

# MAJOR NEWS!

Office of Undergraduate Studies  
Department of English

## A Note From The Director...

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Dear Students,

Congratulations to our Fall 2024 graduates and the Fall 2024 Sigma Tau Delta inductees! Members of each group did a tremendous amount of work and should be very proud of their achievement.

Keep reading to find a list of courses for Spring 2025. Most of these fulfill General Education requirements. As a reminder, submissions for *The Long River Review* are due tomorrow, **Thursday, December 12, 2024**.

On a sad note, **Nikki Giovanni**, one of the most influential and well-known poets of the past 60 years, died on Monday, December 9, 2024. You can read *The New York Time's* obituary [here](#) and you can read some of her work [here](#). It's worth taking some time to learn about how Giovanni spent her life melding art and politics to profoundly influence global culture and society.

We hope everyone had a great semester and enjoys a relaxing and revitalizing break.

We are always looking for writers and would love your feedback on how to improve the newsletter. Email us at [english@uic.edu](mailto:english@uic.edu).

Sincerely,

Kate Boulay, Ph.D.  
Director, Undergraduate Studies  
[kboulay@uic.edu](mailto:kboulay@uic.edu)

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## Congratulations to Our Fall 2024 Graduates!

<b>BA in English</b>	
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<b>Anisa Abdulle</b>	<b>Kyle Luo</b>
<b>Tylor Andrus</b>	<b>Ashley Maldonado</b>
<b>Hamnah Abbasi</b>	<b>Dania Massah</b>
<b>Jesse Baron</b>	<b>Sara McNicholas</b>
<b>Simone Bieglmeier</b>	<b>Dazalyn Moreno</b>
<b>Karolina Binkowski</b>	<b>Andrew Palmiano</b>
<b>Karina Garcia</b>	<b>Fabiola Palomo</b>
<b>Vianey Gonzalez</b>	<b>Patryk Sarecki</b>
<b>Dante Hall</b>	<b>Sahian Sotelo</b>
<b>Pedro Hidrogo</b>	<b>Vidya Subramanian</b>
<b>Christy Kaizer</b>	<b>Christian Vazquez</b>
<b>Islam Khatib</b>	<b>Allison Vidales</b>
<b>Bonnie Lockhart</b>	<b>Brittany Villarreal</b>

<b>BA Teaching of English</b>	
<b>Leslie Garcia</b>	<b>Vanessa Miranda</b>
<b>Sana Hammad</b>	<b>Heymy Patino Martinez</b>
<b>Jamie Kwiatt</b>	<b>Lourdes Rangel</b>
<b>Shaun Levine</b>	<b>Noelia Rivera</b>


## **Congratulations Fall 2024 Sigma Tau Delta Inductees!**

<b>Pearlie</b>	<b>Jackson Hugener</b>	<b>Noelia Rivera</b>
<b>Jessica Acevedo</b>	<b>Ian Hunt</b>	<b>Christian Rodriguez-Hernandez</b>
<b>Juana Alvarez</b>	<b>Christy Kaizer</b>	<b>Toby Rubenstein</b>
<b>Kathy Anguiano</b>	<b>Laila Khan</b>	<b>Mathew Rusky</b>
<b>Fabian Carrillo</b>	<b>Nick Knight</b>	<b>Brian Santizo</b>

Victoria Cook	Vick Lukaszuk	Jorling Saravia
Jenna Farkas	Jamal Madanat	Morasia Thomas
Daniel Farquhar	Lizeth Mendez	Gabriella Vega
Emmitt Fisher	Bianca Moran	Cullen Vickroy
Trish Georgiou	Wilder Mouton	Allison Vidales
Pedro Gomez	Mary Ostermeyer	Venus Viernes
Huici Gunawan	Raina Payne	Kaila Williams
Jason Hartman	Nadia Raza	Nathaniel Willis

## Spring 2025 Courses

**INFLUENCE CULTURE.**  
(yeah, we can do that.)



The tremendous power of literary art to inform, shape, protest, punch in the face, and criticize culture and society.

**UNDERSTANDING LITERATURE AND CULTURE**  
**ENGL 101**

**ENGL 101 Introduction to Literature**  
**CRN: 41731, 41732**  
**DAY/TIME: MWF 2:00-2:50**  
**Professor Vainis Aleksa**

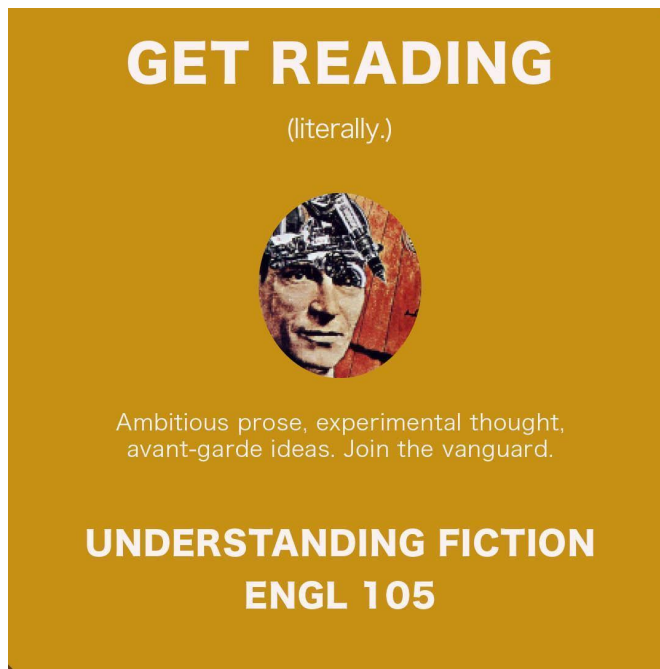
“Literature is a struggle over the nature of reality,” said American author Richard Wright. Literature is this and so much more!! It gives voice to the unspoken, connects us over divides, puts together words in a way that makes them sound beautiful and permanent, lights a fire under us that makes us ask, what is most important in our lives? We will be reading contemporary short stories and brief excerpts from classic and ancient authors. You will create your own collection of poems from your favorite authors that you will share with fellow classmates. The difference between reading literature on your own and reading for this course is that we will be sharing and discussing our responses with each other. Attendance, therefore, and hearing others will be the most significant factor in learning successfully in this course. In the words of Han Kang, the author awarded the Nobel Prize for literature in 2024, “The important emotions, deep questions, and thoughts beneath the surface that shake us and are hard to express, can be explored through literature. When people read these emotions in novels, they suddenly rediscover what was inside them. By becoming a character in a novel and repeatedly stepping outside of themselves and coming back, they experience a moment where their self-awareness breaks open, allowing them to see themselves clearly and transparently. In that way, I believe literature is something essential to us, like

a thread that connects us” (“Han Kang on Writing, Life, and Literature.” Pulse, pulse.mk.co.kr/news/english/11137275. Accessed 21 Oct. 2024).

Fulfills Creative Arts General Education requirement.

Questions? [Email the professor.](#)

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



### **ENGL 105 Understanding Fiction**

**CRN: 14332, 20941**

**DAY/TIME: MWF 10:00-10:50**

**Professor Mark Brand**

We've all read stories that foreground heroism, relationships, crisis, and conflict in ways that inevitably feel repetitive: two people fall in love, a young person grows up, a stranger comes to town, everything we know is swept away—these tropes and more form the archetypal core of storytelling in the West in the 20th and 21st centuries. But other frames and subjectivities occasionally emerge to turn these archetypes on their head, and these stories that defy the norm are what we will concern ourselves with in Understanding Fiction. What can we learn from stories told from unusual points of view, or told in ways that seem outside the ordinary? Expect to read extensively across genres as we practice close reading, historicizing, and analyzing fiction texts that feature unconventional narration, settings, or plot arcs, as well as learning to respond critically to fiction through a variety of scholarly modes of interpretation.

Fulfills Creative Arts General Education requirement.

Questions? [Email the professor.](#)

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

# BE READY.

(for your close-up, and whatever comes after that.)



How do different elements of film produce meaning? Why is Chicken Joe from Michigan? Ask and answer these and other questions.

## UNDERSTANDING FILM

ENGL 132

### ENGL 132 Understanding Film

CRN: 46156

DAY/TIME: T 8:00-9:15/ R 8:00-10:45

Instructor Harry Burson [hburso3@uic.edu](mailto:hburso3@uic.edu)

This course serves as an introduction to scholarly approaches to the study of film. In addition to learning the history of cinematic aesthetics and technologies, students will develop skills in analyzing films as both formal and cultural objects. Students will be introduced to the social, economic, and scientific contexts that shaped cinema into an international industry and major art form from the late nineteenth century to the present. We will consider how both the content and form of film are closely tied to questions of power, class, race, gender, class, sexuality, and nationality. Weekly film screenings and readings will provide students with an overview of the significant debates and developments that shaped the medium of film. Across the semester, we will explore key film genres and movements, such as classical and post-classical Hollywood cinema, documentary, Third Cinema, the musical, film noir, and animation. Cross listed with MOVI 132.

Fulfills Creative Arts General Education requirement.

Questions? [Email the professor.](#)

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

# IN WITH THE IN-CROWD.

(who's popular. who's not and why.)



What is a genre? Who says?

## POPULAR GENRES AND CULTURE

ENGL 135

## **ENGL 135 Understanding Popular Genres and Culture**

**CRN: 46157**

**Day/TIME: TR 8:00-9:15**

**Professor Marc Baez**

This course will focus on stand-up comedy as a popular genre with a particularly dynamic relationship between performer and audience. In the first section, we'll examine storytelling in stand-up. In the second section, we'll shift to satirical argument. And in the final section, we'll explore joke telling. Mostly what we'll do in this class is analyze stand-up comedy with the purpose of getting up in front of the class and doing a version of all this stuff ourselves. With this purpose in mind, you'll present three times this semester: you'll tell a story, present a satirical argument, and tell a string of jokes. These presentations will function as public speaking practice and as exams that represent your engagement and understanding of each section. My hope is that this course will help you become more comfortable with public speaking and maybe even more artful about it too.

Fulfills Creative Arts and Individual and Society General Education requirements.

Questions? [Email the professor.](#)

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

## **ENGL 135 Understanding Popular Genres and Culture: Understanding Film Noir**

**CRN: 47976**

**Day/TIME: MWF 10:00-10:50**

**Instructor Ryan Nordle**

This course introduces the critical, political, and formal questions surrounding film noir. We will track noir's roots in detective fiction and the Golden Age of Hollywood, follow its resurgence in the paranoid neo-noirs of the late 70's and 80's, and find its more off-beat expressions in the oddball noirs of the late 90's and early 00's, leading us to eventually question what traces of noir exist in contemporary cinema. Beyond following the genre's historical development, we will examine its treatment of doubt, reason, knowing, truth, guilt, and justice. Because this course is intended to be a study of genre, we will attempt to answer whether or not film noir can even be considered a genre, prompting us to understand the purpose of genres and why they are important for interpreting aesthetic works. Your grade will include a midterm and final exam, short weekly quizzes, and a strong emphasis on active participation in class discussions. Film screenings to include *Double Indemnity* (1944), *Out of the Past* (1947), *Sunset Boulevard* (1950), *The Long Goodbye* (1973), *The Conversation* (1974), *Blade Runner* (1982), *Memento* (2000), *Brick* (2006), *Under the Silver Lake* (2018), etc.

Fulfills Creative Arts and Individual and Society General Education requirements.

Questions? [Email the professor.](#)

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

# LAY DOWN? LIE DOWN?

(who decides and why?)



From where did all these rules come?  
Why? Should they even be followed?

## UNDERSTANDING GRAMMAR & STYLE ENGL 153

### ENGL 153 Understanding Grammar and Style

CRN: 47978

DAY/TIME: TR 3:30-4:45

Professor Doug Sheldon

Is grammar a clump of rules that defines your intelligence? No freakin' way. Is grammar a system of laws that cannot be broken? Fuggedabawtit. This class will focus on form and function but also get us to question why we care about it. In his book *Philosophical Investigations*, Ludwig Wittgenstein wrote, "the harmony between thought and reality is to be found in the grammar of the language." While this seems lofty, it speaks to grammar being the most communicative tool built within language. We will examine grammar as intentional choices made by authors to aid audiences in understanding the goals of communication. In both individual and group contexts, students in this course will learn the structures of English grammar and analyze texts containing those functions. This course is ideal for English, Pre-Law, Education, and Professional Writing, Language, and Communications Students

Questions? [Email the professor.](#)

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

# WATCH YOUR WORDS.

(they might just be dangerous.)



What gives language its  
power? How should it be controlled?

## UNDERSTANDING RHETORIC ENGL 154

## **ENGL 154 Understanding Rhetoric: Passion and Persuasion**

**CRN: 46158**

**Day/Time: MWF 10:00-10:50**

**Professor Jeffrey Gore**

This course is designed specifically for students considering careers in law, politics, or media and professional writing. What makes us think certain thoughts? Experience certain emotions? Trust the ideas and recommendations of others? Between the rational mind and the feeling heart is where rhetoric finds its home as a field of study. Although some politicians or media pundits use the word rhetoric to describe the deceptive words of their opponents (“their proposals were ‘mere rhetoric’”), rhetoric has 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.” But these “available means” – to reason, to gain credibility, and to capture hearts and minds – are also the same tools that speakers, writers, and content creators can use to deceive and control the public. In this course, we will approach rhetoric from different perspectives, as a tool for the good – used by such inspiring speakers as Martin Luther King, Malcolm X, and Greta Thunberg –and as a dangerous tool, which 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, and a member of a community.

**\*\*Highly Recommended for Pre-Law, Political Science, and Professional Writing students.**

Fulfills Creative Arts and Individual and Society General Education requirements.

Questions? [Email the professor.](#)

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

## **ENGL 154 Understanding Rhetoric**

**CRN: 46159**

**Day/Time: MWF 2:00-2:50**

**Professor Keegan Lannon**

“Rhetoric” is one of those hard to define concepts, like “freedom” or “beauty.” Any definition put forth will, under the smallest amount of scrutiny, seem inadequate. Aristotle, one of the first thinkers to formally define rhetoric, defines rhetoric as: “The faculty of discovering in any particular case all of the available means of persuasion.” There is no mention of mode of communication, so do all ways of speaking, writing or thinking have rhetoric? What about non-persuasive communication (if that even exists)? Are some means of persuasion limited, and if so by what? What does it mean to persuade a person? And so on...

The more deeply you dive into what rhetoric is, the more it seems like everything is (or maybe has?) rhetoric. Like String Theory, rhetoric could be seen as the Theory of Everything for communication theories. In this course, we will examine how messages are communicated—both in written and visual forms—and how our thinking (and our sense of self) is influenced by the rhetoric we encounter.

Fulfills Creative Arts and Individual and Society General Education requirements.

Questions? [Email the professor.](#)

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



# TO BE OR NOT TO BE.

(and other famous questions.)



Unrequited love, dysfunctional families, and  
a whole lot of stabbings. Be intrigued.

## INTRODUCTION TO SHAKESPEARE ENGL 213

### **ENGL 213 Introduction to Shakespeare: The Celluloid Bard: Shakespeare through Film**

**CRN: 46497, 4628**

**DAY/Time: MW 3:00-4:15**

**Professor Alfred Thomas**

In this course we shall examine some of Shakespeare's plays and poems through the lens of cinematic adaptations from the anglophone and non-anglophone world. In addition to reading the texts closely we shall consider how filmmakers transformed word into image as well as using Shakespeare's world to reflect their own. Examples will be a British film version of Richard III transposed to a fascistic England of the 1930s; an American Hamlet in which the prison house of Denmark becomes a corporate tyranny; a Russian King Lear which reflects the grim experience of Soviet totalitarianism, and a Japanese Macbeth envisioned as a warrior Samurai society.

Fulfills Creative Arts and the Past General Education requirements.

Questions? [Email the professor.](#)

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

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## **Calls for Writing**

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# WE WANT YOUR VOICE

Send us your previously unpublished work.

DEADLINE:  
**DECEMBER 15**

Questions about submitting?  
Contact us at [lrr@uconn.edu](mailto:lrr@uconn.edu)

**Creative Writing Program**  
University of Connecticut  
215 Glenbrook Road, U-4025  
Storrs, CT 06269-4025

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Find us at [longriverreview.com](http://longriverreview.com)  
or on Submittable



## Outrageous Fortune Calls for 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 2025 issue** until **March 24th, 2025**, to the email [outrageousfortune@marybaldwin.edu](mailto:outrageousfortune@marybaldwin.edu). Please feel free to browse our [website](#) as well as our [Submission Guidelines](#). We also encourage you to follow us on Instagram ([@outrageousfortune.mag](#)) for regular updates on the magazine and content.

## About Major News

**Major News** is a 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.

Thanks to all the contributors of this issue and our interns: Alejandra Jimenez, Makayla Goldman, Mia Goldman, Ness Gorlewski, Aliya Babar, Dante Hall.

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Office of Undergraduate Studies  
University of Illinois at Chicago**

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