

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

SUMMER 2009

Updated May 20, 2009

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 May 20, 2009. 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. Inquire in the English department main office, Andrews 202, for the name and office of the Appeals Committee chair.

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 is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate based on gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation. This policy is applicable to all University administered programs including educational programs, financial aid, admission policies and employment policies.

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 2009

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 200	Intro to English Studies	X						
Engl 215	Intro Women's Lit				X			
Engl 245B	Native American Lit				X			
Engl 254	Writing & Communities		X					
Engl 315B	Women in Pop Culture				X			
Engl 361B	Intro Late American							X

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SUMMER 2009

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Engl 205 - 20th Century Fiction –
 Revised 4/15/097
 Engl 215 - Intro Women's Lit–
 Revised 4/15/097
 Engl 245B - Native American Lit..7
 Engl 254 - Writing&Communities –
 Revised 4/15/097
 Engl 303 - Short Story8
 Engl 315B - Women in Pop Culture8
 Engl 349 - National Cinemas --
 "German Expressionism-Realism"9
 Engl 361B - Intro Late Amer Lit ...9
 Engl 4/839 - Film Directors -- "Film
 Noir & Cinema of Paranoia"10
 Engl 4/859 - Writing for Film.....10
 Engl 898 - Sp Topics: -- "Workshop:
 Visual Poetries"..... **Canceled** 11
SUMMER 2009 – 8-Week Session.12

Engl 315B - Women in Pop Culture
 – Revised 4/15/0912

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 Session 13**

Engl 215 - Intro Womens Lit 13
 Engl 250 - Intro to Creative Writing
 – Revised 4/15/09 13
 Engl 254 - Writing&Communities –
 Revised 4/15/09 13
 Engl 315B - Women in Pop Culture
 – Revised 4/15/09 13
 Engl 857B - Nebr Writing Project --
 "Tech Institute" 14
 Engl 957B - Neb Writing Project 14
 Engl 991 - Nebr Literature Proj... 14

**SUMMER 2009 – 2nd Five-Week
 Session.....15**

Engl 254 - Writing&Communities –
 Revised 4/15/09 15
 Engl 269 - Film Period -- "Classic
 Horror & Sci Fi" 15
 Engl 315B - Women in Pop Culture
 15
 Engl 4/813 - Film -- "Cinema &
 Censorship" 16

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 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 honors variations, are self-contained courses. They are not designed to be taken in any particular sequence.

English 101 – Writing from Literature

This is 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 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 2009 – Pre-Session

ENGL 205 - 20TH CENTURY FICTION – REVISED 4/15/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Dodworth, C	4099

Further information unavailable at this time

ENGL 215 - INTRO WOMEN'S LIT– REVISED 4/15/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-0150p	MTWRF	301	Walker, C	4100

Aim: This course will focus on women's fiction written in English from the 19th to the 21st century. To provide socio-historical context and critical lenses for analyzing the literary texts, we will also learn about women's history and feminist theory.

Teaching Method: Discussion, group work, mini-lectures.

Requirements: Two short papers and a take-home final.

Tentative Reading List: Brontë, *Jane Eyre*; short fiction by Wharton, Walker, Petry, Lessing, Munro, Erdrich, and others; Woolf, *A Room of One's Own*; Magona, *Mother to Mother*; and Cisneros, *The House on Mango Street*.

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	2061

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: Deloria, *Waterlily*; Ortiz, *Woven Stone*; Silko, *Ceremony*; Northrup, *Rez Road*; Van Camp, *Lesser Blessed*; Peltier, *Prison Writings*; various traditional and sacred narratives. We will watch the videos *Richard Cardinal* and *Battle for White Clay*. If possible, we may attend some out-of-class events.

ENGL 254 - WRITING&COMMUNITIES – REVISED 4/15/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Iromuanya, J	2062

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	Behrendt, S	2068

Aim: To read and discuss three collections of short stories, by three modern authors, in order to develop a sense of the range and variety of modern short fiction and to consider what sets this genre apart from other literary genera. We will consider both "content" and "form," or idea and aesthetics, including how a story is constructed and how a *collection* of stories is put together. We will also consider and discuss ways in which short stories reflect and comment on the cultural circumstances from which they emerge at particular historical and cultural moments.

Teaching Method: Intensive discussion based on consistent reading, with occasional brief *ad hoc* lectures to provide background information. There will be a good deal of group work, including some group presentations. I expect everyone to arrive at class every day fully prepared to contribute meaningfully and regularly to class discussions and to all research and presentation activities.

Requirements: 1) Dedicated reading, **in advance**, of all the assigned stories, plus class discussion of them. I have adjusted the reading requirements to the realities of a course that lasts less than three weeks, but you will nevertheless need to keep up with a fair amount of assigned reading. 2) I anticipate asking everyone to write one final, comprehensive examination over the course material, and to submit a daily "reading note" (which I will describe in class on the first day) as the basis for a contribution to classroom discussion.

Tentative Reading List: Three collections of stories: Flannery O'Connor, *A Good Man is Hard to Find*; Ha Jin, *The Bridegroom*; Jhumpa Lahiri, *Interpreter of Maladies*

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	2070
0100-0350p	MTWRF	302	Slater, J	2071

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*.

Slater, J - 302

Aim: To trace the history of the way women have been portrayed in popular culture since the 19th century.

Teaching Method: Large and small-group discussion; in-class writing, student presentations.

Requirements: Regular in-class quizzes on reading material; a take-home midterm exam; a final presentation to the class.

Tentative Reading List: *Jane Eyre* by Charlotte Bronte, *Sense and Sensibility* by Jane Austen, *Madame Bovary* by Gustave Flaubert, *The Pursuit of Alice Thrift* by Elinor Lipman, *Reviving Ophelia* by Mary Pipher; plus stories to be determined, films and television excerpts to be shown in class.

ENGL 349 - NATIONAL CINEMAS -- "GERMAN EXPRESSIONISM-REALISM"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0100-0350p	MTWRF	301	Abel, M	2077

NOTE: Special fee - \$30.

Aim: In this course we are going to take an in-depth look at German-language directors, from the days of German Expressionism in the 1920s, to East-German filmmaking between 1949-1989, to the New German Cinema of the 1970s, to recent developments in German cinema, including the latest wave of films dealing with Germany's totalitarian past(s), films by German-Turkish directors, and the filmmaking movement known as the "Berlin School." By the end of the session, you will have gained both a solid historical and cultural understanding of the general trajectory of German cinema from Weimar Expressionism to contemporary realist tendencies and the analytic tools necessary for producing close formal analyses of films.

Teaching Method: Mini-lectures and class discussion.

Requirements: One close-reading paper; one critical, comparative analysis paper; participation.

Tentative Reading List: Essays on various German directors, time periods, and film movements, as well as interviews with selected directors.

ENGL 361B - INTRO LATE AMER LIT – REVISED 5/5/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Stevenson, P	4102

Aim: This course surveys American literature from the Civil War through the end of the 20th century. We will read poems, fiction, and drama from a diverse group of writers, including writers from all regions of the country, men and women, and members of different races and ethnic groups. We will pay attention to the evolution of forms and to aesthetic movements, but our primary concern will be reading literary texts in relation to their cultural and historical contexts.

Teaching Method: Mostly discussion, with some brief lectures and small group work.

Requirements: Regular in-class writing, two formal papers analyzing assigned readings and incorporating critical and historical materials, and a final examination.

Tentative Reading List: Readings to be drawn from the *Bedford Anthology of American Literature*, supplemented by a novel or two.

ENGL 4/839 - FILM DIRECTORS -- "FILM NOIR & CINEMA OF PARANOIA"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Dixon, W	2086/2096

NOTE: Special fee - \$30.

Aim: An overview of *film noir* from the 1940s onward in American and European/Asian cinema, considering the *noir* aesthetic not so much as a genre, but rather a series of stylistic tropes.

Teaching Method: Screenings, readings, lectures, discussion. Films screened include *Strange Impersonation*, *The Seventh Victim*, *The Big Sleep*, *Born to Kill*, *White Heat*, *Cape Fear*, *Point Blank*, *Targets*, *Near Dark*, *The Grifters*, *Croupier*, *Audition*, *Lemming*, *The Aura*, and *13 Tzameti*.

Requirements: Assignments — three papers, five pages each, typed, on the films we see each week and the discussion that follows. For students in Engl 839, each paper will be 10 pages long. These papers are due on the Friday of each class week, and will be graded over the weekend and returned. Your final paper is due on Thursday, June 4; the final class day is Friday, June 5. Regular class attendance. Participation — please speak up on the films, what they mean to you, what your reactions are, how you feel about them and what they say to you. Promptness — There will be a daily film screening and then discussion of the film in relation to the class text. Your grade is figured as follows: 25 percent for perfect attendance at lectures and screenings; 25 percent for class participation (speaking constructively in class); 50 percent for your five papers combined.

Tentative Reading List: Required – Dixon, Wheeler Winston: *Film Noir and the Cinema of Paranoia* (Rutgers UP, 2009, paperback). Optional – Corrigan, Timothy: *A Short Guide to Writing About Film* (Pearson Longman, 2009, 7th ed.)

ENGL 4/859 - WRITING FOR FILM

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Foster, G	2087/2098

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.

ENGL 898 - SP TOPICS: ENGLISH -- "WORKSHOP: VISUAL POETRIES" – CANCELED 5/1/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0930-1220p	MTWRF	301	Hawley, A	4104

Aim: The goal of this course is twofold 1) to write and make original poems and works of art and 2) to read and discuss poetry that collaborates with visual culture and media. We will look beyond ekphrastic poetry to work that engages the visual both by becoming visual art and/or integrating visual matter and media into itself.

Teaching Method: While I will occasionally provide historical background and context, this course will function as a laboratory for ideas in which students generate an open dialogue about texts and each others' works.

Requirements: Curiosity; willingness to critique and be critiqued; daily readings and responses; peer responses; final project/portfolio.

Tentative Reading List: To accomplish these goals, we will study a wide variety of poets and artists including George Herbert, William Blake, Appollinaire, N.H. Pritchard, Jackson Mac Low, B.P. Nichol, Julia Fields, Marcel Broodthaers, Robert Smithson, Jen Bervin, Stephanie Brooks and many others.

SUMMER 2009 – 8-Week Session

ENGL 315B - WOMEN IN POP CULTURE – REVISED 4/15/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
ARR-ARR	ARR	200	Schueth, M	4211

Computer, E-mail and Internet required. Class taught via Blackboard.

Further information unavailable at this time

SUMMER 2009 – 1st Five-Week Session

ENGL 215 - INTRO WOMENS LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	Staff	3857

Further information unavailable at this time

ENGL 250 - INTRO TO CREATIVE WRITING – REVISED 4/15/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	501	Shipers, C	4105

Further information unavailable at this time

ENGL 254 - WRITING&COMMUNITIES – REVISED 4/15/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Lumpkin, B	2063

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 – REVISED 4/15/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-1235p	MTWRF	501	Wiseman, L	2072
1100-1235p	MTWRF	502	Danforth, E	2073
0530-0920p	MW	503	White, L	2074

Wiseman L – 501

Further information unavailable at this time

Danforth, E – 502

Further information unavailable at this time

White, L - 503

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 857B - NEBR WRITING PROJECT -- "TECH INSTITUTE"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0830-1200p	MTWRF	591	Griffin, J	****

PREQ: Permission. Class meets June 8 - June 26.

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 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>
0900-0300p	MTWRF	591	Brooke, R	****

PREQ: Permission. Class meets from June 8 - 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 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>.

ENGL 991 - NEBR LITERATURE PROJ

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0100-0430p	MTWRF	591	Minter, D	****

PREQ: Permission. Class meets June 8 - June 26, 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 the teaching of literature and writing. Note this section will be offered in Lincoln for three weeks, from June 8–26, Monday–Friday. Interested teachers should contact the Nebraska Writing Project director, Robert Brooke, at 472-1807 or brooke1@unlnotes.unl.edu. Further information about the institutes, and application materials, can be found on the NeWP website at <http://www.unl.edu/newp>.

SUMMER 2009 – 2nd Five-Week Session

ENGL 254 - WRITING & COMMUNITIES – REVISED 4/15/09

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Olson, B	2064

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 269 - FILM PERIOD -- "CLASSIC HORROR & SCI FI"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
0915-1050a	MTWRF	601	Dixon, W	4108

NOTE: Special fee - \$30.

Aim: An overview of the origins of the classic horror film, starting in the early 1930s and continuing on to the late 1970s, with a few key science-fiction films also being considered.

Teaching Method: Screenings, readings, lectures, discussion. Films screened include *Dracula*, *Frankenstein*, *The Mummy*, *The Wolfman*, *Son of Dracula*, *Cat People*, *I Walked with a Zombie*, *The Undying Monster*, *The Thing from Another World*, *The Day the Earth Stood Still*, *Village of the Damned*, *War of the Worlds*, *When Worlds Collide*, *House of Wax*, *Them!*, *The Pit and the Pendulum*, *Horror of Dracula*, *The Skull*, *Horrors of the Black Museum*, *Halloween*, *Freaks*, and *The Devil Commands*.

Requirements: Assignments — 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. Your final paper is due on Wednesday, August 12; the final class day is Thursday, August 13. Regular class attendance. Participation — please speak up on the films, what they mean to you, what your reactions are, how you feel about them and what they say to you. Promptness — There will be a daily film screening and then discussion of the film in relation to the class text. Your grade is figured as follows: 25 percent for perfect attendance at lectures and screenings; 25 percent for class participation (speaking constructively in class); 50 percent for your five papers combined.

Tentative Reading List: Required – Jones, Alan: *The Rough Guide to Horror Movies* (2007); Scalzi, John: *The Rough Guide to Sci-Fi Movies* (2005). Optional – Corrigan, Timothy: *A Short Guide to Writing About Film* (Pearson Longman, 2009, 7th ed.)

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	Dreher, K	2075
0200-0335p	MTWRF	602	Dreher, K	4109

Aim: This course takes a cultural-studies approach to the study of women in popular culture across lines of ethnicity and myriad media. We will discuss the introduction of particular television and cable programs and, via close readings of episodes, the class will speculate on what these particular shows might be telling us about women's roles in American society at particular moments in time. Specifically, the class investigates the post-feminist *girlfriends* movement or the women's ensemble genre receiving widespread currency in media. More

important, we will probe the impact of the subtle, though powerful, modes of suggestion the media and print culture make about women's issues and examine what messages these shows produce for and circulate around us as consumers of popular culture.

Tentative Reading List: Albert, Virginia. *Which Man*. iUniverse: 2007; Dreher, Kwakiutl. *Dancing on the White Page: Black Women Entertainers Writing Autobiography*. Albany: SUNY P, 2008; Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: Harper; *Reading Sex and the City*. Ed. Kim Akass and Janet McCabe. New York: I. B. Tauris, 2004; Sherman, Shantella. *Fester*. Xlibris: 2008; Steffans, Karrine. *Confessions of a Video Vixen*. New York: HarperCollins, 2006. All books are in paperback.

Required DVDs (tentative): The First Season or any season of Petticoat Junction; *Charlie's Angels* (the television series NOT the movie); *Dallas*; *Brewster Place* (the television series NOT the movie); *Living Single* (starring Queen Latifah and Kim Fields); *Girlfriends* (starring Tracee Ellis Ross and Golden Brooks); *Ugly Betty*; *Margaret Cho: I'm the One I Want*; *Ellen DeGeneres: Here and Now: Modern Life and Other Inconveniences*; *Sex and the City: The Movie*; *Soul Food* (the Showtime series starring Nicole Ari Parker, Malinda Williams and Aaron Meeks — NOT the movie).

ENGL 4/813 - FILM -- "CINEMA & CENSORSHIP"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Call#</u>
1100-0105p	MTWR	601	Foster, G	2084/2094

NOTE: Special fee - \$30.

Aim: Students can expect to study the history of motion picture censorship in America from the beginnings of censorship in the 1930s until the present. We will watch many films that alarmed censorship authorities and discuss why these films were banned and/or censored during the years of strict censorship. We will see a few documentaries on censorship and study the effects of the history of censorship on film in society. Expect to learn how to write about film and how to use film terminology. We will screen and analyze classic film texts that are associated with significant historical moments in film censorship. Many of the films are from the "Pre-Code" era of the 1930s, when films such as *Baby Face*, *I Am a Fugitive from the Chain Gang*, *The Public Enemy* and other films led to the enforcement of the Motion Picture Censorship Code. We will also look at films that were released under the seal of the code during the 1940s and 1950s. Finally, we will view films that challenged the censorship code, such as *Who's Afraid of Virginia Woolf* and other films that are associated with landmark legal cases that led to the breakdown of censorship and the subsequent installation of the modern labeling of films as "PG", "R," and "NCIT," for example. We will also talk about the wider ramifications of censorship as it applies to race, gender, class, sexuality and, of course, creativity, financing and distribution.

Teaching Method: Students watch and discuss a film every day. Class begins with a brief lecture. Films are screened, and as a class we discuss the work in the context of our readings on the history of film censorship and related issues. Class meets Monday through Thursday.

Requirements: One 5-page paper per week; perfect attendance; class participation; weekly reading assignments.

Tentative Reading List: Thomas Doherty: *Pre-Code Hollywood: Cinema and Censorship*. Handouts and online readings on women (and gender) and censorship, politics and censorship, sexuality and censorship, pivotal historical moments and the history of censorship.