Working with a teammate, explore the textbook for the following elements. Prizes await.

What feature sits in the front end papers? what feature in the back end papers?
*Writing Resources (front), Index of [literary] terms (back)*

Who is the editor of the text? What is his affiliation?
*Michael Meyer, University of Connecticut*

What edition of the book is this one? When was it published? by what company, and where?
*Eighth. 2008, by Bedford St. Martin’s in Boston*

The title page is the first of the three pieces of the front matter. What are the two others?
*Preface for Instructors, Table of Contents*

What are the four pieces of the back matter?
*(1) Glossary of literary terms (2) Index of first lines (3) Index of authors and titles (4) Index of terms*

**Table of contents:**

Why are there two tables of contents?  
*One is for fast reference; the other includes the titles of all the works in the anthology.*

What are the four major sections of the text?  
*Fiction, Poetry, Drama, and Critical Thinking and writing*

Special sections treat individual authors in depth.

How many fiction writers have an “A Study of…” section and who are they?
*Two: Nathaniel Hawthorne and Flannery O’Conner*

How many poets, and who are they?
*Four: Emily Dickinson, Robert Frost, Langston Hughes, Julia Alvarez*

How many dramatists, and who are they?
*Two: Sophocles and Shakespeare*

What makes up a “Critical Case Study”?  
*A work or set of works by one author and a collection of critical perspectives on them.*

What work of fiction is singled out for a critical case study?
*Faulkner’s “Barn Burning”*

What poem?  
*Eliot’s “The Lovesong of J. Alfred Prufrock”*

What play?  
*Ibsen’s “A Doll House”*

What, in this text, is a “cultural case study”?  
*A work with an extended analysis of its cultural background and import*

What work of fiction has one?  
*Joyce’s “Eveline”*

What, in this text, is a “thematic case study”?  
*A “cross-cultural” group of works exploring the same theme*
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What themes are used in the fiction section?</td>
<td><em>Humor and Satire / The nature of storytelling</em></td>
</tr>
<tr>
<td>in the poetry section?</td>
<td><em>Humor and Satire</em></td>
</tr>
<tr>
<td>in the drama section?</td>
<td><em>Contemporary Humor and Satire</em></td>
</tr>
<tr>
<td>Which three of the schools of criticism in chapter 51 sound most interesting?</td>
<td><em>Formalist, Biographical, Psychological, Historical, Gender, Mythological, Reader-Response, Deconstructionist</em></td>
</tr>
<tr>
<td>The text includes dozens of “Perspectives” pieces. What are those?</td>
<td><em>Various “lenses” through which to view a work: interviews, journals, reactions...</em></td>
</tr>
<tr>
<td>Each of the three generic sections has a “Writing About ——” chapter. What are the other two chapters dedicated to writing about literature?</td>
<td><em>“Reading and Writing” and “The Literary Research Paper,” “Taking Essay Exams”</em></td>
</tr>
<tr>
<td>What on-line resources accompany the textbook?</td>
<td><em>VirtualLit Interactive Tutorials / The “Lit Links” / quizzes on each work, / Authors in Depth / a glossary of literary terms</em></td>
</tr>
<tr>
<td>NOW... two questions (or are they the same question for you?)</td>
<td>Which of the book’s features would you predict will help you most to do well in this course?</td>
</tr>
<tr>
<td>Which of the book’s features sounds most exciting to you?</td>
<td></td>
</tr>
<tr>
<td>and a last one:</td>
<td>Have you run across any titles in the textbook you are anxious to read?</td>
</tr>
</tbody>
</table>