

MAJOR NEWS!

Office of Undergraduate Studies
Department of English

A Note From The Director...

Dear Students,

Happy New Year and welcome to **Spring 2025!** We hope everyone had a great break and is looking forward to the new semester.

Next week we'll update you on some of our **Spring 2025** events. This week we want to focus on courses. For those of you who still need to complete your schedules, we have a wide array of interesting classes. As you'll see below, we begin with the **Battle of the Shakespeares!**

If you are a creative writer and have taken ENGL 290 or ENGL 291 and want additional feedback on your writing, consider our new study abroad program, **Port of Enchantment: Creative Writing in Portugal**. Join **Professor Heather McShane** from **June 21 - July 5, 2025** in one of Europe's loveliest (and hilliest) cities. Numerous **grants and scholarships** cover airfare and program fees. All you need to do is apply! Keep reading to find out how.

Best,

Kate Boulay, Ph.D.
Director, Undergraduate Studies
Department of English
University of Illinois at Chicago

To Laugh or to Scream?

Spring 2025 brings not one but **two** introductory classes on **Shakespeare!** As you can read below, **Professor Buslik's** course focuses on the lighter side and **Professor Thomas'** course focuses on film adaptations of some of the most famous plays. Not an easy choice but you can use either for **Creative Arts** or **The Past** general education requirement.

ENGL 213 Introduction to Shakespeare

CRN: 46498, 46629

Day/Time: TR 2:00-3:15

Professor Gary Buslik

Shakespeare is FUN! Sure, we already know about his tragedies and history plays, but what about his farces and comedies, his jesters and jokes? We'll have laughs learning about the happier side of Shakespeare's life and times. We'll read a short biography about him, his work, and Elizabethan theater while watching a few terrific Hollywood movies of his most famous—and HAPPY—plays. We'll engage in lighthearted discussions about why you think the man from Stratford wasn't just the greatest writer who ever lived, but the one with the best sense of humor.

Questions? [Email the professor.](#)

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

ENGL 213 Introduction to Shakespeare: Shakespeare and Global Cinema

CRN: 46497, 46628

Day/Time: MW 3:00-4:15

Professor Alfred Thomas

Shakespeare's plays have been adapted into film for more than a hundred years. Most people in the English-speaking world may be familiar with some of these; but there are in fact many cinematic adaptations into foreign languages as well. Several of these foreign films are among the best Shakespeare films ever made; these include Akira Kurosawa's Japanese version of *Macbeth* (*Throne of Blood*) and Grigorii Kozintsev's Russian version of *Hamlet* (1964) and *King Lear* (1970). In this introduction to Shakespeare, we will explore some of his canonic plays through the lens of some of the most accomplished films ever made. In addition to careful readings of the play texts themselves, we will consider how Anglophone and non-Anglophone film directors adapted Shakespeare and what cultural and political circumstances inspired them to do so.

Questions? [Email the professor.](#)

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

What's on the syllabus? Read it [here.](#)



FOLLOW.

(your inner moonlight; don't hide the madness.)



What is poetry? Get to know its genres, styles, meters, rhymes, and hand movements.

UNDERSTANDING POETRY

ENGL 103

ENGL 103 English & American Poetry: Introduction to Literature

CRN: 20878

DAY/TIME: MW 9:30-10:45

Instructor Jenna Hart

Why poetry? We can usually tell just by looking at something that it's a poem— but why write that way at all? What work does poetry do that other forms of writing do not? In this course, we'll be working on understanding poems through close readings, as well as understanding the greater social and historical contexts in which they were written. We'll be reading a wide variety of poetry written in English over several centuries: everything from selections of Old English epics, the Romantics, modernism, conceptual poetry, music lyrics, and more. In reading all of this, we'll be pursuing questions about the poetry on a formal level (what can we understand about the poet's choice of language, metaphor, rhyme, etc?), about the poetry on a historical level (what can we understand about the poem's context, its relationship to the self, history, and the community?), and about the poetry on a personal level (how can we engage with it? how can we enjoy it and understand it?). By the end of the course, you should have a very broad understanding of the history of poetics, as well as having the tools needed to tackle reading any poem.

Fulfills Creative Arts General Education requirement.

Questions? [Email the professor.](#)

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

ENGL 103 Voices in History: Poetry and Poetics in British and American Poetry

CRN: 37896, 37897

DAY/TIME: TR 2:00-3:15

Professor Mark Magoon

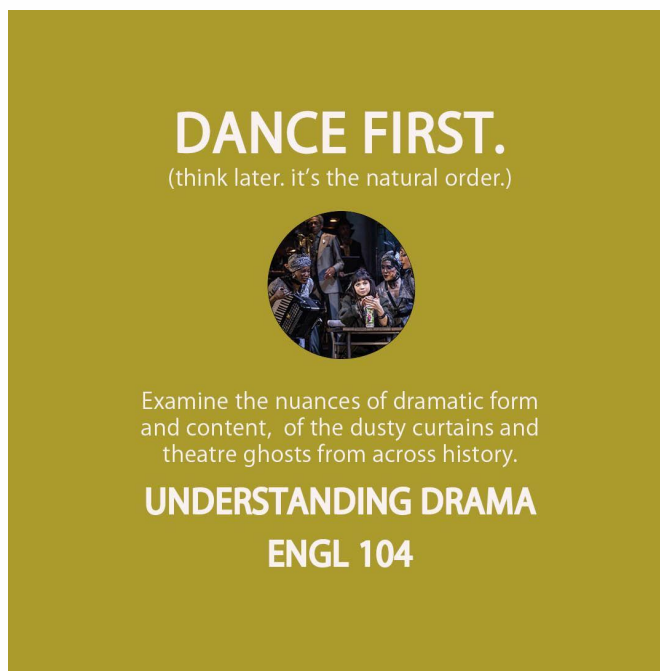
In this course we will read a wide array of British and American poetry (and some critical writings) comprising several genres and periods, with an emphasis on the concept of the speaker. Who or what is the voice of the poem, and how is that voice constructed? How has the conception of voice or speaker shifted through time? We will situate each poem in its literary and historical contexts, strongly focusing on the relationship between form and content. Through extensive close readings, we will investigate how this relationship informs and/or reveals important aspects of a poem's cultural and aesthetic environments. In addition to becoming familiar with voice, students can expect to acquire proficiency in recognizing and understanding various poetic tropes and

conventions and in analyzing elements of prosody (meter and rhyme). Through informal and formal written responses and discussions, students will also learn to compose coherent arguments about a literary text and how to select and appropriate effective textual evidence to support those arguments.


Fulfills Creative Arts General Education requirement.

Questions? [Email the professor.](#)

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



DANCE FIRST.
(think later. it's the natural order.)



Examine the nuances of dramatic form and content, of the dusty curtains and theatre ghosts from across history.

UNDERSTANDING DRAMA
ENGL 104

ENGL 104 Understanding Drama

CRN: 29789

DAY/TIME: TR 9:30-10:45

Professor Aaron Krall akrall@uic.edu

How do plays represent the world? How do they produce new worlds? This course will examine the form and content of 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 Sophocles, Chekhov, Brecht, Fornés, Parks, and Nottage, 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. 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.

Fulfills Creative Arts General Education requirement.

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

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 WHOM IT MAY CONCERN...

(see? you're concerned now, right?)



Write so people understand you as a professional in a professional environment.

EDITING & PUBLISHING ENGL 382

ENGL 382 Editing and Publishing
CRN: 38558
DAY/TIME: TR 9:30-10:45
Professor Sammie Burton

This section of English 382 is designed to introduce you to the fundamentals of editing and publishing, specifically for academic journals. This semester, you will critically analyze academic journals for their purposes, their writing styles, and publishing processes. Additionally, you will engage in peer-discussions, whole group discussions, and in-class assignments related to a variety of writing and editing prompts. These tasks are curated to focus your skills towards the editing and publishing of scholarly texts.

Questions? [Email the professor.](#)
Ready to register? [Enroll here.](#)

Write in Portugal

Want to get some feedback on your writing? Want to see one of Europe's loveliest (and hilliest) cities? Why not combine the two? **Professor Heather McShane** will lead a short study abroad in Lisbon, Portugal this summer.

Lisbon, meaning “port of enchantment,” is a lovely city of tiled buildings and cobblestone streets that has inspired many to write. In fact, the name of the [Disquiet International Literary Program](#) comes from [Fernando Pessoa](#), who most famously wrote *The Book of Disquiet* that mimics his wandering of Lisbon.

UIC students who participate in “**Port of Enchantment: Creative Writing in Portugal**,” scheduled for **June 21 - July 5, 2025**, will have the opportunity to attend the [Disquiet Conference](#), held primarily in English, networking with and having their writing reviewed by such emerging and established international writers and poets as **Camille Bordes, Gabriel Bump, Erica Dawson, John Keene, Diana Khoi Nguyen, and Adam Levin**. The mix of people will mean that matters of location—both in the immediate surroundings of Portugal and in thoughts of home—will surface during manuscript-based workshops, craft development sessions, and in situ writing exercises.

Calls for Writing

WE WANT YOUR VOICE

Send us your previously unpublished work.

DEADLINE:
DECEMBER 15

Questions about submitting?
Contact us at lrr@uconn.edu

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Find us at 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. 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. 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.

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