

**Spring 2021**  
**English Department**  
**Listing of English courses with brief descriptions**  
All courses will be offered Online unless otherwise noted

**Spring 2021**

**ENGL 200\*: Gateways for Literary Study**

Two sections will be offered

**MWF 11-11:55 with Professor Regier**

This course serves as an introduction to the English major by focusing on some of its core questions:

How do we critically analyze literary texts and forms? What skills do we need to formulate our interpretations of these texts and forms?

We will study a range of different works (poetry, prose, drama, film) across historical periods and geographical contexts. You will be able to hone your skills in what's become known as "close reading" and learn how literary analysis relates to your own critical writing.

Most importantly, you will be able to read and enjoy wonderful texts from Medieval poems to twenty-first century movies.

**Tuesdays/Thursdays 11:20-12:40 with Professor Ellenzweig**

This course is designed for and required of all prospective English majors. 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 emphasizes close reading and critical writing about literature. Students engage basic questions: 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 critically? (ENGL 200 is to be taken in the first or the sophomore year.)

*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 please contact the English department to receive a "special registration form" signed by the instructor. You can also contact the instructor directly for permission to add this course via the special registration form.*

**Satisfies:**

**Training the Imagination: English major requirement**

**\*D1 approved**

**Spring 2021**

**ENGL 213: Rice Review-Intro to Literary Editing & Publishing**

**Wednesdays 7:30 pm - 8:45 pm**

**Registration via Special Permission of Ian Schimmel [ianschimmel@rice.edu](mailto:ianschimmel@rice.edu)**

This course will explore the contemporary means and methods of literary publishing. The class will involve students in the real-world issues of producing Rice's own nationally award-winning undergraduate literary journal, R2: The Rice Review. The course will explore the methods and best-practices required to produce and sustain a high-quality literary journal on both print and digital

platforms. Assignments will include: reviews, interviews, articles for web, editing, layout and graphic design.

Enrollment is by permission of the instructor. **If you have any questions or interest in joining the course, please email [ianschimmel@rice.edu](mailto:ianschimmel@rice.edu)**

**Satisfies: This course is qualified to meet a requirement of the English Creative Writing Concentration (ECRW). Two instances of ENGL 213 (1.5 credit hours) will qualify as one of the four creative writing classes required for the Creative Writing Concentration (ECRW).**

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**Spring 2021 (New Course!)**

**ENGL 238: Comedy**

**Tuesdays & Thursdays 1:30-2:50 with Professor Roof**

Focusing on films made by Independent Production companies after 1965, this course looks at films made by successful “post-studio” Hollywood directors such as Robert Altman (*M\*A\*S\*H\**, *The Player*), Mike Nichols (*The Graduate*, *Working Girl*), Christopher Nolan (*Memento*, *Interstellar*), David Lynch (*Eraserhead*, *Mulholland Drive*), and Simon West (*The Mechanic*) and such non-Hollywood directors as Spike Lee (*She’s Gotta Have It*, *Jungle Fever*), Jim Jarmusch (*Stranger Than Paradise*), and Tyler Perry (*Madea’s Family Reunion*). The course will focus on film analysis and criticism as well as on post-studio modes of film production.

**Satisfies:**

**Areas of Specialization/s: Visual & Comparative Media; Culture & Social Change**

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**Spring 2021**

**ENGL 252\*: How to Read Texts**

**MWF 9:45-10:40 with Professor Timothy Morton**

How to read a text? We rush through texts of all kinds—memes, tweets, newspaper articles, editorials, Facebook posts—as if we know what we’re doing, and in the process we often cede a lot of power to these texts. The more power they have over us, the less autonomy we have to make our own decisions. Right now the world is deluged with all kinds of information, and all kinds of interpretations of that information.

This class will investigate a range of different types of text—poem, narrative, drama, tweet, Facebook post, newspaper article, editorial. Step by step, building up from the basics, we will analyze each layer of the text, from the squiggles on the page (or on the screen) to the texture or feel of it (such as rhythm and rhyme), to how it orchestrates your capacity to visualize (“imagery”), to how it organizes how to read it (“point of view” and “subject position”), to how it situates itself in numerous contexts. Classroom work will be about reading, live. Homework exercises will be about writing, modeling what we have learned in class so that you “own” it.

**Satisfies:**

**Areas of Specialization/s: Visual & Comparative Media; Culture & Social Change**

**\*D1 approved**

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**Spring 2021**

**ENGL 273\*: Medicine & Media (crosslist SWGS 273)**

**Tuesdays & Thursdays with Professor Ostherr**

This interdisciplinary course explores the role of imaging technologies in the practice of medicine, and the role of mass media in shaping our understandings of the body, health, and disease. The proliferation of screen technologies such as film, television, personal computers, smart phones, apps and video games has led researchers to identify media literacy as a critical component of both medical training and public health intervention. Simultaneously, healthcare is increasingly promoted and delivered through imaging technologies such as x-rays, ultrasound, MRI, CT, PET and through digital information and communication technologies such as telehealth. We will examine the historical foundations of these interrelated developments and students will develop a framework for better understanding the current and future uses of these tools. We will explore the ethical dimensions of visual images in a variety of medical contexts, including the patient narrative, the electronic medical record, and virtual health. We will explore how to translate patient data into visual images and stories, and how to make data meaningful through real-life contextual frames. Students will analyze their positions as media consumers and develop skills necessary for producing ethical images and information about bodies, health, and disease. We will blend critical analysis with production; class projects will include short video production and other creative projects that reinvent the personal health record. Guest lectures by clinician collaborators from the Texas Medical Center, the director of medical research for *Grey's Anatomy* and more. 3 credit hours.

**Satisfies:**

**Specialization/s: Visual & Comparative Media; Science, Med. & the Environment**

**\*D1 approved**

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**Spring 2021 (New Course in African Studies!)**

**AAAS 300: Contemporary Black Fiction-Writing Black Lives**

**Mondays 2:45-5:25 with Bryan Washington**

**Limited enrollment (via special permission for ENGL creative writing concentrators)**

In this course, students will be reading, reflecting, and dissecting short stories, novels, television scripts, and other works of fiction crafted by artists across the Black diaspora.

Students will also have the opportunity to develop their own literary pursuits. Guided by close instruction and discussions of craft; literary conventions and innovations, students will develop their skills in writing all kinds of stories, essays and novels, etc. Students will thoroughly discuss process and intent, with an extensive focus on craft. The course will foster and create a community among student writers through our class meetings; exercises and discussions.

Open to all students, this will satisfy a requirement for the AAAS minor as well as satisfying requirements for English majors and Creative Writing Concentrators within the English department.

**Satisfies:**

**Field: Diverse Traditions-RPG (Race; Postcolonial & Gender)**

**Areas of Specialization/s: Literature & Literary History; Culture & Social Change**

**Concentration: English Creative Writing Concentration (ECRW)**

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## Spring 2021

### ENGL 300: Practices in Literary Studies

Two sections will be offered

**Mondays & Wednesdays 2:45-4:05 with Dr. Amanda Johnson**

**Tuesdays & Thursdays 9:40-11:00 with Professor Joseph**

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 of first year or in the sophomore year

#### **Satisfies:**

**Theoretical Concepts and Methods: English major requirement**

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## Spring 2021

### ENGL 302: Screenwriting

**Tuesdays 4:50-7:30 with Professor Dermont**

**Limited enrollment**

This course will introduce students to the art and craft of screenwriting through a focused study of terminology, formatting and cinematic technique. Assignments will include writing exercises, weekly viewing of films and reading of screenplays. Students will write their own treatments, outlines and full-length screenplays. Enrollment is limited and mainly reserved for English creative writing concentrators

#### **Satisfies:**

**Concentration: English Creative Writing Concentration (ECRW)**

**Area of Specialization/s: Visual & Comparative Media**

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## Spring 2021

### ENGL 305\*: Introduction to Creative Nonfiction Writing

**Tuesdays 1:30-4:10 with Bryan Washington**

**Limited enrollment**

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. \*D1 approved.

#### **Satisfies:**

**Concentration: English Creative Writing Concentration (ECRW)**

**Areas of Specialization/s; Culture & Social Change**

**\*D1 approved**

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Spring 2021

**ENGL 307: Topics in Poetry Writing - Literary Translation**

**Tuesdays & Thursdays 11:20-12:40 with Professor Morín**

**Limited enrollment**

Legendary translator Edith Grossman believes that translation is not just an art form, but that it may very well be its own genre, like poetry, fiction, or playwriting. At its heart, translation is the purest form of close reading. Once a translator identifies every decision the writer made in making the original, then the translator must work to duplicate those decisions in another language to create a new work of art. In this multi-genre course you'll learn about the history of translation, as well as the different philosophies that translators from the past have used as you try your hand at literary translation yourself.

**Satisfies:**

**Field: Diverse Traditions-RPG (Race; Postcolonial & Gender)**

**Concentration: English Creative Writing Concentration (ECRW)**

**Areas of specialization/s: Literature & Literary History; Culture & Social Change**

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Spring 2021

**ENGL 318: Fairytales & Fear Tales**

**Thursdays 3:10-5:50 with Professor Dermont**

**Limited enrollment**

In this class we will read, discuss and analyze a variety of classical and contemporary genres in order to compose and revise our own adaptations of classical fairy tales or horror stories and our own fantasy or science fiction stories.

We will consider the historical contexts that inform each genre and we will consider how our own stories might raise questions about the current state of morality, technology, ethics and political disenfranchisement and reveal necessary truths about our post-post-modern culture. We will create speculative worlds and we will define the codes, procedures and magic that prevail over these strange, new lands.

**Satisfies:**

**Concentration: English Creative Writing Concentration (ECRW)**

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Spring 2021

**ENGL 328: John Milton Radical**

**Tuesdays & Thursdays 3:10-4:30 with Professor Snow**

This course should really be called "The Other Milton," since we will be interested in all those errant tendencies in the poet's work—iconoclastic, feminist, evolutionary, secular-humanist, open-ended, polysemic, deconstructive—that complicate the straight-down-the-middle sensibility (authoritarian, patriarchal) that "Milton" usually signifies. We will concentrate entirely on *Paradise Lost*, since it takes a semester to even begin to read one's way into this amazing work. We *will* deal with historical, political and theological contexts, but our focus will be on close/slow reading; thus the course will be as much about how poetry in general works as about Milton's particular strategies. We will be especially concerned with how issues of gender play out at the level of the poem's "minute particulars" (Blake's phrase). Written work for the course will consist of short, informal class-to-class assignments, and two longer essays.

**Satisfies:**

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

**Specialization/s: Literature & Literary History**

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**Spring 2021**

**ENGL 333\*: 18<sup>th</sup> Century British Fiction**

**Tuesdays & Thursdays 1:30-2:50 with Professor Joseph**

The historical coincidence of the novel's "birth" at the same time as capitalism means that the literary form embodies many of the features and contradictions of Europe's emergent economic system.

This course introduces you to significant works of the long eighteenth century, from Daniel Defoe's *Robinson Crusoe* to Frances Burney's *Cecilia*. We will explore connections between these works and the philosophical, economic, and political ideas of the period in order to understand the cultural power of what was then regarded as a radical, new format for storytelling—the novel. Studying cultural forms like the novel helps us answer key questions like these: How did capitalism become a cultural, economic and political formation that weaved itself effectively and systematically into the fabric of society in eighteenth-century Britain? How did the values of a new emergent class—the middle class—become the ruling ideas of the time? More specifically, the course will take up the following themes: the novelization of money, anxieties about speculation and credit, downward and upward mobility, the ideal of individualism; the emergence of the middle class and its sexual norms; the emergence of everyday life, the normalization of commercial and financial behaviors, and the moral debates about slavery and the colonialism.

**Satisfies:**

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

**Specialization/s: Literature & Literary History; Culture & Social Change**

**\*D1 approved**

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**Spring 2021**

**ENGL 342\*: Victorian Fiction/19<sup>th</sup> Cent. British Novel (crosslist SWGS 372)**

**Mondays/Wednesdays/Fridays 11-11:55 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:**

**Field: Historical Foundations- periods before 1800/1900**

**Specialization/s: Literature & Literary History; Culture & Social Change**

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**Spring 2021**

**ENGL 354: Queer Lit. Cultures - Queer Sexualities (crosslist SWGS 364)**

**Tuesdays & Thursdays 9:40-11:00 with Evan Choate**

Over the past year COVID-19 has radically changed our lives, with various forms of isolation transforming our experience of everything from academics to sex. Even as we strive to find ways of overcoming this isolation and look forward to a time when everything can return to normal, isolation provides an opportunity to reassess our assumptions about how sexuality and desire depend on notions of sociality that many of us take for granted. Indeed, most modern accounts of sexuality are premised on a much broader range of available social interactions than what we currently enjoy. Even the groundbreaking “antisocial” turn in modern queer theory emerged as a way of reclaiming phobic constructions of promiscuity from the AIDS era. But although isolation may be new to most of us, there is a long history of literature that grapples with the erotic and sexual dimensions of various forms of isolation and abstinence.

In this course we will read several exemplary engagements with isolation in the history of literature alongside and against modern theories of sexuality. These texts not only present various configurations of isolation and desire as subject matter, but also engage with isolation as a formal feature of the production, circulation, and interpretation of literary texts. For this reason, the class will offer students significant latitude to creatively explore and reimagine the formal features of their own writing and engagement with the course itself. Topics will include religious eroticism in medieval devotional writing by figures such as Julian of Norwich (d. 1416); Cleopatra’s confinement in the plays of Shakespeare (1606) and Dryden (1677); isolation as a condition for the emergence of homoeroticism in *Robinson Crusoe* (1719); the near-paradoxical idea of closet drama in Byron’s *Manfred: A Dramatic Poem* (1816); isolation as a function of nostalgia in Billy Wilder’s *Sunset Boulevard* (1950); the wilderness and desire for nonhumans in Marian Engel’s *Bear* (1976); the mixture of fear and longing in Octavia Butler’s “Speech Sounds” (1983); and attempts to overcome isolation in 2020, from virtual tea dances to *Animal Crossing*.

**Satisfies:**

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

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

**Specializations: Culture & Social Change; Literature & Literary History**

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**Spring 2021**

**ENGL 359\*: Writing On/Writing Off New Orleans**

**Mondays & Wednesdays 2:45-4:05 with Professor Browning**

A remarkably diverse group of writers has drawn upon New Orleans and its environs as setting, inspiration, and example in the production of virtually every literary genre. Many of these authors, particularly those writing since the devastation of Hurricane Katrina, have tried to predict the city’s future or pronounce its doom. We will look at some of the more notable instances of this New Orleans writing and try to understand the relation between them and the city’s languages, ethnic identities, musical heritage, visual arts, festivals, and cuisines. We will also reflect on New Orleans as a significant site in recent conversations about the coronavirus and racism. Our reading will include Kate Chopin, *The Awakening*, Tennessee Williams, *A Streetcar Named Desire*, Walker Percy, *The Moviegoer*, John Kennedy Toole, *A Confederacy of Dunces*, Michael Ondaatje, *Coming through Slaughter*, Robert Olen Butler, *A Good Scent from a Strange Mountain*, Anne Rice, *The Feast of All*

*Saints*, Julia Reed, *The House on First Street*, James Lee Burke, *The Tin Roof Blowdown: A Dave Robicheaux Mystery*, and Douglas Brinkley, *The Great Deluge*, as well as brief selections from a variety of other writers such as Oscar Wilde, Mark Twain, George Washington Cable, William Faulkner, and Eudora Welty. You will choose from a number of recent New Orleans texts for presentations to the class. Some good choices would be Nathaniel Rich's *King Zenon*, Sarah Broom's *The Yellow House*, Maurice Ruffin's *We Cast a Shadow*, Mitch Landrieu's *In the Shadow of Statues*, and Natasha Trethewey's *Bellocq's Ophelia*, to name just a few.

**Satisfies:**

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

**Specialization/s: Culture & Social Change: Literature & Literary History**

**\*D1 approved**

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**Spring 2021**

**ENGL 361\*: US Literature Civil War to WW II**

**Tuesdays & Thursdays 3:10-4:30 with Dr. Amanda Johnson**

This course tracks the romantic and realist strands of American literature 1860- 1917, a period when Southern Reconstruction, the "Closing of the West," and U.S. urbanization inspired both awe and disgust. In this era, American intellectuals of color offered progressive visions of empowerment that contrasted with regressive romances of white nostalgia. The popularity of Freud and other social scientists, furthermore, helped authors depict "realistic" novel characters, *and* posited the irrational nature of human psychological fantasies. By reading war poetry, novels, literary criticism, and other nonfiction texts, we study how realism and romance compete *and* collaborate with each other in the literature that emerges at the onset of American modernity.

**Satisfies:**

**Historical Foundations- periods before 1800/1900**

**Specializations: Culture & Social Change: Literature & Literary History**

**\*D1 approved**

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**Spring 2021**

**ENGL 368\*: Literature & the Environment (crosslist ENST 368)**

**Mondays/Wednesdays/Fridays 12:15-1:10 with Professor Timothy Morton**

A course that asks the question: How does literature talk about the fact that we live in a biosphere?

In this class we will read fiction and nonfiction exploring the relationship between human and nonhuman nature.

**Satisfies:**

**Specializations: Culture & Social Change; Science, Medicine & the Environment**

**\*D1 approved**



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## Spring 2021 (New Topic!)

### ENGL 370\*: African American Literature

**The Revolution Will Not Be Narrativized – Reading Black Resistance (crosslist SWGS 370)**  
**Mondays/Wednesdays/Fridays 9:45-10:40 with Professor Castromán**  
**Face-to-Face & Online Instruction (Dual Mode)**

This seminar focuses on Black literary works in the US and the Caribbean that in various ways use formal innovation to expand dimensions of political and cultural critique. We will read texts that model alternative forms of being, knowing, and representing the world and interrogate what makes such narratives resistant in their formulation of black identity and cultural practice. The course will be divided into two primary units: Rewriting Nation and Rewriting Self, each of which will also explore how genre is rewritten as a mode of resistant storytelling. In “Rewriting Nation,” we might think about texts like Sutton Grigg’s *Imperium in Imperio* (1899), Alejo Carpentier’s *The Kingdom of This World* (1949), Sylvia Wynter’s *The Hills of Hebron* (1962), and Toni Morrison’s *Paradise* (1997). “Rewriting Self,” meanwhile, will move us from the *Narrative of the Life of Frederick Douglass, an American Slave* (1845) and Ralph Ellison’s *Invisible Man* (1952) to Jamaica Kincaid’s *Mr. Potter* (2002) and Beyoncé’s 2016 visual album *Lemonade*.

#### Satisfies:

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

**Specializations: Culture & Social Change; Literature & Literary History**

**\*D1 approved**

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## Spring 2021

### ENGL 371: Chicano/a Literature - Chicax Literature (crosslist SPPO 354; SWGS 354)

**Wednesdays & Fridays with Sonia Del Hierro**

This survey course is an introduction to Chicax literature. We will focus on various genres of fiction, such as novels, testimonios, and short stories, written by people of Mexican descent over the past 100 years. By surveying a range of literary forms, we will begin to answer: what is Chicanidad and how has it changed/evolved? How has Chicanidad been formed or expressed via narratives and storytelling? What truths or realities can be recovered or un/learned from these stories?

Our literary analyses and discussions will intersect with historical contexts to consider political and artistic movements, transnational wars, and post/nationalism. We will also read relevant theoretical work to consider Chicanidad in relation to afro-Latinidad, domesticana, critical Latinx indigeneity, mestizaje, citizenship, labor/class, queer theory, and feminism.

#### Satisfies:

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

**Specialization/s: Culture and Social Change; Literature & Literary History**

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## Spring 2021

### ENGL 377: Art & Literature

**Tuesdays & Thursdays 9:40-11:00 with Professor Snow**

In this course we will spend lots of time looking closely at a few things: paintings by Vermeer, sculpture by Degas, a film by Hitchcock, and a fantastically moving and complex “autobiographic graphic novel” by Charlotte Salomon, who was murdered at age 23 at Auschwitz. Our goal will be a

detail-oriented attention in which thought and feeling intertwine, and in which "meaning," instead of clamping down on the work of art, shimmers at its edges. It will feel a little like Zen: we'll try to *slow down*, become patient, bring the right side of the brain into play>

We'll also be concerned with the strange fascination visual experience holds for language: much of the "literature" part of the course will consist of writing *about* art, by poets and fiction writers as well as critics. **The course, accordingly, will be writing-intensive**, and encourage various experiments in the way description can be a form of thinking. There will be weekly short assignments as well as three longer papers (but no midterm or final).

No prior background in either art or film is required or needed for this course: all I would ask is that you be unafraid in your responses.

**Satisfies:**

**Specializations: Literature & Literary History; Visual & Comparative Media**

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**Spring 2021**

**ENGL 382: Feminist Theory (crosslist SWGS 380)**

**Tuesdays & Thursdays 1:30-2:50 with Professor Lurie**

Feminist literary theory and criticism has opened up new critical questions, generated new methodologies, and inspired major changes in the canon of texts that are taught at universities and studied by scholars. Interdisciplinary by definition, feminist inquiry has introduced questions of women, gender, and sexuality into a wide range of disciplines in the humanities and social sciences, and, most recently into science studies. So, when we read literary and cultural texts from a feminist perspective today, we are asking questions and extending insights that emerge from and across the disciplines.

We will begin at the beginning, tracing the challenges that feminist inquiry posed to literary studies from its academic beginnings, and then go on to explore major debates within feminist theory itself. But we will devote most of the course to exploring the vital and exciting directions in feminist inquiry today, including feminist political theory, feminist environmental criticism, feminist frames for approaching questions of the relation between human and nonhuman life. All of our critical readings will be paired with literary and cultural (including visual) texts, so throughout the course we will be thinking about how and why the study of literary and cultural texts is so fruitful for the production of feminist knowledge.

**Satisfies:**

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

**Areas of Specialization: Culture & Social Change: Literature & Literary History**

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**Spring 2021**

**ENGL 383\*: Global Fictions**

**Mondays/Wednesdays/Fridays with Professor Marte-Wood**

This course has two components: one, it looks at recent fiction in English by international writers that deal with global and transnational issues; and two, it studies the work of recent cultural critics who provide new understandings of an increasingly networked world as well as the imaginative and narrative tools—fictional, artistic, cinematic, electronic and visual—that we use to process the fast-paced realities of contemporary globalization. This spring semester course will focus on the theme of

“postcolonial excess.” By taking a “world-systems” approach to contemporary cultural forms, this course will ask the following questions: Why do these English-language texts emerge where and when they do? What do they reveal about English’s changing role from a 19th and 20th century imperial language to the dominant language of a fully globalized 21st century? Do older postcolonial reading methods and interpretative frameworks still make sense for understanding today’s transnational literatures of globalization? What is the “world literary-system” and its “peripheral modernisms”? By exploring contemporary postcolonial literatures of “excess” from Africa, Asia, and their global diasporas, students will encounter the reconfiguration of older British and American modes of imperial domination in the era of transnational capitalism. Students will consider the temporal impacts of globalization’s revolution in information and communication technologies on the way narrative time speeds up in new transnational texts. Conversely, students will also examine the “excesses” of meaning that fall away as narratives from the Global South begin to aestheticize the “slow violences” and “necropolitics” of the combined, yet extremely uneven, development of the modern world-system. Possible authors: Gina Apostol, Bharati Mukherjee, Tash Aw, Chris Abani, Randy Ribay, Glenn Diaz, Merlinda Bobis, Aravind Adiga, Teju Cole, Mohsin Hamid, Preeta Samarasan, Hwee Hwee Tan, and Yvonne Adhiambo Owuor.

**Satisfies:**

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

**Specialization/s: Culture & Social Change; Literature & Literary History**

**\*D1 approved**

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**Spring 2021 (New Course!)**

**ENGL 385: Post-studio Hollywood (crosslist FILM 385)**

**Tuesdays & Thursdays 11:20-12:40 with Professor Roof**

Focusing on films made by Independent Production companies after 1965, this course looks at films made by successful “post-studio” Hollywood directors such as Robert Altman (*M\*A\*S\*H\**, *The Player*), Mike Nichols (*The Graduate*, *Working Girl*), Christopher Nolan (*Memento*, *Interstellar*), David Lynch (*Eraserhead*, *Mulholland Drive*), and Simon West (*The Mechanic*) and such non-Hollywood directors as Spike Lee (*She’s Gotta Have It*, *Jungle Fever*), Jim Jarmusch (*Stranger Than Paradise*), and Tyler Perry (*Madea’s Family Reunion*). The course will focus on film analysis and criticism as well as on post-studio modes of film production.

**Satisfies:**

**Specialization/s: Visual & Comparative Media**

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**Spring 2021**

**ENGL 387: Cultural Studies – Novels Now**

**Tuesdays & Thursdays 11:20-12:40 with Professor Derrick**

For the past three hundred years, the novel has been one of western culture’s dominant and irreplaceable forms for the exploration of the complex social realities that surround us. Does this continue to be the case twenty years into this strange new millennium? What can we say of its future amid the myriad of emergent cultural forms and distractions digital culture seems to keep producing? How many of us continue to read challenging new novels, and why, really, should we continue to do so?

In this course, I propose to read a series of highly regarded twenty-first century novels produced both in the US and in other cultures. I don’t propose to organize the course around a specific theme, which often guides and limits what reading can produce. I want to see what comes from a return to literary reading in something like a primal form. I do expect connections to emerge—even too many to

follow—because (in my experience) reading and interpretation inevitably produce them, and because of the omnipresent pressure of the cultural emergencies of the present. I must say that I find very little solace in the cliché that “all periods experience themselves as times of crisis.” But how, and to what extent, have novels responded?

**Satisfies:**

**Specialization/s: Culture & Social Change; Literature & Literary History**

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**Spring 2021 (New Course!)**

**ENGL 397: The Graphic Novel in African American Literature**

**Mondays & Wednesdays & Fridays 1:30-2:25 with Professor Castromán**

**Face-to-Face & Online Instruction (Dual Mode)**

**“Panthers and Panels: Graphic Novels and the African-American Literary Tradition”**

This course considers the impact and development of the graphic novel in the African American literary tradition. It begins by reading the single-issue first known comic written and drawn solely by African American writers and artists, *All-Negro Comics*, published in 1947, before moving through various subgenres within the African American graphic novel tradition. In our examination of the Black graphic novel’s investment in historiography we will read texts like Joe Lewis’ *March*, Max Brooks’ *The Harlem Hellfighters*, and biographical reimaginings of figures like Zora Neale Hurston and Billie Holiday. To explore the graphic novel as adaptor of canonical African American narratives we will read Duffy’s version of Octavia Butler’s *Kindred* and Kyle Baker’s *Nat Turner* before turning to think about genre fiction in *Mat Johnson’s Incognegro: A Graphic Mystery*. The latter half of the course will turn to the world of comics. Will read both Ta-Nehisi Coates’s *Black Panther* and his collaboration with Roxanne Gay *World of Wakanda* and conclude with an examination of the graphic novel as adapted in *Into the Spiderverse* and HBO’s recent *Watchmen*.

**Satisfies:**

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

**Areas of Specialization: Culture & Social Change; Visual & Comparative Media**

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**Spring 2021**

**ENGL 402: Writing Longer Fiction-Narrative Design (CRN: 2247)**

**Mondays 1:30-4:10 with Professor Cronin**

**Permission of Instructor Required – enrollment details below**

Admission to English 402 requires permission of the instructor. To apply to take the course, please provide the following information.

- Your name and contact info, including cell phone # if you’re willing to share it
- Your year in school
- Your major and concentration/specialization within major (if applicable)
- A list of any creative writing courses you’ve taken at Rice
- A brief description (250 words max, fewer is fine) of the novel project you plan to work on. Please note any work—advance planning, pages written—that you may have already done.

- A writing sample (fiction) of 500-1000 words. This can be anything—a single scene from a short story, for example. I am not evaluating your sample for narrative continuity. I'm just ascertaining your control of the basic mechanics of fiction.

Application materials should take the form of a single word document or pdf only. Send this via email to [iccronin@rice.edu](mailto:iccronin@rice.edu)

Applications must be submitted by December 4<sup>th</sup>. Twelve students will be admitted to the course. If you're one of them, you'll be notified by December 7<sup>th</sup>, and I'll give you instructions on how to register.

**Satisfies:**

**Concentration: English Creative Writing Concentration (ECRW)**

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**Spring 2021**

**ENGL 404: Advanced Poetry Writing**

**Thursdays 3:10-5:50 with Professor Morín**

In this course you will take the techniques you have learned about how to make poems and then deepen and expand your practice. We will closely study books of poetry with a view toward exploring what kind of a voice you want to have on the page. Key to this journey is thinking about what communities helped shape your vision of the world. Pair vision with voice and you have a powerful tool for making poems that can reach your community and beyond. Repeatable for Credit. Prerequisite ENGL 304 will be waived via Special Registration form.

**Satisfies:**

**Concentration: English Creative Writing Concentration (ECRW)**

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**Spring 2021**

**ENGL 411: Research Workshop for English Majors**

**Mondays 6:30-9:10 with Professors Comer, Ellenzweig, and Ian Schimmel**

The Senior Seminar & Research Workshop is an immersive, year-long, research and writing methods course that prepares Rice English majors to produce a significant piece of critical or creative work. Each year, the course will be co-taught by three English faculty members from different areas of expertise, including one creative writer. Beginning in AY 2019/2020, the course will be a requirement for all matriculating English majors. For students who matriculated before Fall 2019, the Senior Seminar & Research Workshop will be optional but recommended.

The Fall Senior Seminar will guide each year's senior cohort through the methods and best-practices that invigorate longer-forms of creative inquiry and research. The Spring Research Workshop functions as a more hybridized course, with some classes exploring topics relevant to the entire cohort, and others geared towards smaller, workshop-style discussions. At strategic points throughout the Spring writing process, students will meet individually with one of the faculty instructors, as well as with an outside faculty reader in their field of interest. All students will have the opportunity to present and celebrate their work at an end-of-the-year departmental symposium.

The culmination of the course is an in-depth critical or creative work with the potential for public-facing components (ex. performances, websites, e-zines, podcasts, community events), as well as collaborations with a student's secondary major or minor. While some projects will grow out of previous coursework in students' area of specialization, or in the creative writing concentration, we would hope that others will use the project as a way articulate creative intersections between your other intellectual pursuits and/or your professional areas of interest.

Similar to other senior design and research courses throughout the university, the Senior Seminar & Research Workshop engages students in the deeper and more rewarding processes of sustained writing and research. The course helps students regard both forms of inquiry as powerful skills within their professional set.

**Note: For students who intend to graduate in December or who plan to study abroad in their senior year, the senior seminar may be begun in the junior year and completed in the senior year. Special circumstances such as this one will be advised by the DUS.**

**Satisfies:**

**Fundamentals of Research: English major requirement**

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**Spring 2021 (\*New Course - open to all students)**

**ENGL 477/677: Adventures in Enviro Humanities-Art, Literature, Philosophy**

**Fridays 2:45-5:25 with Professor Wolfe**

On both the undergraduate level ENGL 477 and graduate ENGL 677 level this course will augment the general trend in the English Department curriculum toward more interdisciplinary courses with an emphasis on the public-facing role of the Humanities. While almost all Environmental Studies courses focus more on matters of policy and science, this course will play a crucial role for students inside and outside the Humanities by exploring how writers, artists, and philosophers have responded to the rapidly accelerating effects of climate change, the sixth great species extinction event in the history of the planet, and what it means to live in the era now known as the Anthropocene. The course will explore the philosophical foundations of environmental ethics to help prepare students better understand the social, ethical, and even political interventions that art and literature can uniquely make in helping society think about our responsibility to the natural world and to non-human forms of life. As such, the course will be of great interest to students outside the English Department (students in Visual and Dramatic Arts, Art History, Philosophy, Architecture, and Anthropology, for example) and should also appeal broadly to students in the sciences (the life sciences and earth sciences, in particular). **\*Students who are not English majors or English graduate students are welcome to register for this course, but will need to contact Dr. Wolfe ([cewolfe@rice.edu](mailto:cewolfe@rice.edu)) for permission. In your email request to Dr. Wolfe, please include your student ID number.**

**Satisfies:**

**Specialization/s: Culture & Social Change; Science, Medicine & the Environment**

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**Spring 2021 (New Course!)**

**ENGL 484: Wordsworth and Coleridge - Lyrical Ballads**

**Wednesdays 2:45-5:25 with Professor Regier (contact [ar32@rice.edu](mailto:ar32@rice.edu) with any questions)**

This course is about the collaborative work between William Wordsworth and S.T. Coleridge, two founding fathers of British Romanticism. We will focus on one of their books in particular: Lyrical Ballads, which remains one of the most important books in English. This collection of poetry was published in 1798 and changed the course of literary history forever. It is said to mark the start of Romanticism; many view it as a politically radical or revolutionary text about class and gender, but others have disagreed sharply, thinking it conservative or even in bad taste. Wordsworth himself called the poems in Lyrical Ballads “experiments” – and they certainly proved to be explosive!!

Over the course of the semester, we will try to understand what goes on in Lyrical Ballads, why it created such alarm when it was published, and why it continues to be so important until today. You will encounter much that is familiar, but also many things that are alien, odd, and plain weird. Throughout the semester, we will read primary and secondary material: the poems, but also the

Preface that Wordsworth later added and in which he explained his views on poetry. We will look at Coleridge's *Biographia Literaria* in which he criticised Wordsworth long after their *Lyrical Ballads* were published (their bromance came to an unromantic end). We will look at the role of Dorothy, Wordsworth's sister to whom he was creepily close. We will try and understand what Wordsworth means when he says that he tried to write poetry in the "real language of men" and what he gets at when he says that a poet is "a man speaking to men" -- including the question of whether it is only men, or also women, that he speaks of here.

*Lyrical Ballads* is amongst the most important books in the English language. This course offers you an opportunity to understand why that is so – and to enjoy reading some wonderful poetry while you are at it!

**Satisfies:**

**English major capstone**

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

**Specialization/s: Culture & Social Change; Literature & Literary History**

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**Spring 2021**

**ENGL 493: Advanced Literary Editing & Publishing**

**By permission 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. Enrollment by permission of the instructor only.

**Satisfies:**

**Concentration: English Creative Writing Concentration (ECRW)**

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