

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET
SUMMER 2007
Revised 4/12/07

Available on the World Wide Web at <http://www.unl.edu/english/courses/courses.html>

Because of the long lead time, the descriptions should be considered to be rather tentative. Although it is assumed that most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of February 20, 2007. The Booklet may include descriptions of some courses that are not found in the official Schedule of Classes. If the course is described in this Booklet, but not in the Schedule of Classes, it should be assumed that the course will be offered as described in this Booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this Booklet what the Department intends to offer.

LEVEL OF COURSES

Students should not take more than six hours at the 100 level. These courses are intended for beginning students; upperclass students should take courses on the 200, 300, and 400 level. Course numbers with a middle digit of 5 mark writing courses, which are required in some colleges. Consult your college bulletin.

INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. Students may do up to six credit hours of Independent Study with a member of the professorial staff, but not with lecturers or graduate assistants. Before registering for Independent Study, students must complete an Independent Study Contract form, available from the English Advising Office, 123 Andrews, which describes the reading list, written work, times of meeting and the basis of the grade. The Contract Form must be signed by both the student and the supervising professor and a copy submitted to the Chief Advisor for department records. The student may then obtain the call number for the appropriate Independent Study course -- 199, 299, 399, 399H, or 497. The registration of any student who has not filed the contract with the Chief Advisor by the end of Drop/Add period will be canceled.

ENGLISH MAJORS

All Arts & Sciences College English majors (including double majors) should see their advisors every semester. For further information see the Chief Advisor, in Andrews 123A.

STUDENT APPEALS COMMITTEE

Students wishing to appeal a grade may address their grievances to the Department of English Appeals Committee. Under ordinary circumstances, students should discuss problems with their teachers before approaching the Committee. Committee chair for academic year 2006-2007 is Robert Haller.

Students may inform the Chair of the Department, Andrews 204A, of cases where the content of courses materially differs from the description printed in the Course Description Booklet. Questions or complaints concerning teachers or courses should also be addressed to the Chair of the Department.

The University of Nebraska-Lincoln, an Affirmative Action/Equal Opportunity Employer, supports equal educational opportunity and offers the courses listed herein without regard to race, color, sex, religion, national origin, age, disability, marital status, sexual orientation, or political affiliation. Complaints, comments, or suggestions about Affirmative Action/Equal Opportunity matters should be addressed to the Chair of the Department.

GUIDE TO THE ENGLISH DEPARTMENT'S CURRICULUM

The English Department offers a great many courses, more than are listed by title in the University Bulletin. These include courses in British and American literature, women's literature, other literatures in English, some literatures in translation, minority literatures, composition, creative writing, linguistics, film, popular literature, and English as a Second Language.

Knowing something about the organization of the curriculum may help majors or non-majors who are trying to find courses. The numbering system provides some guidance, first by levels:

Courses numbered from 100 to 151 are first-year composition courses.

English 180 and 200-level courses are considered entry-level courses, for majors and non-majors alike.

300-level courses are historical surveys of literature, advanced author courses, or advanced writing or rhetoric or linguistics courses.

4/800-level courses are combined senior/graduate classes and are more professional in their approach.

The numbering system provides additional guidance to types of courses. For example, middle-digit 5 courses, like 150, 252, 354, are all writing courses, including creative writing. Here is a quick guide to the numbering system:

A middle digit of "0" indicates courses in types of literature, such as short story (303), poetry (202), drama (4/801), or fiction (205).

A middle digit of "1" indicates special thematic courses or courses examining literature in relation to particular issues (several women's literature courses, Plains Literature, Illness and Health in Literature, for example).

A middle digit of "2" indicates language and linguistics courses.

A middle digit of "3" indicates courses focusing on authors (Shakespeare, The Brontës, Major American Authors).

A middle digit of "4" indicates ethnic minority courses, courses in translation, and courses that represent literature written in English in countries other than the United States and Britain (Judeo-Christian Literature, Canadian Literature, African-American Literature, for example).

A middle digit of "5" indicates creative writing or composition courses.

A middle digit of "6" indicates a historical survey of literature.

A middle digit of "7" indicates courses in criticism, theory, rhetoric (Literary/Critical Theory, Film Theory and Criticism).

A middle digit of "8" indicates interdisciplinary courses (Contemporary Culture).

A middle digit of "9" indicates special and professional courses.

Note: Film courses are spread throughout the numbering system, by analogy with literature courses. Thus Writing for Film and TV is numbered 259; Film Directors, 239; and so on.

The practical lesson from this numbering system is that if you find one course that interests you, you may be able to find others by looking for similar numbers at different levels. As may be clear from these examples, there is a lot of repetition in the English Department curriculum. (Anyone interested in a list of English courses by categories can obtain one from the Chief Advisor in 123 Andrews Hall.)

DEPARTMENT OF ENGLISH
University of Nebraska-Lincoln
SUMMER 2007

Curriculum Committee Evaluation of Courses for Major Requirements Beginning Fall 1999

NOTE: This list contains only those courses offered this semester that will automatically be credited for the area requirements indicated below. For the possibility of counting any other course, check with the Chief Advisor. The list does not exclude any course not listed from counting for the English major.

		Historical Literature Core						
Course	Title	Required for Engl major [3 hrs.]	Linguistics, writing, rhetoric [3 hrs.]	Literary/rhetorical theory [3 hrs.]	Culture, ethnicity, gender [3 hrs.]	British literature [3 hrs.]	Literature before 1800 [3 hrs.]	American literature [3 hrs.]
Engl 215E	Intro Women's Lit				X			
Engl 215J	20C Women Writers				X			
Engl 244	African American Lit				X			
Engl 245D	Chicano Lit				X			
Engl 254	Rhetorical Practice		X					
Engl 315B	Women in Pop Culture				X			
Engl 373	Film Theory & Criticism			X				

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FIRST-YEAR ENGLISH

NOTE: 100-level English courses will be open only to freshman and sophomore students. Students in Arts and Sciences who have not completed the Communication requirement and have 65 credit hours or more should choose English 254 or 354 (or both) to complete this requirement. (In unusual cases, exceptions to this rule may be granted by the Chief Advisor, English Department.) Advanced students in other colleges who want or need a composition course should also choose 254 or 354.

English 101, including ethnic and honors variations, English 150, and English 151 are first-year English composition courses, designed to help students improve their writing by study and practice. Since reading and writing are closely related, several of the courses involve reading, and students can expect to do a substantial amount of writing -- some formal, some informal, some done in class and some at home. Ordinarily students take 100-level courses in the first year.

Students registered in the College of Arts & Sciences are required to take any two of the following courses. Students in other colleges should check their college's bulletin or with an advisor, since different colleges have different requirements.

NOTE: English 101, 150 and 151, including ethnic and honors variations, are self-contained courses. They are not designed to be taken in any particular sequence.

English 101 – Writing from Literature

This a first-year English composition course that focuses on composing practices and critical reading strategies through the analysis of literature. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. The kinds of writing may vary from section to section, but all sections assume that reading and writing well are closely connected. This course is recommended for students who wish to improve their writing and reading skills through the study of literature.

English 101A – Writing from Literature - "African American Literature"

This course is identical to English 101(as described above) in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about African-Americans.

English 101B - Writing from Literature - "Chicano Literature"

This course is identical to English 101(as described above) in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Mexican-Americans.

English 101D - Writing from Literature - "Native American Literature"

This course is identical to English 101(as described above) in the expectations concerning the amount and nature of writing and reading, except that all of the material to be read will be by or about Native Americans.

English 101H - Honors Writing from Literature

NOTE: This course is intended for students who have had significant prior experience and success in English classes. Admission is by invitation or application only. See the Department of English Chief Advisor, Andrews 123A, for more information. This course shares the same focus and goals as English 101 and requires an equivalent amount of reading and writing.

English 150 – Writing: Rhetoric as Inquiry

This is a first-year English composition course that engages students in using writing and rhetorical concepts such as purpose, audience, and context to explore open questions -- to pose and investigate problems that are meaningful in their lives and communities. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing, reading and inquiry skills (such as learning to identify relevant and productive questions, learning to synthesize multiple perspectives on a topic, etc.)

English 150H - Honors Writing: Rhetoric as Inquiry

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 150 and requires an equivalent amount of reading and writing.

English 151 - Writing: Rhetoric as Argument

This is a first-year English composition course that engages students in the study of written argument: developing an informed and committed stance on a topic, and using writing to share this stance with particular audiences for particular purposes. Students can expect to produce the equivalent of 25 double-spaced pages of polished prose (a minimum of three writing projects) during the semester. This course is recommended for students who wish to improve their writing and reading skills through the study and practice of argument.

English 151H – Honors Rhetoric as Argument

This course is intended for students who have had significant prior experience and success with English classes and/or contexts that require writing, revision and analysis. Admission is by invitation or application only. Contact the Department of English Chief Advisor for more information. This course shares the same focus and goals as English 151 and requires an equivalent amount of reading and writing.

English180 - Introduction to Literature

NOTE: This course does not fulfill any part of the freshman composition requirement in the College of Arts and Sciences.

This course is intended to introduce first and second-year students to examination of reading, especially the reading of literature. In order to examine the process of reading, students can expect to explore literary works (poems, stories, essays, and drama), some works not usually considered literary, and the students' own reading practices. The course will deal with such questions as how do we read, why do we read, and what is literature and what are its functions.

English 186 - English as a Second Language/Language Skills (3 credits)**English 187 - English as a Second Language/Introduction to Writing (3 credits)****English 188 - English as a Second Language/Advanced Communication Skills (3 credits)**

NOTE: Admission to these courses is by placement examination required of all newly admitted non-native speakers. See the Coordinator of ESL Program, Michael Harpending, Nebraska Hall Rm. 513E, for more information.

English 188 applies to the composition requirement in Arts and Sciences, and in some other colleges.

SUMMER 2007 – Pre-Session

ENGL 205 - 20TH CENTURY FICTION - CANCELED

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Staff	1927

Further information unavailable at this time.

ENGL 211A - PLAINS LITERATURE - CANCELED

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Kaye, F	3899

Aim: The purpose of this class is to acquire an overview of the literatures of the Great Plains in the context of its history and environment and of present day concerns.

Teaching Method: Primarily discussion, with some background lecture and student reports.

Requirements: Attendance and participation; careful reading of all assigned texts; completion of five reader's notebooks; attendance at and written response to one or more out-of-class events.

Tentative Reading List: We will read all or parts of the following texts plus some short pieces in a photocopied packet. John G. Neihardt, *Black Elk Speaks*; Willa Cather, *A Lost Lady* OR Sinclair Ross, *As for Me and My House*; Wright Morris, *The Home Place*; Franci Washburn, *Elsie's Business* OR Adrian Louis, *Skins*; Mondo We Langa, *The Panther Is an African Cat*.

ENGL 215J - 20TH C WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Staff	1931

Further information unavailable at this time.

ENGL 244 - AFRICAN AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Owomoyela, O	3896

Aim: The aim is to give students a broad view of African American literary production from the beginning of African American writing in this country, highlighting the different forces and developments that have determined the nature of African American literature.

Teaching Method: We will spend the class periods discussing the social and historical backgrounds for African American writings as well as selected materials from the textbook.

Requirements: Diligent reading of the required materials, regular attendance, and active participation in class discussions are essential. There will also be a final test at the end of the session.

Tentative Reading List: *The Norton Anthology of African American Literature*.

ENGL 245D - CHICANA/CHICANO LIT - CANCELED

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Montes, A	3897

Aim: This course is an introduction to Chicana and Chicano literature. The course specifically focuses on writings (novels, short stories, poetry, non-fiction) by contemporary Chicanas and Chicanos. These American writers identify with various ancestries (Indigenous, Mexican, African, etc.) which are reflected in their writings and art. Additionally, their narratives (be it non-fiction or fiction) include themes of gender, class, racial, and political contexts. By reading these works, students will gain a broader understanding of the complexities and differences, as well as the similarities these contemporary American literary writers experience and observe in American society.

Teaching Method: Close reading, class discussion, group work, student-led discussions, lecture.

Requirements: Attendance, participation within class discussions/group work, response journals, mid-term and final examination.

Tentative Reading List: *Who Would Have Thought It?* by Maria Amparo Ruiz de Burton; *Caramelo* by Sandra Cisneros; *Borderlands/La Frontera* by Gloria Anzaldúa; *George Washington Gomez* by Americo Paredes; *The Rain God* by Arturo Islas; various hand-outs (poems, essays, historical/social literary history).

ENGL 254 - RHETORICAL PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Staff, E	1935

Aim: English 254 extends students' opportunities for writing and inquiry by engaging them in the study of writing within "communities" (such as the academic disciplines, the campus, on-line communities, hometowns, the professions, etc.). The uses of writing within a community that could be studied include negotiating and representing community identity, claiming one's identity in relationship to the community, decision-making, civic participation and deliberation, and researching and disseminating information. This course provides students with extended practice in writing and rhetorical practice in a supportive, student-centered environment.

Further information unavailable at this time

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Spencer, N	1941

Aim: In this course we will assess the literary history and cultural meanings of the modern short story. By reading a wide range of 19th and 20th-century short stories we will examine the significance of influential trends in literature, such as romanticism, realism, naturalism, modernism and postmodernism. Our discussions will seek to identify the relationships between the meanings of the literary short story and other forces in culture and society. As part of these discussions we will address the ways in which women and ethnic minorities have used the short story to address various social issues. Many of our conversations will focus on American literature, but we will also investigate the significance of short stories written in the United Kingdom and other parts of the world.

Teaching Method: Discussions among the entire class and in small groups.

Requirements: Three exams, reading assignments, and class participation.

Tentative Reading List: *The Norton Anthology of Short Fiction*. Seventh Edition. Edited by Richard Bausch and R. V. Cassill. We will read stories from this anthology by Nathaniel Hawthorne, Mary Wilkins Freeman, James Joyce, Toni Cade Bambara, Helena Maria Viramontes, Vladimir Nabokov, and many others.

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	White, L	1944
0100-0350p	MTWRF	302	Dreher, K	3920

White, L - 301

Aim: This course provides an introduction to women as they have been depicted in popular culture, with a historical focus on the 19th and 20th centuries. Popular culture is a term which encompasses the broad range of human expression meant for a (relatively) mass audience primarily within democratic, capitalist societies—for the purposes of this course, we will focus on the popular culture of Great Britain and the United States. As you might expect, studying popular culture is a historical, sociological, and rhetorical, and semiotic undertaking. Studying popular culture holds a mirror up to a given culture to discover what ideas, representations, tropes, images, narratives, and worldviews it most preferred or prefers. When applied to the role of women, the study of popular culture yields a great deal of knowledge about the shifting and often contradictory cultural expectations for women, expectations which continue to shift under our feet to this day.

Teaching Method: Mostly discussion, with some lecture; some group work.

Requirements: Two short papers, one comprehensive exam, one group presentation, quizzes for comprehension.

Tentative Reading List: Alcott, *Little Women*; Austen, *Pride and Prejudice*; Carroll, *Alice's Adventures in Wonderland* and *Alice Through the Looking-Glass*; Fielding, *Bridget Jones's Diary*; King, *Confessions of a Failed Southern Lady*; Douglas, *Where the Girls Are: Growing Up Female with the Mass Media*; Zeitz, *Flapper: A Madcap Tale of Sex, Style, Celebrity, and the Women Who Made America Modern*; a romance novel TBA, and four films: *What's Up, Doc?*; *Sleeping Beauty*; *Notorious*; and *The Lady Eve*.

Dreher, K - 302

Aim: This course takes a multi-cultural approach to the study of the Star/The Icon/The Actress. We will discuss the making of these American emblems of fame and success via readings and films, and speculate on what the print and media images might be telling us about women's role in society. More important, we will investigate the impact of the subtle, though powerful, modes of suggestion the media and print culture make about particular women's body types and examine what messages may circulate within our society about them. Personalities to be studied include Marilyn Monroe, Jacqueline Kennedy Onassis, Dorothy Dandridge, Whoopi Goldberg, etc.

Teaching Method: Lecture/discussion

Requirements: Reader responses, one 3-5 page theme paper, pop quizzes.

ENGL 349 - NATIONAL CINEMAS -- "EUROPEAN CINEMAS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0100-0350p	MTWRF	301	Abel, M	1950

Special fee=\$30.

Aim: This course examines three *contemporary* European cinemas—the cinemas of Great Britain, Denmark (with a specific focus on the Dogme 95 movement), and Germany.

Teaching Method: To this end, I will screen films in class, provide mini-lectures on the national cinemas and the directors, and ask you to actively engage with the films and the issues they raise in vigorous class discussions.

Requirements: You will write three short (5-page) papers, one on each cinema. To supplement my lectures and our discussions, you will be asked to read one book per national cinema and, perhaps, a few additional essays that I will make available online.

Tentative Reading List: TBA

ENGL 4/839 - FILM DIRECTORS -- "CLASSIC EUROPEAN & AMERICAN FILMMAKERS"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Dixon, W	3900/3901

Special fee - \$30.

Aim: An examination of a group of classic European and American films of the 20th century.

Teaching Method: Lectures, screenings, discussion, readings in required texts. Films screened include *The Gospel According to St. Matthew*, *Gilda*, *Rules of the Game*, *The Exterminating Angel*, *Tokyo Story*, *Darling*, *L'Avventura*, *Open City*, *Hiroshima Mon Amour*, *Strangers on a Train*, *Ugetsu*, *And Then There Were None*, *Scarface*, *Craig's Wife*. **NOTE: All screenings are during class lectures. There are no outside screenings.**

Requirements: Three papers of five pages each (10 pages each for Engl 839); regular attendance for all classes; participation.

Tentative Reading List: Ezra, Elizabeth, ed. *European Cinema* (Oxford University Press, 2004); Corrigan, Timothy. *A Short Guide to Writing About Film*. Sixth edition. (Pearson Longman)

ENGL 4/859 - WRITING FOR FILM & TV

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Foster, G	1959/1968

NOTE: Use of computers required. Special fee = \$10.

Aim: Students can expect to develop skills in screenwriting such as flashbacks, episodic narrative, silence, sound, dialogue, and shot composition, in a series of several short film scripts that will be completed and revised in this course. Students can expect to be fluent in script format. Emphasis is on *revision* techniques as well as giving and receiving *feedback*.

Teaching Method: Students can expect to write almost every day in screenplay format on the computer using Final Draft software. Students will try some new technique every day. Some time will be spent watching and discussing professional and avant-garde short films which will be screened for class. Students also spend time discussing their work with other students in workshops. Some time will be spent reading aloud.

Requirements: Students write and revise at the pace of five to six pages per day. At the end of the term a portfolio of your work will be due. It will include several scripts of five to 10 pages. All work must include an author's note.

Tentative Reading List: No textbook. You will be provided some handouts. You may wish to purchase Final Draft software for use at home, but it is not required.

SUMMER 2007 – 1st Five-Week Session

ENGL 215E - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Staff, E	1930

Further information unavailable at this time.

ENGL 215J - 20TH C WOMEN WRITERS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	Staff, E	1932

Further information unavailable at this time.

ENGL 252 - WRITING OF FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Staff, E	3902

Further information unavailable at this time.

ENGL 254 - RHETORICAL PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	Staff, E	1936

Aim: English 254 extends students' opportunities for writing and inquiry by engaging them in the study of writing within "communities" (such as the academic disciplines, the campus, on-line communities, hometowns, the professions, etc.). The uses of writing within a community that could be studied include negotiating and representing community identity, claiming one's identity in relationship to the community, decision-making, civic participation and deliberation, and researching and disseminating information. This course provides students with extended practice in writing and rhetorical practice in a supportive, student-centered environment.

Further information unavailable at this time.

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Dreher, K	1945
0630-1045p	MW	502	White, L	1946
1100-1235p	MTWRF	503	Staff, E	1947

Dreher, K - 501

Aim: This course takes a multi-cultural approach to the study of the Star/The Icon/The Actress. We will discuss the making of these American emblems of fame and success via readings and films, and speculate on what the print and media images might be telling us about women's role in society. More important, we will investigate the

impact of the subtle, though powerful, modes of suggestion the media and print culture make about particular women's body types and examine what messages may circulate within our society about them. Personalities to be studied include Marilyn Monroe, Jacqueline Kennedy Onassis, Dorothy Dandridge, Whoopi Goldberg, etc.

Teaching Method: Lecture/discussion

Requirements: Reader responses, one 3-5 page theme paper, pop quizzes.

White, L - 502

Aim: This course provides an introduction to women as they have been depicted in popular culture, with a historical focus on the 19th and 20th centuries. Popular culture is a term which encompasses the broad range of human expression meant for a (relatively) mass audience primarily within democratic, capitalist societies—for the purposes of this course, we will focus on the popular culture of Great Britain and the United States. As you might expect, studying popular culture is a historical, sociological, and rhetorical, and semiotic undertaking. Studying popular culture holds a mirror up to a given culture to discover what ideas, representations, tropes, images, narratives, and worldviews it most preferred or prefers. When applied to the role of women, the study of popular culture yields a great deal of knowledge about the shifting and often contradictory cultural expectations for women, expectations which continue to shift under our feet to this day.

Teaching Method: Mostly discussion, with some lecture; some group work.

Requirements: Two short papers, one comprehensive exam, one group presentation, quizzes for comprehension.

Tentative Reading List: Alcott, *Little Women*; Austen, *Pride and Prejudice*; Carroll, *Alice's Adventures in Wonderland* and *Alice Through the Looking-Glass*; Fielding, *Bridget Jones's Diary*; King, *Confessions of a Failed Southern Lady*; Douglas, *Where the Girls Are: Growing Up Female with the Mass Media*; Zeitz, *Flapper: A Madcap Tale of Sex, Style, Celebrity, and the Women Who Made America Modern*; a romance novel TBA, and four films: *What's Up, Doc?*; *Sleeping Beauty*; *Notorious*; and *The Lady Eve*.

Staff, E - 503

Further information unavailable at this time.

ENGL 4/803A - AMERICAN SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	Ford, J	1958/1966

Aim: To experience the development of the American short story and raise questions about the short story, specifically the American short story, as a literary form.

Teaching Method: Discussion, student reports, lecture.

Requirements: Informed discussion, a short story, one short unresearched and one longer researched paper; maybe a midterm.

Tentative Reading List: Current-Garcia and Patrick, *The American Short Story* and handout materials.

ENGL 857B - NEBR WRITING PROJECT -- "TEACHING & TECHNOLOGY"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0900-1230p	MTWRF	592	Minter, D	****

PREQ: Permission. Class meets June 11 - June 29, 2007.

Aim: This course is a an invitational summer institute open only by application to the Nebraska Writing Project. The institute brings together up to 20 teachers, kindergarten through college, with expertise to share in using

technology to support the teaching of writing. Interested teachers should contact the program director, Robert Brooke, at 472-1807 or rbrooke1@unlnotes.unl.edu. Further information about the institute and application materials can be found on the NeWP website at <http://www.unl.edu/newp>.

ENGL 957B - NEB WRITING PROJECT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-0330p	MTWRF	501	Brooke, R	****

PREQ: Permission. Class meets June 11 - July 6, 2007.

Aim: This course is an invitational summer institute open only by application to the Nebraska Writing Project. The institute brings together up to 20 teachers, kindergarten through college, with expertise to share in the teaching of writing. Interested teachers should contact the program director, Robert Brooke, at 472-1807 or rbrooke1@unlnotes.unl.edu. Further information about the institute and application materials can be found on the NeWP website at <http://www.unl.edu/newp>.

SUMMER 2007 – 2nd Five-Week Session

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	601	Blaha, F	1928

Aim: An introduction to and overview of some of the most important authors of prose fiction of the 20th century. We will read both Anglo-American and European writers.

Teaching Method: Lecture/discussion

Requirements: Reading quizzes; two exams. E-mail address and access to the web is absolutely necessary; familiarity with the Blackboard system is required.

Tentative Reading List: We will read roughly two novels (or equivalent) a week, beginning with Conrad's *Heart of Darkness* and read novels in roughly historical sequence by such authors as Remarque, Conrad, Knowles, Chopin, Heller, Morrison, Burgess, etc. Exact reading list to be decided.

ENGL 254 - RHETORICAL PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Staff, E	1937

Aim: English 254 extends students' opportunities for writing and inquiry by engaging them in the study of writing within "communities" (such as the academic disciplines, the campus, on-line communities, hometowns, the professions, etc.). The uses of writing within a community that could be studied include negotiating and representing community identity, claiming one's identity in relationship to the community, decision-making, civic participation and deliberation, and researching and disseminating information. This course provides students with extended practice in writing and rhetorical practice in a supportive, student-centered environment.

Further information unavailable at this time.

ENGL 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Blaha, F	1942

Aim: An introduction to and overview of the short story as a distinct literary genre; a number of the authors included in the syllabus will be read in translation.

Teaching Method: Lecture/discussion

Requirements: Class presentations, two exams, terminology quizzes.

Tentative Reading List: One or two anthologies of short fiction (the precise titles have not yet been decided upon). There will also be a package of critical material.

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	601	Staff, E	1948

Further information unavailable at this time.

ENGL 373 - FILM THRY & CRITICISM -- "1950S POPULAR CULTURE & THE HOLLYWOOD FILM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Dixon, W	1952

Special fee - \$30.

Aim: An exploration of the pop culture films of the 1950s, showcasing Red Scare films, the birth of rock and roll, 50s westerns, horror films and science fiction 3-D films, as well as mainstream "pop" films.

Teaching Method: Daily screenings, lectures, discussion, readings in required texts. Films screened include *Incredible Shrinking Man*, *Tarantula*, *Crime of Passion*, *Red Planet Mars*, *War of the Worlds*, *Earth vs. the Flying Saucers*, *Scandal Sheet*, *Big Heat*, *Don't Knock the Rock*, *Revenge of the Creature* (3D), *Jailhouse Rock*, *Abbot & Costello Meet the Invisible Man*, *Monster on the Campus*, *It Came from Outer Space* (3D), *Winchester 73*, *Invasion of the Body Snatchers*, *The Killing*, *Alice in Wonderland*, *The Space Children*, *It: Terror from Outer Space*, *High Noon*, *The Thing that Couldn't Die*, *Four Skulls of Jonathan Drake*, and *Hellcats of the Navy*.

NOTE: All screenings are during class lectures. There are no outside screenings.

Requirements: Five papers of five pages each, due Friday of each week; regular attendance for all classes; participation.

Tentative Reading List: Pomerance, Murray, ed. *American Cinema of the 1950s: Themes and Variations* (Rutgers University Press, 2005); Dixon, Wheeler Winston. *Lost in The Fifties: Recovering Phantom Hollywood* (Southern Illinois Univ. Press, 2005); Corrigan, Timothy. *A Short Guide to Writing About Film*. Sixth edition (Pearson Longman).

ENGL 4/813 - FILM -- "FORBIDDEN HOLLYWOOD: PRE-CODE CINEMA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	601	Foster, G	3905/3917

Special fee - \$30.

Aim: We will discuss and analyze films of the early '30s that were made before the censorship code was enforced in 1934. These rare films offer a frank look at issues of sex, race and identity that vanished from the screen in the code era. Using original 16 mm film prints, we will review such films as *The Thin Man*, *Island of Lost Souls*, *Trouble in Paradise*, *Red Dust*, *Safe in Hell*, *Ex-Lady* and *Public Enemy*. The student will develop the ability to analyze films in cultural and historical perspective and thus view American Depression society in a more accurate light.

Teaching Method: Brief lectures, in-class screenings at the Mary Riepma Ross Media Arts Center. Discussion of how censorship has had an impact on the portrayal of men and women, race, sexuality, violence, social class, romance, desire and many facets of society. **NOTE: All screenings are during class lectures. There are no outside screenings.**

Requirements: Five papers of about five pages each, due weekly.

Tentative Reading List: *Pre-Code Hollywood: Sex, Immorality and Insurrection in American Cinema, 1930-1934* by Thomas Doherty (Columbia Univ. Press, 1999).