PREFACE

Literature, Fourteenth Edition—the book in your hands—is really four interlocking volumes sharing one cover. Each of the first three sections is devoted to one of the major literary forms—fiction, poetry, and drama. The fourth section is a comprehensive introduction to critical writing. All together, the book is an attempt to provide the college student with a reasonably compact introduction to the study and appreciation of stories, poems, and plays—as well as practical advice on the sort of writing expected in a college English course.

We assume that appreciation begins in delighted attention to words on a page. Speed reading has its uses; but at times, as Robert Frost said, the person who reads for speed “misses the best part of what a good writer puts into it.” Close reading, then, is essential. Still, we do not believe that close reading tells us everything, that it is wrong to read a literary work by any light except that of the work itself. At times we suggest different approaches such as referring to the facts of an author’s life, looking for myth, or seeing the conventions that typify a kind of writing—notice, for instance, that an old mansion, cobwebbed and creaking, is the setting for a Gothic horror story.

Although we cannot help having a few convictions about the meanings of stories, poems, and plays, we have tried to step back and give you room to make up your own mind. Here and there, in the wording of a question, our opinions may occasionally stick out. If you should notice any, please feel free to ignore them. Be assured that no one interpretation, laid down by authority, is the only right one for any work of literature. Trust your own interpretation—provided that in making it you have looked clearly and carefully at the evidence.

Reading literature often will provide you with a reason to write. Following the fiction, poetry, and drama sections, there are several chapters that give the student-writer some practical advice. It will guide you, step by step, in finding a topic, planning an essay, writing, revising, and putting your paper into finished form. Further, you will find there specific help in writing about fiction, poetry, and drama. There are also short features at the end of most chapters that provide help and perspective on writing about literature. In a few places we have even offered some suggestions about writing your own stories or poems—in case reading the selections in this book inspires you to try your hand at imaginative writing.

A WORD ABOUT CAREERS

Most students agree that to read celebrated writers such as William Faulkner, Emily Dickinson, and William Shakespeare is probably good for the spirit. Most students even take some pleasure in the experience. But many, not planning to teach English and impatient to begin some other career, wonder if the study of literature, however enjoyable, isn’t a waste of time—or at least, an annoying obstacle.

This objection may seem reasonable at first glance, but it rests on a shaky assumption. Success in a career does not depend merely on learning the specialized information and skills required to join a profession. In most careers, according to one senior business executive, people often fail not because they don’t understand
their jobs, but because they don’t understand their co-workers, their clients, or their customers. They don’t ever see the world from another person’s point of view. Their problem is a failure of imagination.

To leap over the wall of self and to look through another’s eyes is valuable experience that literature offers. If you are lucky, you may never meet (or have to do business with) anyone exactly like Mrs. Turpin in the story “Revelation,” and yet you will learn much about the kind of person she is from Flannery O’Connor’s fictional portrait of her. What is it like to be black, a white may wonder? James Baldwin, Toni Morrison, Gwendolyn Brooks, Claude McKay, Langston Hughes, Zora Neale Hurston, Alice Walker, August Wilson, and others have knowledge to impart. What is it like to be a woman? If a man would like to learn, let him read (for a start) Sandra Cisneros, Kate Chopin, Susan Glaspell, Alice Munro, Sylvia Plath, Katherine Anne Porter, Flannery O’Connor, Adrienne Rich, and Amy Tan, and perhaps, too, Henrik Ibsen’s A Doll’s House and John Steinbeck’s “The Chrysanthemums.”

Plodding single-mindedly toward careers, some people are like horses wearing blinders. For many, the goals look fixed and predictable. Competent nurses, accountants, and dental technicians seem always in demand. Others may find that in our society some careers, like waves in the sea, will rise or fall unexpectedly. Think how many professions we now take for granted, which a few years ago didn’t even exist: genetic engineering, energy conservation, digital editing, and website design. Others that once looked like lifetime meal tickets have been cut back and nearly ruined: shoe repairing, commercial fishing, railroading.

In a perpetually changing society, it may be risky to lock yourself on one track to a career, refusing to consider any other. “We are moving,” writes John Naisbitt in Megatrends, a study of our changing society, “from the specialist, soon obsolete, to the generalist who can adapt.” Perhaps the greatest opportunity in your whole life lies in a career that has yet to be invented. If you do change your career as you go along, you will be like most people. According to a U.S. Bureau of Labor Statistics survey conducted in August 2017, the average American holds nearly twelve jobs between the ages of 18 and 50—often completely changing his or her basic occupation. When for some unforeseen reason you have to make such a change, basic skills—and a knowledge of humanity—may be your most valuable credentials.

Literature has much practical knowledge to offer you. An art of words, it can help you become more sensitive to language—both your own and other people’s. It can make you aware of the difference between the word that is exactly right and the word that is merely good enough—Mark Twain calls it “the difference between the lightning and the lightning-bug.” Read a fine work of literature alertly, and some of its writer’s sensitivity to words may grow on you. A Supreme Court Justice, John Paul Stevens, once remarked that the best preparation for law school is to study poetry. Why? George D. Gopen, an English professor with a law degree, says it may be because “no other discipline so closely replicates the central question asked in the study of legal thinking: Here is a text; in how many ways can it have meaning?”

Many careers today, besides law, call for close reading and clear writing—as well as careful listening and thoughtful speech. Lately, college placement directors have reported more demand for graduates who are good readers and writers. The reason is evident: Employers need people who can handle words. In a survey conducted by Cornell University, business executives were asked to rank in importance the traits they look for when hiring. Leadership was first, but skill in writing and speaking
came in fourth, ahead of both managerial and analytical skills. Times change, but to think cogently and to express yourself well will always be among the abilities the world needs.

KEY LITERARY TERMS
Every discipline has its own terminology. This book introduces a large range of critical terms that may help you in both your reading and writing. When these important words and phrases are first defined, they are printed in boldface. If you find a critical term anywhere in this book you don’t know or don’t recall (for example, what is a carpe diem poem or a dramatic question?), just check the Index of Literary Terms in the back of the book, and you’ll see the page where the term is discussed; or look it up in the Glossary of Literary Terms, also at the back of the book.

TEXTS AND DATES
Every effort has been made to supply each selection in its most accurate text and (where necessary) in a lively, faithful translation. For the reader who wishes to know when a work was written, at the right of each title appears the date of its first publication in book form. Parentheses around a date indicate the work’s date of composition or first magazine publication, given when it was composed much earlier than when it was first published in book form.

But enough housekeeping—let’s enjoy ourselves and read some unforgettable stories, poems, and plays.

X. J. K., D. G., AND D. S.
Literature is a book with two major goals. First, it introduces college students to the appreciation and experience of literature in its major forms. Second, the book tries to develop the student’s ability to think critically and communicate effectively through writing.

All three editors of this volume are writers. We believe that textbooks should be not only informative and accurate but also lively, accessible, and engaging. In education, it never hurts to have a little fun. Our intent has always been to write a book that students will read eagerly and enjoy.

WHAT’S NEW IN THE FOURTEENTH EDITION?


- New chapter on international voices in fiction—presenting powerful stories from Nigeria, Japan, Egypt, India, China, Iran, and elsewhere.

- Forty-six new poems—ranging from classic selections by Claude McKay, Emily Dickinson, Robert Hayden, William Carlos Williams, Robert Frost, Langston Hughes, Gertrude Stein, and Walt Whitman to fresh contemporary works by Juan Felipe Herrera, Billy Collins, Rhina P. Espaillat, Aimee Nezhukumatathil, Luis J. Rodriguez, Thao Nguyen, and Hieu Minh Nguyen.

- New casebook on Edgar Allan Poe’s “The Tell-Tale Heart”—featuring excerpts from Poe’s critical writing, photographs of the author, plus insightful and accessible critical excerpts by Poe scholars.

- Several new plays and dramatic scenes—providing greater flexibility in studying known favorites, as well as exploring contemporary trends. The new works include David Ives’s Sure Thing, Sharon E. Cooper’s Mistaken Identity, Jane Martin’s Beauty, as well as classics such as Lorraine Hansberry’s A Raisin in the Sun, and several favorite scenes from Shakespeare’s plays.

- Updated coverage of the 8th edition of the MLA Handbook—our concise Reference Guide for MLA Citations has been updated and expanded to reflect the latest MLA guidelines and illustrate a greater variety of online sources.

- New writing assignments—new writing ideas have been introduced in many chapters.

Overall, we have tried to create a book to help readers develop sensitivity to language, culture, and identity, to lead them beyond the boundaries of their own selves, and to see the world through the eyes of others. This book is built on the assumption that great literature can enrich and enlarge the lives it touches.
KEY FEATURES

We have revised this edition of Literature with the simple aim of introducing useful new features and selections without losing the best-liked material. We have been guided in this effort by scores of instructors and students who use the book in their classrooms. Teaching is a kind of conversation between instructor and student and between reader and text. By revising Literature, we try to help keep this conversation fresh by mixing the classic with the new and the familiar with the unexpected.

- **Wide variety of popular and provocative stories, poems, plays, and critical prose**—offers traditional favorites with exciting and sometimes surprising contemporary selections.
  - **73 stories, 20 new selections**—diverse and exciting stories from authors new and old from around the globe.
  - **408 poems, 46 new selections**—great poems, familiar and less well known, mixing classic favorites with engaging contemporary work from a wonderful range of poets.
  - **20 plays, 5 new selections**—a rich array of drama from classical Greek tragedy to Shakespeare to contemporary work by Lorraine Hansberry and David Ives.
  - **121 critical prose pieces, 14 new selections**—extensive selections help students think about different approaches to reading, interpreting, and writing about literature.

- **Talking with Writers**—exclusive conversations between Dana Gioia and celebrated fiction writer Amy Tan, former US Poet Laureate Kay Ryan, and contemporary playwright David Ives offer students an insider’s look into the importance of literature and reading in the lives of three modern masters.

- **Ten casebooks on major authors and literary masterpieces**—provide students with a variety of material, including biographies, photographs, critical commentaries, and author statements, to begin an in-depth study of writers and works frequently used for critical analyses or research papers.
  - Flannery O’Connor
  - Emily Dickinson
  - Robert Frost
  - Langston Hughes
  - Sophocles
  - William Shakespeare
  - Edgar Allan Poe’s “The Tell-Tale Heart”
  - Charlotte Perkins Gilman’s “The Yellow Wallpaper”
  - Alice Walker’s “Everyday Use”
  - T. S. Eliot’s “The Love Song of J. Alfred Prufrock”

- **Chapters on Latin American Fiction and Poetry in Spanish**—present some of the finest authors of the region, including Sor Juana, Jorge Luis Borges, Octavio Paz, Gabriel García Márquez, Isabel Allende, and Juan Rulfo. These important and unique chapters will not only broaden most students’ knowledge of world literature but will also recognize the richness of Spanish language fiction and poetry in the literature of the Americas—a very relevant subject in today’s multicultural classrooms. The bilingual selections in poetry will also allow your Spanish-speaking students a chance to bring their native language into their coursework.
Shakespeare, richly illustrated—production photos of every major scene and character make Shakespeare more accessible to students who have never seen a live production, helping them to visualize the play's action (as well as break up the long blocks of print to make the play's text less intimidating).

- Two plays by Shakespeare—*Othello* and *A Midsummer Night's Dream*—in an illustrated format featuring dozens of production photos.
- “Picturing Shakespeare” photo montages—offer students a pictorial introduction to each Shakespeare play with a visual preview of the key scenes and characters.
- Classic Moments from Shakespeare—a new selection of Shakespeare's most beloved speeches and monologues, with accompanying images.

Terms for Review at the end of every major chapter—provides students a simple study guide to go over key concepts and terms in each chapter.

Writing Effectively feature in every major chapter of Fiction, Poetry, and Drama has four elements designed to make the writing process easier, clearer, and less intimidating:

- Writers on Writing personalizes the composition process
- Thinking About _______ discusses the specific topic of the chapter
- Checklist provides a step-by-step approach to composition and critical thinking
- Topics for Writing offers a rich source of ideas for writing a paper.

Writing About Literature—eight full writing chapters provide comprehensive coverage of the composition and research process, in general and by genre. All chapters have been edited for increased clarity and accessibility. Our chief aim has been to make the information and structure of the writing chapters more visual for today's Internet-oriented students. (We strive to simplify the text but not to dumb it down. Clarity and concision are never out of place in a textbook, but condescension is fatal.)

Student writing—sixteen sample papers by students, along with annotations, prewriting exercises, and rough drafts, plus a journal entry, provide credible examples of how to write about literature. Includes many samples of student works-in-progress that illustrate the writing process, as well as a step-by-step presentation of the development of a topic, idea generation, and the formulation of a strong thesis and argument. Samples include several types of papers:

- Argument papers
- Explication papers
- Analysis papers
- Comparison and contrast papers
- Response paper
- Research paper

Updated MLA guidelines—provide students source citation requirements from the eighth edition of the *MLA Handbook* which are incorporated in all sample student papers.

Accessible, easy-to-use format—section titles and subtitles help web-oriented students navigate easily from topic to topic in every chapter. Additionally, all chapters have been reviewed and updated to include relevant cultural references.

Critical Approaches to Literature, a chapter with 18 prose selections—provides depth and flexibility for instructors who prefer to incorporate literary theory and
criticism into their introductory courses. Includes two pieces for every major critical school, carefully chosen both to illustrate the major theoretical approaches and to be accessible to beginning students, focusing on literary works found in the present edition (including examinations of work by Elizabeth Bishop and Franz Kafka, and a piece by Camille Paglia on William Blake.

Glossary of Literary Terms—more than 350 terms defined, including those highlighted in boldface throughout the text as well as other important terms. Provides clear and accurate definitions, usually with cross-references to related terms.

FORMAT OPTIONS
Below are format options by which Literature is available.

Revel Access Card
The Revel access card is a physical card with a printed access code that is used to redeem access to Revel.

Instant Access
Students can purchase access directly from Pearson to start their subscription immediately.

Print Rental
Students can rent a bound textbook for 180 days from their participating campus bookstore or from Chegg.

Rent to Own
At the end of the rental period, students can choose to own the rented textbook by paying a flat ownership fee.

OTHER EDITIONS

Backpack Edition
There is an even more compact edition of this book, which we have titled Backpack Literature, Sixth Edition. This much briefer anthology contains only the most essential selections and writing apparatus, and it is published in a smaller format to create a more travel-friendly book.

SUPPLEMENTS

For Instructors
Make more time for your students with instructor resources that offer effective learning assessments and classroom engagement. Pearson’s partnership with educators does not end with the delivery of course materials; Pearson is there with you on the first day of class and beyond. A dedicated team of local Pearson representatives will work with you to not only choose course materials but also integrate them into your class and assess their effectiveness. Our goal is your goal—to improve instruction with each semester.
Pearson offers the following resource to qualified adopters of Literature, Fourteenth Edition. This supplement is available to download from the Instructor Resource Center (IRC); please visit the IRC at www.pearson.com/us to register for access.

**Instructor’s Resource Manual**

Create a comprehensive roadmap for teaching classroom, online, or hybrid courses. Designed for new and experienced instructors, the Instructor’s Resource Manual includes learning objectives, lecture and discussion suggestions, activities for in or out of class, research activities, participation activities, and suggested readings, series, and films.

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The collaboration necessary to create this new edition goes far beyond the partnership of its three editors. Literature: An Introduction to Fiction, Poetry, Drama, and Writing has once again been revised, corrected, and shaped by wisdom and advice from instructors who actually put it to the test—and also from a number who, in teaching literature, preferred other textbooks to it, but who generously criticized this book anyway and made suggestions for it. Deep thanks to the following individuals:

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Thomas Carper, University of Southern Maine  
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Patricia Cearley, South Plains College  
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Janis Adams Crowe, Ithaca College
Allison M. Cummings, University of Wisconsin, Madison
Elizabeth Curtin, Salisbury State University
Hal Daniels, Broward College
Robert Darling, Keuka College
Denise David, Niagara County Community College
Alan Davis, Moorhead State University
Michael Degen, Jesuit College Preparatory School, Dallas
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Leo Doobad, Stetson University
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Dennis Dreiwald, Laredo Community College
David Driscoll, Benedictine College
John Drury, University of Cincinnati
Tony D’Souza, Shasta College
Denise Dube, Hill College
Victoria Duckworth, Santa Rosa Junior College
Ellen Dugan-Barrette, Brescia University
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Bill Dynes, University of Indianapolis
Justin Eatmon, Wake Technical Community College
Janet Eber, County College of Morris
Terry Ehret, Santa Rosa Junior College
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Lynn Fauth, Oxnard College
Karen Feldman, Seminole State College of Florida
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Richard Flynn, Georgia Southern University
Billy Fontenot, Louisiana State University at Eunice
Deborah Ford, University of Southern Mississippi
Doug Ford, Manatee Community College
James E. Ford, University of Nebraska, Lincoln
Peter Fortunato, Ithaca College
Ray Foster, Scottsdale Community College
Maryanne Garbowsky, County College of Morris
John Gery, University of New Orleans
Mary Frances Gibbons, Richland College
Julie Gibson, Greenville Technical College
Maggie Gordon, University of Mississippi
Joseph Green, Lower Columbia College
William E. Gruber, Emory University
Huey Guagliardo, Louisiana State University
R. S. Gwynn, Lamar University
Steven K. Hale, DeKalb College
Renée Harlow, Southern Connecticut State University
David Harper, Chesapeake College
John Harper, Seminole Community College
Iris Rose Hart, Santa Fe Community College
Karen Hatch, California State University, Chico
Jim Hauser, William Paterson College
Sandra Havriluk, Gwinnett Technical College
Lance Hawvermale, Ranger College
Kevin Hayes, Essex County College
Jennifer Heller, Johnson County Community College
Hal Hellwig, Idaho State University
K. L. Henderson, Northwestern State University
Gillian Hettinger, William Paterson University
Mary Piering Hilbrand, University of Southern Colorado
Martha Hixon, Middle Tennessee State University
Jan Hodge, Morningside College
David E. Hoffman, Averett University
Sylvia Holladay, Hillsborough Community College
Mary Huffer, Lake-Sumter Community College
Patricia Hynson, Delaware County Community College
Carol Ireland, Joliet Junior College
Jennifer Jackson, Austin Peay State University
Alan Jacobs, Wheaton College
Ann Jagoe, North Central Texas College
Kimberlie Johnson, Seminole Community College
Peter Johnson, Providence College
Ted E. Johnston, El Paso Community College
Jacqueline Jones, Francis Marion University
Mark Jordan, Odessa College
Cris Karmas, Graceland University
Tammy Kearn, Riverside City College
William Kelly, Bristol Community College
Howard Kerner, Polk Community College
Lynn Kerr, Baltimore City Community College
John Kivari, Erie Community College
D. S. Koelling, Northwest College
Damien Kortum, Laramie County Community College
Dennis Kriewald, Laredo Community College
Paul Lake, Arkansas Technical University
Patricia Landy, Laramie County Community College
Susan Lang, Southern Illinois University
Greg LaPointe, Elmira College
Tracy Lassiter, Eastern Arizona College
Helen Lewis, Western Iowa Tech Community College
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Karen Locke, Lane Community College
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Deborah Louvar, Seminole State College
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Susan Popkin Mach, UCLA
Samuel Maio, California State University, San Jose
Jim Martin, Mount Ida College
Paul Marx, University of New Haven
David Mason, Colorado College
Mike Matthews, Tarrant County Junior College
Beth Maxfield, Henderson State University
Janet McCann, Texas A&M University
Susan McClure, Indiana University of Pennsylvania
Kim McCollum-Clark, Millersville University
David McCracken, Texas A&M University
Nellie McGrory, Gaston College
William McGee, Jr., Joliet Junior College
Barbara McGregor, Tarleton State University
Kerri McKeand, Joliet Junior College
Robert McPhilips, Iona College
Jim McWilliams, Dickinson State University
Elizabeth Meador, Wayne Community College
Trista Merrill, Finger Lakes Community College
Brett Merrins, Metropolitan Community College
Bruce Meyer, Laurentian University
Shawn Miller, Francis Marion University
Tom Miller, University of Arizona
Joseph Mills, University of California at Davis
Cindy Milwe, Santa Monica High School
Dorothy Minor, Tulsa Community College
Alan Mitnick, Passaic Community College
Mary Alice Morgan, Mercer University
Samantha Morgan, University of Tennessee
Bemard Morris, Modesto Junior College
Bryan T. Murphy, Burlington Community College
Carrie Myers, Lehigh Carbon Community College
William Myers, University of Colorado at Colorado Springs
Madeleine Mysko, Johns Hopkins University
Jennifer Myskowski, Lehigh Carbon Community College
Kevin Nebergall, Kirkwood Community College
Diorah Nelson, Hillsborough Community College
Eric Nelson, Georgia Southern University
Margaret Nelson Rodriguez, El Paso Community College–Valle Verde Campus
Jeff Newberry, University of West Florida
Marsha Nourse, Dean College
Hillary Nunn, University of Akron
James Obertino, Central Missouri State University
Julia O’Brien, Meredith College
Sally O’Friel, John Carroll University
Elizabeth Oness, Viterbo College
Regina B. Oost, Wesleyan College
Mike Osborne, Central Piedmont Community College
James Ortega II, Troy University–Dothan
Jim Owen, Columbus State University
Jeanette Palmer, Morlow State Community College
Mark Palmer, Tacoma Community College
Paige Paquette, Troy University
Carol Pearson, West Georgia Technical College, Carroll Campus
Dianne Peich, Delaware County Community College
Betsy Jo Peters, Morehead State University
Timothy Peters, Boston University
Norm Peterson, County College of Morris
Susan Petri, College of San Mateo
Louis Phillips, School of Visual Arts
Robert Phillips, University of Houston
Jason Pickavance, Salt Lake Community College
Teresa Point, Emory University
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Deborah Prickert, Jacksonville State University
John Prince, North Carolina Central University
William Provost, University of Georgia
Wyatt Prunty, University of the South, Sewanee
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Ron Rash, Tri-County Technical College
Michael W. Raymond, Stetson University
Mary Anne Reiss, Elizabethtown Community College
Barbara Rhodes, Central Missouri State University
Diane Richard-Allada, Lynn University
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Daniel Robinson, Colorado State University
Dawn Rodrigues, University of Texas, Brownsville
Linda C. Rollins, Motlow State Community College
Mark Rollins, Ohio University
Laura Ross, Seminole Community College
Jude Roy, Madisonville Community College
Lillian Ruiz, Greenfield Community College
M. Runyon, Saddleback College
Mark Sanders, College of the Mainland
Kay Satre, Carroll College
Ben Sattersfield, Mercer University
SueAnn Schatz, University of New Mexico
Roy Scheele, Doane College
Bill Schmidt, Seminole Community College
Beverly Schneller, Millersville University
Meg Schoerke, San Francisco State University
Janet Schwarzkopf, Western Kentucky University
William Scurrah, Pima Community College
Susan Semrow, Northeastern State University
Tom Sexton, University of Alaska, Anchorage
Chenliang Sheng, Northern Kentucky University
Roger Silver, University of Maryland–Asian Division
Josh Simpson, Sullivan University
Phillip Skaar, Texas A&M University
Michael Slaughter, Illinois Central College
Martha K. Smith, University of Southern Indiana
Matthew Snyder, Moreno Valley College
Chrishtawn Speller, Seminole State College of Florida
Richard Spiese, California State, Long Beach
Wes Spratlin, Motlow State Community College
Lisa S. Starks, Texas A&M University
John R. Stephenson, Lake Superior State University
Jack Stewart, East Georgia College
Dabney Stuart, Washington and Lee University
David Sudol, Arizona State University
Stan Sulkes, Raymond Walters College
Gerald Sullivan, Savio Preparatory School
Henry Taylor, American University
Jean Tobin, University of Wisconsin Center, Sheboygan County
Linda Travers, University of Massachusetts, Amherst
Tom Treffinger, Greenville Technical College
Michelle Trim, University of New Haven
Pamela Turley, Community College of Allegheny County
Peter Ulisse, Housatonia Community College
Leslie Umschweis, Broward College
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Rex Veeder, St. Cloud University
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Deborah Viles, University of Colorado, Boulder
Melanie Wagner, Lake Sumter State College
Joyce Walker, Southern Illinois University–Carbondale
Sue Walker, University of South Alabama
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Barbara Wenner, University of Cincinnati
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X. J. K., D. G., AND D. S.
ABOUT THE AUTHORS

X. J. KENNEDY, after graduation from Seton Hall and Columbia, became a journalist second class in the Navy (“Actually, I was pretty eighth class”). His poems, some published in the New Yorker, were first collected in Nude Descending a Staircase (1961). Since then he has published seven more collections, including a volume of new and selected poems in 2007, several widely adopted literature and writing textbooks, and seventeen books for children, including two novels. He has taught at Michigan, North Carolina (Greensboro), California (Irvine), Wellesley, Tufts, and Leeds. Cited in Bartlett’s Familiar Quotations and reprinted in some 200 anthologies, his verse has brought him a Guggenheim fellowship, a Lamont Award, a Los Angeles Times Book Prize, an award from the American Academy and Institute of Arts and Letters, an Aiken-Taylor prize, and the Award for Poetry for Children from the National Council of Teachers of English. He lives in Peabody, Massachusetts.

DANA GIOIA is a poet, critic, and teacher. Born in Los Angeles of Italian and Mexican ancestry, he attended Stanford and Harvard before taking a detour into business. (“Not many poets have a Stanford MBA, thank goodness!”) After years of writing and reading late in the evenings after work, he quit a vice presidency to write and teach. He has published four collections of poetry, Daily Horoscope (1986), The Gods of Winter (1991), Interrogations at Noon (2001), which won the American Book Award, and Pity the Beautiful (2012); and three critical volumes, including Can Poetry Matter? (1992), an influential study of poetry’s place in contemporary America. Gioia has taught at Johns Hopkins, Sarah Lawrence, Wesleyan (Connecticut), Mercer, and Colorado College. From 2003 to 2009 he served as the Chairman of the National Endowment for the Arts. At the NEA he created the largest literary programs in federal history, including Shakespeare in American Communities and Poetry Out Loud, the national high school poetry recitation contest. He also led the campaign to restore active literary reading by creating the Big Read, which helped reverse a quarter century of decline in reading in the United States. He is currently the Judge Widney Professor of Poetry and Public Culture at the University of Southern California.

(The surname Gioia is pronounced JOY-A. As some of you may have already guessed, gioia is the Italian word for “joy.”)
DAN STONE worked for many years as a program manager and documentary producer at the National Endowment for the Arts, during which time he wrote, recorded, and produced nearly thirty radio documentaries on classic American novels for the Big Read, interviewing more than 200 prominent writers, actors, artists, musicians, and public figures. While at the NEA, Stone helped create Poetry Out Loud, the popular national high school recitation contest, and he produced educational and audio programming for the initiatives Shakespeare in American Communities and NEA Jazz Masters. He studied poetry at Colorado College and received an MFA in fiction from Boston University, and he has taught middle school, high school, and college. With Dana Gioia, Stone edited Penguin’s 100 Great Poets of the English Language. His most recent book, How Money Became Dangerous, is about the modern evolution of Wall Street and the financial services industry. He is the founder and editor-in-chief of Radio Silence, a magazine of rock ‘n’ roll and literature. For City Arts & Lectures and NPR, he has conducted lengthy stage conversations with Bruce Springsteen, Patti Smith, George Saunders, and Elvis Costello. Stone owns an establishment near his home in Oakland, California, called North Light, which serves as a bookstore, record store, restaurant, and café.