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# MAJOR NEWS!

Office of Undergraduate Studies  
Department of English

## A note from the director...

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**Dear Students:**

**Happy New Year!** We hope everyone had a great back and is looking forward to this semester. Although we are **starting remotely for the first two weeks of the semester**, we're excited about what's to come. It's not too late to line up some Spring classes you will love. To help with this, we have a list of courses that are certain to be of interest and still have seats available. You can check these out below.

The **Office of Undergraduate Studies** has a really good lineup of events for the semester ahead. We'll announce these in our next newsletter.

We are delighted to welcome **Chasitivity Garland** as our new UGS intern. You already know Chasitivity from her work as a writer for this newsletter. Chasitivity's promotion means that we are looking for writers. If you would like to write for us, email us at [kboulay@gmail.com](mailto:kboulay@gmail.com)

We wish everyone a wonderful last bit of break and look forward to seeing you (online at least) next week!


Sincerely,

Prof. Robin Reames, Director of Undergraduate Studies  
[rreames@uic.edu](mailto:rreames@uic.edu)

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## 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 1g 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.](#)

**GET LITERARY.**  
(because you can.)



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

**UNDERSTANDING LITERATURE**  
**ENGL 101**  
Mon-Wed-Fri 8:00-8:50am  
Spring 2022  
Prof. John Casey jcasey3@uic.edu

### English 10 Understanding Literature

Prof. John Casey

What makes something literature? That's the focus of this class. Although there a number of ways to answer that question, we're going to use the concept of genre and the relationship between the author and the reader through the text as a way to understand the concept of the literary. There isn't really a theme to this class. Instead we'll be looking at a series of texts that represent different literary genres such as the novel, short story, poetry, and drama. We'll read these works and use them to help us understand how authors work within and expand our understanding of a genre. This will help us to understand what counts as literature and why. Texts examined in this class will include Willa Cather's novel *My Antonia*, Stuart Dybek's *The Coast of Chicago*, Eve Ewing's poetry

collection *Electric Arches*, and Suzan-Lori Parks play *Topdog/Underdog* among others. Assignments will include a mid-term and a final exam as well as weekly response papers that analyze specific aspects of the texts we are reading each week.

Questions? [Email the instructor.](#)

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

**IMAGINE A  
DIFFERENT  
WORLD.**  
(because you can.)

How do Black, Latinx, &  
Asian-American writers  
reimagine American identity  
and ethnicity? How do you?

**INTRO TO MULTI-ETHNIC  
LITERATURES IN THE U.S.  
ENGL 113**  
Mon-Wed-Fri 12:00-12:50pm  
Spring 2022  
Instr. Margaux Brown mbrow32@uic.edu

## **English 113: Introduction to Multi-ethnic Literatures**

Instr. Margaux Brown

In this introductory course, we will explore novels written by an array of multiethnic writers in order to gain a broader understanding of how the novel works on the level of form and content to create a text that is both prospective and retrospective in nature. Kenneth Warren suggests in his book, *What Was African American Literature* that what separates literature today from what preceded, is that it is retrospective in nature compared to the prospective literature of our past. What does it mean for an author to create a novel that offers a retrospective or prospective depiction of American life? We will explore issues of class, race, and gender in relation to larger social, political, and cultural movements throughout American history. As we read through African, Native, Latin, and Asian American novels we will explore how these authors engage in debates of language, literacy, culture, space, place and the antagonisms that occur between these intersections; and what it means to be both multiethnic and American. At the same time, we'll think about the function of the novel both in representing ethnicity and in making an argument that ethnicity is something that needs literary representation. Students will write several short close reading exercises, as well as a longer paper. Assessments will likely include reading quizzes, a midterm and a final exam. We will read

texts by authors such as Charles Chesnutt, Zora Neale Hurston, N. Scott Momaday, Leslie Marmon Silko, Octavia Butler, Jamaica Kincaid, Junot Diaz, Sherman Alexie and Colson Whitehead.

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**

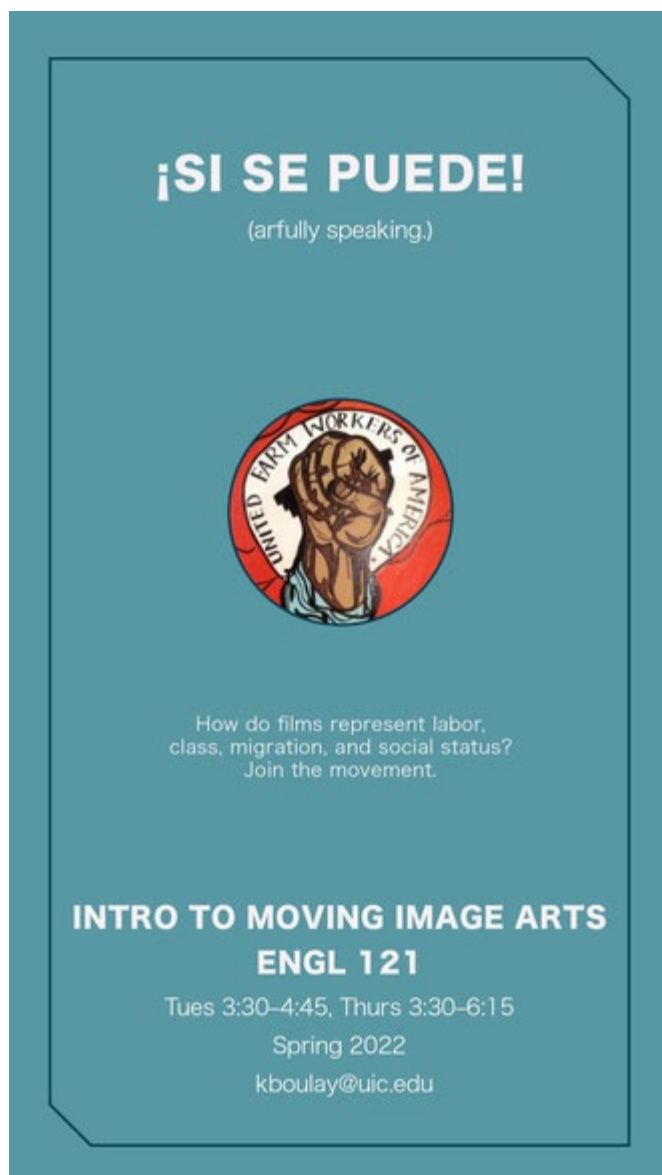
Multiple Sections  
Spring 2022  
english@uic.edu

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.](#)



**¡SI SE PUEDE!**  
(arfully speaking.)



How do films represent labor,  
class, migration, and social status?  
Join the movement.

**INTRO TO MOVING IMAGE ARTS**  
**ENGL 121**  
Tues 3:30-4:45, Thurs 3:30-6:15  
Spring 2022  
kboulay@uic.edu

## **English 122: Introduction to Moving Image Arts**

Prof. Kate Boulay

This course focuses on labor and its representation in (mainly) Euro-American films of the 20th century. Combining critical readings and viewings with film screenings, we explore how a range of different films may be understood as exploring labor and allied issues such as socio-economic status, political economy, migration, etc. Each week there is a discussion (Tuesday) followed by a screening (Thursday). Student work involves active participation, reading, weekly papers, presentations and other work as assigned.

Questions? [Email the instructor.](#)

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



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## Calls for Writers, etc.

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### 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.

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## About Major News

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**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](mailto: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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## Department of English Office of Undergraduate Studies

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



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