

MAJOR NEWS!

Office of Undergraduate Studies
Department of English

A Note From The Director...

Dear Students,

As we head into the end of the semester, we highly recommend not only perusing our list of **great classes** but doing something fun, different, and refreshing. There's tons of stuff to do on and near campus. The **Black Latinx Colloquium** is hosting a reading at Madison Street Books on **November 19**. More information is below.

If you venture a bit further from campus, you can check out the **Art Institute**. Admission is **free** for UIC students. This means you don't have to exhaust yourself seeing the whole museum in a day. Go for 30 minutes and focus on one or two pieces. It'll get you thinking in different ways and fired up for the last full week before Thanksgiving break.

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

Sincerely,

Kate Boulay, Ph.D.
Director, Undergraduate Studies
kboulay@uic.edu

Spring 2025 Courses

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 ENGL 132 Understanding Film

CRN: 46156

Day/Time: T 8:00-9:15/ R 8:00-10:45

Professor Harry Burson

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.](#)

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

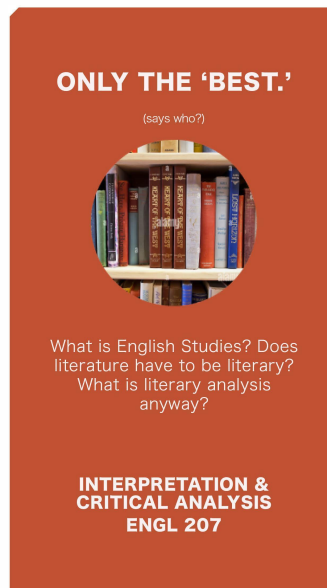
“Rhetoric” is one of those hard to define concepts, like “freedom” or “beauty.” Any definition put forth will, under the smallest amount of scrutiny, seem inadequate. Aristotle, one of the first thinkers to formally define rhetoric, defines rhetoric as: “The faculty of discovering in any particular case 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.](#)



ENGL 207 Interpretation and Critical Analysis

CRN: 46167, 46612

Day/Time: TR 8:00-9:15

Professor Amanda Bohne

This course introduces approaches to the study of literature and other creative works. In this class, we will become familiar with some of those approaches by reading works of literature and criticism and experimenting with them ourselves. We will use the concept of adaptation, broadly defined, to better understand both how and why authors and other creators retell some stories as well as some of the practices and concerns that inform those new works.

Throughout the semester, we will use different methods of critical analysis as lenses or frameworks for evaluating narratives and the choices authors make in the process of creating or adapting them. We will consider the strategies that scholars use to agree and disagree with each other as they engage in conversation about particular works. Although the course will focus on new and evolving theories that shape much of scholarly conversation in the twenty-first century, we will also pay attention to the history of literary criticism. Since conversation is a vital part of literary discourse, everyone should be ready to engage in discussion of the assigned readings for each session.

This is a required course for the English major and minor.

Questions? [Email the professor.](#)

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

ENGL 207 Interpretation and Critical Analysis

CRN: 46164, 46610

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

Professor Ainsworth Clarke

This course is an introduction to the key terms and debates that define the field of literary study. Using the transformation of detective fiction from the classic detective story to the postcolonial crime novel as our case study, we will explore how questions of genre, literary form, agency, and narratology that circulate within the field inform critical analysis. Our readings will include classic literary analysis by Todorov, Brooks, Moretti, Jameson,

and Culler (amongst others) and signal examples of detective fiction by Poe, Conan Doyle, Chandler, Himes, Auster, Chamoiseau, and Condé.

This is a required course for the English major and minor.

Questions? [Email the professor.](#)

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

ENGL 207 Interpretation and Critical Analysis of Film and Media

CRN: 46163, 46609

Day/Time: MWF 1:00-1:50

Professor Kaitlin Forcier

In this course students will learn to think critically about film, television and digital media. We will ask: what are the material, formal, and aesthetic features that define different media and how they produce meaning? What is unique about a given medium, not just in the process of its production and circulation, but in how it constructs its audience and produces different kinds of publics? We will focus on the cultural and ideological effects of media, considering how their content and form are closely tied to questions of power, class, race, gender, sexuality, ability and nationality. We will consider the historical and societal context that condition how media create and affect their audiences. By introducing students to key readings on film and media theory, this course will provide tools for analyzing a wide variety of cultural texts. One of the aims of the course is to learn how to appreciate the challenge of reading complex theoretical material. Readings will include canonical thinkers such as Walter Benjamin, Roland Barthes, Stuart Hall, Michel Foucault, Susan Sontag and bell hooks, as well as more contemporary works by Jenny Odell, Tung-Hui Hu, and Legacy Russell. Screenings will include films such as *Metropolis* (Fritz Lang, 1927), *Sunset Boulevard* (1950, Billy Wilder), *Rear Window* (Alfred Hitchcock, 1954), *Blow Up* (Antonioni, 1966), *Blade Runner* (Ridley Scott, 1982), *The Gleaners and I* (Agnes Varda, 2000), *In the Mood for Love* (Wong Kar Wai, 2000), *The Act of Killing* (Joshua Oppenheimer, 2012), *Portrait of a Lady on Fire* (Celine Sciamma, 2019), *Nope* (Jordan Peele, 2022), *Barbie* (Greta Gerwig, 2023).

This is a required course for the English major and minor.

Questions? [Email the professor.](#)

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

ENGL 207 Interpretation and Critical Analysis

CRN: 46166, 46611

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

Professor Helen Jun

“But, why?” is the baffled question that many of us have heard from well-meaning friends and family (including my own parents) after declaring our majors. This class addresses that query directly, that is, what is the point of studying English and how do we do it? We will begin with the very foundation of Western philosophy’s understandings of artistic representation and work our way through the most influential models of literary and cultural analysis, including psychoanalysis, Marxism, feminism, and race/postcolonial paradigms. The latter part of the course examines the crucial stakes of cultural/literary analysis in understanding and interrogating the logics of nationalism and global capitalism. Primary cultural texts include Mary Shelley’s *Frankenstein*, short stories by Alice Walker, Charles Yu, and Helena Viramontes, as well as poetry by Daniel Borzutsky, Paul Martinez Pompa, Russell Leong.

This is a required course for the English major and minor.

Questions? [Email the professor.](#)

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

ENGL 237 Graphic Novels

CRN: 46172

Day/Time: MWF 12:00-12:50

Professor Keegan Lannan

Questions? [Email the professor.](#)

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

ENGL 237 Graphic Novels

CRN: 48034

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

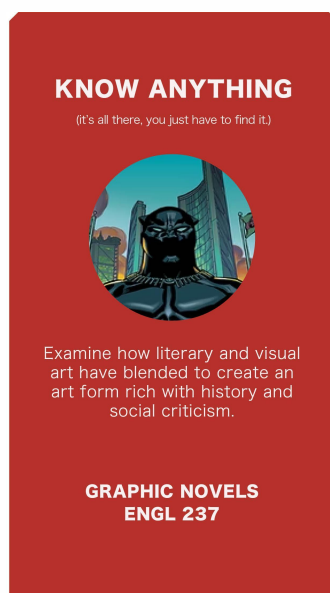
Professor James Drown

This class in the graphic novel will begin by examining some basic questions such as, “What is a Graphic Novel,” and “How do we read and understand graphic novels.” We will begin by grounding our exploration with texts about comics, such as *Understanding Comics* by Scott McCloud and *Comics*. We will then move on and examine questions like, “How have graphic novels reflected our society,” “Is there a literary canon of graphic novels,” and “Why and how have they become an important and recognized literary form?” Readings will focus on work produced since the 1960’s and include both full graphic novels and specific selections. Additionally, while we are mainly interested in American graphic novels, we will include some influential works from Japan and Europe. Examples of International graphic novels we may examine for the course include *Tintin* by Herge, works by Osamu Tezuka (Astroboy), and *My Brother’s Husband* by Gengoroh Tagame. American graphic novels will include both literary and populist works, such as *Maus* by Art Spiegelman, *Black Orchid* by Neil Gaiman and Dave McKean, *The Arrival* by Shaun Tan, *Black Panther* by Ta-Nehisi Coates, and *The Loneliness of the Long Distance Cartoonist* by Adrian Tomine. Assignments will include online discussion boards, weekly journals, midterm and final, and an independent research paper/presentation examining a specific graphic novel.

Fulfills Creative Arts General Education requirement.

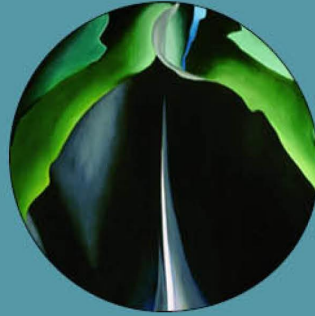
Questions? [Email the professor.](#)

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



INTERRUPT.

(those who say it can't be done: by doing it.)



How do writers represent queerness and sexuality? How does this representation affect society's understanding of queer people and queer art?

INTRODUCTION TO GENDER, SEXUALITY, & LITERATURE ENGL 245

ENGL 245 Introduction to Gender, Sexuality, and Literature

CRN: 46174

Day/Time: TR 9:30-10:45

Professor Virginia Costello

While we will cover many historical moments both in the literature we read and the films we view, we begin with texts written between 1890 and 1940. Writing during this period often depicts a crisis in the human spirit and a disruption of tradition—both of which echo through contemporary texts we will read. It is imperative that each participant comes to class with an open mind and is willing to think outside of the box created by one's own lived experience. We will read a variety of genres including, but not limited to, memoir (Barbin, Grande), essays (Lorde, Goldman, Irigaray), fiction (Baldwin, Hemingway), and poetry (Sappho). Cross listed with GWS 245.

Fulfills Creative Arts and Individual & Society General Education requirement.

Questions? [Email the professor.](#)

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

ENGL 245 Introduction to Gender, Sexuality, and Literature:

CRN: 46175

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

Professor Esmeralda Arrizon-Palomera

This course is an introduction to gender and sexuality in U.S. Latinx literature. Through close readings of essays, poems, fiction, memoirs, and film students will examine how U.S. Latinx writers negotiate gender and sexual

Identities with, against, and through racial, ethnic, class, and national ones. In taking this intersectional approach to the study of gender and sexuality in U.S. Latinx literature, our goal will be to understand what U.S. Latinx literature teaches us about the construction of gender, sexuality, and Latinidad.

Cross listed with GWS 245.

Fulfills Creative Arts and Individual & Society General Education requirement.

Questions? [Email the professor.](#)

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

ENGL 303 Studies in Poetry: The Lyric Tradition in 20th Century American Poetry

CRN: 34226

Day/Time: TR 12:30-1:45


Professor Christina Pugh

Lyric poetry has always been a vessel for the pleasures of music, feeling, and complex thought. This course focuses on a selection of American poets in the twentieth century (including Frost, Williams, Stevens, Brooks, Gluck, and others), to be considered in light of their participation in the age-old genre of the lyric. The course will address the following questions: what is the role of musicality (including, but not limited to, formal constraint) in varieties of the twentieth-century lyric poem? What are the differences between aural and silent (readerly) reception of poetic voice? How do we construct what is commonly known as a poetic “speaker,” and how are the idiosyncrasies of particular speakers articulated through poetic tropes and techniques? Do lyric poems support or resist story-telling and narrative? What is the role of emotion in the lyric? Can lyric poetry viably respond to visual phenomena or to broader cultural issues, including those associated with differences of race and gender? And of course, how do these poems construct versions of “Americanness”? We will approach these questions with the aid of critics including W. R. Johnson, Paul Allen Miller, Roland Barthes, and others. As we approach these questions, we will be working on both the micro level (listening to the idiosyncrasies of each poet’s particular voice) and the macro level (considering how each poet navigates larger issues surrounding the genre of the modern and contemporary lyric). Course requirements include several short papers, a longer final paper, and a class presentation.

Questions? [Email the professor.](#)

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

TAKE THE ROAD LESS TRAVELLED
(because the other way might be the only way.)



Trace traditions and movements in English and American poetry. Remember, it's what we stay alive for.

**STUDIES IN POETRY
ENGL 303**

BLACK LATINX COLLOQUIUM

Join CLXLA on:

NOV 19

6 PM - 8 PM

LOCATION:

MADISON STREET BOOKS

1127 W MADISON ST, CHICAGO



Gabriel Ramirez

Join UIC's Center for Latinx Literature as we celebrate new books by **Gabriel Ramirez** and **Julian Randall**.

Gabriel Ramirez's poetry chapbook *If Pit Bulls Had a God It'd Be a Pit Bull (The Head & The Hand)* is released this month. **Gabriel Ramirez** is a Queer Afro-Caribbean poet, activist, and teaching artist.



Julian Randall

Julian Randall's book *The Dead Don't Need Reminding* (Bold Type Books) came out earlier this year. **Julian Randall** is a Living Queer Black poet from Chicago.

This reading will also highlight UIC students **Tricia Park** and **Alicia Ribiero**.

UIC Student Affairs Scholarships

UIC Student Affairs has opened its application process for scholarships to support continuing students during the 2025-2026 academic year. Applications are now available for over 30 competitive scholarships for students across colleges and academic disciplines.

Students can log in to the [UIC SnAP portal](#) to review the specific requirements of each scholarship. Students must submit a [General Application](#) in the portal before addressing criteria specific to each scholarship. **The deadline for applications is Jan. 28, 2025.** It is recommended that students visit UIC SnAP well in advance of the deadline to participate in this scholarship process.

The UIC Student Affairs scholarship opportunities include:

- *David and Mary Keren Scholarship
- *Dr. Thomas Beckham Memorial Scholarship
- *Eileen and Michael Tanner Scholarship Award
- *Eleanor Daley Scholarship
- *Elise Malary Memorial Scholarship for LGBTQIA+ — Undergraduate Students Fund
- *Ethel Bohlen Scholarship
- *Fred Garcia Award
- *Gordon J. Flesch Memorial Scholarship
- *Hassan Mustafa Abdallah Memorial Scholarship
- *Jim's Original Scholarship
- *Michael J Lewis Scholarship
- *Navy Pier Scholarship
- *Noveline Delk Kennedy Scholarship
- *Ram Lal Seekri Scholarship
- *Rundgren Foundation Scholarship
- *Supporting Excellence Endowment (S.E.E.) Scholarship
- *Tadao Murata Undergraduate Scholarship
- *Undergraduate — Dr. Martin Luther King, Jr. Scholarship
- *Vice Chancellor for Student Affairs Scholarship

If you have questions about the scholarships or the application process, contact the Student Financial Aid and Scholarships office at scholarshiphelp@uic.edu.

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

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

lrr

Long River Review

 @lrr_uconn

 @UConnLRR

 @UConn_LRR

 @longriverreview

Find us at longriverreview.com
or on [Submittable](https://www.submittable.com)

Mantis Seeks Submissions

Mantis is currently seeking submissions for their **2025** issue in five categories: [New Poetry](#), [Poetry in Translation](#), [The Materiality of Poetry](#), [The Formality of Poetry](#) and [DANCE-POEM-DANCE](#).

Mantis has produced 22 issues, establishing itself as an important venue for writers and readers of poetry around the world. Recent issues have featured work by Rae Armantrout, Franny Choi, Kenneth Fields, Chinua Ezenwa-Ohaeto, Laura Reece Hogan, Salgado Maranhão, Heather Dohollau, Zeynep Köylü, Ma Yan, Franca Macinelli, and many more!

More information and submission details may be found on our [Submittable](#) page. Submissions close **November 15** (New Poetry and Poetry in Translations) and **December 1** (Special Sections).



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, Dante Hall.

Department of English
Office of Undergraduate Studies
University of Illinois at Chicago

Contact us:
601 S. Morgan St., 1931 UH Chicago, IL 60607
Phone: (312) 413-2200
Email: english@uic.edu
<https://engl.uic.edu/programs/undergraduate-studies>

[Manage](#) your preferences | [Opt Out](#) using TrueRemove™

Got this as a forward? [Sign up](#) to receive our future emails.

View this email [online](#).

601 S. Morgan Street | Chicago, IL 60607 US

This email was sent to .

To continue receiving our emails, add us to your address book.

[Subscribe](#) to our email list.