

Tuesday/Thursday 2:30-3:45 pm, WRI C307  
Professor Anne H. Stevens, Department of English  
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office phone: 895-3500  
Office Hours: Wednesdays 1-4 and by appointment  
605 Flora Dungan Humanities Building

This course will introduce you to the English major and provide the tools you will need to succeed in upper-division literature classes. We will cover the basic terms and strategies for effective interpretation of all three major literary genres — poetry, drama, and fiction. We'll also gain practice at writing a variety of types of papers about literature.

**Course goals: In this course, you will**

- read a diverse array of poems, plays, and short stories.
- discuss these works in class, raising and responding to questions.
- study the three genres of poetry, drama, and fiction from the standpoint of form, learning key terms for discussing such matters as poetic meter, dramatic structure, and fictional point of view.
- write about literary texts both informally and formally, responding to the day's reading in a more informal manner and constructing longer papers that present arguments with clear thesis statements.
- work on all stages of the writing process, from formulating an idea to constructing an argument to revising.

**Required texts:** (available at bookstore)

The Penguin Dictionary of Literary Terms and Literary Theory

The Making of a Poem: A Norton Anthology of Poetic Forms, ed. Strand and Boland

The Ode Less Travelled, Stephen Fry

The Poetics, Aristotle

Greek Drama, ed. Moses Hadas

Adaptations: From Short Story to Big Screen, ed. Stephanie Harrison

**Course requirements:** Three major papers, in-class participation, short response papers, and final exam. Class attendance is mandatory, and more than three unexcused absences will result in a reduced grade. Grading will be weighted as follows: 20% paper one, 20% paper two, 20% paper three, 20% final exam, 10% response papers, 10% participation (including attendance).

**Papers:** Your final grade for each paper will take into consideration all stages of the writing process, including any drafts or outlines and rewrites. For papers one and two,

you will be expected to bring a draft to class to workshop. Paper one must be rewritten, and papers two and three may also be rewritten if you choose.

**Responses:** On the days when there is no formal writing assignment due, you should turn in a brief response paper on some portion of the day's reading. You shouldn't summarize the reading or provide background information; rather, you should focus in on a particular passage you found interesting, a question that the reading raised, a way to connect one or more of the readings, or some other narrowly focused question or problem that will help to generate class discussion. These should be a paragraph or so in length and can be either typed or neatly handwritten. I will comment on these papers but will not assign them a letter grade. No late response papers will be accepted.

If you have a documented disability that may require assistance, you will need to contact Disability Services (DS) for coordination in your academic accommodations. Disability Services is located within Learning Enhancement Services (LES), in the Reynolds Student Services Complex (SSC), room 137. The telephone number is 895-8866 / TDD 895-0652.

**Plagiarism:** Plagiarism includes any unacknowledged borrowing from a written source, website, or fellow student. Any student who plagiarizes a written assignment will automatically fail the course.

### **Schedule of Readings:**

Look up the "terms" in the Penguin Dictionary. Reading assignments taken from the other texts are abbreviated as follows: MP = The Making of a Poem, GD = Greek Drama, Fry = The Ode Less Travelled, A = Adaptations.

### **Unit One: Poetry**

August 24: First day of class. Introductory writing exercise.

August 26: Introduction to Poetic Language

Readings: Yeats, "The Circus Animals' Desertion" (MP 260-61); Hardy, "The Convergence of the Twain" (MP 145-46); Auden, "In Memory of W. B. Yeats" (MP 188-90); Meehan, "Child Burial" (MP 204-05); Hass, "Meditation at Lagunitas" (MP 226-27)

Terms: lyric, metaphor, metonymy, synecdoche, imagery, assonance, alliteration, enjambment

August 31: Introduction to Poetic Meter

Reading: Fry pp. 1-94, skip "Poetry Exercise" sections throughout

September 2: More on Meter, Rhyme

Reading: Fry pp. 123-69

Terms: foot, accent, anapest, caesura, dactyl, iamb, meter, rhyme, trochee, spondee

September 7: Poetic Forms: The Sonnet

Readings: Fry pp. 171-78, 281-91; MP pp. 55-70

Terms: pentameter, sonnet, Shakespearean sonnet, couplet, quatrain, oxymoron, paradox

September 9: Poetic Forms: The Ballad

Readings: Fry pp. 191-200; MP pp. 73-100

Terms: ballad, ballad meter, bard, folk literature, minstrel

September 14: Poetic Forms: The Dramatic Monologue

Readings: Browning, "My Last Duchess" (MP 130-32); Eliot, "The Love Song of J. Alfred Prufrock" (MP 262-66); Tennyson, "Ulysses" (MP 110-12)

Terms: dramatic monologue, persona

September 16: Poetic Forms: Free Verse

Readings: MP pp. 266-86; Arnold, "Dover Beach" (MP 185-86)

Terms: free verse, vers libre

September 21: Final day on poetry

Readings: Keats, "To Autumn" (MP 243-44) and "Ode on a Grecian Urn" (MP 214-15); Roethke, "The Waking" (MP 11); Wright, "Lying in a Hammock..." (MP 219)

September 23: Bring in rough draft of paper one to workshop

## **Unit Two: Drama**

September 28-30: Dramatic Structure

Reading: Aristotle, The Poetics

Terms: exposition, tragedy, stage directions, tragic flaw, hamartia, hubris

**Paper one due (9/28)**

October 5-7: Sophocles, Oedipus Rex (GD)

Terms: Greek tragedy

October 12-14: Sophocles, Antigone (GD)

October 19-21: Aristophanes, The Frogs (GD)

October 26: Bring in rough draft of paper two to workshop

### Unit Three: Fiction

October 28: Introduction to the short story

Reading: Carver, "Jerry and Molly and Sam" (A 15-25); Alexie, "This Is What It Means to Say Phoenix, Arizona" (A 244-53)

Terms: short story, realism

**Paper two due**

November 2: Narration and Point of View

Readings: Cortazar, "Blow-Up" (A 26-37); Oates, "Where Are You Going, Where Have You Been?" (A 563-77)

Terms: free indirect style/discourse, narrator, stream of consciousness, viewpoint

November 4: Setting

Readings: Chekhov, "The Lady with the Pet Dog" (A 540-54); Fitzgerald, "Babylon Revisited" (A 383-400)

November 9: Symbol and Social Commentary

Readings: Cheever, "The Swimmer" (A 401-10); Schulberg, "Your Arkansas Traveler" (A 38-66)

Terms: allegory, symbol and symbolism, irony

November 11: Veteran's Day recess

November 16: Researching about Literature

November 18: Formal Experiments

Readings: Nolan, "Memento Mori" (A 451-61); Akutagawa, "In a Grove" (A 533-39)

November 23: Genres 1: Crime Fiction, Science Fiction

Readings: Woolrich, "Rear Window" (A 67-94); Aldiss, "Supertoys Last All Summer Long" (A 112-18)

Terms: crime fiction, science fiction

November 25: Thanksgiving recess

November 30: Genres 2: Horror, the Graphic Novel

Reading: Robbins, "Spurs" (A 161-75); "Clowes "Hubba Hubba" (A 265-72)

Terms: horror story, Gothic novel

December 2: Last day of class, review for final.

**Paper three due**

**Thursday, December 9, 3:10-5:10 pm: Final exam**