

Fall 2022  
English Department  
List of English courses with expanded descriptions  
All courses will be offered Face-to-Face

Fall 2022

ENGL 100\*: Introduction to Literature

TR 1-2:15 p.m. with Professor Amanda Johnson

This course surveys classic works of literature in English—including poetry, prose, and drama—to revel in their complexity and discuss their relevance to our world today. Open to all students! No textbook purchases are required.

Satisfies: \*D1

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Fall 2022

ENGL 101\*: What is a Fact? Data, Reading, Meaning from Humanities to STEM—A BIG QUESTIONS COURSE

TR 10:50 a.m.-12:05 p.m. with Professor Timothy Morton

Whether in science, social sciences or humanities, all students benefit from this essential training in how to discover and interpret the world and its facts. Training in discovery and interpretation is the role of the humanities and literary studies. This class teaches critical thinking and imagination, the fuels of reason.

Satisfies: \*D1

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Fall 2022

ENGL 113: Introduction to Literary Editing & Publishing

Tuesday 6:15-8:45 p.m. (new day/time) with Ian Schimmel

Registration via special permission: [ianschimmel@rice.edu](mailto:ianschimmel@rice.edu)

This is the first course in a recommended two-part sequence that explores literary publishing and the diversity of professionals in that space: editors, agents, publishers, and writers. Students enrolled in this course will consider the fundamental questions of the industry. What is literature and who decides? What is craft? What is poetry and what is the utility of a poem? What stories are fiction writers allowed to tell? What is creative nonfiction's relationship to truth? Alongside these discussions, students will study the basic elements of literature's three main genres (poetry, fiction, and creative non-fiction), enlarge their understanding of editorial critique, and develop skills for providing feedback in the workshop setting. Several classes throughout the semester will feature discussions with visiting publishers, editors, agents, poets, essayists, and/or novelists. Students will also be asked to become practitioners of "literary citizenship." This training will come about through weekly attendance at staff meetings of The Rice Review, participation in literary events throughout Houston, and through the hands-on experience of planning and hosting The Rice Review's annual Fall Open Mic Night. All students will be considered as official staffers for the magazine and will be acknowledged in that year's annual issue.

No prerequisite for this course, but a joy for reading/debating the qualities of great poetry & prose is strongly encouraged. Mutually exclusive w/ENGL 213. Credit cannot be earned for ENGL 113 if a student has previously taken ENGL 213.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW).

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Fall 2022

ENGL 150\*: Houston — Out on the Town

Monday 6:30-9:00 p.m. with Professor Comer

We venture into Houston's literary and art scenes in order to think about the arts in the 21<sup>st</sup> century. We consider large questions about the relation of the arts to civic belonging, urban quality of life, and the economic infrastructures that underwrite art worlds. Students learn how to formulate historical and cultural analytic frameworks for the arts while receiving foundational instruction in close reading of literature and visual texts.

We take 3-4 field trips and transportation is provided. Our course meets on Monday evenings, and during class time we attend readings at the Alley Theatre sponsored by Houston's premier literary arts organization, Inprint. Houston also supports a thriving grassroots literary world and we get acquainted with less-known venues and writing communities including Nuestra Palabra: Latino Writers Having Their Say. We take one Saturday field trip into Latinx neighborhoods in Houston's East End to learn about murals, have lunch at a Mexican restaurant, and then visit Hermann Park's public monuments. In our reading practices we explore the differences it makes to read literature "privately" (at home, curled up with a book) versus reading literature in preparation for an event to which we go as a group and which reveal the layers of sociocultural networks underpinning the experience of "private" reading. Open to majors and non- majors.

Satisfies: \*D1

Analyzing Diversity, Latin American Studies Major Elective

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Fall 2022

ENGL 200\*: Gateways to Literary Study (two sections offered)

MWF 10:50 a.m.-12:05 p.m. with Professor Castromán

TR 2:30-3:45 p.m. with Professor Browning

This course is open to majors and non-majors. It is a requirement of the English major and should be taken in students' first year or sophomore year. Emphasis is on close reading, literary interpretation, and critical writing. Attention is paid to the major genres (poetry, drama, and fiction) across a range of historical periods.

This course teaches close reading and critical writing about literature and culture. Students engage questions such as: What is literature? How does it work? Can we distinguish literary language from everyday language? What are the most recognizable genres of literature? What does it mean to engage with literature and culture critically?

***Special note to English majors or potential English majors: Due to the popularity of ENGL 200, if the section of ENGL 200 you want appears to be full, then contact the instructor directly (via email) for permission to add this course via the special registration override in ESTHER.***

Satisfies: \*D1

Training the Imagination: English major requirement and open to all students

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Fall 2022

ENGL 205\*: Writers on Writing

MWF 10-10:50 a.m. with Professor Lacy Johnson

"People on the outside think there's something magical about writing," Harlan Ellison once wrote, "that you go up in the attic at midnight and cast the bones and come down in the morning with a story, but it isn't like that. You sit in back of the typewriter and you work, and that's all there is to it." This course aims to demystify the writing process by studying contemporary literature from a writer's perspective. Through lectures, readings, and class visits with living, working writers, this class will introduce students to the intellectual and creative work that goes into some of the best writing being produced today. Students will learn to read like writers — for craft, voice, form, and style — and to understand contemporary writing in a historical and cultural context. These lessons will inform students' own critical and creative work. No prior writing experience is expected or required.

Satisfies: \*D1

Concentration: English Creative Writing Concentration (ECRW)

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Fall 2022

ENGL 210\*: Beginnings: British Literature to 1800

MWF 2-2:50 p.m. with Professor Sarah Ellenzweig

"Beginnings" is a foundations class for literature enthusiasts who are interested in reading and/or in creative writing, and who want to understand the literary past and how it remains with us. We will explore together why we should still care about "early" authors and texts now. Our class will approach our literary past with openness and curiosity for what it might hold for us, remembering that we can't find our voices without knowing something about the traditions, legacies and heritages that precede and shape us.

Satisfies: \*D1

Historical Foundations-periods before 1800

Specialization: LLH

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Fall 2022

ENGL 222: The World and South Asia **Cross-list ASIA 222**

MWF 9-9:50 a.m. with Professor Ragini Srinivasan

What does it mean to write "South Asia" in English, and what is the relationship between South Asian literature and the literature of the Anglophone World? The South Asian subcontinent includes eight or ten independent nation-states, depending on how you draw the map, which comprise nearly a quarter of the world's population. These nations have different, historically specific relationships to the English language and literature; Nepal, for instance, unlike India and Pakistan, was never a British colony or protectorate.

Taking inspiration from the Colombo-based journal Himal's "Right-Side-Up-Map of South Asia", which challenges dominant modes of visualizing the region, this introductory course invites students to reconceive South Asia and its nations through English literature. Key topics of discussion will include colonialism, anti-colonial movements, and political violence; the nation, diaspora, and the concept of the global, including debates on the literary form of the national allegory; postcolonial language politics and English's relationship to South Asian vernaculars; sexuality, religion, and ecological devastation.

South Asian literature in English both reflects India's political, economic, and military dominance in the region and contests it through the production of a dynamic, regional imaginary. We will therefore strive to decenter Indian English literatures, even as we attend to their significance in World Literary formations. Texts will include major 20<sup>th</sup> and 21<sup>st</sup>-century works of Indian, Pakistani, Bangladeshi, and Sri Lankan fiction, nonfiction, and poetry in English. Authors will include some of the following: Mulk Raj Anand, Tahmima Anam, Amit Chaudhuri, Anita Desai, Romesh Gunesekara, Mohammad Hanif, Arun Kolatkar, Daniyal Mueenuddin, R.K. Narayan, Gayathri Prabhu, Salman Rushdie, Arundhati Roy, Kamila Shamsie, Bapsi Sidhwa, K. Srilata, and Rabindranath Tagore.

Satisfies: D1

Diverse Traditions: Race, Post-colonial, and Gender studies (RPG)

Specialization: CSC

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Fall 2022

ENGL 245: Interdisciplinary Approaches – ART, ANIMALS, ENVIRONMENT

TR 4-5:15 p.m. with Professor Cary Wolfe

This course explores the wide-ranging ways in which contemporary artists have responded to the non-human world of animal life and the environment with an increasing sense of urgency and heightened imagination. The beauty, wonder, and surprise we experience when we immerse ourselves in the non-human world is where we start, but where we end is with questions that are affective, ethical, philosophical, and sometimes even political. This is appropriate enough in the era of the Anthropocene, the sixth great extinction event in the history of the planet, bioengineering and xenotransplantation, factory farming, and the rapidly accelerating crisis of global warming. We'll explore how contemporary artists respond to these and other pressing issues. And throughout the course, we'll engage with readings in literature, ecology, animal rights philosophy, environmental ethics, ecology, and theoretical biology that allow us to contextualize and appreciate more deeply the artworks that will occupy our attention. Artists we'll examine will include some of the following: Ellen Gallagher, Mark Dion, Michael Pestel, Bryndis Snaebjornsdottir and Mark Wilson, Joseph Beuys, Tomás Saraceno, Mel Chin, James Turrell, Willie Cole, Erin Espelie, Olafur Eliasson, Roni Horn, Sue Coe, Eija-Liisa Ahtila, Bill Viola, Eduardo Kac, Walter De Maria, Maurizio Cattelan, Hiroshi Sugimoto, Robert Smithson, Michael Heizer, and Damien Hirst. And I hope we'll even be able to have a Zoom visit from a couple of them during the semester. In keeping with the rubric of "Interdisciplinary Approaches," creative, critical, and hybrid creative/critical projects will be welcome in the course, and I'll even share a couple of my own creative/critical projects as we go along. **This course will also count for HART majors as elective credit.**

Specialization: CSC; SME

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Fall 2022

ENGL 260\*: What is American Literature?

MWF 11-11:50 a.m. with Chaney Hill

In his 1935 book, "What is American Literature", Carl Van Doren posed the question, "Has America a literature at all? ... What qualities has it? What qualities should it have?" To ask what counts as American Literature implies that some literature does not count as 'American.' Historically, American Literature is and was founded on inclusion, exclusion, and questions of belonging. This course is a survey of U. S. authors from the 18th century to the present and will take up questions of belonging and exclusion in the literary canon as they pertain especially to regional literary production. We will investigate the relationship between national and regional identity and how these identities are formed by literature as it pertains to race, class, gender, and sexual identity. As a class, we will focus on both well-known and lesser-known texts in the American Literary canon and will engage questions concerning style, content, and technique to better understand how literature can support and work against American and/or regional nationalisms.

Satisfies: \*D1

Historical Foundations- periods before 1900

Specialization: CSC; LLH

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Fall 2022

ENGL 262\*: Whodunit & Other Mysteries – Detective Fiction & Film

TR 10:50 a.m.-12:05 p.m. with Professor Amanda Johnson

A survey of detective works from Sherlock Holmes to film noir and contemporary crime procedurals. Investigations of crime and puzzles center our discussions of interpretive authority, problems of social scapegoating and racial suspicion, and the figure of the detective genius. Becoming detectives ourselves, we apply interpretive agency to social issues. All welcome!

Satisfies: \*D1

Historical Foundations—periods before 1900

Specialization: LLH; VCM

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Fall 2022

ENGL 267\*: Intro to African American Literature – Plessy to Ferguson

TR 9:25-10:40 a.m. with Professor Castromán

This is an introductory course that surveys African American literature and culture across the long nineteenth century by focusing on high-profile cases concerning race in the US. It begins by thinking about the court system in the context of chattel slavery, then moves from the legalization of segregation in *Plessy v. Ferguson* in 1896 to the 2014 Ferguson decision that acquitted a white police officer in the death of Michael Brown.

Reading and thinking along this historical trajectory illustrates the long afterlives of slavery and the stubborn resiliency of anti-blackness that structures Jim Crow America and continues to shape the everyday lived experiences and imaginaries of Black people in the US.

Satisfies: \*D1

Diverse Traditions: Race, Post-colonial, and Gender studies (RPG)

Specialization: CSC

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Fall 2022

ENGL 290: Topics in Literary & Cultural Analysis—LITERATURE & CULTURE OF SOCIAL JUSTICE

MWF 10-10:50 a.m. with Professor Lurie

In this course we will explore the literature and culture of the last two decades to which issues of social justice are central. Far from being polemical, however, the novels, poems, and visual art of the period predicate new possibilities for justice on how literature and culture require us to imagine otherwise, to challenge prevailing narratives that shape everyday life, to recognize and critically evaluate our expectations as readers, to make unfamiliar and vitalizing connections. Concerned with the urgent issues of our times, these texts are distinguished by their insistence on the connections between justice projects—rather than with a focus on one category or scale of analysis. What are the literary, cultural, and artistic strategies with which writers and artists seek to inspire change?

Specialization: CSC

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Fall 2022

ENGL 300: Practices in Literary Studies (2 sections offered)

TR 9:25-10:40 a.m. with Professor Hennessy

MWF 1-1:50 p.m. with Professor Marte-Wood

This course explores the relation of literary and other cultural texts to key concepts in literary and cultural theory. In their reading and writing, students engage a variety of theoretical problems and modes of reading, among them close textual analysis, critical attention to representation of the (racial, gendered, sexual, class) subject, and what it means to read a text's relation to philosophical traditions, power relations, history, and empire. ENGL 300 is to be taken after ENGL 200, ideally in the spring in the sophomore or early in the junior year.

Satisfies:

Theoretical Concepts and Methods: English major requirement and open to all students

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Fall 2022

ENGL 301\*: Introduction to Fiction Writing (three sections offered)

Tuesday 4-6:50 p.m. with Professor Dermont

TR 9:25-10:40 a.m. with Professor Bajani

Friday 12:00-2:30 p.m. with Professor Laymon

A course that teaches the fundamentals of fiction writing, and includes a mixture of reading and writing assignments. The goal is for each student to produce two short stories possessing imaginative ingenuity, structural integrity, and literary merit by the end of the semester. Course counts toward the English Creative Writing Concentration (ECRW). Registration for odd-

numbered sections is restricted to English major creative writing concentrators (ECRW); registration for even numbered sections is open to all undergraduate students in priority order. Unused reserved/restricted seating will be released the first day of ADDS/DROPS.

Satisfies: \*D1

Concentration: English Creative Writing Concentration (ECRW)

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Fall 2022

ENGL 304\*: Intro to Poetry Writing

Tuesday 1-3:50 p.m. with Professor Morin

An introduction to poetry writing through the study of contemporary poets and the writing of poems. The class will pay extensive attention to such elements of poetry as imagery, figurative language, tone, syntax, and form in order to create a vocabulary for students to discuss their own poems. Students' poems will be critiqued by the class in a workshop setting. Registration for odd-numbered sections is restricted to English major creative writing concentrators (ECRW); registration for even numbered sections is open to all undergraduate students in priority order. Unused reserved/restricted seating will be released the first day of ADDS/DROPS.

Satisfies: \*D1

Concentration: English Creative Writing Concentration (ECRW)

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Fall 2022

ENGL 305\*: Intro to Creative Non-Fiction Writing (two sections offered)

Monday 1-3:50 p.m. with Professor Lacy Johnson

Tues/Thursday 9:25-10:40 a.m. with Professor Laymon

A course in reading and writing creative nonfiction prose for the beginning writer. Sections may focus on a range of nonfiction genres or one specific form, e.g. personal essay/memoir, travel narratives, literary journalism, science and nature writing. Course counts toward the English Creative Writing Concentration (ECRW). Registration for odd-numbered sections is restricted to English major creative writing concentrators (ECRW); registration for even numbered sections is open to all undergraduate students in priority order. Unused reserved/restricted seating will be released the first day of ADDS/DROPS.

Satisfies: \*D1

Concentration: English Creative Writing Concentration (ECRW)

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Fall 2022

ENGL 314: Medieval Romance **Cross-list MDEM 319**

MWF 9-9:50 a.m. with Professor Houlik-Ritchey

This class will focus on many of the more playful & bizarre tales in the medieval romance genre-that is, the "Radical" romances of the era that defy our normative expectations (of gender, sexuality, race, dis/ability, etc.). We shall complement our reading by cultivating "radical" interpretations, reframing these centuries – old texts in order to expound their unexpected relevance for our lives today. Come experience a "dark ages" that you might not be expecting...

Satisfies:

Historical Foundations- periods before \*\*1800/1900 (specifically \*\*pre1800)

Specialization: LLH

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Fall 2022

ENGL 318: Fairy Tales/Fear Tales

Thursday 2:30-5:20 p.m. with Professor Dermont

In this class students will read, discuss and analyze a variety of classical and contemporary genres in order to compose and revise adaptations and original versions of classical fairy tales and horror stories. Registration for odd-numbered sections is restricted to English major creative writing concentrators (ECRW); registration for even numbered sections is open to all undergraduate students in priority order. Unused reserved/restricted seating will be released the first day of ADDS/DROPS.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

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Fall 2022

ENGL 322: Men & Women in Shakespeare

TR 1-2:15 p.m. with Professor Snow

This course will span early to late Shakespeare. The linking theme will be one of the plays' core concerns: the "difference" between men and women (and thus the difference that links them), especially insofar as it is defined and maintained by an anxious male order of things that Shakespeare's women dangerously (but gloriously) exceed. Our method will be close reading. But since this is Shakespeare and drama, we will need to "hyper-read" along several axes at once (e.g., text, voice, acting, production), so that multiple possibilities will continually frustrate single-minded conclusions. For instance: when the defeated Cleopatra replies to Caesar's messenger with the single syllable "oh," how are we to understand this utterance? How many different ways can you (as the reader, as the imagined actor or director) choose to verbalize or "play" it? And how many corresponding answers are there to the questions it raises. What is she feeling? What is she thinking and/or plotting? What move is she making in this game of power politics?

Satisfies:

Historical Foundations- periods before \*\*1800/1900 (specifically \*\*pre1800)

Specialization: LLH

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Fall 2022

ENGL 338\*: British Romanticism

TR 1-2:15 p.m. with Professor Morton

This class will investigate one of the most productive periods of English literature. The Romantic period witnessed the birth of major new forms of writing and thinking that are relevant today. In fact, many scholars wonder whether we have yet left the Romantic period completely behind? The social transition from an age of commerce and colonialism to an era of industry and imperialism radically changed the entire surface of the world. The philosophical revolutions of the period (for instance, Kant and Hegel) set the agenda for Western philosophy for the next two centuries, right up until now.

This course will give you a sense of what the period looked like and felt like and sounded like; and a feel for the ideas it established about poetry, society and nature, which are still with us. In particular, we'll be concentrating on how Romantic literature generated many of the ecological ideas that are with us today.

Satisfies: \*D1

Historical Foundations- periods before 1900

Specialization: LLH

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Fall 2022

ENGL 342\*: Survey of Victorian Fiction—Victorian Novel **Cross-list: SWGS 372**

MWF 2-2:50 p.m. with Professor Michie

The Victorians come to us, as it were, in costume, exotic and eccentric forerunners of the comfortingly familiar. The women wear crinolines, and sometimes set them on fire. At home they make seaweed paintings, play on the piano, and think of marriage. The men become captains of industry and assert the dominance of Empire. No one has sex, although there are lots of children.

This course debunks some of these myths while attempting to treat seriously the Victorians' sameness and difference from us, as well as differences within the category of the "Victorian." We will be looking specifically at how the many genres of the nineteenth-century novel think through ideas that are given new shape in the Victorian period: poverty, domesticity, equality, gender, landscape, sexuality. This year we will emphasize the genre of the aptly named "social problem novel," written to alert (usually middle-class) readers to the plight of the poor and disadvantaged. We will also be looking at the detective novel, the marriage plot novel, and the sensation novel on their own terms and for the insight they offer into social problems.

Satisfies: \*D1

Historical Foundations - periods before 1900

Specialization: CSC; LLH

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Fall 2022

ENGL 368\*: Literature and the Environment **Cross-list: ENST 368**

MWF 9-9:50 a.m. with Karen Siu

In *Minor Feelings*, Cathy Park Hong remarks, "Readers, teachers, and editors told me in so many words that I should write whatever felt true to my heart but that since I was Asian, I might as well stick to the subject of Asians, even though no one cared about Asians, but what choice did I have since if I wrote about, say, nature, no one would care because I was an Asian person writing about nature?"

We will center Asian American literary texts that have often been overlooked or neglected in Environmental Studies. Why should the correlation between Asian American literature and the environment be surprising? This course argues that being an immigrant or diasporic subject entails relocation and displacement and those changes in space and place allows one to pay attention to differences in environments.

How does Asian American Literature understand the environment, nature, and emerging ecological crises? And how does this literature explore the relationship between human and nonhuman beings?

Satisfies: D1

Specialization: CSC; SME

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Fall 2022

ENGL 383\*: Global Fictions

MWF 1-1:50 p.m. with Professor Betty Joseph

Can, or should, literature try to 'see it whole'? This course explores the aesthetic, political and conceptual issues that arise when we pose the problem of representing social totality today.

Contemporary fiction's use of panoramic visions and epic scales provide crucial insights about complex phenomena like globalization, financial capitalism, tele-technologies, and climate change, whose abstractions rule our lives today but whose massive transnational, global and planetary scales seem to elude our grasp. We will read work by celebrated novelists for whom the novel's narrative form offers an exceptional ability to link individual plots to systemic trends. How do these stories offer provocative and compelling resolutions to the longstanding gap between text and context, between the personal and the political? Finally, we will compare our contemporary moment to other world-systemic processes like colonialism and slavery in order to understand today's scattering and dislocations of humans and non-humans in a historical way.

Satisfies: D1



Fall 2022

ENGL 385: Films of Alfred Hitchcock  
TR 4-5:15 p.m. with Professor Snow

Our focus in this course will be on Alfred Hitchcock, one of the greatest filmmakers of the 20<sup>th</sup> century. We'll look at how his films find in the pleasures of cinema (to which they endlessly add) an almost hidden language with which to explore the social and psychic anxieties that saturate the irresistibly exciting plots of his apparently normal worlds. Among his many themes, we'll foreground those that have to do with marriage, specifically as it poses "traps" for women. This means that we'll also be concerned more generally with gender and sexuality, and with the ways the films treat them as issues, not givens.

Here are the films we'll view, in reverse chronological order: Psycho, North by Northwest, Vertigo, Rear Window, Spellbound, Shadow of a Doubt, Blackmail.

P. S. No prior expertise in film or film criticism is necessary for immersion in this course. We'll learn the nuts and bolts of film language as we proceed.

Satisfies: VCM

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Fall 2022

ENGL 401: Advanced Fiction Writing (prerequisite: ENGL 301 or permission of instructor)  
Tuesday 6-8:50 p.m. with Professor Washington

A course conducted mostly as a workshop for advanced fiction writers. It will include assigned writing exercises and weekly readings of published stories to deepen students' understanding of narrative technique. Course counts toward the English Creative Writing Concentration (ECRW).

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

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Fall 2022

ENGL 410: Senior Seminar for English Majors  
Wednesdays 3-5:50 p.m. with Professors Aranda; Houlik-Ritchey, and Ian Schimmel

The Senior Seminar is the first course in a 2 part sequence, required of all senior English majors. An immersive, research and writing methods course, the Senior Seminar prepares students to produce a significant piece of critical or creative work, guiding each year's senior cohort through the methods and best-practices that invigorate longer-forms of creative inquiry and research. Similar to other senior design and research courses throughout the university, the Senior Seminar engages students in the deeper and more rewarding processes of sustained writing and research, and offers all students the opportunity to prepare and build an independent research project with sustained faculty support.

Satisfies:

Fundamentals of Research: English major requirement senior year

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Fall 2022

ENGL 466: American Literature —Morrison/Faulkner Seminar  
Thursday 2:30-5:20 p.m. with Professor Waligora-Davis

How can we better understand the intractable problem of race in the United States and its impact on law, on politics, on economic outcomes, on social relations, on accessibility to resources and spaces, on articulations of gender, on aesthetics, and most poignantly on expressions of violence?

This seminar reads two of the most important and influential American writers of the 20th century—Toni Morrison and William Faulkner—and their engagement with the ways that race has shaped our national history and culture. From Faulkner's *Light in August* to Morrison's *The Bluest Eye* our work will carry us from the colonial America to the American Civil War and the early Civil Rights movement; from *Dred Scott* and *Plessy v. Ferguson* to *Brown v. Board of Education*; from doll studies and miscegenation to lynching and kangaroo justice; from racial passing to postracial America. We will track the implications of race and gender on slavery, poverty, war, homelessness, colonialism, segregation, mental and physical health and social service systems, citizenship, and due process. Our readings will include but not be limited to *Light in August*, *Intruder in the Dust*, *Go Down Moses*, *The Bluest Eye*, *A Mercy*, and *Jazz*. In addition, we will be examining related critical theory and secondary readings, contemporary film, photography, and music. Writing and research intensive, this course culminates with a required 20-page critical research project.

Satisfies:

Diverse Traditions: Race, Post-colonial, and Gender studies (RPG)

Specialization: CSC

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Fall 2022

ENGL 493.001: ADV. LITERARY EDITING/PUBLISHING

Meeting times TBD

By permission only and as directed by Ian Schimmel

This 1-credit directed reading will explore literary editing and publishing under the framework of Rice's literary magazine, R2: *The Rice Review*. Participating students will gain experience in all phases of the publishing and editing process: selecting notable works from slush, leading peer review workshops, copy editing, and magazine layout. Credit is only available to the journal's nominated section editors, managing editor, and editor-in-chief.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

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Fall 2022

ENGL 493.002: R2 EDITORS IN CHIEF

Meeting times TBD

By permission only and as directed by Ian Schimmel

Selected R2 editors practice advanced literary editing; advanced editing techniques and publishing skills under the framework of Rice's literary magazine, R2: *The Rice Review* and literary faculty and advisors.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

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Fall 2022

ENGL 493.003: LATINX RESEARCH LAB (1 credit hour)

Meeting: Monday 12-12:50 p.m.

By permission only and as directed by Dr. Aranda

The Latinx Research Lab surveys current research topics, methods, and scholarship in fields expressly focused on U.S. Latinx histories, cultures, geographies and social/political issues. The Lab is intended to support students who are engaged in any stage of a Latinx research project. This course is an ideal way to support English majors enrolled in ENGL

410 & 411 working on Latinx projects, or students planning, commencing, or executing on a senior Latinx thesis in other departments or centers in humanities or social sciences. All kinds of possibilities are open for creative, critical, hybrid and visual projects.

This course also features guest Latinx scholars at Rice as speakers. The grade for this course will depend on classroom participation, as well as a presentation on a future or ongoing Latinx research project.

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Fall 2022

ENGL 493.004: INTERNSHIP: PUBLIC HUMANITIES

Meeting times: TBD

By permission only and as directed by Ian Schimmel

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**Key:**

**\*D1: approved for Distribution Group 1**

**English Dept. Required Field/s satisfied:**

**Diverse Traditions: Critical Race; Post-colonial & Gender studies: RPG**

**Historical foundations: \*\*pre1800/1900 (\*\*specifically pre1800)**

**Areas of specialization/s satisfied:**

**Culture & Social Change CSC**

**Literature & Literary History LLH**

**Visual & Comparative Media VCM**

**Science; Medicine & Environment SME**

**English Creative Writing Concentration: ECRW**

**Analyzing Diversity: new General Education requirement effective Fall 2222**