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MAJOR NEWS!

Office of Undergraduate Studies
Department of English

A note from the director...



Dear Students:

Congratulations are in order. **Congratulations** for finishing the semester. **Congratulations** as well to all students graduating this semester. This includes **Tavon Sanders**. We could not have done it without you, Tavon. You will be missed!

For those of you still working on your schedules for next semester, check out our list of exciting courses. Just below this you'll also find information on **LAS's new course on career success**. Following this, don't miss intern **Chasitivity Garland's** piece on **UIC alumna Natalie Wright** and an invaluable overview of MFA programs by the University of Arizona MFA faculty.

We wish everyone a wonderful break and look forward to seeing you in **2022!**

Sincerely,

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

Congratulations Graduates!

Join us in celebrating our December 2021 graduates:

Graduates with a Major in English:

Josue Aguirre, Sofia Caracci, Adriana Castrillon, Carly Daucher, Xiomara Demarchi, Steven Field, Monika Fudali,

Carolina Hinojosa, Raquel Hjelmgren, Jefta Iluyomade, Emily Jarecki, Weronika Jozwiak, Isabella Mansfield, Ean Meraz, Crystal Monsalud, Angelica Moreno Lopez, Huynh Bao Tran Nguyen, Edith Pacheco, Daniel Perez, Juan Ponce, Tavon Sanders, Mariam Shah, Rubaa Siddiqui, Veronica Sotos, Klaudia Szymankowski, Pawel Szudy, Kayla Taylor, Lindsay Thompson, Alizha Vernon, Jessica Zobak

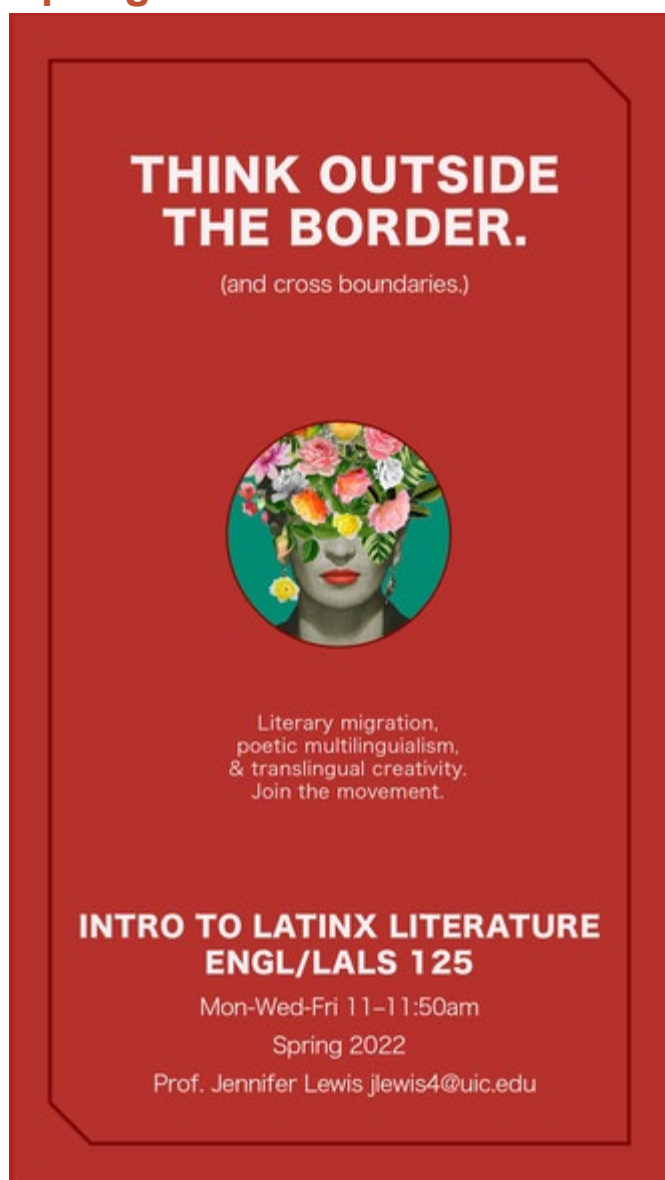
Graduates with a Minor in English:

Delila Arreola, Jennifer Diaz, Viviana Jimenez


Graduates with a Minor in Professional Writing:

Meghan Coleman, Clarissa Corral, Anneliese Daley, Le Anh Nguyen Hong, Weronika Ptaszek

Spring 2022 Courses



**THINK OUTSIDE
THE BORDER.**
(and cross boundaries.)



Literary migration,
poetic multilingualism,
& translingual creativity.
Join the movement.

**INTRO TO LATINX LITERATURE
ENGL/LALS 125**
Mon-Wed-Fri 11-11:50am
Spring 2022
Prof. Jennifer Lewis jlewis4@uic.edu

English 125: Introduction to Latinx Literature

Prof. Jennifer Lewis

We will be reading, writing about and discussing a wide range of U.S. Latinx novelists, short-story writers, poets, playwrights and performers. As this is an introductory survey we will not only examine writers from a variety of backgrounds (including Mexico, Puerto-Rico, Cuba, Colombia, Dominican Republic) we will consider their historical, political and aesthetic contexts. Our authors include Luis Alberto Urrea, Gabriela Garcia, Junot Díaz, John Leguizamo, Ivelisse Rodriguez, Lin Manuel Miranda, Quiara Algegría Hudes, and more. You will complete eight one-page written responses, a 2-3 page analysis essay (mid-term) a longer (5-page) synthesized analysis.

Have a question? [Email the professor.](#)

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

ENGL 202: Media and Professional Writing

Prof. Karen Leick, Jay Shearer, and Jeffrey Kessler

CRN: 23683; 41806

Days/Times: MW 8:00-9:15; MWF 12:00-12:50

Instructor: [Leick, Karen](#)

In this course, students learn skills in media and communication that are used in the professional workplace. Students will research, discuss and analyze aspects of professional written communication, including journalism, feature writing, and public relations. Over the course of the semester, each student will produce a portfolio of writing in various genres, presented on a personal webpage. The course is designed to prepare students for professional internships and employment. English 202 is the prerequisite for English 493, the English internship for Nonfiction Writing.

Questions? [Email the professor.](#)

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

CRN: 41805

Days/Times: TR 9:30-10:45

Instructor: [Shearer, Jay](#)

In this course, you will develop skill and perspective in different forms of media and professional writing.

Through extensive reading, interviewing, writing and discussion, you will learn to analyze and produce work appropriate for these dynamically evolving industries. We acknowledge this as a moment of acute transformation in the way we ingest and disseminate the written word. Taking these shifts into account, students will develop confidence as media writers and future participants in the professional workplace. You will examine multiple aspects of media and communications—from journalism to PR—and eventually produce a writing portfolio (as presented via links on a personal web page), preparing you for internship and employment opportunities.

Questions? [Email the professor.](#)

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

CRN: 29938; 14482

Days/Times: TR 8:00-9:15; TR 11:00-12:15

Instructor: [Kessler, Jeffrey](#)

This course will introduce students to genres in professional media and communication with close attention to writing with directness and clarity. We will discuss many aspects of professional writing, developing a rhetorical

**WRITE LIKE
A BOSS.**
(literally.)

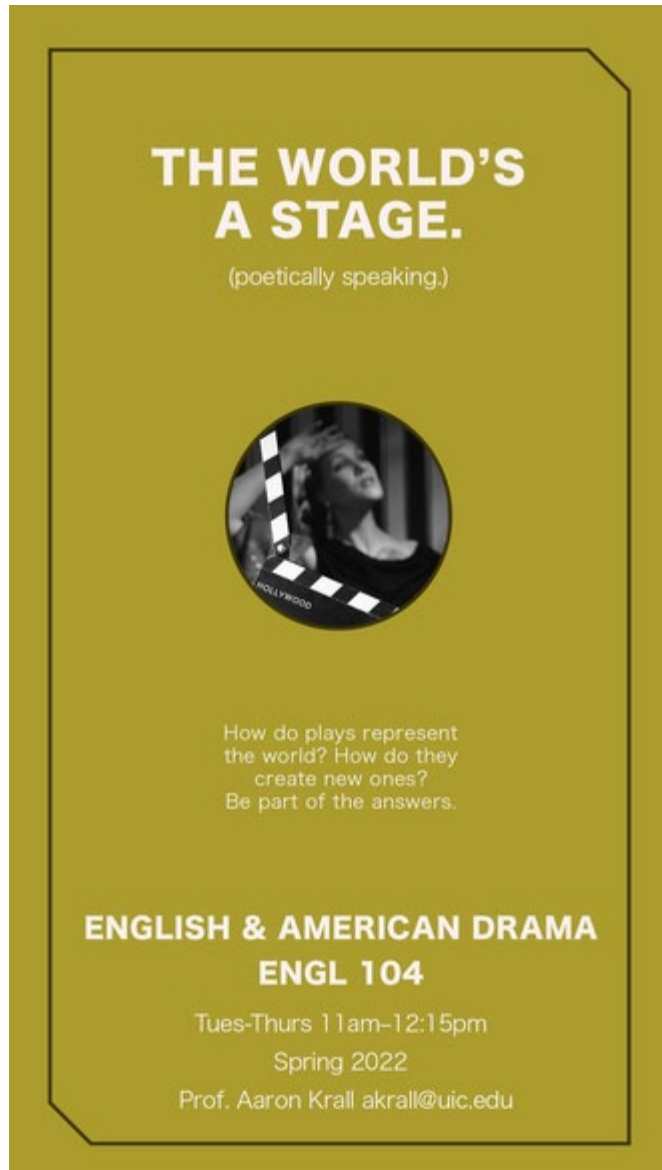
Employers need expert communicators, persuasive reasoners, and masterful writers. Become one.

**MEDIA AND
PROFESSIONAL WRITING
ENGL 202**
5 sections available
Spring 2022
english@uic.edu

mindset towards genres in journalism, feature writing, and public relations. Along with several shorter writing assignments, students will produce a portfolio of their work presented on a personal webpage. English 202 is the prerequisite for English 493, the English internship for Nonfiction Writing.

Questions? [Email the instructor.](#)

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



**THE WORLD'S
A STAGE.**
(poetically speaking.)

How do plays represent the world? How do they create new ones? Be part of the answers.

**ENGLISH & AMERICAN DRAMA
ENGL 104**

Tues-Thurs 11am-12:15pm
Spring 2022
Prof. Aaron Krall akrall@uic.edu

English 104: English and American Drama

Prof. Aaron Krall

How do plays represent the world? How do they produce new worlds? This course will examine the form and content of English & American drama from the end of the nineteenth century, the beginning of “modern drama,” to the contemporary stage. We will focus on strategies for critically reading and writing about plays through an analysis of works by playwrights including Glaspell, O’Neill, Beckett, Churchill, Soyinka, and Parks, and we will see and review productions by the UIC Theatre. Our reading will be supported by an exploration of the relationships between written texts and live performances through projects involving acting, directing, and design, as well as literary criticism. We will also explore the social contexts for plays by reading theatre history and dramatic theory, including pieces by Aristotle, Shaw, Artaud, and Brecht. In this way, the literary texts and techniques of playwrights will be complemented and complicated by the theatre artists, theatre companies, critics, and audiences that shaped their production.

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 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

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

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 American empire at the end of the 19th century. We will 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](#).

Alum Update

Catching up with Natalie Wright

Chasitivity Garland

Are you interested in the English Language and Literature? Do you have a passion for Creative Writing or becoming a teacher? This week I had an opportunity to interview **Natalie Wright**, who graduated from UIC in 2020 with a Master's Degree in English Education. She shared with me her path since attending UIC and how she is building a creative life and a writing career.

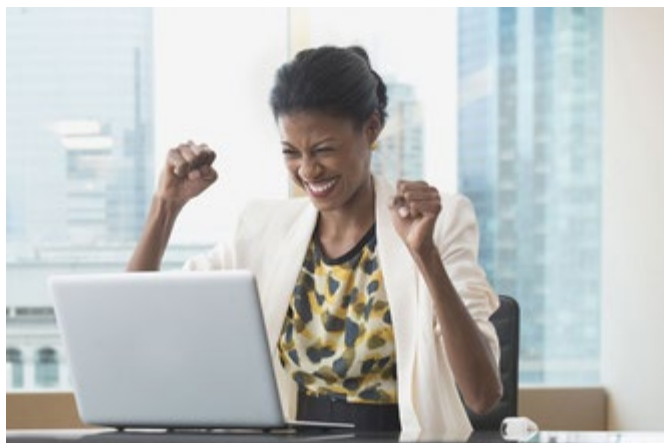
Wright has always maintained her own creative writing practice alongside her studies in the humanities. So when asked what brought her to UIC, Wright said she was attracted to the fact that UIC's education program was housed within its English department; she would be able to hone her own critical and creative abilities while learning effective strategies for sharing them. She also appreciated how the program encouraged innovative methods of teaching that could transform traditional high school environments: "UIC had the most comprehensive program, and I liked their approach toward nurturing many different learning styles and re-defining measures of classroom success." Wright was also grateful for the practical side of the program, which included, for example, teaching demonstrations and suggestions for effectively managing a classroom. Thanks to UIC, she feels prepared to enter the professional field of teaching. Her advice for UIC students interested in English Education: "Take advantage of your participant observation experiences in classrooms. Get involved in the lessons and chat up the incredible teachers you will meet. Find out their inspirations and motives—their commitment to the profession will prop you up on those inevitably hard teaching days."

Wright encountered a variety of fulfilling experiences at UIC, one of which was working on her thesis project. She created a teaching tool for emerging writers in the form of an illustrated zine. It included reflection and writing prompts, some of her favorite authors' techniques/methods, and meditations on what motivates us to write. Wright stated, "I have actually been able to use that resource, which is gratifying; I've shared it with other English educators who have incorporated it into their curricula and used it in my own work with students."

After graduating, Wright used her time wisely during the pandemic to build a fiction portfolio for graduate school applications. She has since begun classes in the Writing MFA program at the School of the Art of Institute of Chicago in the hopes of completing a novel and one day teaching at the college level. She also applies teaching techniques from UIC to her position as a tutor in the Writing Center at SAIC, where she collaborates with undergraduates and graduate students on their creative and academic projects.

Wright writes fiction, poetry, screenplays, essays and translations. Learn more about Wright's projects and editing services at nataliewright.xyz.





New LAS Career Course

LAS 200: CAREER SUCCESS

Strategies and tools to promote career readiness, articulating the value of an LAS degree, and building a professional network.

Thursday: 9:30am - 10:45am

Term B: Mar 07, 2022 - Apr 29, 2022

1 credit course

CRN: 45949

Instructor: Elizabeth Herrera

Open to sophomores, juniors and seniors.

Questions? [Email Elizabeth Herrera](#)

Thinking about Grad School in Creative Writing?

A Brief Guide

MFA Faculty, University of Arizona

So, you are thinking of applying to grad school in creative writing. Awesome. That's great. **Grad programs in CW aren't the *only* way to continue developing your craft and building your community as a writer** (after all, for hundreds of years writers haven't had the opportunity to get MFAs and still managed to do just fine), but **they can be a good opportunity** to continue your development as a writer, and to be around those who care about story and thought and language and beauty, and to connect with literary opportunities and communities that have been pre-built for you.

This is a brief document for students considering grad school in CW (MA, MFA, PhD), written and compiled by the faculty in [the MFA Program in Creative Writing at the University of Arizona](#), a fully-funded 3 year MFA program. UA is affiliated with or home to the magazines [DIAGRAM](#) and [Sonora Review](#), [New Michigan Press](#), [The Tiny Cabinet](#), [Essay Daily](#), the University of Arizona Poetry Center, the Center for Creative Photography, Biosphere 2, all kinds of world class science and art, and a thriving literary and artistic community in Tucson, Arizona.

We should say up front that none of this is meant to be definitive advice; it's meant as a starting point for further conversations with us. We're all happy to be helpful throughout this often-stressful process, but we hope that this can cover some frequently asked questions and best practices for your grad school applications, so when you talk with us you will have already had this orientation.

A Brief Intro to Graduate Creative Writing Degrees

MA programs in English (with a focus in Creative Writing): these (typically 2-year) programs are usually a little less competitive than the best MFA programs or PhD programs, and offer some combination of creative writing and literature classes. MA programs may or may not require a thesis (typically a draft of a book-length project), and are often ideal for students who've recently graduated from undergraduate programs, often as a stepping stone to MFA or PhD programs.

MFA programs in Creative Writing: the MFA is the traditional terminal graduate degree for creative writers. There are approximately 280 different MFA programs, and they range from low-residency programs (where you do most of your work remotely aside from a couple weeks intensive session each year) to traditional programs. Some programs are more focused on art/workshops, and some are more academic (the most academic ones usually require the GRE general or subject tests). Most MFA programs usually take 2-3 years to complete, though at least one we know of is a one-year degree, and at least one is four years.

PhD programs in Creative Writing / PhD programs in English with a creative dissertation: These are highly academic programs with a significant focus on theory and literature and are designed to professionalize students for careers in academia. Very few PhD programs in English or CW accept applicants who do not already have MA or MFA degrees, so they're best suited for those who have already done CW graduate degrees, are already publishing, and want to continue their studies, particularly with an eye toward teaching at the college level.

Super Important General Grad School advice: don't go into debt to go to grad school in creative writing. Prioritize applications to programs that fully fund students (which often means avoiding schools in major metro areas like NY or SF unless you *really* want to do the NY/SF thing, but be aware most schools in big cities don't fund students, or certainly not entirely). The best programs support all or most of the students they accept, typically through teaching or research assistantships or fellowships.

A graduate degree in creative writing is not a conduit or often professional preparation to a job (though it does qualify you for some and is certainly a useful credential in many fields, particularly academia and publishing). Taking on a lot of debt for this degree is usually unwise. (Some graduate programs in CW do offer more specific training for particular career goals, but that's not the focus of most programs.)

A graduate degree in creative writing is an opportunity to further develop your creativity and craft and work ethic among a group of exciting, talented, and ambitious writers. Most graduate programs in CW have built-in communities, offer opportunities to work with some of the most exciting writers in their fields. Many offer opportunities for teaching, typically in first-year (composition) writing classes, and sometimes also in creative writing or literature classes.

One thing we tell almost all undergraduates thinking about applying to grad programs in CW is to take a couple years off after graduating. When you're applying to the most competitive MFA programs, keep in mind that you're competing, often, with 500+ applications from writers, some of whom are older and have experience in publishing. **Your MFA application will be better a couple years out of your UG experience once you've done something else besides be in school.** You'll have a better sense of which schools you want to apply to, and why, and what you want out of graduate school, and you'll also have (hopefully) developed more of your own work habits and read deeper and written more by the time you apply. **This isn't to say you *can't* apply and get in right out of UG, but it's usually a better idea to take some time off.**

If you apply to grad school and don't get in, or don't get in with funding, that may mean that either you're choosing the wrong schools (consider applying to a wider range of schools, and not just the top 5 programs in the country; or consider applying to some MA programs in addition to MFAs) or **your application is not yet where it needs to be to be competitive.** Most writers get better as they get older and read more deeply and widely, practice their craft more, and—simply—live more. It also helps to have more time to prepare your applications. Most writers are going to have a much stronger application to graduate school at age 27 than they will at 22. (Consider where you were just a couple years ago!) This too makes a strong case for taking some time off between undergraduate and graduate study.

The parts of a typical graduate school application, in descending order of importance:

The Manuscript

- 90% of the admissions decision to most graduate programs is **the manuscript**, typically < 15pp of poetry (no more than one poem per page) or < 30pp of (double-spaced) prose. This is the thing most admissions committees read first, and the importance of a good manuscript cannot be overstated. Everything else is secondary. It should ideally show some sense of the kind of work you do as well as the kind of work you want to be doing in the program you're applying to. So if you're primarily interested in the novel, present an excerpt of a novel. It's best to present yourself as honestly (but also as strongly) as possible, since admissions committees aren't just looking for promising work: they're really trying to determine which students are those that are the best fit for what their program *does*, and what their faculty and students offer. It doesn't serve anyone to misrepresent what you want to be writing!
- Quality is the most important thing, as well as ambition and a sense of some degree of technical mastery. Focus on quality, not quantity. (Including a mediocre second piece of writing with a good first piece does not make for a better application.)
- Poets: practices vary as to whether it's better to present cohesive sequences of poems vs a variety of different sorts of poems. Mostly, readers are looking for risk and originality, and it's probably best to submit work that shows the sort of work you're most excited about writing.
- Prose writers: it can be valuable to show some range in an application, as long as you're not sacrificing quality.
- Proofread this very closely.

The Personal Statement

- This is, first, a chance to demonstrate why you, specifically, are applying to **this specific program**, and **why now**.
- It's also an opportunity to show your personality and a sense of who you are as a person and a writer. The more of you that can show through this (and through the generalities that most people start with: "I've always loved to write," etc.), the better. Nerding out can be a good option if that's how you roll.
- You certainly don't need to name-drop specific faculty you'd want to work with (though it can sometimes be useful in framing your app and showing your work), but it's important to talk about why you chose to pay the application fee to apply to this particular program. What do you hope to do there? What makes it seem like a good fit for you?
- Poets, especially: our faculty looks for a statement that shows that you can write fluidly (varied sentence

structures, no jargon, etc), and that the candidate can identify and reflect in an engaging way on what makes their story or candidacy unique, idiosyncratic, etc. In that regard, most app readers are interested in your life experience. Generally, they like seeing that a candidate has taken some time to meet challenges and grow outside of a K-16 education structure OR that a candidate can show maturity, independence, and resiliency in some other way.

- Different programs have differing expectations as to what the personal statement should do. We've heard of one program's poetry application review committee that reads the personal statement first, and values applicants who can provide some engagement with contemporary traditions in poetry or poetics. At the same program, the fiction faculty reads the personal statements only after the manuscript samples and doesn't have any particular expectations for the statement. All to say that practices vary. Pay attention to the instructions on each application.
- Many of the most successful applicants are those who have found ways to keep their writing and reading and learning growing outside of academic structures. If you're applying to a grad program in order to write, and you haven't been writing on your own, then you may not be ready for the work that graduate programs often require and the opportunity that grad programs can provide.
- Proofread this very closely. Misspelling Hemingway as "Hemmingway" or Woolf as "Wolf" is a great way to signal you don't know what you're doing or you're just not paying very much attention.
- Don't squander your very limited word (remember, most committees are reading hundreds of applications) on re-stating the obvious. Yes, you're applying to the MFA at Blank Blank University. The committee knows that already. Get to the reasons why quickly.
- Be specific and use precise language. What exactly about place or identity or memory or other people are you excited to write about?
- Don't use the statement of purpose to point out your weaknesses or failures. That's all the reader of the application will come away with as far as a first impression is concerned.
- Name a key influence or two. Let the committee have a sense of what books and writers you care about and how those projects speak to the ones you're passionate about writing yourself.
- Let the committee know that you're thinking about the physical geography of where you'll be for the next couple of years. How might that function in your writing?
- Let the committee know that you're familiar with the faculty's work. How might your work be informed by these experts?

Letters of Recommendation:

- Typically you'll need three letters of recommendation. These don't necessarily need to all be from writers, or teachers, or teachers of writing with whom you've studied or worked closely. It's best if at least one of them can speak to your work and work ethic as a student of writing, but the primary role of the LOR is to speak about your qualities as a student and a human. We'd recommend against using family members or close friends, generally speaking. You want folks who can vouch for you professionally. A LOR from a well-known writer can be useful in helping your application stand out, but a mediocre LOR from Famous Writer X Who Doesn't Know You Well is much less helpful than a great letter from Less Well Known Teacher Y.
- If you're applying to a program that funds students with teaching assistantships, it can be also be helpful for at least one of your recommenders to be able to speak to your potential as a teacher (based, perhaps, on presentations in class or whatever else).
- If you're taking time off between finishing an undergraduate degree and applying to grad school (very

strongly recommended), it is a good idea to keep in touch with the faculty with whom you've worked, both because we want to hear from you, and because it's good to make sure that we remember you when you ask us for a letter of recommendation. So check in with us once every year or two...

- **Ask for Letters of Recommendation at least a month in advance of the deadline.** If your recommender says yes, usually, you'll want to provide them a copy of your resume (especially if it's been a while since you worked with them), a draft of your personal statement, and a draft of your manuscript sample.
- And do let your recommenders know where you're applying, and keep them posted about the process and when you hear back from schools. (Sometimes some of us can help sing your praises through back channels: it won't get you in, but it could help move you a little bit up on a waitlist.)
- A thank you note for doing this work is always a welcome practice.
- If your recommenders are your instructors, they can also be good resources for you as you navigate all aspects of the application and decision (hopefully) processes.

The Resume or CV

- This is one of the less important parts of your application, but it can highlight experience that may be relevant to your long-term goals re writing, publishing, arts administration, or whatever. If you're applying to a program that has a lot of opportunity for editorial work, for instance, it's probably helpful to have some editorial experience (that also helps to explain in your personal statement why you're applying to *this* program).

The Transcript

- An unofficial copy is usually fine until you're accepted. This isn't a particularly important part of the application, but if your transcript shows that you have been less than a brilliant and dedicated student, then that's something you would be wise to address in your personal statement. You want to be able to show at least that you can bring it academically when you need to, or when you're studying something that you love in a serious way.

GRE test scores: general or subject

- Neither the general nor the subject GRE is required for many graduate programs, but some programs do require these tests. You can sometimes get away with not taking them and still make an application to a school that requires them if you have good reasons for not taking them. Whether a program requires these test scores also tells you about how academic, generally speaking, the program is likely to be. A program that requires the GRE Subject test in Literature is likely to be more focused on the study of literature than one that does not require any test scores at all. PhD programs are almost certain to require some of these test scores.

Resources for MFA Applicants

Poets & Writers (esp their fall MFA special)

AWP Listing to MFA programs

<http://post-mfa.tumblr.com/>

[The MFA Draft Facebook Group](#)

[The MFA App Review](#), a group of volunteers who want to see more QTPOC writers admitted to fully-funded MFA programs, and offer personalized consultation to writers who self-identify as such.

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.

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/>.

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



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