

## Sound And Sense Perrine Second Edition

An authoritative bestseller for over fifty years, PERRINE'S LITERATURE: STRUCTURE, SOUND, AND SENSE continues to be an essential and highly effective introduction to literature for today's students. Written for students beginning a serious study of literature, the text introduces the fundamental elements of fiction, poetry, and drama in a concise and engaging way, addressing vital questions that other texts tend to ignore, such as "Is some literature better?" and "How can it be evaluated?" A remarkable selection of classic, modern, and contemporary readings serves to illustrate the elements of literature and ensure broad appeal to students of diverse backgrounds and interests. Now thoroughly updated with nearly 80 new stories, poems, and plays by some of the finest authors of any era, the eleventh edition remains true to Perrine's original vision while addressing the needs of a new generation of students.

The fiction section from Laurence Perrine's all-time best-selling introduction to literature, this concise guide has introduced thousands of students to the major elements of fiction, and continues to present the most important and engaging stories available in a single collection. The section on two featured writers, James Joyce and Flannery O'Connor, gives three stories by each author as well as essays by noted critics on their works.

In this groundbreaking new book, Steven B. Katz conducts a philosophical critique of Reader Response Criticism from an "aural point of view" afforded by classical rhetoric, the philosophy of language, and music theory. Simultaneously, he assesses the scientific empiricism and technological rationalism that control the parameters of reading and writing theory, research, and pedagogy. In doing so, Katz examines the possibility and desirability of teaching reading and writing as "rhetorical music" to supplement the formalistic, logocentric imperatives that underlie current methods of reading and writing instruction. This book will interest not only theorists and teachers in rhetoric, composition, and literature but also scholars and teachers of oral interpretation, literature and science, and poetics.

At a time when the Humanities are under threat, this book offers a defense of poetry within the context of growing interest in mindfulness in business, health care, and education. The book argues that the benefits and insights mindfulness provides are also cultivated by the study of poetry. These benefits include a focus on the present, the ability to see through scripts and habits, a rethinking of subjectivity, and the development of ecological or systems thinking. Bryan Walpert employs close readings of traditional and experimental poetry and draws on scientific studies of the effects of mindfulness or reading literature on the brain. It argues the skills that poetry, like mindfulness, cultivates are useful beyond the page or classroom and ultimately are necessary to engage with such global issues as the environmental crisis.

James A. Grimshaw, Jr., brings together for the first time more than 350 letters exchanged by two scholars who altered the way literature is taught in this country. The selected letters focus on the development of their five major textbooks--the rationale for selections, the details involved in obtaining permissions and preparing indexes, and the demands of meeting deadlines. More important, these letters reveal their attitudes toward literature, teaching, and scholarship. Providing insight into two of the most influential literary minds of this century, these letters show two men who were deeply involved in research and writing, and who were committed to a life of travel, conversation, and learning. Their zest for life and their love of literature explain, in part, their uncanny ability to persevere and to succeed. Yet their human qualities are also present in the letters, which bring Brooks and Warren to life as rare individuals able to sustain a deep, lifelong friendship. Cleanth Brooks and Robert Penn Warren will help readers better understand the critical work of Brooks and the creative work of Warren. Students and teachers of American literature will find this book indispensable. In this splendid introduction to the elusive rhetorical device central to the New Testament picture of Jesus, Charles Hedrick explores the nature of the parable and its history of use. He asks basic questions such as, what is a parable? is Jesus really the author of the parables? and what does a parable mean? and then reviews a range of sources--from Aesop's fables to modern New Testament scholarship--to answer them. He also surveys the various ways the parables have been approached in literary criticism throughout history, giving specific examples of each method and delineating their strengths and weaknesses.

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How would the image of Jesus appear if it were based only on sayings that scholars generally agreed originated with Jesus? And how would the wisdom of Jesus reflected in those few sayings compare to the wisdom of the sages of ancient Israel and the apostles of the early first-century church? To answer such questions historians face serious difficulties. Everything we know about Jesus comes from what later writers thought about him; none of the things they claimed he said came directly from him.

"Everything in the early Christian gospels is either derived from historical memory, or is borrowed, or invented," Hedrick claims. Even those few sayings receiving near-universal agreement from historians as sayings of Jesus can only be affirmed as probable rather than certain. The aim of this study is to allow Jesus to speak for himself directly to readers, as nearly as possible in his own words without the theological explanations of his interpreters. The resulting image of Jesus that emerges is a complex picture of a first-century lower-class man who was not religious in a traditional sense. His discourse was the language of the secular world and addressed issues of common life.

An introduction to poetry presented in a compact and concise anthology, SOUND AND SENSE continues the tradition of offering clear, precise writing and practical organization initiated by Laurence Perrine years ago.

This concise guide introduces students to the major elements of fiction, illustrating theory by examples from classic and contemporary practitioners of the short story. There is also a section on how to write about fiction.

## Where To Download Sound And Sense Perrine Second Edition

Perrine's Sound and Sense An Introduction to Poetry Wadsworth Publishing Company

Cover -- Title -- Copyright -- Dedication -- Contents -- Introduction: Slaves, Spheres, Poetess Poetics -- Section 1 Racializing the Poetess: Haunting "Separate Spheres"--CHAPTER ONE Antislavery Afterlives: Changing the Subject / Haunting the Poetess -- CHAPTER TWO "Not Another 'Poetess' ": Feminist Criticism, Nineteenth-Century Poetry, and the Racialization of Suicide -- Section 2 Suspending Spheres: The Violent Structures of Patriotic Pacifism -- CHAPTER THREE Suspending Spheres, Suspending Disbelief: Hegel's Antigone, Craik's Crimea, Woolf's Three Guineas -- CHAPTER FOUR Turning and Burning: Sentimental Criticism, Casabiancas, and the Click of the Cliché -- Section 3 Transatlantic Occasions: Nineteenth-Century Antislavery Poetics at the Limits -- CHAPTER FIVE Teaching Curses, Teaching Nations: Abolition Time and the Recoils of Antislavery Poetics -- CHAPTER SIX Harper's Hearts: "Home Is Never Natural or Safe"--Notes -- Works Cited -- Acknowledgments -- Index

This volume features the complete text of all regular papers, posters, and summaries of symposia presented at the 14th annual meeting of the Cognitive Science Society.

From Outlaw to Classic presents a sweeping history of the forces that have shaped, and continue to shape, the American poetry canon. Students, scholars, critics, and poets will welcome this enlightening and impressively documented book. Recent writings by critics and theorists on literary canons have dealt almost exclusively with prose; Alan Golding shows that, like all canons, those of American poetry are characterized by conflict. Choosing a series of varied but representative instances, he analyzes battles and contentions among poets, anthologists, poetry magazine editors, and schools of thought in university English departments. The chapters: • present a history of American poetry anthologies • compare competing models of canon-formation, the aesthetic (poet-centered) and the institutional (critic-centered) • discuss the influence of the New Critics, emphasizing their status as practicing poets, their anti-nationalist reading of American poetry, and the landmark textbook, *Understanding Poetry* by Cleanth Brooks and Robert Penn Warren • examine the canonizing effects of an experimental "little magazine," *Origin* • trace how the Language poets address, in both their theory and their method, the canonizing institutions and canonical assumptions of the age.

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Includes "Junior college directory" (formerly *Directory of the junior college*) 1931-45

A chronological collection of all Keats's poetry includes brief commentary on the text and historical background of each poem

This book examines the coherence of the book of Micah by means of analysis of the text's literary structure and conceptuality. A two-part structure is proposed, divided between chs. 1-5 and 6-7, each part characterized by a dispute over the fate of Israel. The interrelationship of the parts, including prophecies of judgment and announcements of promise suggests that the basis of the

