

MAJOR NEWS!

Office of Undergraduate Studies
Department of English

A Note From The Director...

Dear Students,

This week we are all about registration. As you'll see we are featuring not only a wide range of courses but a range of course sections as well. This means that you can get, for example, ENGL 207 out of the way no matter what your schedule is.

Even though we are focused on registration, other things are going on. Why not go to the Arab American Cultural Center's screening of *A Feeling Greater than Love*. Details are below. Juniors and seniors should also keep reading to see how to get Washington University in St. Louis to waive the application fee for their graduate programs.

Finally, to all the poets, fiction and creative non-fiction writers, consider submitting your work to a journal. The calls for papers are below.

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

The English Club



Hello everyone!

It was great spending time with you at our last meeting. Thank you to all who attended this and past meetings, sharing pizza, opinions, and good times with us throughout the fall semester.

We wish you the best of luck with finals, and remember that our club is here as a safe space whenever you need community and a chance to decompress. Stay safe, and we look forward to seeing you all again next semester. We can't wait!

Join our [GroupMe](#) for updates on all events.



Spring 2025 Courses

WATCH YOUR WORDS.

(they might just be dangerous.)



What is rhetoric & why is it persuasive? Can it be controlled? Who knows how? Be part of the answers.

**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.](#)

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.](#)

ONLY THE 'BEST.'

(says who?)



What is English Studies? Does literature have to be literary?
What is literary analysis anyway?

INTERPRETATION & CRITICAL ANALYSIS ENGL 207

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 Borzutzky, 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.](#)

TESTIFY.
(girl what a beautiful day.)

Study the history of different English dialects like Spanglish, African American Vernacular English, Appalachian English, and American Creole.

**THE GRAMMAR AND STYLE OF
NON-STANDARD ENGLISHES IN THE US**
ENGL 258

ENGL 258 Grammar and Style of Nonstandard Englishes in the U.S.

CRN: 46502

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

Professor Doug Sheldon

Are you interested in language and writing as a call for justice? Well ENGL 258 will give you the knowledge and skill to read, critique, and create writing that uses the history of “American Grammar” as your starting point. Come see how grammar evolved into a political animal and how it influences policy, education, and your daily

communication!

This course is ideal for English, Pre-Law, Education, and Professional Writing, Language, and Communications Students.

Fulfills Individual & Society General Education requirement. Fulfills US Society General Education requirement.

Questions? [Email the professor.](#)

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

ENGL 422 The Literature of Decolonization: From Colony to Postcolony

CRN: 43656, 43657

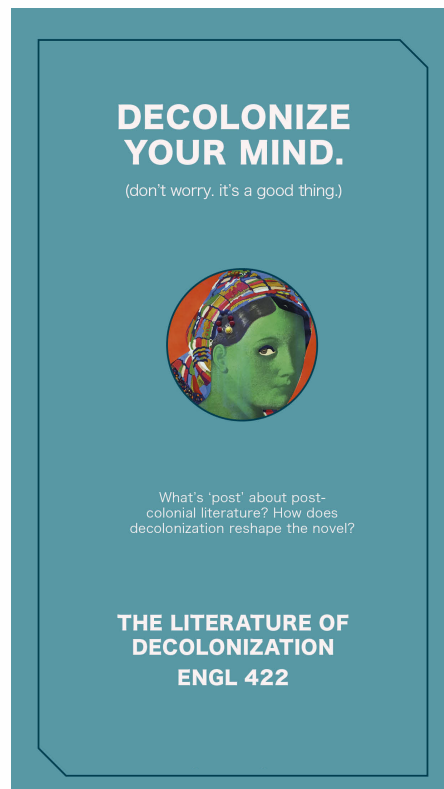
Day/Time: MW 3:00-4:15

Professor: Sunil Agnani

This course introduces students to what used to be called third-world literature, or postcolonial literature. The aim is to understand anticolonial nationalism in tandem with decolonization. We will investigate the legacies of European colonialism through a study of fiction, essays, and films produced during the colonial period and its aftermath. We begin with Conrad and Kipling around 1900, then shift to those in the colonies to examine the cultural impact of empire, anti-colonial nationalism, and the role played by exile and diaspora communities. What challenges do works from writers on the receiving end of empire—such as Gandhi, Fanon, Césaire, J.M. Coetzee, Assia Djebar, Michael Ondaatje, and Salman Rushdie—pose to the conventional idea of justice? How do they reveal contradictions within the languages of liberalism and progress that emerged in 19th-century Europe? How do such writers rework the classic forms of the novel? How has the failure of some of the primary aims of decolonization (economic sovereignty, full political autonomy) affected more recent writing of the last 40 years? Finally, we will read Amitav Ghosh to find out how the Black Atlantic shades into the Indian Ocean with the abolition of slavery and the rise of indentureship. Criticism from: Edward Said and Gayatri Spivak.

Questions? [Email the professor.](#)

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



WHICH BROW?

(right? left? high, middle, or low?)



What is fiction when it is not 'literary'? Can a bestseller be a work of staggering genius? Who decides?

TOPICS IN CULTURE & LITERATURE:
WHAT'S GOOD ABOUT 'MIDDLEBROW'
FICTION?

ENGL 435

ENGL 435 Topics in Culture and Literature: What's Good about "Middlebrow" Fiction?

CRN: 47130, 47131

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

Professor Natasha Barnes

The day before this year's Pulitzer Prize in literature was announced, the famous New York Times literary critic, A.O. Scott published "What's Good about Good Literature?" arguing that literary "greatness" has an "old fashioned, arbitrary ring." "Every canonization," Scott cheekily argues "is a cancellation waiting to happen." This course will take up some of this provocation with a study of "middlebrow" fiction, the literature that makes best-seller and celebrity reading lists, but is not reviewed in The London Review of Books and certainly not praised by A.O. Scott in the New York Times. We will do less reading of the not-so-great books but immerse ourselves in historicizing and theorizing the "middlebrow." Why are so many women reading titles like Anita Shreve's *The Pilot's Wife* and why are so many minoritized women forming armies of reading clubs made up of titles that never get studied in English or ethnic studies departments.

We will start with a short examination of the modernist beginnings against which the "middlebrow" derives its meaning. Our theoretical readings will come from a range of approaches, including Janice Radway, Raymond Williams, Tim Aubry, Blakey Vermule and Gerald Early among others. We will pay attention to how narrative form: firstly free indirect narrative and first person narrative creates the psychological intimacy that blurs the distinction between readers and the fictional worlds they consume. We will examine how particular class and racial identities get normalized in fiction marketed and consumed as "relatable."

Books that we will read can include Tayari Jones' decidedly middlebrow, *An American Marriage* (2018) and the middlebrow-turned-critically-important speculative fiction novel, *Kindred* (1978) by Octavia Butler. Where on the spectrum are Curtis Sittenfeld's *First Lady* novels, *American Wife* (2009) and *Rodham* (2020)? If there's a page-turner you encountered, send me an email and perhaps that book may be included in our reading list. Please be prepared for lively conversation—which you can't have if you're not in class—a midterm exam and an end of term test, one short (5 page) essay that will be expanded into a longer (10-12 page) paper.

Questions? [Email the professor.](#)

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

No Application Fee: Washington U - St. Louis MFA

The Office of Graduate Studies at Washington University - St. Louis is hosting two online sessions for prospective graduate students interested in their **MFA in Creative Writing**. If you attend the sessions, they will waive the application fee. You'll also come away with a sense of how they make funding decisions. Click [here](#) for more information.

Sigma Tau Delta

Apply now for an internship stipend!

Sigma Tau Delta offers funding for current undergraduate student members accepting internships for which their expenses exceed what they will be paid. Sigma Tau Delta will not cover expenses related to tuition and/or student fees. The [Internship Stipend](#) is a competitive program providing a limited number of stipends of up to \$1,500 each.

Applications for the Internship Stipend will be accepted through **November 11, 2024, 4:00 p.m. CT.**



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.

Arab American Cultural Center Film Series



**Arab American
Cultural Center**

JOIN US FOR FILM SCREENINGS
AND DISCUSSIONS - FALL 2024

**WED. Oct 23 @ 3 pm
@ 101 TAFT HALL**

A Summer Not to Forget
صيف لا ينسى

A documentary film by Carol Mansour about
the war on Lebanon in 2006



**TUES. Oct 29 @ 5 pm
@ 101 TAFT HALL**

FORAGERS اليد الخضراء

A documentary film by Jumana Manna about the
practice of foraging for wild plants in Palestine

in collaboration with
The Global Middle East Studies Minor

**TUES. Nov 12 @ 5 pm
@ INSTITUTE FOR HUMANITIES - BSB 153**

A Feeling Greater than Love
شعور أكبر من الحب

An essay film by Mary Jirmanus Saba about a forgotten
revolution of the worker strikes at Lebanese tobacco and
Gandour chocolate factories in the 70s.

in collaboration with
Department of History &
The Global Middle East Studies Minor



For questions and accessibility,
email: arabamcc@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

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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>

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