

# LITERATURE

READING ♦ REACTING ♦ WRITING

Compact Fourth Edition



KIRSZNER & MANDELL

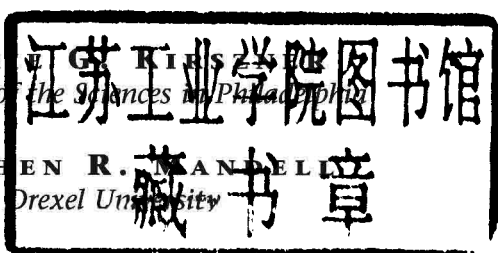
# LITERATURE

READING ♦ REACTING ♦ WRITING

COMPACT FOURTH EDITION

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## Preface

In Susan Glaspell's *Trifles* (p. 951), two women try to understand the emotional pain of a third by studying a quilt she is making. In this sense, the pieces of the quilt are also pieces of a puzzle they (and the audience) must solve, and the process of creating a quilt becomes a metaphor for piecing together scraps of meaning to discover the truth of the whole. In Alice Walker's "Everyday Use" (p. 280), two sisters compete for possession of two quilts that have been in their family for years. At the end of the story, the narrator's description of the two quilts suggests their significance—as a connection between the old and the new, between what was and what is:

One was in the Lone Star pattern. The other was Walk Around the Mountain. In both of them were scraps of dresses that Grandma Dee had worn fifty and more years ago. Bits and pieces of Grandpa Jarrell's Paisley shirts. And one teeny faded blue piece, about the size of a penny matchbox, that was from Great Grandpa Ezra's uniform that he wore in the Civil War. (285)

During the time we were writing the first edition of *Literature: Reading, Reacting, and Writing*, we came to see a quilt as the perfect metaphor for our book. From the beginning, we saw the book as a kind of literary quilt, one that placed nontraditional works alongside classics, integrated the familiar with the unfamiliar, and invited students to see well-known works in new contexts. Because a quilt is made of many different pieces, with the whole adding up to more than the sum of its parts, it also reflects one of our primary goals—to include works that represent a varied assortment of cultures and viewpoints and to weave together old and new, past and present. To help us convey this message, Harcourt College Publishers commissioned a handmade quilt by textile artist Greta Vaught for the cover of our first edition—and a new one for each new edition.

## READING SELECTIONS

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Our goal in this fourth edition has remained what it has been from the start: to help expand the personal literary canons of both students and instructors. In order to further this purpose, we have fine-tuned the reading selections in response to thoughtful comments from our reviewers and

from our students. In fiction, we continue to include a wide variety of literary works. Some are perennial favorites (such as “The Lottery,” “A Rose for Emily,” and “The Story of an Hour”); others are stories our readers have enjoyed for three editions (David Michael Kaplan’s “Doe Season,” Charles Baxter’s “Gryphon,” and Anne Tyler’s “Teenage Wasteland,” and Amy Tan’s “Two Kinds,” for example). In this edition, we have added new stories like Gary Gilder’s “Sleepy Time Gal” and Raymond Carver’s “Popular Mechanics.” We have also included additional works by authors previously represented so that we now have pairs of stories by four authors—Nathaniel Hawthorne (“Young Goodman Brown” and “The Birthmark”) and Flannery O’Connor (“A Good Man Is Hard to Find” and “A Late Encounter with the Enemy”) as well as William Faulkner and James Joyce.

In the poetry section, we have maintained the balance between old and new with works by classic poets like Robert Frost and Emily Dickinson placed alongside more contemporary poems by such writers as Seamus Heaney, Sherman Alexie, and Michael Ondaatje, and even cowboy poetry (such as Eric Sprado’s “Wait ‘til You Become a Man”) and song lyrics, such as Billy Joel’s “Goodnight Saigon.” New to this edition is an expanded “Discovering Themes in Poetry” section that contains three groups of poems: “Poems about Parents,” “Poems about Love,” and “Poems about War.”

The drama section also juxtaposes classic and contemporary plays, with selections ranging from Shakespeare’s *Hamlet* to August Wilson’s *Fences* to Milcha Sanchez-Scott’s *The Cuban Swimmer*. New to this edition are three works, August Strindberg’s classic two-character play *The Stronger*, Wendy Wasserstein’s moving short play *Tender Offer*, and Marsha Norman’s powerful *‘night Mother*.

We feel confident that the readings in this fourth edition reflect our own vision of what we want this book to be as well as what instructors have told us they want it to be. To meet their needs and the needs of their students, we have also worked hard to achieve a compatible mix of ideas and literary styles and to offer students many opportunities to write about literature and to see its relevance to their own experiences.

## PEDAGOGICAL FEATURES



In this compact fourth edition, we offer the same features found in the full-sized edition. To introduce students to some of the complex issues involved in the study of literature, we begin with a chapter called “Understanding Literature.” After surveying traditional literary themes, we summarize the reasons why many believe that the traditional canon needs to be revised. We then discuss the processes of interpreting and evaluating literature, placing special emphasis on how readers’ personal experiences

affect meaning. Finally, we examine the role of literary criticism and consider how it can offer students perspectives that can help them to expand their literary horizons.

Fulfilling its commitment to emphasizing writing about literature, the text includes eight student papers, five of which are source-based (the other three are accompanied by drafts). To help students to see writing about literature as a process of exploring and testing ideas, of growing into a point of view or critical stance, and of participating in an ongoing critical debate, we include writing instruction not as an afterthought, tucked away in an appendix or scattered in a few polished sample student papers, but in four full chapters.

In Chapter 2, we discuss the process of gathering and arranging ideas, drafting, and so on, and explain and illustrate how these concepts apply specifically to writing about literature. Then, within each of the text's three major sections, we follow the writing process of a student as he or she writes about a particular literary work in a particular genre: Alberto Alvaro Ríos's story "The Secret Lion" (p. 43); two poems, Robert Hayden's "Those Winter Sundays" and Seamus Heaney's "Digging" (pp. 532–533); and Susan Glaspell's play *Trifles* (p. 951). We believe that these chapters will prepare students to explore the literary works in this anthology with confidence and creativity.

Although the student essays-in-progress do not make use of critical sources, we recognize that many literary essays, including some assigned in introductory literature courses, do. For this reason, we have assembled three separate casebooks, one each for fiction, poetry, and drama. In these three casebooks, we include articles by literary critics, biographical essays, and other types of useful critical material. The casebooks are designed to support students' reading of Joyce Carol Oates's story "Where Are You Going, Where Have You Been?"; a selection of poems by Gwendolyn Brooks; and Tennessee Williams's play *The Glass Menagerie*. Students can use the material in these casebooks to supplement their reading or to do a complete research project. To illustrate to students how they can use sources in their own writing, we include a source-based student paper at the end of each casebook. By collecting research materials in a convenient format, these casebooks offer students a controlled, self-contained introduction to source-based writing, encouraging them to write thoughtful critical essays.

Other features enhance and strengthen the text's emphasis on reading and writing about literary works. Each of the eighteen chapters based on an element of literature (plot, setting, point of view, and so on) contains a checklist designed to help students generate, explore, focus, and organize ideas for writing about works of literature. The text also includes an appendix, "Documenting Sources," which explains and illustrates the most up-to-date information on MLA documentation style (including the 1998 guidelines on how to document electronic sources) and contains two additional source-based student papers. One, on Eudora Welty's "A Worn Path,"



uses conventional print sources; the other, on John Updike's "A&P," uses a variety of electronic sources, including an e-mail communication and a magazine article accessed through an online database. In addition, each paper cites a filmed interview with the story's author. Both of these original films ("A Worn Path" and "A&P") are available through your local Harcourt representative.

Throughout the text, Reading and Reacting questions, including suggestions for journal entries, follow many selections, and suggestions for paper topics are included at the end of each chapter. The reading and reacting questions ask students to interpret and evaluate what they have read, with many of the journal entries encouraging students to make connections—between two works, between two genres, between two themes, or between a given work and their own lives and experiences. New to this edition is a "Related Works" feature that enables students to make connections among works and among genres—connections they can explore in discussion and in writing.

Two additional features are designed to introduce students to the voices of literary critics. Most chapters open with a collection of quotations pertaining to the chapter's focus—point of view, imagery, staging, and so on. These quotations provide an accessible introduction to literary criticism. In addition, a critical perspective question (included in most sets of Reading and Reacting questions) asks students to respond to an analytical, interpretative, or evaluative comment a critic has made about the work being considered, thus encouraging students to apply their own critical-thinking skills not just to the particular work but also to literary criticism of that work.

Each of the features described above encourages students both to appreciate works representing diverse literary subjects, styles, and perspectives and to recognize their own critical abilities by reading, reacting to, and writing about these works. If this anthology can encourage students to respond spontaneously and enthusiastically to what they read and to see their responses as involving them in an ongoing and stimulating (if sometimes unpredictable) dialogue—with their peers, with critics, with their instructors, with themselves, and with the work itself—then we will have accomplished our purpose.

To assist users of *Literature: Reading, Reacting, Writing*, Compact Fourth Edition, the following ancillary materials are available from Harcourt:

**Internet Writing Activities**—new online activities for each chapter, many of them linked to other online resources. Students may use these activities to investigate research opportunities on the World Wide Web as well as to develop their writing and critical-thinking skills. To access these activities, students should go to the Harcourt Web site ([www.harcourtcollege.com](http://www.harcourtcollege.com)).

**Instructor's Resource Guide**—discussion and activities for every story, poem, and play in the anthology; thematic table of contents; semester and quarter syllabi; articles on evolution of the literary canon and reader-response theory.

**The Harcourt Brace Casebook Series in Literature**—ten complete casebooks, each providing in one convenient location all the materials a college student needs to complete a literary research paper.

#### FICTION

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"A Rose for Emily" by William Faulkner

"The Yellow Wall-Paper" by Charlotte Perkins Gilman

"A Good Man Is Hard to Find" by Flannery O'Connor

"A&P" by John Updike

"A Worn Path" by Eudora Welty

#### POETRY

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A Collection of Poems by Emily Dickinson

A Collection of Poems by Langston Hughes

A Collection of Poems by Walt Whitman

#### DRAMA

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*"Master Harold" . . . and the Boys* by Athol Fugard

*Hamlet* by William Shakespeare

**The Harcourt Brace Original Film Series in Literature**—film adaptations of Eudora Welty's "A Worn Path" and John Updike's "A&P." Each film lasts thirty minutes or less and includes an interview with the author.

**Additional Videos**—14 videos, including adaptations of plays in the compact fourth edition and films to accompany each casebook in the text.

## ACKNOWLEDGMENTS



From start to finish, this text has been a true collaboration for us, not only with each other, but also with our students and colleagues. We have worked hard on the book, and many people at Harcourt have worked along with us. As always, the credit for the endless day-to-day coordination of people and pages goes to our smart, funny, and incredibly patient



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