

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SUMMER 2008

Updated 4/16/08

Available on the World Wide Web at <http://english.unl.edu/courses/index.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 April 16, 2008. 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 2007-08 is Barbara DiBernard.

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 2008

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						
		Required for Engl major	Linguistics, writing, rhetoric	Literary/ rhetorical theory	Culture, ethnicity, gender	British literature	Literature before 1800	American literature
Course	Title	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]	[3 hrs.]
Engl 245B	Native American Lit				X			
Engl 254	Writing & Communities		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 2008 – Pre-Session

ENGL 245B - NATIVE AMERICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Kaye, F	3831

Aim: The purpose of this class is to introduce students to a number of different kinds of writing by American Indian and Canadian First Nations writers. While we will be concentrating on contemporary literature in English, we will also look at traditional and sacred narratives and at contemporary film. We will also try to develop a consciousness of contemporary issues affecting Native communities in North America.

Teaching Method: This is primarily a discussion class, with some lectures, student presentations, and small group exercises. The reading load will be intense for a three-week session, so please plan on devoting several hours per day to out-of-class reading.

Requirements: Intelligent, well-prepared attendance at all class events. Each student will prepare a reader's notebook for each of our major texts and one short reflective paper. There will be numerous in-class assignments.

Tentative Reading List: We will read all or parts of six books: Momaday, *Way to Rainy Mountain*; Ortiz, *Woven Stone*; Silko, *Ceremony*; Northrup, *Rez Road*; Van Camp, *Lesser Blessed*; Peltier, *Prison Writings*; various traditional and sacred narratives. We will watch the film *Smoke Signals* and the video *Richard Cardinal*. If possible, we may attend some out-of-class events.

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	1939

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, 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	1941
0100-0350p	MTWRF	302	Dreher, K	1942

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 women in popular culture as they appear on cable and network television, and in autobiography. We will discuss the making of these American emblems of fame and success via readings and DVDs, and speculate on what the print and media images might be telling us about women's role in society *and* what women in popular culture are telling us about them via autobiography. We will investigate, more important, the impact of the subtle, though powerful, modes of suggestion the media and print culture make about particular women's body types; how women in popular culture antagonize and/or are complicit; and explore what messages these cultures produce about them.

Teaching Method: Lecture, discussion, group work and visual analyses.

Requirements: Two scene analyses – 3-5 pages; film and visual group project required (to include a journal); parameters to be given by the instructor; NETFLIX or any other online membership or purchase of assigned DVDs is required. The course will study the following: *Petticoat Junction*; *Charlie's Angels*; *Brewster Place*; *Sex and the City* (HBO); *Soul Food* (Showtime); *Ugly Betty* (ABC); *Girlfriends* (CW Network); *Fabulosity* by Kimora Lee Simmons; *Confessions of a Video Vixen* by Karrine Steffans, and *Are You Hungry Dear* by Doris Roberts.

Tentative Reading List: Akass and McCabe, *Reading Sex and the City* (New York: I. B. Tauris, 2004); Dyer, *Heavenly Bodies: Film Stars and Society* (New York: St. Martin's P, 1986); Fiske, *Television Culture* (New York: Methuen, 1987); Gray, *Watching Race: Television and the Struggle for "Blackness"* (Minneapolis: University of Minnesota P, 1995); Rodriguez, *Latin Looks: Images of Latinas and Latinos in the U.S. Media* (Boulder: Westview P, 1997); Weitz, *The Politics of Women's Bodies: Sexuality, Appearance, and Behavior* (New York: Oxford, 2003).

ENGL 344 - ETHNICITY & FILM -- "CHICANO/US LATINO FILM, ART & LIT"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Staff	4076

Further information unavailable at this time.

ENGL 349 - NATIONAL CINEMAS -- "NEW REALISMS IN CONTEMPORARY EUROPEAN CINEMA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0100-0350p	MTWRF	301	Abel, M	1947

Special fee=\$30.

NOTE: There are no outside screenings for this class. All films are screened during class lecture periods.

Aim: This course examines the role "realism" plays in the contemporary national cinemas of Denmark, Great Britain, and Germany. Our aim is to reflect on what the widely misunderstood term "realism" actually means. We will ask some of the following questions: What is realism to begin with? Is there more than one realism? What is the importance—aesthetically, culturally, historically, and politically—of realist narrative strategies? To address these questions, we will view one film per day in class, read essays on both the films at hand and the concept of realism, and organize our class discussions around our goal to arrive at a more solid understanding and definition of realism.

Teaching Method: Mini-lectures and class discussion.

Requirements: Two critical/analytical papers (1,500-2,000 words each). Students are expected to attend all class periods, finish reading assignments on time, and participate vigorously.

Tentative Reading List: A selection of essays (about 30-50 pages per day), made available through e-reserve.

ENGL 4/833 - AMER AUTHORS SINCE 1900 -- "BEAT GENERATION"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Blaha, F	3833/3834

Aim: To provide a thorough review of a 1950s and 1960s counter-culture movement, mainly but not exclusively from a literary/artistic perspective. We will discuss the contribution of women in the Beat Generation, talk about the influence of Eastern religions and art forms, and investigate the role of sex, drugs, and jazz for the philosophy and the aesthetics of the movement. Foremost will be the question of why the Beat Generation emerged when it did, why it did not last for very long, and whether the time is right for another counter-culture movement in the USA.

Teaching Method: Seminar, i.e., discussion, group work, individual research project. We will use a substantial amount of supplementary audio-visual material to illustrate some of the historical and cultural background of the movement.

Requirements: One paper and one exam, class presentations.

Tentative Reading List: Ginsberg, *Howl and Other Poems*; Kerouac, *On the Road*; Burroughs, *Naked Lunch*; Charters, *Beat Anthology*.

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

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Dixon, W	1956/1966

Special fee - \$30.

NOTE: There are no outside screenings for this class. All films are screened during class lecture periods.

Aim: The purpose of the course is to learn to analyze and write about classic European cinema from an informed perspective. In this class, we will analyze the role of history, social trends, gender, class, and race in creating the cinema. You will be expected to develop your critical abilities, expand your vocabulary and knowledge of the field, and express yourself in writing exercises and discussions.

Teaching Method: Daily screenings of classic films, including *Alexander Nevsky*, *Beauty and the Beast*, *Floating Weeds*, *Kind Hearts and Coronets*, *Knife in the Water*, *Richard III*, *Spirit of the Beehive*, *The Wages of Fear*, *Wild Strawberries*, *Loves of a Blonde* and others, all in restored digital format, along with lectures, discussion, and notes.

Requirements: Three papers, typed, five pages each, plus daily attendance, notes, participation in class. For Engl 839, each paper will be 10 pages long.

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

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	1957/1968

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

Aim: This is a three-week screenwriting "boot camp" experience. Students learn the basic techniques of screenwriting as well as advanced skills such as flashbacks, montages, voice-overs, match-cuts, etc. Students have an opportunity to try their hand at brief silent films, sound films, etc. A number of exercises are used to generate ideas.

Teaching Method: For the most part, students spend their time working on their own writing. Some time is also spent in brief lectures, small group workshops, large group readings and watching short films as examples. Students write very brief scripts using loose parameters. For example, a film with no dialogue; a film from the point of view of an inanimate object; a parody of a fairy tale, etc.

Requirements: Students complete a portfolio of work at the end of the class. The portfolio includes about seven scripts of about five pages in length. Students are required to write at the computer using Final Draft screenwriting software. This class is designed to help you master the craft of the short film. We do not write feature-length films in this class.

Tentative Reading List: All readings are handouts. These brief handouts demonstrate techniques such as flashbacks, action sequences, match cuts., etc.

SUMMER 2008 – 1st Five-Week Session

ENGL 254 – WRITING & COMMUNITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Ford, J	1934

Aim: The goal is improved student performance in the writing of argumentative expository prose. This writing will be directed toward specific purposes and addressed to carefully chosen appropriate audiences. Success in this course should help prepare students for kinds of writing often required in college and beyond.

Teaching Method: Demonstration, class discussion, small groups, guided practice.

Requirements: Three to five essays, a research project, and an oral presentation.

Tentative Reading List: Wood, *Perspectives on Argument* (4th edition).

ENGL 315B - WOMEN IN POP CULTURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0530-0945p	MW	503	White, L	1944

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*.

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	1954/1964

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	591	Griffin, J	****

PREQ: Permission. Class meets June 9 - June 27, 2008.

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 using technology to support the teaching of writing. Interested teachers should contact the department vice chair, Debbie Minter, at 472-1846 or dminter1@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 9 - July 3, 2008.

Aim: This course is an invitational summer institute open only by application to the Nebraska Writing Project. The institute brings together up to 24 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>.

ENGL 995 - TEACHING COLLEGE ENGL -- "TEACHING LITERATURE WORKSHOP"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0900-0400p	MTWRF	591	Buhler, S	4059

Class meets June 23-27

Aim: To explore in detail how performance-based strategies can help in teaching and understanding Shakespeare's plays. We will be mindful of practical applications in the classroom, as well as on the stage and screen; we will also be alert to the richness, historicity, and artistry of the play texts themselves. Current or future educators at the elementary, secondary, or collegiate levels are welcome.

Teaching Method: Lecture, discussion, small-group work, in-class presentations and performances.

Requirements: a) Journals, collected daily, that document your encounters with Shakespeare, with the class, and with the issues we've raised and explored together. b) Statement of Purpose and a revision thereof, specifying the topic or material you wish to explore in your final project. c) Group Performance Report. d) Group Lesson Plan. e) Final Project: either a conference-style paper (8-12 pp.) on performance-based pedagogy or a teaching unit (length negotiable) on Shakespearean drama/stagecraft. e) Attendance and Participation, as all of the above implies.

Tentative Reading List: William Shakespeare, *Romeo and Juliet*; *A Midsummer Night's Dream*. Teaching Shakespeare Institute, editors, *Shakespeare Set Free: Teaching "A Midsummer Night's Dream," "Romeo and Juliet," and "Macbeth."*

SUMMER 2008 – 2nd Five-Week Session

ENGL 205 - 20TH CENTURY FICTION

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Blaha, F	1927

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 303 - SHORT STORY

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	601	Blaha, F	1940

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.

Tentative Reading List: One or two anthologies of short fiction (the precise titles have not yet been decided upon).

ENGL 373 - FILM THRY & CRITICISM -- "HOLLYWOOD GENRE FILM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Dixon, W	1948

Special fee=\$30.

NOTE: There are no outside screenings for this class. All films are screened during class lecture periods.

Aim: The purpose of the course is to learn to analyze and write about the Hollywood genre film from an informed perspective. In this class, we will analyze the role of history, social trends, gender, class, and race in creating the cinema. You will be expected to develop your critical abilities, expand your vocabulary and knowledge of the field, and express yourself in writing exercises and discussions.

Teaching Method: Daily screenings of classic Hollywood genre films (comedies, westerns, horror films, sci-fi films, musicals and the like) in restored digital format, including *The Incredible Shrinking Man*, *The Time of Their Lives*, *San Quentin*, *Assault on Precinct 13* (original 1976 version), *Horse Feathers*, *Earth vs. the Flying Saucers*, *Sherlock Homes Faces Death*, *International House*, *Rock Around the Clock*, *Homicidal*, *Jailhouse Rock*, *The Red Badge of Courage*, *Winchester '73*, *Invasion of the Body Snatchers* (original 1956 version), *The Killing*, *The Wild One*, *High Noon* and many other films, plus daily attendance, discussion and notes during class.

Requirements: Five papers, five pages each, typed, on the films we see each week and the discussion that follows. These papers are due on the Friday of each class week, and will be graded over the weekend and returned. These papers should be a response to the films we are seeing, using the materials in our textbooks to amplify your discussion, examining editing, camerawork, lighting, soundtrack, music, acting styles, camera movement, framing, deep focus, costumes, and whatever else you think might apply; deconstruct the film in detail. We will talk more about this the first morning. Your final paper is due on Wednesday, August 13; the final class day is Thursday, August 14.

Tentative Reading List: O'Brien, Geoffrey, *The Phantom Empire: Movies in the Mind of the Twentieth Century* (Norton, 1995); Corrigan, Timothy, *A Short Guide to Writing About Film* Sixth Ed. (Pearson Longman, paperback)

ENGL 4/813 - FILM -- "UNCENSORED: PRE-CODE CINEMA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	601	Foster, G	1955/1965

Special fee=\$30.

NOTE: There are no outside screenings for this class. All films are screened during class lecture periods.

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).