, *A Worn Path* 384
Tobias Wolff, *Hunters in the Snow* 160
Hisaye Yamamoto, *Seventeen Syllables* 291

Poetry

- Matthew Arnold**, *Dover Beach* 506
W. H. Auden, *Funeral Blues* 541
W. H. Auden, *Musée des Beaux Arts* 471
W. H. Auden, *The Unknown Citizen* 403
Jimmy Santiago Baca, *There Are Black* 564
Jan Beatty, *A Waitress's Instructions on Tipping* 620
Jeanne Marie Beaumont, *Afraid So* 622
George Bilgere, *Like Riding a Bicycle* 585
Elizabeth Bishop, *One Art* 542
William Blake, *The Lamb* 494
William Blake, *London* 936
William Blake, *The Sick Rose* 496
William Blake, *The Tyger* 495
Richard Blanco, *América* 945
Gwendolyn Brooks, *The Bean Eaters* 587
Gwendolyn Brooks, *We Real Cool* 437
Robert Browning, *My Last Duchess* 574
George Gordon, Lord Byron, *She Walks in Beauty* 499
Andrea Carlisle, *Emily Dickinson's To-Do List* 618
Hayden Carruth, *In the Long Hall* 421

- Judith Ortiz Cofer**, *Latin Women Pray* 566
Billy Collins, *Introduction to Poetry* 616
Billy Collins, *Sonnet* 440
Stephen Crane, *War Is Kind* 602
Countee Cullen, *Incident* 938
E. E. Cummings, *anyone lived in a pretty how town* 438
E. E. Cummings, *in Just-* 538
E. E. Cummings, *pity this busy monster, manunkind* 539
Stephen Cushman, *Beside the Point* 598
James Dickey, *The Leap* 550
Emily Dickinson, *Because I Could Not Stop for Death* 510
Emily Dickinson, *Faith Is a Fine Invention* 508
Emily Dickinson, *I'm Nobody! Who Are You?* 508
Emily Dickinson, *Much Madness Is Divinest Sense* 509
Emily Dickinson, *Some Keep the Sabbath Going to Church* 511
Emily Dickinson, *Wild Nights—Wild Nights!* 511
Gregory Djanikian, *Immigrant Picnic* 942
John Donne, *Death, Be Not Proud* 489
John Donne, *The Flea* 490
John Donne, *A Valediction: Forbidding Mourning* 491
Paul Laurence Dunbar, *We Wear the Mask* 521
Cornelius Eady, *The Supremes* 567
W. D. Ehrhart, *Sins of the Father* 401
T. S. Eliot, *The Love Song of J. Alfred Prufrock* 533
Martin Espada, *Bully* 569
Ruth Fainlight, *Flower Feet* 558

- U. A. Fanthorpe**, *Not My Best Side* 472
Robert Frost, *Birches* 523
Robert Frost, *Design* 527
Robert Frost, *Fire and Ice* 526
Robert Frost, *Mending Wall* 522
Robert Frost, "Out, Out—" 525
Robert Frost, *The Silken Tent* 439
Donald Hall, *My Son My Executioner* 422
Thomas Hardy, *The Ruined Maid* 402
Robert Hayden, *Those Winter Sundays* 584
Essex Hemphill, *Commitments* 944
Nancy A. Henry, *People Who Take Care* 599
Edward Hirsch, *Execution* 563
Tony Hoagland, *Romantic Moment* 579
Gerard Manley Hopkins, *Pied Beauty* 513
Gerard Manley Hopkins, *Spring and Fall* 514
A. E. Housman, *Eight O'Clock* 438
A. E. Housman, *Loveliest of Trees* 516
A. E. Housman, *To an Athlete Dying Young* 515
Langston Hughes, *Harlem (A Dream Deferred)* 460
Langston Hughes, *Mother to Son* 458
Langston Hughes, *The Negro Speaks of Rivers* 457
Langston Hughes, *Saturday Night* 459
Langston Hughes, *Theme for English B* 460
Langston Hughes, *The Weary Blues* 458
John Keats, *Ode on a Grecian Urn* 501
Ron Koertge, *Cinderella's Diary* 616
Yusef Komunyakaa, *Facing It* 611
Maxine Kumin, *Woodchucks* 553
Peg Lauber, *Six National Guardsmen Blown Up Together* 610
Dorianne Laux, *What I Wouldn't Do* 595
D. H. Lawrence, *Piano* 532
Audre Lorde, *Hanging Fire* 940
Richard Lovelace, *To Lucasta, on Going to the Wars* 601
Amy Lowell, *Patterns* 603
Mina Loy, *Moreover, the Moon* 529
Susan Ludvigson, *Inventing My Parents* 570
Christopher Marlowe, *The Passionate Shepherd to His Love* 571
Andrew Marvell, *To His Coy Mistress* 492
Edgar Lee Masters, *Lucinda Matlock* 519
Edgar Lee Masters, *Margaret Fuller Slack* 520
Roger McGough, *40----Love* 441
Claude McKay, *America* 937
Edna St. Vincent Millay, *First Fig* 537
Edna St. Vincent Millay, *Oh, Oh, You Will Be Sorry for That Word* 537
Lisel Mueller, *American Literature* 467
Liesel Mueller, *Losing My Sight* 551

XXVIII CONTENTS BY GENRE

- Frank O'Hara**, *Having a Coke With You* 554
- Sharon Olds**, *The Death of Marilyn Monroe* 562
- Sharon Olds**, *Sex Without Love* 561
- Mary Oliver**, *August* 418
- Wilfred Owen**, *Dulce et Decorum Est* 606
- Linda Pastan**, *Marks* 615
- Octavio Paz**, *The Street* 545
- Peter Pereira**, *Reconsidering the Seven* 623
- Marge Piercy**, *Barbie Doll* 560
- Marge Piercy**, *To Be of Use* 593
- Katha Pollitt**, *The Old Neighbors* 588
- Lynn Powell**, *Acceptance Speech* 597
- Craig Raine**, *A Martian Sends a Postcard Home* 619
- Sir Walter Raleigh**, *The Nymph's Reply to the Shepherd* 572
- Dudley Randall**, *Ballad of Birmingham* 546
- Dudley Randall**, *To the Mercy Killers* 547
- Adrienne Rich**, *Aunt Jennifer's Tigers* 557
- Alberto Ríos**, *In Second Grade Miss Lee I Promised Never to Forget You and I Never Did* 594
- Edwin Arlington Robinson**, *Richard Cory* 581
- Theodore Roethke**, *My Papa's Waltz* 400
- Christina Rossetti**, *In an Artist's Studio* 512
- Kay Ryan**, *Turtle* 420
- Carl Sandburg**, *Chicago* 528
- Carl Sandburg**, *Fog* 527
- Anne Sexton**, *The Starry Night* 473
- Anne Sexton**, *You All Know the Story of the Other Woman* 556
- William Shakespeare**, *Let Me Not to the Marriage of True Minds* 487
- William Shakespeare**, *My Mistress' Eyes Are Nothing Like the Sun* 488
- William Shakespeare**, *Shall I Compare Thee to a Summer's Day?* 420
- William Shakespeare**, *That Time of Year Thou Mayst in Me Behold* 488
- William Shakespeare**, *When in Disgrace with Fortune and Men's Eyes* 486
- Karl Shapiro**, *Auto Wreck* 543
- Percy Bysshe Shelley**, *Ozymandias* 500
- David Shumate**, *A Hundred Years from Now* 440
- Paul Simon**, *Richard Cory* 582
- Stevie Smith**, *Not Waving but Drowning* 540
- W. D. Snodgrass**, *Matisse: "The Red Studio"* 474
- Cathy Song**, *Beauty and Sadness* 476
- Gabriel Spera**, *My Ex-Husband* 576
- William Stafford**, *Traveling Through the Dark* 548
- Alfred, Lord Tennyson**, *Ulysses* 503
- Dylan Thomas**, *Do Not Go Gentle into That Good Night* 549
- Jean Toomer**, *Reapers* 590
- John Updike**, *Ex-Basketball Player* 591
- Gina Valdés**, *My Mother Sews Blouses* 941
- David Wagoner**, *The Escaped Gorilla* 555

Edmund Waller, *Go, Lovely
Rose* 404

Walt Whitman, *A Noiseless
Patient Spider* 419

Walt Whitman, *Of the
Terrible Doubt of
Appearances* 578

Walt Whitman, *Song of Myself
(Section 11)* 505

Walt Whitman, *When I Heard
the Learn'd Astronomer* 505

William Carlos Williams, *Danse
Russe* 530

William Carlos Williams,
The Red Wheelbarrow 531

William Wordsworth,
*I Wandered Lonely as a
Cloud* 498

William Wordsworth, *The World
Is Too Much with Us* 497

James Wright, *Autumn Begins in
Martins Ferry, Ohio* 938

Thomas Wyatt, *They Flee
from Me* 485

Mituye Yamada, *To the
Lady* 607

William Butler Yeats, *Sailing to
Byzantium* 518

William Butler Yeats, *The
Second Coming* 517

Samuel Yellen,
Nighthawks 469

Drama

Alice Childress, *Florence* 948

Susan Glaspell, *Trifles* 816

Henrik Ibsen, *A Doll's
House* 827

David Ives, *Sure Thing* 883

Jane Martin, *Beauty* 879

William Shakespeare,
*Othello, the Moor of
Venice* 730

Sophocles, *Antigone* 634

Luis Valdez, *Los Vendidos* 958

Tennessee Williams, *The Glass
Menagerie* 677

This page intentionally left blank

Thematic Table of Contents

Rebellion and Conformity

Short Fiction

- Eveline*, 3
- I Stand Here Ironing*, 285
- The Lottery*, 127
- A & P*, 358
- Speech Sounds*, 341
- How to Be Chinese*, 931

Poetry

- London*, 936
- Much Madness Is Divinest Sense*, 509
- Some Keep the Sabbath Going to Church*, 511
- We Wear the Mask*, 521
- Reapers*, 590
- Mending Wall*, 522
- Danse Russe*, 530
- America*, 937
- anyone lived in a pretty bow town*, 438
- The Negro Speaks of Rivers*, 457
- Harlem (A Dream Deferred)*, 460
- Theme for English B*, 460
- Not Waving but Drowning*, 540
- The Unknown Citizen*, 403
- The Street*, 545
- We Real Cool*, 437
- Flower Feet*, 558
- Emily Dickinson's To-Do List*, 618
- In Second Grade Miss Lee I Promised Never to Forget You and I Never Did*, 594
- There Are Black*, 564

- The Supremes*, 567
- Bully*, 569

Drama

- Antigone*, 634
- Trifles*, 816
- The Glass Menagerie*, 677
- Los Vendidos*, 958

Illusion and Reality

Short Fiction

- The Cask of Amontillado*, 221
- The Yellow Wallpaper*, 236
- Araby*, 248
- A Worn Path*, 384
- A Good Man Is Hard to Find*, 177
- The Ones Who Walk Away from Omelas*, 337
- Where Are You Going, Where Have You Been?*, 194
- Everyday Use*, 149
- Love in L.A.*, 43
- The Open Window*, 356

Poetry

- The Passionate Shepherd to His Love*, 571
- The Nymph's Reply to the Shepherd*, 572
- London*, 936
- Ozymandias*, 500
- Ode on a Grecian Urn*, 501
- My Last Duchess*, 574
- Of the Terrible Doubt of Appearances*, 578

XXXII THEMATIC TABLE OF CONTENTS

Dover Beach, 506
The Ruined Maid, 402
The Second Coming, 517
Richard Cory, 581
Design, 527
The Street, 545
American Literature, 467
Matisse: "The Red Studio" 474
Not My Best Side, 472
Ex-Basketball Player, 591
August, 418
Barbie Doll, 560
Introduction to Poetry, 616
Inventing My Parents, 470
Latin Women Pray, 566
Beauty and Sadness, 476

Drama

Othello, 730
Trifles, 816
Beauty, 879

Love and Loss

Short Fiction

Eveline, 3
Hills Like White Elephants, 274
I Stand Here Ironing, 285
Seventeen Syllables, 291
*What We Talk About When
We Talk About Love*, 303
Happy Endings, 363
The Love of My Life, 312

Poetry

They Flee from Me, 485
*The Passionate Shepherd to His
Love*, 571
*The Nymph's Reply to the
Shepherd*, 572
*Shall I Compare Thee to a Summer's
Day?*, 420
*When in Disgrace with Fortune and
Men's Eyes*, 486

*Let Me Not to the Marriage of True
Minds*, 487
*My Mistress' Eyes Are Nothing Like
the Sun*, 488
*A Valediction: Forbidding
Mourning*, 491
Go, Lovely Rose, 404
To His Coy Mistress, 492
She Walks in Beauty, 499
Song of Myself
(Section 11), 505
*Of the Terrible Doubt of
Appearances*, 578
Dover Beach, 506
*Wild Nights—Wild
Nights!*, 511
*The Love Song of J. Alfred
Prufrock*, 533
Nighthawks, 469
Funeral Blues, 541
Those Winter Sundays, 584
The Leap, 550
*You All Know the Story of the Other
Woman*, 556
Aunt Jennifer's Tigers, 557
40----Love, 441
Sex Without Love, 561
Sins of the Father, 401
What I Wouldn't Do, 595
Commitments, 944
My Ex-Husband, 576

Drama

Othello, 730
The Glass Menagerie, 677

Nature and Technology

Short Fiction

A Worn Path, 384
The Birthmark, 210
Hills Like White Elephants, 274
There Will Come Soft Rains, 332
Dead Men's Path, 910

Hunters in the Snow, 160
The Things They Carried, 108
The Red Convertible, 324
A White Heron, 227

Poetry

The Lamb, 494
The Tyger, 495
The Sick Rose, 496
London, 936
The World Is Too Much with Us, 497
She Walks in Beauty, 499
When I Heard the Learn'd Astronomer, 505
A Noiseless Patient Spider, 419
Faith Is a Fine Invention, 508
Pied Beauty, 513
Loveliest of Trees, 516
Mending Wall, 522
Birches, 523
Fire and Ice, 526
Design, 527
Fog, 527
Chicago, 528
The Red Wheelbarrow, 531
pity this busy monster; manunkind, 539
Reapers, 590
The Negro Speaks of Rivers, 457
Auto Wreck, 543
Traveling Through the Dark, 548
Woodchucks, 553
August, 418
To Be of Use, 593
A Martian Sends a Postcard Home, 619
Turtle, 420

Male and Female

Short Fiction

Désirée's Baby 902
The Story of an Hour, 234

The Yellow Wallpaper, 236
Eveline, 3
Hills Like White Elephants, 274
The Chrysanthemums, 375
Seventeen Syllables, 291
A & P, 358
The Fat Girl, 914
What We Talk About When We Talk About Love, 303
Where Are You Going, Where Have You Been?, 194
Happy Endings, 363
The Love of My Life, 312
Love in L.A., 43

Poetry

They Flee from Me, 485
The Passionate Shepherd to His Love, 571
The Nymph's Reply to the Shepherd, 572
When in Disgrace with Fortune and Men's Eyes, 486
My Mistress' Eyes Are Nothing Like the Sun, 488
The Flea, 490
Go, Lovely Rose, 404
She Walks in Beauty, 499
My Last Duchess, 574
Song of Myself (Section 11) 505
The Ruined Maid, 402
The Love Song of J. Alfred Prufrock, 533
You All Know the Story of the Other Woman, 556
Aunt Jennifer's Tigers, 557
Flower Feet, 558
Hanging Fire, 940
Barbie Doll, 560
Cinderella's Diary, 616
The Death of Marilyn Monroe, 562
Sex Without Love, 561
Latin Women Pray, 566
My Ex-Husband, 576

Drama

- Othello*, 730
Trifles, 816
Sure Thing, 883

Youth and Maturity

Short Fiction

- Eveline*, 3
The Grave, 252
A White Heron, 227
A & P, 358
Where Are You Going, Where Have You Been?, 194
The Lesson, 924
The Love of My Life, 312
Geraldo No Last Name, 930
The Red Convertible, 324

Poetry

- That Time of Year Thou Mayst in Me Behold*, 488
The Lamb, 494
To an Athlete Dying Young, 515
Sailing to Byzantium, 518
Danse Russe, 530
Piano, 532
Mother to Son, 458
Theme for English B, 460
My Papa's Waltz, 400
Those Winter Sundays, 584
We Real Cool, 437
The Bean Eaters, 587
My Son My Executioner, 422
Ex-Basketball Player, 591
Marks, 615
Hanging Fire, 940
The Old Neighbors, 588
Execution, 563
Like Riding a Bicycle, 585
In Second Grade Miss Lee I Promised Never to Forget You and I Never Did, 594

Drama

- The Glass Menagerie*, 677
Sure Thing, 883
Beauty, 879

Death and Rebirth

Short Fiction

- The Grave*, 252
There Will Come Soft Rains, 332
A Good Man Is Hard to Find, 177
Dead Men's Path, 910
Speech Sounds, 341
The Open Window, 356
My Kid's Dog, 367
The Red Convertible, 324
Secondhand World, 390

Poetry

- That Time of Year Thou Mayst in Me Behold*, 488
A Valediction: Forbidding Mourning, 491
Death, Be Not Proud, 489
Ozymandias, 500
Ode on a Grecian Urn, 501
Because I Could Not Stop for Death, 510
Spring and Fall, 514
To an Athlete Dying Young, 515
Eight O'Clock, 438
The Second Coming, 517
Richard Cory, 581
"Out, Out—", 525
Fire and Ice, 526
Dulce et Decorum Est, 606
The Weary Blues, 458
Not Waving but Drowning, 540
Musée des Beaux Arts, 471
Funeral Blues, 541
Auto Wreck, 543

Do Not Go Gentle into That Good Night, 549
Traveling Through the Dark, 548
The Starry Night, 473
The Leap, 550
The Death of Marilyn Monroe, 562
Execution, 563

Drama

Antigone, 634

Prejudice and Acceptance**Short Fiction**

Désirée's Baby, 902
Hands, 906
The Lottery, 127
Dead Men's Path, 910
The Fat Girl, 914
The Lesson, 924
Everyday Use, 149
Speech Sounds, 341
Geraldo No Last Name, 930
The Red Convertible, 324

Poetry

I'm Nobody! Who Are You?, 508
We Wear the Mask, 521
America, 937
Harlem (A Dream Deferred), 460
Theme for English B, 460
The Negro Speaks of Rivers, 457
Incident, 938
Ballad of Birmingham, 546
We Real Cool, 437
The Bean Eaters, 587
My Mother Sews Blouses, 941
Facing It, 611
Sins of the Father, 401

There Are Black, 564
Bully, 569
Commitments, 944

Drama

Othello, 730
Los Vendidos, 958

War and Violence**Short Fiction**

Spunk, 257
Barn Burning, 261
Hunters in the Snow, 160
The Things They Carried, 108
The Red Convertible, 324
How to be Chinese, 931

Poetry

To Lucasta, on Going to the Wars, 601
War Is Kind, 602
"Out, Out—", 525
Dulce et Decorum Est, 606
Ballad of Birmingham, 546
To the Mercy Killers, 547
Woodchucks, 553
Six National Guardsmen Blown Up Together, 610
Facing It, 611
Execution, 563

Drama

Othello, 730

Power and Powerlessness**Short Fiction**

The Birthmark, 210
The Yellow Wallpaper, 236
Hands, 906

<i>Eveline</i> ,	3
<i>Spunk</i> ,	257
<i>Barn Burning</i> ,	261
<i>Chrysanthemums</i> ,	375
<i>The Ones Who Walk Away from Omelas</i> ,	337
<i>The Day It Happened</i> ,	300
<i>A Worn Path</i> ,	384
<i>Hunters in the Snow</i> ,	160
<i>Geraldo No Last Name</i> ,	930

Poetry

<i>Death, Be Not Proud</i> ,	489
<i>London</i> ,	936
<i>Ozymandias</i> ,	500
<i>I'm Nobody! Who Are You?</i> ,	508
<i>We Wear the Mask</i> ,	521
<i>The Silken Tent</i> ,	439
<i>America</i> ,	937
<i>Reapers</i> ,	590
<i>Saturday Night</i> ,	459
<i>Incident</i> ,	938
<i>The Street</i> ,	545
<i>Ballad of Birmingham</i> ,	546
<i>The Bean Eaters</i> ,	587
<i>To Be of Use</i> ,	593
<i>There Are Black</i> ,	564
<i>A Waitress's Instructions on Tipping</i> ,	620
<i>The Supremes</i> ,	567
<i>Acceptance Speech</i> ,	597
<i>Beside the Point</i> ,	598
<i>People Who Take Care</i> ,	599

Drama

<i>Antigone</i> ,	634
<i>Trifles</i> ,	816
<i>Los Vendidos</i> ,	958

Comedy and Satire**Short Fiction**

<i>The Open Window</i> ,	356
<i>A & P</i> ,	358
<i>Happy Endings</i> ,	363
<i>The Lesson</i> ,	924
<i>My Kid's Dog</i> ,	367
<i>Love in L.A.</i> ,	43
<i>How to Be Chinese</i> ,	931

Poetry

<i>My Mistress' Eyes Are Nothing Like the Sun</i> ,	488
<i>The Flea</i> ,	490
<i>Some Keep the Sabbath Going to Church</i> ,	511
<i>The Ruined Maid</i> ,	402
<i>Oh, Oh, You Will Be Sorry for That Word!</i> ,	537
<i>in Just-</i> ,	538
<i>Not My Best Side</i> ,	472
<i>Marks</i> ,	615
<i>Introduction to Poetry</i> ,	616
<i>Sonnet</i> ,	440
<i>Emily Dickinson's To-Do List</i> ,	618
<i>A Martian Sends a Postcard Home</i> ,	619
<i>A Waitress's Instructions on Tipping</i> ,	620
<i>Afraid So</i> ,	622
<i>Reconsidering the Seven</i> ,	623
<i>My Ex-Husband</i> ,	576
<i>Romantic Moment</i> ,	579
<i>Acceptance Speech</i> ,	597
<i>Beside the Point</i> ,	598

Drama

Los Véndidos, 958
Sure Thing, 883
Beauty, 879

Immigration and Exclusion**Short Fiction**

Dead Men's Path, 910
Seventeen Syllables, 291
Love in L.A., 43

Geraldo No Last Name, 930
Secondhand World, 390
How to be Chinese, 931

Poetry

We Wear the Mask, 521
America, 937
My Mother Sews Blouses, 941
The Old Neighbors, 588
Latin Women Pray, 566
Bully, 569

Drama

Los Véndidos, 958

This page intentionally left blank

Preface

This book grew out of our long-standing interest in the possibilities of integrating the study of literature with the practice of composition. Many of our students have learned to write perceptively and well using literature as their subject matter. Great literature is always thought-provoking, always new. Why not utilize it to sharpen critical thinking and improve writing skills? Toward that end, we have combined an introduction-to-literature anthology with detailed instruction in the writing process.

Our Purpose

Literature and the Writing Process, Eleventh Edition, presents literary selections as materials for students to read, analyze, and write about. Our careful integration of rhetorical instruction with the critical study of literature guides students through the allied processes of analytical reading and argumentative writing. As a result, students learn how to write essays about the major features that are involved in interpreting short stories, poems, and plays.

New to This Edition

As always, we have been guided by the advice of our reviewers in revising this edition. Here is a list of the major additions and changes in the Eleventh Edition:

- *New Part And Chapter: Part V: Critical Approaches to Literature* begins with a concise survey of the primary systems for interpreting literature and concludes with a **new multi-genre Critical Casebook: Writing about Culture and Identity (Chapter 35)**. The casebook contains seven short stories, nine poems, and two plays that deal with issues of race, class, gender, ethnicity, beliefs, and cultural values. The questions for writing and discussion in the casebook encourage students to examine their own thoughts and feelings on these topics.
- *New Feature: MultiModal Projects* supplement and extend the writing ideas in the literary chapters, casebooks, and portfolios. These twenty-three assignments, which appear throughout the text, direct students to read, interpret, analyze, and compose in modes that go beyond text on the page, exploring digital, audio, visual, and creative modes. Students are prompted to engage with words, numbers, images, graphics, animations, music, and more.

XL PREFACE

- *New Portfolio of four stories about “singular” women* invites discussions of the ways women are characterized in fiction, encouraging comparisons across time and location.
- *Making Connections prompts* are now available for all the selections in the anthologies, casebooks, and portfolios, inviting synthesis among selections.
- *New critical commentaries* for works such as Langston Hughes’s poems and *The Glass Menagerie* have been added.
- *Updated sections* have been included on reflective and argumentative writing and additional suggestions for doing researched writing, as well as discussion of additional forms, such as the prose poem.
- *New works include* short stories by Arna Bontemps, Sarah Orne Jewett, James Joyce, Katherine Mansfield, H. H. Munro, Celeste Ng, and Eudora Welty; poems by Richard Blanco, Gregory Djanikian, Amy Lowell, Mina Loy, Edgar Lee Masters, Lisel Mueller, Frank O’Hara, Christina Rossetti, David Shumate, Alfred Lord Tennyson, David Wagoner, William Wordsworth, James Wright, and Mitsuye Yamada; and plays by Henrik Ibsen and Alice Childress.

Our Organization

The book is divided into five main parts:

- **Part I Composing: An Overview** provides a thorough introduction to the recursive composing process as it applies to writing about literature. This part contains individual chapters on prewriting, writing (drafting), writing convincing arguments, and rewriting. Part I also includes a chapter on researched writing, which offers instruction in planning, researching, and documenting a paper with secondary sources, along with an updated description of the MLA Style for citing and crediting these sources.
- **Part II Writing About Short Fiction** begins with a brief introduction on how to read short stories, followed by five chapters on writing about the individual elements of fiction: structure, imagery and symbolism, point of view, setting and atmosphere, and theme. Each chapter focuses on a story that clearly illustrates the literary technique to be studied. This part also contains a critical casebook on the story “Where Are You Going, Where Have You Been?” by Joyce Carol Oates, an anthology of seventeen short stories, and three portfolios of stories: science fiction, singular women, and humor and satire.
- **Part III Writing About Poetry** begins with a brief chapter on reading poetry, followed by three chapters on writing about key elements in poetry: persona and tone, poetic language, and poetic form. Poems that illustrate the literary concepts under discussion are reprinted within the chapter. This part also contains a casebook on the poetry of Langston Hughes; a color insert that contains reproductions of six paintings with corresponding poems that respond to and comment on the art; an anthology of seventy-eight poems; a group of twelve paired poems for comparison; and three portfolios of poems—about work, war, and humor/satire.
- **Part IV Writing About Drama** begins with an introductory chapter on how to read a play, followed by two chapters on writing about

issues of structure and character in drama. Each chapter focuses on a particular play, and the chapter on character includes a critical casebook about Amanda in Tennessee Williams’s *The Glass Menagerie*. This part also contains an anthology of three classic plays and a portfolio of two humorous and satirical plays.

- **Part V Critical Approaches to Literature** contains a brief summary of eight major systems for analyzing and interpreting fiction, poetry, and drama—and concludes with a multi-genre casebook for reading and writing about eighteen literary works that explore the themes of culture and identity.

These five parts are supplemented by a Glossary of Literary and Rhetorical Terms.

Student and Professional Writing Samples

These twelve examples of critical writing demonstrate how to analyze and argue about literature:

- The complete composing protocol that a student followed in developing her interpretation of James Joyce’s “Eveline,” including samples of prewriting, drafting, post-draft outlining, revising, editing, and the final draft (Chapters 1, 2, and 4).
- A student paper illustrating the use of claims, evidence, and reasoning in arguing an interpretation of Dagoberto Gilb’s “Love in L.A.” (Chapter 3).
- An expanded and documented version of the student paper on “Eveline” (Chapter 5).
- A documented published article on Kate Chopin’s depiction of marriage in “Desiree’s Baby” (Chapter 5).
- The second and final drafts of a student paper on symbolism in Shirley Jackson’s “The Lottery” (Chapter 8).
- A documented student paper comparing “The Ones Who Walk Away from Omelas” by Ursula Le Guin with “Speech Sounds” by Octavia Butler (in the Portfolio of Science Fiction Stories, Chapter 14).
- A new personal-reflection essay on persona and tone in “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh (Chapter 18).
- The second and final drafts of a student paper on imagery in John Donne’s “A Valediction: Forbidding Mourning” (Chapter 19).
- A documented student paper on form and meaning in Robert Frost’s “The Silken Tent” (Chapter 20).
- A published article on the elements of poetic form in Robert Hayden’s “Those Winter Sundays” (Chapter 20).
- A student’s personal reflection on Anne Sexton’s “The Starry Night” (Chapter 22, The Art of Poetry).
- A student paper on the gender conflict in Sophocles’s *Antigone* (Chapter 29).

Instructor's Manual

The **Instructor's Manual for *Literature and the Writing Process*, 11/e** (ISBN 0-13-415109-7), offers myriad teaching suggestions, activities, resources for teaching literature, and guidance on using reading journals. Supporting materials for each reading include an overview and possible responses to connected assignments. The instructor's manual is available online.

Revel

REVEL™ is Pearson's newest way of delivering our respected content. Fully digital and highly engaging, REVEL offers an immersive learning experience designed for the way today's students read, think, and learn. Enlivening course content with media interactives and assessments, REVEL empowers educators to increase engagement with the course, and to better connect with students.

REVEL™ for *Literature and the Writing Process* offers an enhanced digital anthology that seamlessly integrates literature and composition into one multi-purpose, flexible online environment. Careful integration of rhetorical instruction with the critical study of literature guides students through the allied processes of analytical reading and argumentative writing. Accompanied by pedagogical apparatus and multimedia resources to facilitate teaching and learning, *Literature and the Writing Process* enables students to enjoy, understand, and learn from imaginative literature.

Our Appreciation

We are grateful to the reviewers whose comments and suggestions helped us craft this Eleventh Edition: Joan Steele Bruckwicki, Tyler Junior College; Jan Czarnecki, Bluefield State College; Adam Florida, Middlesex Community College; Julie Kraft, Cowley County Community College; Terence McNulty, Middlesex Community College; Wade Skinner, Tyler Junior College.

Many thanks to our former editor Joe Terry (VP and Editor-in-Chief of College Foundations); to our development editor, Anne Stameshkin, who gave us invaluable advice and contributions in producing this new edition; to editorial assistant Caitlin Ghegan for all of her help along the way; to our tireless permissions editor, Joseph Croscup; and to our first-rate production team, including our project manager, Denise Phillip Grant; and to the media team (including Julia Pomann and Elizabeth

Bravo) that is working hard to adapt this book for digital, interactive use. Also thanks to our marketing manager, Nick Bolt.

To Bill Weber, undying appreciation for his inspiration, support, and comfort.

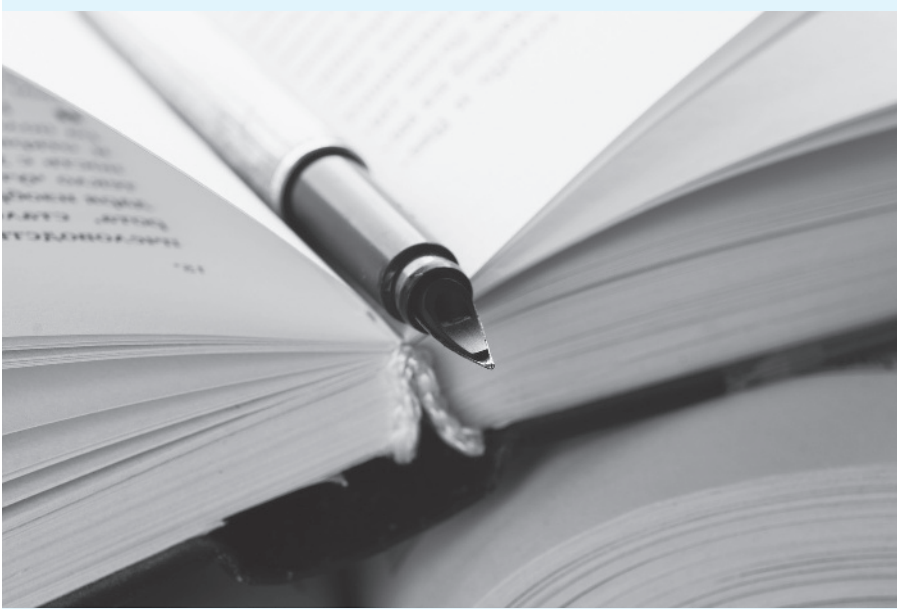
ROBERT FUNK

SUSAN X DAY

LINDA S. COLEMAN

This page intentionally left blank

PART I Composing: An Overview



This text serves a dual purpose: to enable you to enjoy, understand, and learn from imaginative literature; and to help you to write clearly, intelligently, and correctly about what you have learned. Our instruction is designed to guide you through the interrelated processes of analytical reading and critical writing. Part I begins with the prewriting process and then shows you how to follow through to the completion of a finished essay about a literary work. In this section we also offer a separate chapter on how to use the elements of argument in writing about literature, and we conclude with detailed instruction on how to incorporate secondary sources into your writing.

1 The Prewriting Process

Chapter Preview

Your study of writing, as we approach it in this book, will focus on the composing process: prewriting, writing, rewriting, and editing. The first part of the text takes you through each stage, explaining one way of putting together a paper on James Joyce’s “Eveline.” The following parts, which include more short stories, plus poems and plays, contain further advice for understanding and writing about these various kinds of literature.

We realize, of course, that our chronological explanation of the stages in the writing process is not entirely true to experience; most of us juggle at least two steps at a time when we write. But we have adopted a linear, step-by-step presentation in order to explain and illustrate the key components of the process thoroughly and clearly. By the end of this chapter on the prewriting process, you will be able to

- Define *audience awareness*.
- Identify the main purposes for writing.
- Explain the key steps in critical reading: *analysis, inference, synthesis, evaluation*.
- Demonstrate four important techniques for discovering ideas: *self-questioning, freewriting, problem solving, clustering*.
- Define the terms *theme* and *thesis*.
- Evaluate the effectiveness of a thesis statement.

Reading for Writing

To prepare for your study of the stages of writing an essay about a literary topic, find a comfortable spot and read the following short story.

James Joyce 1882–1941

James Joyce rejected his Irish Catholic heritage and left his homeland at age twenty. Though an expatriate most of his adult life, Joyce wrote almost exclusively about his native Dublin. His first book, *Dubliners* (1914), was a series of sharply drawn vignettes based on his experiences in Ireland, the homeland he later described as “a sow that eats its own farrow.” His novel *Ulysses* (1933) was banned for a time in the United States because of its coarse language and frank treatment of sexuality; it is now often ranked as the greatest novel of the twentieth century.

Eveline

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired.

Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it—not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field—the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

“He is in Melbourne now.”

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening.

“Miss Hill, don't you see these ladies are waiting?”

“Look lively, Miss Hill, please.”

She would not cry many tears at leaving the Stores.

But in her new home, in a distant unknown country, it would not be like that. Then she would be married—she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And now she had nobody to



A late nineteenth-century photo of Fade Street in Dublin, which conveys a sense of the neighborhood where Eveline grew up.

protect her. Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country. Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably. She always gave her entire wages—seven shillings—and Harry always sent up what he could but the trouble was to get any money from her father. He said she used to squander the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets, and much more, for he was usually fairly bad on Saturday night. In the end he would give her the money and ask her had she any intention of buying Sunday's dinner. Then she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions. She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work—a hard life—but now that she was about to leave it she did not find it a wholly undesirable life.

She was about to explore another life with Frank. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled

forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see *The Bohemian Girl* and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her the names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him.

"I know these sailor chaps," he said.

One day he had quarrelled with Frank and after that she had to meet her lover secretly.

The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her favourite but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother's bonnet to make the children laugh.

Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother's illness; she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sickroom saying:

"Damned Italians! coming over here!"

As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being—that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence:

"Derevaun Seraun! Derevaun Seraun!"¹

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.

She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown

¹"The end of pleasure is pain!"

thus, you need not summarize the plot. Also, the people in your audience are college-educated (or becoming so); therefore, you need not avoid difficult words like *epitome*, *eclectic*, or *protean* if they are the appropriate choices. Other shared qualities will become apparent as you get to know your classmates and your instructor.

Prewriting Exercise: Considering Audience

Compose a brief letter persuading Eveline that she should (or should not) leave Frank. Your argumentative tactics, your attitude, and even your word choice must be affected by what you know about Eveline from reading the story—her essential timidity, her insecurity, her self-doubt, her capacity for self-deception. Take all this into account as you present your argument for or against leaving Frank.

Then, write briefly to her bullying father explaining to him why his dutiful daughter has deserted him (assuming she has gone).

Finally, write Frank a short letter explaining why Eveline will not be going away with him (assuming she stays in Dublin).

Be prepared to discuss with the class specific ways in which your letters are different when you change your audience. Read at least one other student's letters to see how another writer handled the tasks.

Why Am I Writing?

Every kind of writing, even a grocery list, has a purpose. You seldom sit down to write without some aim in mind, and this purpose affects your whole approach to writing. The immediate response to the question “Why am I writing?” may be that your teacher or your employer asked you to. But that answer will not help you understand the reasons that make writing worth doing—and worth reading.

Reasons for Writing

Sometimes you may write in order *to express* your own feelings, as in a diary or a love letter. More frequently, though, you will be writing for several other people, and the response you want from these prospective readers will determine your purpose. If, for instance, you want your audience to be amused by your writing (as in an informal essay or friendly letter), your purpose is *to entertain*. If you want your readers to gain some knowledge from your writing (say, how to get to your house from the airport), then you are writing *to inform*. If you want your readers to agree with an opinion or to accept an idea (as in a letter to the editor or an advertisement), then you are writing *to persuade*. Of course, these aims overlap—as do most things in the writing process—but usually one purpose predominates.

Most of your writing in this course, as in real life, will be an argument one way or another. Your purpose is often to convince your reader to agree with the points you are making. Logical ideas set down in clear, interesting writing should prove convincing and keep your readers reading.

Prewriting Exercises: Thinking about Audience and Purpose

In writing the three letters to various characters, you have already noticed how audience and purpose can change the way you think and write about “Eveline.” After studying the four writing suggestions that follow, reread the story. You may discover that you have more ideas and feelings about it than you first imagined. Thinking about prospective readers and determining your purpose will help you understand your own views and reactions better.

1. If your purpose is *to express* your personal response:
Write down your feelings about Eveline in a journal entry or in a brief note to a close friend. Do you sympathize with Eveline? Pity her? Does she irritate you or make you angry? Be as forthright as you can.
2. If your purpose is *to inform* someone else:
Write a brief summary (less than one hundred words) of “Eveline” for a fellow student who wants to know if the story is worth reading. Write a slightly longer summary for your instructor (or someone else who has read the story) who wants to know if you have grasped its important points.
Which summary was easier to write? What purposes besides providing information were involved in each summary?
3. If your purpose is *to entertain* yourself or your readers:
How would you rewrite the ending of “Eveline” to make it more positive or romantic—to make it appeal to a wider audience? Would such an ending be consistent with the earlier parts of the story? Would it be true to human experience?
4. If your purpose is *to persuade* your readers:
The author tells us that Eveline held two letters in her lap, but we do not know their contents. Write your version of one of them. Try to construe from evidence in the story what Eveline would have said to convince her father or her brother that she had good reasons for going away with Frank. How would she persuade them to forgive her? Consider also what other purposes Eveline would try to achieve in each of these letters.

What Ideas Should I Use?

Understanding literature involves learning what questions to ask yourself as you read. To deepen your comprehension and develop ideas for writing, you need to examine the work carefully and think critically about its component parts.

Reading and Thinking Critically

Critical reading and thinking involves several overlapping procedures: analysis, inference, synthesis, and evaluation. The word *critical* does not mean “disapproving” or “faultfinding” in this context; it means

thorough, thoughtful, inquisitive, and logically demanding. As a critical reader you want to discover meanings and relationships that you might otherwise miss in uncritical, superficial reading.

- *Analysis* involves examining the parts or elements of a work, the better to understand it.
- *Inference* entails drawing conclusions about a work based on your analysis. When you infer, you explore the implications of various elements (such as plot, characterization, structure, tone) and interpret their meaning.
- *Synthesis* is the process of putting your analysis and inferences together into a new, more informed understanding of the work. You create this new understanding by making connections, identifying patterns, and drawing conclusions.
- *Evaluation* means defending the judgments you have made about a work's meaning, significance, or quality.

Chapters 6, 17, and 28—“How Do I Read Short Fiction?” “How Do I Read Poetry?” and “How Do I Read a Play?”—provide specific suggestions and questions to guide you in analyzing, making inferences, synthesizing, and evaluating literary works. Here are some suggestions and questions from those chapters, along with their critical reading basis.

Example of Questions Inviting Analysis

What is the central conflict of the play? Does the play contain any secondary conflicts (subplots)? How do they relate to the main conflict?

Example of Questions That Require Inferences

Who is the main character? Does this person's character change during the course of the story? Do you feel sympathetic toward the main character? What sort of person is she or he?

Example of Questions Involving Synthesis

What is the theme (the central idea) of this poem? Can you state it in a single sentence?

Example of Evaluation Questions

Which of the poems conveys the horrors of war most effectively? Why?

Discovering and Developing Ideas

You read critically to derive meaning from a work, and you continue to think critically as you go about discovering ideas to write about. This discovery process, called *invention*, is more effective if you employ one of the following techniques designed to help you analyze literary works and generate ideas about them.