

Fall 2022

English Graduate Seminar Descriptions



CRN	Course			Title	Instructor		Location	Time	Day
14419	ENGL	200	001	INTR TO GRADUATE STUDY IN ENGL	Vint, Sherryl	LEC	INTS 2130	11:00 AM - 01:50 PM	R
34166	ENGL	251	001	SEM IN BLACK LIT & CLTL STDIES	Baker, Courtney	SEM	HMNSS 1502	10:00 AM - 12:50 PM	M
34167	ENGL	273	001	SEMINAR IN CULTURAL STUDIES	Wang, Fuson	SEM	HMNSS 1502	02:00 PM – 04:50 PM	M
31849	ENGL	275	001	SEMINAR: FILM & VISUAL CULTURES	Kinney, Katherine	SEM	HMNSS 2212	02:00 PM - 04:50 PM	W
24778	ENGL	410	001	SEMINAR IN PROFESSIONAL DEVELOPMENT	Rangarajan, Padma		HMNSS 2212	11:00 AM –01:00 PM	T

ENGL 200: Introduction to Graduate Study in English
Thursdays, 11:00 AM - 01:50 PM, INTS 2130
Professor Sherryl Vint

This course will introduce students to the expectations of graduate study. It will provide three main areas of focus: (1) an introduction to the culture and expectations of graduate programs, including discussion of various professional activities, from interacting with one's professors to publishing; (2) an introduction to the current state of literary study, through a discussion of trends in literary theory and the exercise of reading and discussing a novel to explore how one might use a variety of critical approaches; (3) experience in a number of modes of academic genres that will be important to building a career, including book reviews, conference presentations, and writing for journals. It will also include an introduction to some of UC Riverside's English faculty, to aid students in discovering possibilities for their research here, and to introduce them in more depth to some critical approaches.

ENGL 251: Seminar in Black Literature & Cultural Studies
Mondays, 10:00AM-12:50 PM, HMNSS 1502
Professor Courtney Baker

This course examines Black aesthetics and creative production in the context of the modern industrial West. Discussion will focus on modern technologies of mass culture (books, albums, films) and the representation of blackness in written, sonic, and cinematic texts. We will explore creative labor and the aesthetic traces it leaves behind as indexes of Black epistemologies. Critical readings will include Franz Fanon, Alexander Wehiliye, Daphne Brooks, Michael Gillespie, Kara Keeling, and others. Objects of study will include cinematic works such as *Belle*, *12 Years a Slave*, and *In Cold Blood* as well as written texts such as *Invisible Man* and *John Henry Days*.

ENGL 273: Seminar in Cultural Studies
Wednesdays, 10:00AM-12:50PM, HMNSS 1502
Professor Fuson Wang

“A Literary History of Disability”

The field of literary disability studies has been playing catchup ever since the scholarship issued its daunting challenge: the wide-ranging hypothesis that various forms of impairment have informed nearly all human cultural production. Literary critics have recently taken up the challenge to historicize this decidedly ahistorical claim. Lennard Davis, in his seminal *Enforcing Normalcy* (Verso, 1995), helped inaugurate this important push to historicize beyond abstract and presentist theorizations of disability. In his book, Davis engineers an ominous historical trajectory of decline from an amorphous, pre-1840 period to the post-1840 enforcements of proper embodiment. In his *Aesthetic Nervousness* (Columbia UP, 2007), Ato Quayson similarly offers a historical shift from medieval conceptions of disability as divine displeasure to modern science’s eugenic impulse to mark disability as an objective symptom of moral deficiency. Far from straightforward histories of social progress, these accounts expose the increasingly clever, efficient, and ruthless methods of policing normalcy. This history runs right into the contemporary moment in which an elected leader thinks nothing of mocking a disabled reporter just to score some Twitter followers. This brand of cruelty must not be naturalized as straight-talking, from-the-hip honesty, and the historicist turn of disability studies is a welcome reminder to interrogate the social and historical contingencies that foster such astonishing ableism. This seminar introduces disability studies by historicizing the “disability narrative,” a genre that we will continuously theorize and critique. Critical provocations from the *Disability Studies Reader* will guide our primary readings. Possible texts include selections from John Milton, Mary Wortley Montagu, Alexander Pope, Mary Shelley, John Keats, William Wordsworth, Charles Dickens, Arthur Conan Doyle, Herman Melville, Jorge Luis Borges, Terry Galloway, and David Auburn.

ENGL 275: Seminar in Film & Visual Cultures
Wednesdays, 02:00-04:50PM, HMNSS 2212
Professor Katherine Kinney

English 275: Making Movies New in the 1960s: Feature filmmaking and moviegoing changed dramatically during the 1960s, as Hollywood's monopoly over production weakened, cameras became cheaper and more mobile, and American audiences and filmmakers joined what Time Magazine called the "furious springtime of world cinema." Independently produced movies of the 1960s offer a rich place to consider the aesthetic, technical, and social aspects of film production, reception and criticism. We will begin with *Psycho*, Alfred Hitchcock's self-professed attempt to make "the first film of the 1960s" and Drew Associates' exemplary Direct Cinema documentary, "Primary," which were bell-weather of changes to come. We will look briefly at both classic Hollywood and Italian ne-realism, and then explore independently-produced fictional narrative films grounded in a range of aesthetics: including realism, surrealism, improvisation, and exploitation. These films playfully challenge narrative and diegetic closure and the classical cinema codes that managed sexuality, political dissent and racial difference. Films will likely include: *Pull My Daisy* (d. Robert Frank and Albert Leslie, 1959); *Shadows* (d. John Cassavetes, 1959); *The Connection* (d. Shirley Clarke, 1961); *Guns of the Trees* (d. Jonas Mekas, 1963); *Nothing But a Man* (d. Michel Roemer, 1964); *Night of the Living Dead* (d. George Romero, 1968); *Medium Cool* (d. Haskell Wexler, 1969); *Symbiopsychotaxiplasm: Take One* (d. William Greaves, 1968); and *Midnight Cowboy* (d. John Schlesinger, 1969).

NOTE: THERE IS NO SCREENING FOR THIS CLASS. The films will available to stream via Yuja.

ENGL 410: Seminar in Professional Development
Tuesdays, 11:00 AM – 12:50PM, HMNSS 2212
Professor Padma Rangarajan

This series of workshops helps students build professional skills and practices. The Fall 410 traditionally focuses on fellowship applications. We will workshop research statements, cover letters, diversity statements, and so on. Additional workshop topics may include writing/presenting conference papers, journal review, preparing manuscripts for possible publication, and other topics based on student interest and need.