

# Spring 2022 Preview

## English Department Courses Long Descriptions All courses will be offered Face-to-Face

### Spring 2022

#### **ENGL 101\*: What is a Fact?**

**MWF 10:00 a.m.-10:50 a.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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### Spring 2022

#### **HUMA 130\*: What is a Classic? A Big Questions Course**

**TTR 10:50 a.m.-12:05 p.m. with Professors Campana and McGill**

“Outmoded works by dead, white European males” would be one answer to the question. This is no doubt why we’re experiencing a new and urgent reconsideration of the nature of classics, canons and traditions. But it would be equally true to say that the classic is new, living, multi-racial, global, female as much as male, and even queer. While “classic works” may seem to be legitimated by long-past authorities, this course will explore the ways in which classics are made and remade as those works are read, invoked and recast. The “classic” is, and always has been, protean, the product of an enormous range of creative and critical responses that reshape both it and the cultures in which those responses arise. In the face of recent arguments for the dissolution of canons, the overturning of traditions and the abandonment of the idea of a classic, this class will attend to the complex and important ways in which various communities have found in these classic works both shelter and solace.

Satisfies: \*D1

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### Spring 2022

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

**MWF 10:00 a.m.-10:50 a.m. with Professor Ellenzweig**

**TTR 9:25 a.m.-10:40 a.m. with Professor Regier**

This course is designed for and required of all prospective English majors, though non-majors are welcome! It should be taken in the first or sophomore year. Emphasis is on close reading, literary interpretation, and critical writing about literature and culture. Attention is paid to the major genres (poetry, drama, and fiction) across a range of historical periods.

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 and culture critically?

Satisfies: \*D1

Training the Imagination: English major requirement

***Special note to English majors, potential English majors as well as non-majors: Due to the popularity of ENGL 200, if the section of ENGL 200 you want appears to be full, 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 override in ESTHER.***

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## **Spring 2022**

**ENGL 203: Topics in Creative Writing “Sex, Death and Spiritual Writing”**

**WF 2:00 p.m.-3:15. p.m. with Cameron Dezen Hammon**

Religion and spirituality have traditionally contended with the most intense, perplexing, and mysterious aspects of being a human being on earth. But what happens when the religious identities or spiritual interests of childhood no longer serve us in young adulthood as we endeavor to experiment with new expressions of self—including spirituality—and seek ways to honor our past selves while forging strong, authentic identities in the present? In this course, students will learn the foundations of spiritual writing through reading the work of James Baldwin, Scott Russell Sanders, Mary McCarthy and others, as well as emerging voices like Robin Wall Kimmerer, Kristin Dombek, and Jia Tolentino. Through craft discussions and written prompts, students will learn to write their own spiritual stories of intimacy and survival, stories that express our unique experiences but also connect us to the human experience.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

Specialization/s: CSC

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## **Spring 2022**

**ENGL 211\*: British Literature Romanticism to Present**

**MWF 9:00 a.m.-9:50 a.m. with Nina Cook, PhD Candidate**

Our modern era is a product of the times that came before it—and there is a very real sense in which we are all still Romantics at heart. Romanticism’s focus on the individual and nature is echoed in our current political climate, with its emphasis on personal identity and concern with environmentalism. In this class, we will read the great British literature of the past—beginning in 1750 and ending in the early 1900s with Virginia Woolf—with an eye towards presentism and literary form. How is the novel form—so common today—created from a hybrid of other literary forms, such as the letter, the solicitor’s brief, and the newspaper article? How did the movement from collective, community thinking to the individual-versus-society first come about, and how is this change reflected in the artistic and literary forms of the past? A special emphasis will be placed upon the place of hybridity and experimentation in the Romantic era and into the Victorian and Modernist periods. We will ask

questions about representation—both visual and textual—and adaptation. How do authors and artists “translate” stories from one medium into another, from the prose novel to the Victorian stage, for instance, or from the Victorian novel into modern film. We will read works by canonical authors such as William Wordsworth, Jane Austen, and Charlotte Brontë, paying attention to the roles of social class, gender, and the expanding British Empire in the literature of the day.

Satisfies: \*D1

Historical Foundations-periods before 1900

Specializations: LLH

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### **Spring 2022**

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

**M 7:00 p.m.-8:20 p.m. (new time)**

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

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### **Spring 2022**

**ENGL 230\*: Intro to Latinx Literature**

**MWF 10:00 a.m.-10:50 a.m. with Professor Castromán**

This multi-genre course works to define the contours of Latinx literature by surveying texts drawn from Mexican, Puerto Rican, Dominican, and Cuban migrations to the U.S. In addition to addressing the historical and socio-political conditions that frame the Latinx experience, the course broadly outlines the development of Latinx studies and the formation of its literary canon.

Satisfies: \*D1

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

Specializations: LLH; CSC

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### **Spring 2022**

**ENGL 269\*: Science Fiction and the Environment**

**MWF 11:00 a.m.-11:50 a.m. with Professor Kevin MacDonnell**

This course will consider the intersections of literature, science, and the environment through the lens of historical as well as contemporary science fiction. While science and technology retain their hegemonic powers in the West, science fiction places science and its associated practices under the microscope, so to speak, questioning and challenging dominant modes of knowing and making. As such, science fiction offers us an opportunity to critique science's totalizing approach to the natural world. Throughout the semester, we will explore how literary, artistic, and cinematic science fiction articulates—and often complicates—environmental concerns, as well as how such texts have shaped our environmental discourses and imaginaries. We will read novels, short stories, graphic novels, and films by a diverse cast of science fiction writers and filmmakers from the seventeenth century to the present, ranging from Johannes Kepler and Mary Shelley to Frank Herbert and Octavia Butler. Alongside these texts, we will identify and analyze key ideas and conversations that have emerged out of the environmental movement and consider how these are expressed within the genre of science fiction.

Satisfies: \*D1

Specializations: CSC; SME

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**Spring 2022**

**ENGL 272\*: Literature & Medicine**

**MWF 11:00 a.m.-11:50 a.m. with Professor Bailar**

This discussion-based course introduces the study of medicine, caregiving, and illness through imaginative literature—novels, plays, short stories, essays, memoirs, and poems—by and about doctors and patients. Readings reflect a variety of voices and experiences and address ethical issues, medical bias, doctor-patient relationships, alternative medicine, spirituality, and more. Students will develop critical and interpretive skills through a variety of creative assignments.

Satisfies: \*D1; MDHM (Medical Humanities minor)

Specialization/s: SME

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**Spring 2022**

**ENGL 279\*: Black Sci Fi & Speculative Fictions**

**TTR 1:00 p.m.-2:15 p.m. with Professor Waligora-Davis**

Reading black science and speculative fiction, this seminar examines how black artists worry the division between reality and fantasy; challenge the fictions embedded in our national histories; and underscore social, economic, and political inequities short-circuiting the lives of brown and black peoples around the world. From Octavia Butler to Victor Levalle, from George Schuyler to Mat Johnson, from John Williams to Colson Whitehead among others, this seminar engages the ways in which representations of the monstrous and grotesque; of pandemics, environmental and technological degradation and catastrophe; of urbanization, gentrification, and immigration; and of (biological/technological) warfare recalibrate our understanding of the central role race continues to

play in determining both access to, and allocation of, necessary resources. We will track the histories and afterlives of slavery and colonialism, that writers insist continue to transfigure our society, while also studying varied blueprints for, and critiques of alternative, more egalitarian societies imagined by these artists.

Satisfies: \*D1

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

Specialization/s: CSC

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## **Spring 2022**

### **AAAS 300: Writing Black Lives**

**T 2:30 p.m.-5:20 p.m. with Professor Washington**

In this course, we'll be reading, reflecting, and dissecting short stories, novels, television scripts, and other works crafted by artists across the Black diaspora. Every week, we'll also be thoroughly discussing process and intent, with an extensive focus on craft.

Satisfies: ECRW (with request to DUS)

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## **Spring 2022**

### **ENGL 300: Practices in Literary Studies**

**TTR 9:25 a.m.-10:40 a.m. with Professor Derrick**

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

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## **Spring 2022**

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

**M 2:00 p.m.-4:50 p.m. with Professor Washington**

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

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/reserved for English Majors/Creative Writing concentrators. Registration for even numbered

sections is open to all undergraduate students. Unused reserved seating will be released the first day of ADDS/DROPS.

Satisfies: \*D1

Concentration: English Creative Writing Concentration (ECRW)

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### **Spring 2022**

#### **ENGL 302: Screenwriting**

**T 4:00 p.m.-6:50 p.m. with Professor Dermont**

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. This course qualifies for the English Creative Writing Concentration (ECRW).

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

Specialization: VCM

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### **Spring 2022**

#### **ENGL 304\*: Introduction to Poetry Writing**

**TR 1:00 p.m.-3:50 p.m. with Professor Morín**

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/reserved for English Majors/Creative Writing concentrators. Registration for even numbered sections is open to all undergraduate students. Unused reserved seating will be released the first day of ADDS/DROPS.

Satisfies: \*D1

Concentration: English Creative Writing Concentration (ECRW)

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### **Spring 2022**

#### **ENGL 309: Topics in Creative Nonfiction Writing – Black Comedy & Satire**

**F 12:00 p.m.-2:50 p.m. with Kiese Laymon**

In this theory and praxis course, we will explore and create art in response to 21st century Black American literature, film and television. While we will read, imitate and interrogate the work of Nafissa Thompson Spires, Damon Young, and Deesha Philyaw, most of our work will center on Donald Glover's Atlanta. Students should come prepared to create stand-up routines, sketch comedy, short fiction and essays. This course will be taught in-person and online.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

Specialization/s: CSC

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## **Spring 2022**

### **ENGL 315: Literary Translation**

**T 1:00 p.m.-3:50 p.m. with Professor Morín**

In this creative writing seminar, students will explore literary translation as an art form that engages close reading, creativity, inclusivity, and empathy in order to amplify voices from other languages and cultures. Work for the course will include a translation manifesto, a portfolio of creative work with original translations, and both critical and reflective essays. Students will be asked to submit a statement of language proficiency on the first day of class. Course counts toward the English Creative Writing Concentration (ECRW).

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

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## **Spring 2022**

### **ENGL 320\*: Shakespeare on Film**

**One section will be offered-**

**TTR 10:50 a.m.-12:05 p.m. with Professor Campana**

This course examines Shakespeare's widely distributed and adapted works in the context of an ever-growing body of Shakespeare on screen. We'll consider just how Shakespeare might have understood his own work with respect to what we now call "media." We'll consider the many ways Shakespeare has appeared on screens large and small: from the silent Shakespeare of the early 20<sup>th</sup> century to big budget Hollywood Shakespeare to mixed and multimedia productions to video, live-streaming, YouTube, and the ever-tinier confines of a mobile phone screen. In addition to considering Shakespeare's many screens, we'll try our hand at bringing Shakespeare to the screen ourselves. Works may include: Coriolanus, Macbeth, Titus Andronicus, Richard III, Romeo and Juliet, The Tempest, sonnets, and Ralph Fiennes' Coriolanus; Akira Kurosawa's Throne of Blood, Billy Morrisette's Scotland, PA, and Justin Kurzel's Macbeth; Julie Taymor's Titus and Tempest, Richard Loncraine's Richard III, BBC's Hollow Crown, and Vishal Bhardwaj's Omkara, Haider, and Maqbool.

Satisfies: \*D1

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

Specialization/s: CSC; LLH

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## **Spring 2022**

### **ENGL 328: John Milton-Radical**

**TTR 1:00 a.m.-2:15 p.m. with Professor Snow**

In this course, we will focus on the major poems of John Milton—especially on *Paradise Lost* and the theological, political, and philosophical issues it engages, often heretically, in a time of social upheaval and civil war (Milton then). This will lead us to a close reading of Milton's text that will activate all those errant tendencies in the poet's work—iconoclastic, feminist, evolutionary, secular-humanist, open-ended, polysemic, deconstructive—that contradict the straight-down-the-middle sensibility (authoritarian, orthodox, patriarchal) that "Milton" canonically signifies (Milton now). In spite of all these "contexts," our primary focus will be on the text itself, approached through a complex version of what is commonly known as "close reading." The course will thus be as much about how poetry works (especially contemporary poetry) as about Milton's particular strategies vis-à-vis doctrine and orthodoxy in *Paradise Lost*. We will be especially concerned with how issues of gender play out at the level of the poem's minute particulars. (I was even tempted to name this course "Feminist Milton.") Written work for the course will be intensive: there will be weekly short (3 page) assignments and two 7-page papers. There will be no final or midterm.

Satisfies:

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

Specialization/s: LLH

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**Spring 2022**

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

**TTR 9:25 a.m.-10:40 a.m. 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 Jane Austen's *Northanger Abbey*. 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: \*D1

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

Specialization/s: LLH

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**Spring 2022**



**ENGL 337\*: Gothic American Literature: American Hauntings**  
**MWF 10:00 a.m.-10:50 a.m. with Professor Johnson**

Gothic America concerns the many instances of terror, horror, grotesque, and sublime in American literature, from the Republic's birth in the late 1700s to the onset of industrial modernity in the early 1900s. In surveying the theoretical underpinnings of the Gothic, this course will discuss race, sexuality, religion, science, and philosophy. In short, this course explores why America remains a haunted nation.

Satisfies: \*D1

Historical Foundations- periods before 1900

Specialization/s: LLH

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**Spring 2022**

**ENGL 340.001: Calderwood Seminar in Public Writing (two sections will be offered)**

**TTR 2:30 p.m.-3:45 p.m. "The Line of Love" with Professor Ellenzweig**

Take a step back from your English major and learn how to transfer your expertise to the public. The Calderwood Seminars in Public Writing challenge majors in an intimate workshop setting to grow as critics and writers.

This Calderwood seminar (340.001) is about lyric love poetry from the late sixteenth through the middle of the eighteenth century, a topic that many in the reading public today see as arcane, quaint, and likely politically suspect. We will make the case that history connects us irrevocably to the poets of the past and that understanding our cultural landscape depends in part on remembering from where we have come. We will work together to engage the lines of past verse and open ourselves to what they have to tell us, which might well be surprising, unexpected, maybe even transgressive. We will commit to encountering this poetry on its own terms but also explore its relevance to our present-day concerns with problems of gender, sexuality, power, intimacy, and eroticism. Over the course of the semester, students will complete short writing assignments on relevant poets and poems and work collaboratively with other students, both to hone their own prose and to aid their peers in improving their work. Students will become expert at explaining to a lay audience why we should care about early modern love poetry. Students will also learn to think in meaningful ways about what writing for a "public" audience requires—about how they can effectively convey the benefit of the specialized training they have gained in the English major to prospective employers and to family and friends who are outside of their academic in-group.

Throughout the semester, students will build a writing portfolio that might include op-eds, feature articles, journal article reviews, book reviews, coverage of public talks, and imitations/adaptations. Classes will include collaborative editing workshops, possible guest lectures from experts in the writing field, and activities that build a strong writing foundation. You have learned how to write for college, now learn how to write for life. Open to English majors who have completed English 200 and 300 or by permission of instructor.

Poets likely to include the following: Marlowe, Donne, Marvell, Herrick, Rochester, Behn, Swift.

Satisfies:

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

Specialization/s: LLH

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### **ENGL 340.002: Calderwood Seminar in Public Writing**

**TTR 4:00 p.m.-5:15 p.m. “The Joy of Sports” with Professor Regier**

You are a sports enthusiast as an athlete, a spectator, or both? Learn how to transfer that knowledge and enthusiasm into your writing and the public sphere. On the one hand, sports can be intensely private: remember that one, magical, unforgettable moment in the ballpark or the stadium, on the track or on live T.V.—that one play that is seared in your memory, forever? On the other hand, sports are very public: consider powerful moments of resistance in sports when it comes to race (Muhammed Ali, Colin Kaepernick), gender (Martina Navratilova, Megan Rapinoe), sexuality (Caster Semenya, Caitlyn Jenner), or disability (Oscar Pistorius, Natalie Du Toit). Sports has to do with fun (the joy of play), with art (“a beautiful play”), with culture (do all cultures have sports?), and money. Sports encompasses questions of ethics (Lance Armstrong, Houston Astros) and institutions (Larry Nassar, sexual abuse, and USA Gymnastics). Sports connects the physical and the mental in the most intricate way; it does, in short, cover life.

How do we write about all of this in ways that the public can understand, and that make clear why sports is such a powerful medium in writing and film, such big business, so incredibly important to so many people?

This course provides an answer, making you a more sophisticated thinker and a better writer.

Satisfies:

Specialization/s: CSC

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**Spring 2022**

**ENGL 359\*: Writing New Orleans**

**MW 2:00 p.m.-3:15 p.m. 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 Zeno*, Sarah Broom's *The Yellow House*, Maurice Ruffin's *We Cast a Shadow*, Mitch Landrieu's *In the Shadow of Statues*, and Natasha Tretheway's *Bellocq's Ophelia*, to name just a few.

While we're at it, we will have some good food, drink, and music!

Satisfies: \*D1

Specialization/s: CSC; LLH

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### **Spring 2022**

#### **ENGL 343: Jane Austen's Worlds (also SWGS 343)**

**TTR 10:50 a.m.-12:05 p.m. with Professor Michie**

This course will try to come to terms with Jane Austen as author and as icon. We will read all her published fiction, as well as some of the stories she produced as a child, and will work with her letters and her biography. This course will also be something of a Jane Austen Film Festival: we will look carefully and critically at the recent film and television adaptations of her novels. The course's bifocal approach will allow us to read Austen's work in two historical contexts: Regency England, which provides a rich background for the political, social, sexual, and formal elements of her work, and the contemporary United States, where she was voted by People one of the Twenty-five Most Intriguing People of 1995 and continues to be a presence in cultural artifacts from memes and web narratives to calendars and perfumes.

Satisfies:

Historical Foundations - periods before 1900

Specialization/s: CSC; LLH

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### **Spring 2022**

#### **ENGL 361\*: US Literature Civil War to World War 1: Realism, Romance, Nostalgia**

**MWF 1:00 p.m.-1:50 p.m. with Professor 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: \*D1

Historical Foundations - periods before 1900

Specialization/s: CSC: LLH

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## **Spring 2022**

### **ENGL 371: Chicana/o Literature**

**MWF 11:00 a.m.-11:50 a.m. with Sophia Martinez Abbud, PhD Candidate**

What is Chicano literature? How do we read Chicano/a/x/e cultural productions in relation to evolving sociopolitical contexts in the U.S.? How do particular “ethnic” stories told through different media—such as literature, film, music, and visual art—shape the experiences of racialized subjects, including white subjects, in the modern world? What is the role of Latinx and non-Latinx cultural consumers in understanding and interacting with these ethno-racial narratives?

This course explores how Mexican-American identities are shaped through multimedia story-telling. Readings and assignments will move the class back and forth through time to contextualize the ideological, material, and legislative narratives from which “Chicano/a/x/e” emerges, emphasizing feminist and anti-colonial critiques of these narratives. Students will participate in the creation and evolution of Chicanx cultural narratives—including those of Chicanx ally-ship, pan-Latinx dissidence, and political organization broadly—by engaging with tools for historical research and digital story-telling. First-gen and ELL students are especially welcome. Familiarity with Spanish is a plus, but not required.

Satisfies:

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

Specializations: CSC; LLH

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## **Spring 2022**

### **ENGL 373\*: Survey of American Film & Culture**

**M 6:00 p.m.-8:50 p.m. with Professor Aranda**

**US Youth and Popular Culture: From *Rebel Without a Cause* to *Stranger Things***

Of all the genres emanating from Hollywood since the Silent Era, arguably none has had more social impact than film and television focused on youth and youth culture. This course will focus on key films and television productions that feature ensemble casts. We will study how the combined values of production—including writing, directing, acting, fashion, and music—achieve their greatest effect and impact when audiences come to self-identify with the production. While this interplay happens at the individual level, it also happens, and often simultaneously, at a group or communal level. Ensemble casts are particularly structured to promote group membership as a generational rite of passage.

Our discussions will take up the social construction of youth since 1945 and how popular culture uses film and television as vehicles for broader conversations about futurity, the nation, education, and prevailing ideologies on gender, sexuality, race, and class. The course draws in some combination from the following film and television, not all! Some are required, others will be recommended.

**Film:** *Rebel Without a Cause* (1955), *American Graffiti* (1973), *Saturday Night Fever* (1977), *Cooley High* (1975), *Zoot Suit* (1981), *Fast Times at Ridgemont High* (1982), *The Breakfast Club* (1985), *St. Elmo's Fire* (1985), *Heathers* (1989), *House Party* (1990), *Boyz n the Hood* (1991), *Dazed and Confused* (1993), *Clueless* (1995), *Smoke Signals* (1998), *Better Luck Tomorrow* (2002), *Mean Girls* (2004), *Royal Bounce* (2005), *ATL* (2006), *Juno* (2007), *Precious* (2009), *Dope* (2015), *Beans* (2020), *Moxie* (2021).

**Television:** *The Brady Bunch* (1969), *Happy Days* (1974), *The Facts of Life* (1979), *Fame* (1982), *Different World* (1987), *Saved by the Bell* (1989), *Beverly Hills, 90210* (1990), *Buffy, The Vampire Slayer* (1997), *Dawson's Creek* (1998), *Lizzie McGuire* (2001), *Degrassi: The Next Generation* (2001), *Friday Night Lights* (2006), *Gossip Girl* (2007), *The Secret Life of a Teenager* (2008), *Glee* (2009), *East Los High* (2013), *Stranger Things* (2016), *On My Block* (2018), *To All the Boys I've Loved Before* (2018), *Reservation Dogs* (2021).

Satisfies: \*D1

Specialization/s: VCM

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## **Spring 2022**

### **ENGL 377: Writing on Art**

**TTR 4:00 p.m.-5:15 p.m. 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.

P.S.: There will also be a field trip: on a Thursday afternoon we'll visit the Menil Museum, then eat at the café there (no charge!), then drive over to the MFA for a look at some of their best pieces.

Satisfies:

Specialization/s: VCM

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**Spring 2022**

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

**TTR 1:00 p.m.-2:15 p.m. with Professor Lurie**

Feminist theory and criticism has had a profound effect on literary and cultural studies for decades. It 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 theory and criticism posed to literary studies from its academic beginnings and 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 texts is so fruitful for the production of feminist knowledge.

Satisfies:

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

Areas of Specialization/s: CSC

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**Spring 2022**

**ENGL 387: Novels Now**

**TTR 2:30 p.m.-3:45 p.m. 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 national 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:  
CSC

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### **Spring 2022**

**ENGL 395: Translational Humanities Methods – Medicine, Environment, Race, Technology**  
**TTR 10:50 a.m.-12:05 p.m. with Professor Ostherr**

This interdisciplinary course explores translational humanities methods that engage and seek to intervene in complex challenges in the fields of medicine, environment, race, and technology. Through case studies and hands-on collaborative projects, we will examine how humanities disciplines transform these fields and their own methods. Participants will produce multi-media work. **Permission of instructor required.** Graduate/Undergraduate Equivalency: ENGL 595 or ENGL 622.

Satisfies:  
Specialization/s: SME  
MDHM: Medical Humanities minor

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### **Spring 2022**

**ENGL 397: Protest and the Page - Reading Wright, Ellison, and Baldwin**  
**MWF 1:00 p.m.-1:50 p.m. with Professor Castromán**

This course takes up one of the most active debates of 1960s Black studies—the place of politics in Black fiction—by looking to three of the most important writers of the mid-twentieth century: Richard Wright, Ralph Ellison, and James Baldwin. Moving away from the formulations of New Negro ideology, Wright, Ellison, and Baldwin ushered in a new era of Black writing on the eve of the Civil Rights era. Confronting issues of racial invisibility, masculinity, and radical resistance, their novels and essays inspired a new generation of activists and leaders and presaged the Black Arts Movement to come.

Satisfies:  
Diverse Traditions: Race, Post-colonial, and Gender studies (RPG)  
Areas of Specialization/s: CSC; LLH

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### **Spring 2022**

**ENGL 398: Slavery in 20<sup>th</sup> Century Film & Fiction**  
**TTR 4:00 p.m.-5:15 p.m. with Professor Waligora-Davis**

This course explores twentieth century preoccupations and reconstructions of slavery, examining the ways slavery continues to define and impact sexuality, racial identities and their popular

representations, our sense of public and private spaces, legal discourse, and our national identity. What does it mean to be black or white man or woman in America? Who do law, history and society concede as legitimate witness? How should we craft our histories? Who is a subject, and/or who is subjected to law? How are privacy interests diffused against social interests: what is a (black) woman's reproductive rights? How do desires materialize and how are they materially denied? Our readings will place in close proximity historical writings on slavery (slave history and slave narratives) and these 20<sup>th</sup> century revisionist slave stories, examining the works of Frederick Douglass, Toni Morrison, William Faulkner, Shirley Anne Williams alongside such films as Birth of a Nation, Gone with the Wind, Amistad, Roots, and Middle Passage.

Satisfies:

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

Areas of Specialization/s: CSC; VCM

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## **Spring 2022**

### **ENGL 401: Advanced Fiction Writing**

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

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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## **Spring 2022**

### **ENGL 402: Writing Longer Fiction**

**M 2:00 p.m.-4:50 p.m. with Justin Cronin**

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 [jjcronin@rice.edu](mailto:jjcronin@rice.edu). Applications must be submitted by December 5<sup>th</sup>. Twelve students will be admitted to the course. If you're one of them, you'll be notified by approximately December 8<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 2022**

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

**W 4:00 p.m.-6:50 p.m. with Professors Comer; Houlik-Ritchey and Ian Schimmel**

English 411 is the spring continuation of the Senior Seminar & Research Workshop and will guide students toward the successful completion of a significant critical, creative, or hybrid work.

The spring version of the Senior Seminar takes a different form than ENGL 410. Where ENGL 410 helped students refine broad goals and interests into specialized projects and arguments, ENGL 411 will require students to see those inquiries through to a work that feels seasoned, well-vetted, and accomplished. To achieve these lofty goals, and to support student projects that are reaching an increasing level of sophistication, the spring semester of ENGL 411 will allow for a variety of meeting types: small group workshops, one-to-one tutorials, and occasional large-group classes. Reading and writing assignments will be personalized to help students continue to sharpen and deepen their research.

While the final senior project accounts for a large portion of the final grade in ENGL 411, students will also be evaluated on how they satisfy an individualized and evolving series of assignments and deadlines established with their advisors. Contributing to the work of others in your advising cohort through reading and commenting on their work is also an element of assessment.

Satisfies:

Fundamentals of Research: English major requirement senior year

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

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### **Spring 2022**

#### **ENGL 493.001: Advanced 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. Enrollment by permission of the instructor only.

Satisfies:

Concentration: English Creative Writing Concentration (ECRW)

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### **Spring 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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**Spring 2022**

**ENGL 493.003: Internship: Public Humanities (variable credit 1-6 units)**

Please consult with the DUS for more information.

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

**English Department 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 satisfied: ECRW**

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*Last revised 11/1/2021 11:56 a.m.*