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MAJOR NEWS!

Office of Undergraduate Studies
Department of English

A note from the director...



Dear Students:

Have you finalized your schedule for **Spring 2022**? In case you are still searching for a great class, we have some suggestions for you. Before you head off for the Thanksgiving break, consider making a move in the faculty-student chess match in **UH 1933**.

Last week **Chasitivity Garland** asked students what they plan to read over winter break. This week we hear from a few more students. We also mourn the death of **Ed Bullins** of the **Black Arts Movement**. You can read more about him [here](#).

When you come back from break, make sure to join us for the presentation of projects by **students in ENGL 398 and inductions into Sigma Tau Delta**. Also, what could be more important than **FREE PIZZA** next week? Join us on for a **Finals Week Study Break**. These are on **December 3** and **December 6** respectively. Details are below. Please email kboulay@uic.edu to save your place for either or both.


Finally, we that those of you who celebrated had a wonderful **Thanksgiving!**

Sincerely,

Prof. Robin Reames, Director of Undergraduate Studies
rreames@uic.edu

Spring 2022 Courses

GET LITERARY.
(in a good way.)



Interpreting and
writing about literature
is an art form.
Learn why.

**INTRO TO LITERARY STUDY
& CRITICAL METHODS
ENGL 240**

Various Sections Available
Spring 2022
english@uic.edu

English 240: Introduction to Literary Studies and Critical Methods

Various Instructors

CRN: 29936/29937, Professor Natasha Barnes

Days/Times: MWF 1:00-1:50

This course is designed to teach English majors how to read literature, specifically in relation to the construction and analysis of literary realism. We will explore the form and narrative language of realism as a springboard to understanding some of the main tenets of twentieth-century literary theory. As we examine how “English literature” became an academic pursuit, we will recognize schools of literary interpretation (liberal humanism, new criticism, narratology, etc.) and distinguish the critical methodology associated with each category. Literary texts studied will include Ian McEwan’s *Saturday* and *Atonement* Virginia Woolf’s *Mrs Dalloway* and Michael Cunningham’s *The Hours*. Excerpts from Peter Barry’s *Introduction to Literary and Cultural Theory* and Robert Dale Parker’s *How to Analyze Literature: Critical Theory for Literary and Cultural Studies* will guide our theoretical studies.

Questions? [Email Professor Barnes](#)

Ready to register? [Enroll here.](#)

CRN: 19977/20949, Professor Bridget English

Days/Times: MW 3:00-4:15

The process of reading literary texts gives us pleasure because it allows us to enter another world and to imagine what it is like to be someone else. In this sense literature encourages us to empathize with others. But how do we make sense of this experience which reading enables and how is it connected to the “real world”? What methods can we use to better understand or decipher the meaning of a novel, short story, poem, or play? In this course we will study different theoretical approaches to literature, including Marxist, psycho-analytical, historical, structuralist and post-structuralist literary and social theory in order to gain skills of literary analysis, but also to learn about different ways of “seeing” or understanding the world around us. After completing this course students will have a better understanding of what literary theory is and how to apply it, and will also know how to formulate their own thesis based on this understanding.

Questions? [Email Professor English](#)

Ready to register? [Enroll here.](#)

CRN: 27474/27475, Professor Anna Kornbluh

Days/Times: TR 2:00-3:15

When we study literature and art as opposed to individually enjoying it, we engage in a group practice of making knowledge. This course introduces students to some ways of describing, practicing, and valuing that knowledge.

How does literature differ from everyday communication? Why do human beings make art? Should literature be useful? What are some of the big ideas that literature helps us think about? What do English majors learn? Why is interpretation collaborative? To approach these questions, we will read a combination of literary works, films, and short theory texts from traditions like queer studies, Marxism, and psychoanalysis.

Questions? [Email Professor Kornbluh](#)

Ready to register? [Enroll here.](#)

ENGL 241: English Literature 1: Beginnings to 1600

Prof. Robin Reames

It was a world without YouTube. No Spotify. No smartphones. No Netflix. In the beginning, there was not even writing.


In the beginning, there were monsters. And heroes. And battles. There were knights, mystics, and faeries. There was love and betrayal, birth and death. The gods spoke to us, and we spoke back. The spirits played games. The world was alive with mystery, and it was anything but boring. This world, as you might imagine, is very different from our own. But at the same time, it contains the template for what our world would become—the world in which we now live.

In this course we will survey literature, language, and rhetoric from this other-worldly world, with particular attention to how the people of this era used language to shape and structure their experiences and lives—perhaps one of the most important things you can do in college. We will study texts from the medieval and early modern centuries with the following goals: to explore the development of literary and rhetorical forms, such as allegory, epic, lyric and narrative poetry, drama, prose fiction and non-fiction; to become acquainted with various kinds of textual analysis and approaches, including close, in-depth reading of texts; to examine the ways that texts participate in history; and to consider the changing literary representations of issues that bear on our own time and experience, such as gender, social class, race, and heroism.

Questions? [Email the instructor.](#)

Ready to enroll? Click [here.](#)

LET'S GET METAPHYSICAL.
(poetically speaking.)



Monsters, demons, and
totally seductive poets.
Be enticed.

**ENGLISH LITERATURE
BEGINNINGS-1660
ENGL 241**
Mon-Wed-Fri 9-9:50am
Spring 2022
rreames@uic.edu

English 242: English Literature II: 1660-1900

Prof. Nasser Mufti



HOW ROMANTIC.
(poetically speaking.)



Unrequited love, bad weather, and complicated fashion trends.
Be seduced.

**ENGLISH LITERATURE
1660-1900
ENGL 242**
Mon-Wed-Fri 11-11:50am
Spring 2022
nmufti@uic.edu

This course is about how British imperialism was essential to the invention of “English literature.” Over the semester, we will read the canonical figures of modern English literature from the Restoration (1660) to the end of the Victorian period (1902) and learn how Britain’s colonial adventures oversaw slavery, settler colonialism, the rise of capitalism, mass exploitation, and how these were integral to the British literary imagination. Even though places like India, Jamaica, South Africa, and Argentina rarely find themselves on the pages of writers like Defoe, Wordsworth, Mary Shelley, Dickens, Emily Brontë, Doyle, and Conrad (all of whom, amongst others, we will read), these sites were central to the formation of their national identity. In a word, the point of this class is to introduce the idea that “English literature” is not properly English.

Questions? [Email the instructor.](#)

Ready to enroll? Click [here.](#)

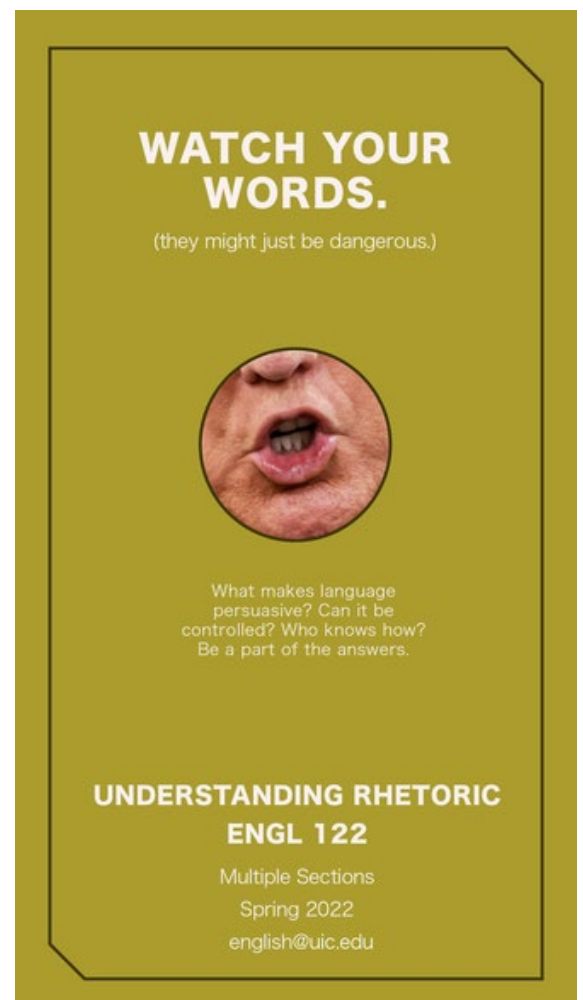
English 122: Understanding Rhetoric

Various Instructors


CRN: 27463, Professor Jeff Gore

Days/Times: TR 9:30-10:15

Although we regularly use rhetoric now as a negative term to describe the empty or devious words of our opponents – “their proposals were ‘mere rhetoric” – this field of study has actually played a central role in educational systems around the world for thousands of years. In the fifth century BCE, Aristotle defined rhetoric practically, as a lawyer or politician might, as “the faculty of observing in any given case the available means of persuasion.” His teacher Plato, however, cast a more suspicious eye on the practitioners of rhetoric, comparing them to chefs of fine cuisine who flatter the senses with “what is most pleasant



WATCH YOUR WORDS.
(they might just be dangerous.)



What makes language persuasive? Can it be controlled? Who knows how?
Be a part of the answers.

**UNDERSTANDING RHETORIC
ENGL 122**
Multiple Sections
Spring 2022
english@uic.edu

for the moment” with little care for “what foods are best for the body.” In this course, we will approach rhetoric from both perspectives, as a practical art of persuasion – used by such inspiring speakers as Martin Luther King, Malcolm X, and Greta Thunberg – and as a means to excite our passions, our desires, and our sense of political community, which also has the potential to put our rational, thinking minds on hold. Readings will include selections from the history of ancient and modern rhetoric and a number of test cases that challenge our assumptions of what it means to be a worker, a citizen, or an American.

****Highly Recommended for Pre-Law, Literature, and Professional Writing students**

Questions? [Email the Instructor](#)

Ready to enroll? [Click here.](#)

CRN: 24552, Instr. Mark Schoenknecht

Days/Times: MWF 1:00-1:50

In the 4th Century BC, Aristotle famously defined rhetoric as “the faculty of observing, in any given case, the available means of persuasion.” He saw the usefulness of rhetoric in helping us arrive at solutions to the kinds of problems that couldn’t be solved using exact knowledge. Aristotle’s teacher Plato, who thought of rhetoric as the “art of enchanting the soul,” had other ideas. He condemned rhetoric (or “sophistry”) for its ability to steer people away from the truth by making the non-real appear real. While many new conceptions of rhetoric have been introduced in the years since Plato and Aristotle roamed the halls of the Lyceum, no definitive consensus about what constitutes “rhetoric” has yet been reached. Given this messy history, how should we understand the notion of “rhetoric” today? In what ways has rhetoric influenced the social spaces we inhabit? And why might studying this be useful?

In an effort to address these questions, our course will begin by exploring some general theories of rhetoric as both a discipline and a practice. We’ll read a variety of commentaries and canonical texts, paying particular attention to the way certain key terms and themes arise out of the history of rhetorical theory. About halfway through the semester, we’ll start looking at contemporary rhetorical scholarship that takes up issues of political economy (defined as the study of the relationship between individuals and society, and between markets and the state). Throughout this phase of the course, we’ll want to highlight the ways the key terms and themes we identified earlier are taken up in present-day rhetorical discourse. In doing so, we hope to not only arrive at a better understanding of rhetoric and its relevance to our lives, but to develop transferable capacities in reading, writing, and public speaking.

Questions? [Email the instructor.](#)

Ready to enroll? [Click here.](#)

CRN: 42654, Professor Doug Sheldon


Days/Times: MWF 8:00-8:50

The comedian Lewis Black declared, “Here’s your law: If a company, can’t explain, in one sentence, what it does... it’s illegal.” What has he done here? He has used sarcasm and economic law to shape a position. But he has also a conditional sentence, a colon and an ellipsis! All of these items contribute to Black’s comedic rhetoric of identity. Now, this class cannot tell you in one sentence what rhetoric does, or even what it is, but through the examination of ancient rhetoric to that of the twenty-first century we will negotiate with this term to better understand our identities as thinkers and social beings. In addition, this course will examine multilingual rhetoric, political rhetoric, multimodal rhetoric, and other delivery systems that shape what we call “identity”. Ideas examined in this class will include: How do we use rhetoric in our lives both consciously and unconsciously? How do rhetors and rhetoric interact on an intellectual, academic, and public level to influence identity creation? How do cultures benefit/suffer from language, identity, and policy built on rhetorical frameworks? This course will allow students to see rhetoric not as a negative label, but as a method to interrogate the texts, the visuals, and the conversations we consistently encounter.

Questions? [Email the instructor.](#)

Ready to enroll? [Click here.](#)

EARN AN A.
(but, you know, the good kind.)



Fanaticism, rebellion, and
some totally gaslighting
boyfriends.

**AMERICAN LITERATURE
BEGINNINGS-1900
ENGL 243**

Mon-Wed-Fri 10:00-10:50am
Spring 2022
Prof. Mark Chiang mchiang@uic.edu

English 243: American Literature: Beginnings - 1900

Prof. Mark Chiang

This course will provide a broad overview of the history and development of American society and culture from its indigenous and Spanish colonial origins to the rise of examine literary texts that speak to the conflicted histories of territorial expansion, immigration, slavery, industrialization, and urbanization. We will consider various transformations of American society and how they express themselves in struggles over race, gender, sexuality, national identity, labor, and class. We will read writers such as Phyllis Wheatley, Washington Irving, Edgar Allen Poe, Emily Dickinson, Herman Melville, Walt Whitman, Mark Twain, Frederick Douglass, Harriet Jacobs, Harriet Beecher Stowe, Sarah Orne Jewett, Charlotte Perkins Gilman, and Sui Sin Far, among others. The primary text for the course will be the *Norton Anthology of American Literature*.

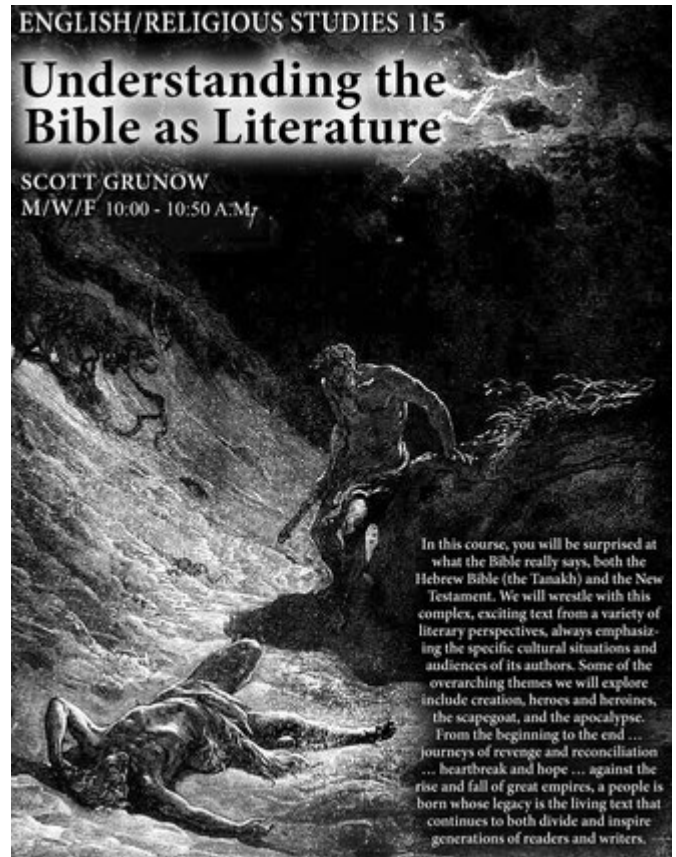
Questions? [Email the instructor.](#)

Ready to enroll? Click [here.](#)

English 115: Understanding the Bible as Literature

Prof. Scott Grunow

This introductory class presents a literary perspective on the Bible. As we place Biblical texts in their historical and cultural contexts, we will read the Bible as a body of work written in various genres that employ recognizable patterns of language and imagery. We will specifically focus on variations of themes that connect the Hebrew Bible (“Tanakh”)/Old Testament and the New Testament, such as creation, birth, heroes and heroines, the journey, the Torah, the Deuteronomistic history, suffering, dissension in the community, holiness, mimetic desire, the scapegoat (applying the theories of Rene Girard), and the apocalypse. Overall, we will come to understand the Hebrew Bible/Old Testament and the New Testament as distinct yet connected bodies of literature that respond to the complex historical and cultural situations of their communities, and how the authors of the New Testament employed themes from the Hebrew Bible to articulate their experiences of Jesus and his teachings.



ENGLISH/RELIGIOUS STUDIES 115

Understanding the Bible as Literature

SCOTT GRUNOW
M/W/F 10:00 - 10:50 A.M.

In this course, you will be surprised at what the Bible really says, both the Hebrew Bible (the Tanakh) and the New Testament. We will wrestle with this complex, exciting text from a variety of literary perspectives, always emphasizing the specific cultural situations and audiences of its authors. Some of the overarching themes we will explore include creation, heroes and heroines, the scapegoat, and the apocalypse. From the beginning to the end ... journeys of revenge and reconciliation ... heartbreak and hope ... against the rise and fall of great empires, a people is born whose legacy is the living text that continues to both divide and inspire generations of readers and writers.

Furthermore, humanities graduates' money concerns are not significantly greater than those of other graduates, with only slightly less than half of those in the study reporting that they had enough money for all that they wished to do. With arts majors and engineering majors being the outliers on the lower and higher sides respectively, humanities majors fell along the median when it came to satisfaction about salary and any financial concerns. To add to this, humanities majors were less likely than health and medical sciences majors to rank the ability to positively contribute to society as "very important" in the study, but more likely than business majors to value it. This seemingly odd mixture of valuing the ability to contribute to society with one's profession while not necessarily ranking it as the most important factor in one's work makes it easy for humanities majors to find most types of work they find enjoyable and fulfilling, contributing to their lifetime happiness.

After taking a look at the findings of this research project, the truth is plain to see: **humanities graduates are easily just as happy** as any other graduate out there. With flexible career options, decent earnings and a positive outlook on their work lives, humanities majors are just as capable of building lives they can be proud of as students in any other major. It all boils down to how hard you work during your studies, and how smart you are in leveraging your degree and skills after you graduate. As a humanities student, always know your worth, and never regret being a part of such a determined and unique class of forward thinkers.

Winter Break Reading

Who's Looking forward to Reading What

Chasitivity Garland

One of the pleasures of the break is reading what you want to read. I asked some fellow students what they are most anticipating getting into and here is what they said.



[If We Were Villains by M. L. Rio](#)

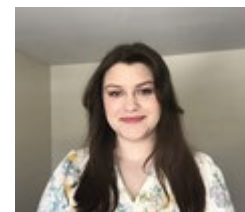
Sydney Joslyn

My friend recommended *If We Were Villains* by M. L. Rio.

[The Hollywood Spy: A Maggie Hope by Susan Elia MacNeal](#)

Elizabeth Nahulak

I'm looking forward to reading *The Hollywood Spy* by Susan Elia MacNeal; it's the latest in the series about a young woman in WWII and has everything I love in a book series: mystery, history, and romance!



[On the Come Up by Angie Thomas](#)

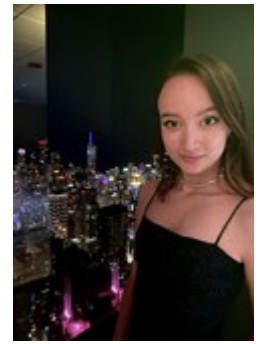
Bryan Martinez

I'm looking forward to reading *On the Come Up*. I have read a book by the same author [Angie Thomas] and I like her writing style. Also, this book takes place in the same universe as the other book I read.

Beautiful World, Where Are You by Sally Rooney

Sarita Cavazos

I am most looking forward to reading *Beautiful World, Where Are You* by Sally Rooney. I plan to read this during the break after school concludes as a sort of reward for making it through the semester and submitting my law school applications. (The book was released in September so I have been eager to read it.) It's the same author who wrote *Conversations With Friends* and *Normal People*, I am enamored with her narrative style and navigation of the modern-day dramatics of relationships and contemporary life. The book is also thematically sad and narratively heavy, but such is the signature style of Rooney; I recently went through a rather dramatic heartbreak myself and find that I often find that the exploration of such themes stimulate self-growth and healing. (I also think the novel would pair well with Taylor Swift's re-recording of *Red*.)



The Stranger by Albert Camus + Sophie's World by Jostein Gaarder

Melody Lou

I am currently reading *The Stranger* which is a short yet truly interesting and absurd story. But I'm really looking forward to reading another book that has been sitting on my shelf for a while - *Sophie's World* by Jostein Gaarder.

Melody Lou's Designated Representative

Calls for Writers, etc.

Black Lawrence Press' Big Moose Prize

Each year Black Lawrence Press will award **The Big Moose Prize** for an unpublished novel. The prize is open to new, emerging, and established writers. The winner of this contest will receive book publication, a \$1,000 cash award, and ten copies of the book. Prizes will be awarded on publication.

The annual deadline is **January 31, 2022**. Click [here](#) to submit.

Folio Seeks Submissions

Folio, the literary magazine of **Holy Family University**, accepts submissions of poetry, fiction, non-fiction, photography, and visual art from undergraduate writers and artists from **September 1 to December 31** each year, and publishes annually in the Spring.

Founded in 1959, **Folio** seeks to publish the very best from emerging undergraduate writers. Folio stands against hate of all kinds, respecting the sacred individual in every living thing; we seek art that furthers understanding, defies convention, but that acknowledges the histories that led us here, to this moment, too. To this end, we are interested in new voices and new perspectives, especially those from traditionally marginalized and underrepresented communities.

To check out the current issue as well as archives you can visit <http://www.foliomagazine.org>. We accept submissions via Submittable; please visit our [submissions page](#) for full submission instructions.

Send us your nascent stars, dear Readers; we cannot wait to bask in their glow!

Outrageous Fortune Calls for Outstanding Submissions

Outrageous Fortune, the country's first nationwide online literary magazine for and by undergraduates, is currently accepting submissions. We accept all areas of work, including digital files such as video-recorded spoken word and short films. Each semester we look for fiction, non-fiction, drama, film, art, photography, and poetry. While we operate on a rolling submissions basis, we are accepting submissions for consideration to be included in our Spring 2022 issue until **November 30, 2021**, to the email outrageousfortune@marybaldwin.edu.

Please feel free to browse our [website](#) as well as our [Submission Guidelines](#). We also encourage you to Like our [Facebook Page](#) and follow us on Instagram [@outrageousfortune.mag](#) for regular updates on the magazine and content.

Violet Margin Seeks Submissions

Violet Margin (formerly *Alchemist Review*) is by students, for students. We are accepting work from undergraduates across the nation to create a collection of prose, poetry, and art that will be published and printed in our **Spring 2022** edition.

We want our literary journal to be a home for the atypical, the absurd and the perverse. **Violet Margin** values the stories, experiences and the voices that tend to lie in the margins. We know that every young creator has a voice that demands to be heard, and our journal strives to be the public outlet that voice needs.

Submissions due by **December 3, 2021**.

For guidelines, etc.: [Violet Margin](#).

Internships, Scholarships, Fellowships & Jobs

Fellowship Opportunity at UNC-Chapel Hill

The [Moore Undergraduate Research Apprentice Program](#) (MURAP) invites applications for a **ten-week** summer research fellowship for undergraduate students (**rising juniors or seniors**) in the humanities, social sciences, and fine arts. The program will be held from **Monday, May 16 to Wednesday, July 27, 2022, at the University of North Carolina at Chapel Hill**. MURAP seeks to prepare talented and motivated students from

underrepresented racial and ethnic backgrounds, or those with a proven commitment to diversity and to eradicating racial disparities in the academy, for **future careers** as academic researchers and faculty. Working under the guidance of a UNC faculty mentor, students participate in a rigorous research experience that prepares them for graduate study and academic careers.

To apply, students must complete an online application. The application deadline is **Monday, February 14, 2022**. To access an application, or for additional information about MURAP, please visit <http://www.murap.unc.edu> or contact murap@unc.edu.

Upcoming Events

Senior Thesis Presentations and Sigma Tau Delta Inductions

Friday, December 3, 2021

Room: UH-2028

Time: 3:00-4:00 pm

Are you considering taking **ENGL 399: Independent Study**? Come listen to this semester's ENGL 399 students give an overview of their varied projects. Immediately following the presentations, we will induct students into the English honor society, Sigma Tau Delta. Please email kboulay@uic.edu to reserve your place.

Presenters include:

Anthony Camacho:

The Art of War

Leah Frank:

"Shakespeare-ing Shakespeare: How Modern Adaptations Respond to Modern Political Moments"

Ean Meraz:

"In the World of Fiction: A Fangirl's Perspective"

Tanama Rivera Vargas:

"one day we will sit by the caribbean sea and, in reminiscing over these moments we hold, we will emerge as meaning and transform this world."

Makiz Salehzai:

"You had to be t[here]"

Alizha Vernon:

"Trauma Theory in Short Fiction"

Finals Week Study Party

Monday, December 6, 2021

Room: UH-2028

Time: 12:00-1:00 pm

Celebrate finishing the semester and get ready for finals with food and soft drinks. Bring your friends, relax with your peers and take a quick break before the semester ends. Please email kboulay@uic.edu to reserve your place.

Graduate Programs

All graduate programs advertised in this newsletter provide full funding for students. It is our policy to only advertise programs that fit the financial needs of our students.

Saint Louis University

SLU English offers fully funded stand-alone [MA](#) and [PhD](#) programs. Every full-time student we admit receives full tuition remission as well as a living stipend and health insurance. In turn, our students serve as research assistants, writing consultants, and instructors in our composition and literature classes. This experience helps to prepare students to go on to pursue careers in college teaching, secondary education, professional writing, and many other fields.

Our students take a range of courses across the curriculum in English. We regularly offer graduate seminars in global, U.S., and British literature as well as literary theory and rhetoric and composition. As we are the institutional home for the African American Review, we have a particular strength in African American literature. The department's history, which includes having such figures as **Walter J. Ong** and **Marshall McLuhan** on the faculty, means that we also have a strong focus on textual, media, and digital studies. And our ready access to the **Vatican Film Library** makes our department an excellent fit for students interested in earlier periods of English literary history. Outside of these areas, students focus on periods across the discipline, drawing from approaches including gender and sexuality studies, disability studies, digital humanities, and many others.

Questions? Contact rachel.g.smith@slu.edu

Don't miss the [live webinar](#) on **Monday, November 8 at 5pm** central time.

[University of Victoria](#) offers a MA in English. The program includes:

- Graduate funding for all students, including international applicants
- Teaching opportunities
- Seminars on professional skills and job-seeking
- Frequent student-faculty mixers and informal talks
- Innovative and fascinating courses - from *Paradise Lost* to video games and beyond
- Reading groups and collectives (theory group, BIPOC students, Digital Humanities cluster, etc.)

Questions? Email englgradsec@uvic.ca



Highly successful in grants competitions (SSHRC)

Cutting-edge Teaching and Research

World-class faculty

FUNDING for every incoming student

MASTER OF ARTS IN ENGLISH
At the University of Victoria

Our program offers a variety of opportunities and resources, including:

- Graduate funding for ALL STUDENTS, including international applicants
- Teaching opportunities
- Seminars on professional skills and job-seeking
- Frequent student-faculty mixers and informal talks
- Innovative and fascinating courses - from *Paradise Lost* to video games and beyond
- Reading groups and collectives (theory group, BIPOC students, Digital Humanities cluster, etc.)

The department is inclusive and open to a diverse array of students and perspectives. We are committed to deepening UVic's institutional commitment to finding and addressing systemic barriers to equity, diversity and inclusion.

We acknowledge and respect the *lək̓wəyən* peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSANEC peoples whose historical relationships with the land continue to this day.

"Amazing experience with the English Department! There is a tinge of nostalgia in me that says 'you will miss the courses, professors, staff, study spaces, and even corridors after you graduate.' I will call it, for the lack of a better phrase, 'Gatsby effect.'" -Farhad Poordakan, MA

Graduate Adviser:
Stephen Ross
englgradsec@uvic.ca

Graduate Secretary:
Abbey Hall
englgradsec@uvic.ca

Website:
uvic.ca/english

About Major News

Major News is an occasional newsletter for undergraduates and faculty of UIC's **Department of English**. If you have an event or issue of interest to our community that you would like us to consider including, please email details to english@uic.edu. The deadline for inclusion in the current week's issue is **Wednesday at noon**. All materials received after this time and deemed acceptable for inclusion in **Major News** will appear in the following week's edition.

Past issues of *Major News* are available at: <https://engl.uic.edu/news-events/newsletter-archive/>.

Department of English Office of Undergraduate Studies

Contact us:

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<https://engl.uic.edu/programs/undergraduate-studies/>



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