

Fall 2021
English Department Course Preview
List of English courses with descriptions
All courses will be offered Face-to-Face unless otherwise noted

Fall 2021

ENGL 100*: Introduction to Literature

One section will be offered-

MWF 10-10:50 with Professor Amanda Johnson

The course surveys famous 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 approved

Fall 2021

ENGL 200*: Gateways to Literary Study

Two sections will be offered-

MWF 10-10:50 with Professor Joseph

TR 9:25-10:40 with Professor Castromán

This course is designed for and required of all prospective English majors and should be taken in the first 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 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?

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.

Satisfies:

Training the Imagination: English major requirement

*D1 approved

Fall 2021

ENGL 203: Topics in Creative Writing (2 new topics!)

2 sections will be offered-

ENGL 203.1: Confessional Writing

TR 9:25-10:40 with Professor Bajani

How can we define “confessional writing”? Perhaps it simply means what we confess to others, and what we confess to ourselves. This class could also be titled Candor, following Anne Carson’s definition: “If you are not the free person you want to be you must find a place to tell the truth about that. To tell how things go for you. Candor is like a skein being produced inside the belly day after day, it has to get itself woven out somewhere.” Memoirs, non-fiction novels, personal essays, diaries, tell-all books—these “confessional” forms of writing blur the boundary between author and narrator. Through them, we try to tell the truth to ourselves and to the world, to piece together what’s necessary, what’s true, and to make art with all of it. In this course, we’ll read authors such as Joan Didion, Karl Ove Knausgaard, Emmanuel Carrère, Ocean Vuong, Jhumpa Lahiri, and Svetlana Alexievich and ask how, why, and if they engage in “confessional

writing.” At the same time, students will compose their own confessional pieces, both following these models and inventing their own.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

Specialization/s: Culture & Social Change

ENGL 203.2: Narrative Medicine

Thursdays 2:30-5:20 with Professor Morin

A patient waits in an examination room. A doctor enters with a set of general questions. The patient’s responses to those questions are part of a larger story, a story that is often unexpressed. This traditional model of examination and diagnosis is flawed because it fails to recognize the patient’s unique story of health. When diagnosis does not make room for a person to share the narrative of their body, then the diagnosis is incomplete. Treatment plans based on incomplete assessments are a public health problem.

The healthcare system fails our communities by treating every patient as if they were the same. Narrative Medicine addresses this failure because it recognizes that class, race, gender, education, environment, and income all impact well-being. In this class you will learn, and practice, the principles of storytelling in order to understand how doctors and patients can co-create a story of well-being in order to improve care.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

Fall 2021

ENGL 213: Rice Review - Introduction to Literary Editing & Publishing

Mondays 7:30 pm-8:45 pm

Registration via Special Permission of Ian Schimmel 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. If you have any questions or interest in joining the course, please email ianschimmel@rice.edu

Satisfies:

Concentration: 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).

Fall 2021

ENGL 300: Practices in Literary Studies

One section will be offered-

Tuesdays & Thursdays 10:50-12:05 with Professor Morton

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

Fall 2021

ENGL 301*: Introduction to Fiction Writing

Three sections will be offered-

Tuesdays 2:30-5:20 with Professor Dermont

Thursdays 2:30-5:20 with Professor Dermont

Mondays 2-4:50 with Professor Washington

A course that teaches the fundamentals of fiction writing, and includes a mixture of reading and writing assignments. Reserved seating for ECRW students and this space is limited.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

*D1 approved

Fall 2021

ENGL 304*: Introduction to Poetry Writing

One section will be offered-

Wednesdays 2-4:50 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. Reserved seating for ECRW students and this space is limited.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

*D1 approved

Fall 2021

ENGL 305*: Introduction to Creative Nonfiction Writing

Two sections will be offered-

Wednesdays 2-4:50 with Cameron Dezen Hammon (new instructor)

NEW SECTION ADDED Fridays 12-2:50 with Cameron Dezen Hammon (new instructor)

What is a personal essay? What is memoir? What is a fact? What is truth? 'Creative nonfiction' is a vast and somewhat inscrutable term that encompasses at least a dozen sub-genres of literary writing uniquely concerned with these questions. It borrows liberally from the sensory worlds of poetry and fiction, while endeavoring to tell true stories about the manifold challenges of being a human being on earth. In this course, we will explore the many forms of creative nonfiction, from lyric essay to immersion journalism, while honing our skills as writers through the study and practice of narrative voice, metaphor, gesture, dialogue, language, and more.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

*D1 approved

Fall 2021

ENGL 309: Topics in Creative Nonfiction Writing - Food Writing (new topic!)

One section will be offered-

Tuesdays 2:30-5:20 with Bryan Washington

In this course, we'll be studying the ways that food writing has expanded and evolved in both fiction and non-fiction since the 1960's, while completing exercises that hone our ability to paint the contexts, histories, memories, and associations that we bring to meals into our prose. We'll be studying the work of Tejal Rao, Helen Rosner, Michael Twitty, Chang-rae Lee, Edna Lewis, Danny Chau, and Bettina Makalintal, among others. By the end of the course, we'll all have a keener understanding of the gustatory possibilities inside of, and alongside, our prose.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

Specialization/s: Culture & Social Change

CANCELED

Fall 2021

ENGL 309*: Topics in Creative Nonfiction Writing—Spiritual Writing (new topic!)

One section will be offered-

Fridays 12-2:50 with Cameron Dezen Hammon (new instructor)

~~Poet and cultural critic Wendell Berry writes, "The significance—and ultimately the quality—of the work we do is determined by our understanding of the story in which we are taking part." As writers (and readers) interested in spirituality, we understand ourselves to be taking part in a story that connects us to one another, to the divine as we understand it, and to the awe-inspiring and ultimately mysterious world in which we live. In this course, we will look at interconnectedness through the work of writers like James Baldwin, Victoria Blanco, Scott Russell Sanders, Terese Mailhot, and others. We will focus on the personal essay as a form that seeks to pose rather than answer questions. We will look closely at language, and work toward developing a spiritual vocabulary that conveys the nuance of experience, while linking us to our shared humanity.~~

~~Satisfies:~~

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

Fall 2021

ENGL 311: Medieval Topics - Race in the Middle Ages (new topic!)

One section will be offered-

Fridays 2-4:50 with Professor Houlik-Ritchey

In this class, we will study how race is produced by analyzing the texts (literary, artistic, historical, and cultural) of the Middle Ages. We will also consider later texts that invoke the Middle Ages (a move known as "medievalism") to understand the ways "the medieval" has been used both to enable and to resist racist thinking over time. Throughout the semester, we will grow our digital literacy and research skills as we collaboratively curate and construct a public-facing digital archive. In this archive, we will creatively juxtapose a diverse range of historical and contemporary materials (including original documents, art, literature, film and archeological objects) to exhibit how race-making occurred in the Middle ages and how it still occurs through the deployment of "the medieval" as a mechanism of self-fashioning. Our digital archive thus aims to nimbly telescope through time to show the deep history and strange shifts of racial stereotypes. For instance, we might juxtapose medieval images with modern film (as Madeline Caviness does), comparing martyrdom images to Sergio Leone's "The Good, The Bad and The Ugly," to compare their use of visual stereotypes (e.g. the sneer). Such stereotypes communicate characters' moral standing (virtue, innocence, sinfulness, lassitude), and are surprisingly resilient across time.

Satisfies:

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

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

Fall 2021

ENGL 322*: Topics in Shakespeare - Men & Women in Shakespeare

One section will be offered-

TR 9:25-10:40 with Professor Snow

This course will traverse “early” to “late” Shakespeare. The linking theme will be one of the plays’ core concerns: the difference between men and women, especially insofar as it is defined/maintained/controlled by an anxious male order of things that Shakespeare’s women dangerously 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, 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 “O,” how are we to understand this utterance? How many different ways can you (as the reader, as the imagined actor) choose to verbalize or “play” it? And how many corresponding answers are there to questions that follow--e.g., “what is going on inside her” or “what--if anything at all--is she plotting”?

Satisfies:

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

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

*D1 approved

Fall 2021

ENGL 344*: Dickens

One section will be offered-

MWF 10-10:50 with Professor Browning

How do we account for the extraordinary popularity and influence of Charles Dickens from his own time till now? How did he and how have his audiences assigned and extracted value from his writing and his life more generally? The course will focus on Dickens's journalism, novels, shorter fiction, and letters and on visual and verbal adaptations of his work. Readings will include selections of texts from throughout Dickens’s career such as Sketches by Boz, Oliver Twist, A Christmas Carol, David Copperfield, and A Tale of Two Cities. We will consider adaptations of all these texts from Dickens’s times to our own, but will give the majority of our attention to film versions of A Christmas Carol ranging from Alastair Sim’s Scrooge of 1951 to Scrooge McDuck in Mickey’s Christmas Carol and Mr Magoo’s Scrooge in Mister Magoo’s Christmas Special.

Satisfies:

Historical Foundations - periods before 1800/1900 (specifically pre1900)

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

*D1 approved

Fall 2021

ENGL 358: Consumption & Consumerism

One section will be offered-

TR 1-2:15 with Professor Morton

An exploration of the history, philosophy and culture of eating, drinking, shopping and other forms of consuming. Featuring detailed analysis of literatures in English, visual art, music, film and food.

We are going to investigate the art, literature, music and more of consumerism, which spans from the late eighteenth century to now.

The goal is to see how deeply ingrained consumerism is in the way we think, write and read (and otherwise appreciate things), and that this isn't necessarily a bad thing, but certainly one that should be studied.

Satisfies:

Specialization/s: Culture & Social Change

Fall 2021

ENGL 360*: American Literature before the Civil War

One section will be offered-

Mon/Wed 2-3:15 with Dr. Amanda Johnson

From the early 1500s to the eve of the U.S. Civil War, this course surveys texts from the New World that participate in discovery, colonialism, and nation-building. Along the way, we will see how violence and consumption drove American narratives of “progress,” from the early Puritan settlements to the Revolutions, and how these same impulses bring about America’s fracture in 1860. We will trace these patterns through texts by canonical writers such as Thomas Jefferson and Edgar Allan Poe, as well as writers of color such as Phillis Wheatley and Mohegan writer Samson Occom. Through poetry, fiction, oratory, memoirs, and drama, we will consider together how the literature of Early America is intoxicated with its own promises and explosive implications. Only 1 textbook is required.

Satisfies:

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

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

Satisfies elective for the LASR major

*D1 approved

Fall 2021

ENGL 362*: Modern American Fiction

One section will be offered-

TR 10:50-12:05 with Professor Derrick

This course will conduct a survey of US literature and culture from shortly before World War I until shortly after World War II. Generally, this is the age of modernism in the US and elsewhere, though the term is a notoriously difficult one to define. However one defines it, the period contains an explosion of important, often experimental work in poetry, drama, fiction, painting, photography, and the new medium of film, as the emergence of the US as a global superpower (across the epic misery of the “Great Depression”) seems accompanied by geometric expansion of US cultural prestige and influence as well. We will concentrate on shorter literary selections (as opposed to long novels) in order to cover a wide array of work by figures such as Hemingway, Fitzgerald, Bishop, Larsen, Faulkner, Wharton, Hughes, O’neil, Agee, Hawks, Ford, Steinbeck, Guthrie, Hammett, and Hurston.

Satisfies:

Specialization/s: Literature & Literary History

*D1 approved

Fall 2021

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

One section will be offered-

MWF 11-11:50 with Bren Ram

This course asks the question: why study literature and the environment? Through an exploration of films, novels, poems, and nonfiction, we will investigate how literature informs thinking about ecology and how ecology informs the reading of literature. In this course, we will develop a familiarity with the current debates in the field of ecocriticism and take a look at some exciting texts that will spark new ecological thought.

Satisfies:

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

*D1 approved

Fall 2021

ENGL 375: Art & Literature (Top Ten Films)

**One section will be offered-
TR 1-2:15 with Professor Snow**

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

Despite the title of this course, it is conceived unapologetically as a course in film. The goal is to saturate ourselves with the absolute best that film has been capable of since 1930 (we won't attempt silent cinema), in order to acquire an intuitive feeling for and an empirical understanding of what makes a great film great. All the films we'll view are "best" films and immediately, often thrillingly or hilariously, accessible as such. The syllabus, then, is basically a "top 10" list (one of many possible ones). Its choices are necessarily subject to revision: in the last paper I'll ask you which of the films you think most belong here, as well as any obvious films you think are missing.

Films shown: Kurosawa, *Drunken Angel*; Bertolucci, *The Conformist*; Bergman, *Summer Interlude*; Renoir, *The Crime of M. Lange*; Hawks, *His Girl Friday*; Hitchcock, *Shadow of a Doubt* and *Vertigo*; Marker, *La Jetée*; Park Chan-wook, *Thirst*; Godard, *Pierrot le Fou*; Bresson, *A Man Escaped*, *Ozu*, *Late Spring*.

We will read literature, when the occasion presents itself--e.g., when a film is based on a book or a play, or when a shooting script is available, we will read all or at least part the source material. And we'll be reading around constantly in the literature of film.

Satisfies:

Specialization/s: Literature & Literary History; Visual & Comparative Media

Fall 2021

ENGL 381: Topics in Women Writers - A Century of Black Women Writers (new topic!) (crosslisted SWGS 327)

One section will be offered-

TR 2:30-3:50 with Professor Castromán

The course works through a seminal piece of Black women's writing for each decade of the twentieth century. In addition to examining how each text reflects upon the socio-political climate of their historical moment, we will carefully consider form and aesthetic legacy. Our discussion will center thematic concerns shared across texts (race, gender, sexuality, and class, particularly as these intersect in the cultural construction of Black womanhood), trace ideological and generational conflict, and explore theories and practices of resistance at varying scales. Texts under consideration include Larsen's *Passing*, Hurston's *Dust Tracks on a Road*, Petry's *Miss Muriel and Other Stories*, Hansberry's *A Raisin in the Sun*, Brooks' *The Bean Eaters*, Morrison's *The Bluest Eye*, Lorde's *Sister Outsider*, and Butler's *Parable of the Sower*.

Satisfies:

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

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

Fall 2021

ENGL 392: Contemporary Poetry

One section will be offered-

MWF 10-10:50 with Professor Lurie

Contemporary Poetry directs our attention to language as a medium for both shaping and challenging habits of thinking. It helps us to think beyond the obvious, to attend to what may be regarded as unspeakable, to be open to encountering surprise, delight, and challenge through the practice of poetic reading itself.

This course will explore developments in US poetry during an especially vibrant time: from 2000 to the present. We will explore a range of significant writers, but we will study in depth several major poets, all of whom are award-winning shapers of new directions for what poems can do. We will be reading works that take up compelling and urgent issues of the

times—questions of human relations to the environment and to nonhuman life, of citizenship and formations of social identity, of time and memory, of history (personal, national, global). Throughout the course, we will place poems in context of the world of events and ideas in which they participate. Students who write or are interested in writing poetry themselves may choose to dedicate one paper assignment to a portfolio of their own writing.

Satisfies:

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

Fall 2021

ENGL 410: Research Workshop for English Majors

One section will be offered-

NEW DAY: Wednesdays 6:30-9:20 with Professors Comer; Houlik-Ritchey and Ian Schimmel

The Senior Seminar & Research Workshop is an immersive, year-long, research and writing methods course in which English majors produce a significant piece of critical and/or creative writing. The course is team-taught by faculty members with different areas of critical and creative writing expertise. Advising faculty aid students to articulate individualized projects that display depth, quality, and aliveness. Like other senior design and research courses at Rice, the Senior Seminar & Research Workshop engages students in the rewarding processes of sustained collaboration.

The Fall Senior Seminar will guide each year's cohort through the methods and best practices that invigorate longer forms of creative inquiry and critical research. Students have multiple opportunities to present evolving lines of thought, engage in a workshop setting, and work closely with faculty members, and one another. The Fall semester teaches students how to hone their interests, pitch a project, formulate a research question, and develop relevant sources. Students generate and share early draft pages as they practice writing and analytic skills of formal imitation, close reading, and the writerly uses of critical theory. Students fold their source lists and pitch/research questions into a "Bibliodream"/Personal Anthology -- a living document that guides student purpose and timelines. The course serves as a springboard to ENGL 411 in the Spring, in which students continue to refine and expand their senior projects.

There is no one definition of a successful senior project. Significant research, critical thought, and writing will be central to all endeavors, but the projects themselves will take different shapes and forms. Here are some options for the year: a longer-form critical paper, a portfolio of shorter writings ("flash essays"), a classic thesis. Critical writing might be coupled with a public-facing component like a podcast, website, or public campaign; or might be interspersed with creative material. Majors concentrating in creative writing may pursue a collection of poetry or short fiction, a novel or screenplay, or a genre-hybrid text (i.e. poems with photos). Students with majors/minors outside the department might do interdisciplinary work combining areas of interest. We also consider how projects can assist students in clarifying professional goals and directions and taking steps toward work life after Rice.

Note: 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 is optional but recommended.

Satisfies:

Fundamentals of Research: English major requirement senior year

Concentration: Satisfies 400-level requirement for English Creative Writing Concentration (ECRW)

Fall 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)

(Last page)

8/23/2021 1:58 p.m.