



## Undergraduate Course Descriptions Spring 2026

*Note: WMU Essential Studies courses are indicated by (WES) after the course title.*

**ENGL 1100: Literary Interpretation (WES)**

CRN: Multiple Sections | Mode: In-person

*This course satisfies WMU Essential Studies Level 2: Discovery and Exploration – Artistic Theory and Practice Category.*

An introduction to the study of literature, aimed at developing abilities to read literature and write about it with skill, sensitivity, and care. Students will read poetry, drama, and prose fiction, and through the writing of several papers will be introduced to terms and methods of formal study of literature. Course required for entry into most upper-level English courses.

**ENGL 1215: Monsters, Witches, Sailors, Knights: Mythic Figures in Global Medievalism (WES)**

CRN 15096 | Mode: In-person | Tuesdays and Thursdays, 11:00-12:15 | Dr. Jana Schulman

*This course satisfies Western Essential Studies Level I: Oral and Digital Communication Category.*

In this introduction to monsters and myths of the Middle Ages, we will examine medieval tales from around the globe that are retold, via current media, for multicultural audiences. What caused a sailor of Arab legend to pop up in European translations of Eastern works, then to morph centuries later into an American cartoon? And what happens when an Arthurian knight from medieval romance is played in 2021 by an Anglo-Indian film star? Analyzing texts, films, and games, we will examine the cyclical and cultural production of monsters, myths, and battles from the Middle Ages to the present. This course meets the student learning outcomes in the WMU Essential Studies Level 1—Oral and Digital Communication Level I, Foundations.

**ENGL 2060: AI Writing (WES)**

CRN 15403 | Mode: Asynchronous Online | Dr. Brian Gogan

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Science and Technology Category.*

**Catalog Description:** This course introduces students to the language science behind artificial intelligence technology and teaches students how to write inputs for AI tools. Students will gain practice crafting semi-structured prompts that can be applied to real-world contexts in areas relevant to professional or personal pursuits. The course stresses use of AI technology that is effective, ethical, and equitable. This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Science and Technology Category.

**English 2100: Film Interpretation (WES)**

CRN: 10637 | Mondays and Wednesdays, 12:00-1:40 | Mode: In-person | Dr. Monty Ernst

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice*

Studies in the motion picture as art form. Through viewing films, completing online Connect quizzes, writing three short analytical essays, and discussing the material in class, students will develop skills in analytical thinking, terminology and technique, historical/cultural context, identifying ideologies, and narrative structure and function. Course textbook is *The Art of Watching Films*. Films include *The Grapes of Wrath* (1940), *The Elephant Man* (1980), *Ordinary People* (1980), *The Truman Show* (1998), *The Sting* (1973), *Raiders of the Lost Ark* (1981), as well as several Oscar-winning short films.

**ENGL 2110: Folklore and Mythology (WES)**

CRN 11451 | Mode: Asynchronous Online | Dr. Mustafa Mirzeler

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – World Language and Culture Category.*

In this course students will explore the folklore and mythology of people who live in disparate parts of the world, in Africa, Central Asia, Mesopotamia, the ancient shores of Mediterranean Sea and Western Europe. Drawing from the contemporary folklore and mythology, this course historicizes and conceptualizes cultural and social contexts that produce folklore and myths around the world.

### **English 2230: African American Literature**

CRN 13944 | Mondays and Wednesdays, 10:00-11:40 | Mode: In-person | Dr. Scott Slawinski

In English 2230, we will take a chronological approach to African-American literature, beginning with the earliest texts available in the eighteenth century. We will trace the African-American experience from the slave trade through abolition, segregation, the Harlem Renaissance, the Civil Rights Movement, and the contemporary era. We will touch on music and art from time to time, and ground our readings in historical context. Authors include Phillis Wheatley, Frederick Douglass, Pauline Hopkins, James Weldon Johnson, Nella Larsen, Langston Hughes, Zora Neale Hurston, Ralph Ellison, James Baldwin, Amiri Baraka, and Alice Walker, among others.

Texts:

*The Norton Anthology of African-American Literature* (3rd edition)

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Oxford World's Classics)

Booker T. Washington, *Up from Slavery* (Oxford World's Classics)

Some readings outside the anthology will be posted to e-learning. Students can tentatively plan to write at least two essays, take at least one exam, and complete other shorter work.

### **English 2660: Writing Fiction and Poetry (WES)**

CRN: Multiple Sections | Mode: In-person and Fully synchronous online

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice Category.*

This is an introductory creative writing course that covers both fiction and poetry. It is a reading as well as a writing course; students will learn the basic elements of fiction and poetry, read selections of work in each genre, complete critical and creative writing exercises and assignments, and participate in workshop sessions that focus on discussion of their own work and the work of their peers.

### **ENGL 2790: Introduction to English Education**

CRN 13308 | Mode: In-person | Mondays and Wednesdays, 2:00-3:15 | Dr. Jonathan Bush

Catalog states: An introduction to the responsibilities, aspirations, and professional knowledge of secondary English language arts teachers.

English 2790 will introduce you to the creative, exciting, and challenging world of teaching high school and middle school English by:

- Meeting and talking with public school English teachers and students;
- Reading narratives and viewing films about teaching;

- Learning and presenting about issues in the field;
- Sharing about your own interests and experiences studying English;
- Discovering ways to use the Internet and new technologies for teaching;
- Finding out about the job market for teachers;
- Learning about requirements, courses, tests, etc. to earn certification.

Decide if you want to earn a teaching certificate!

Open to students at all levels and in all majors and minors!

Required of all students earning teaching certificates in English as of catalog year 2016-17.

### **ENGL 2810: Youth Literature and Culture (WES)**

CRN 13015 | Mode: In-person | Mondays and Wednesdays, 2:00-3:15 | Kate Setzer

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice Category.*

The course will introduce students to terminology and key ideas of a particular literary and/or visual form within children's literature and youth culture.

### **ENGL 2980: Writing Science Fiction and Fantasy**

CRN 15356 | Mode: Fully Synchronous Online | Tuesdays, 4:00-6:20 | Professor Jarrod Schusterman

#### **DESCRIPTION**

Science Fiction and Fantasy are two of the most widely read genres in publishing, celebrated for their immersive worlds, layered characters and timely themes—where the impossible often reflects truths about our own reality. This course is designed to take the mystery out of the writing process, and to equip students with the craft specific skills needed to produce polished, professional-level work.

To better understand how to shape the Science Fiction and Fantasy novel, we'll study *Scythe* by Neal Shusterman (Sci-fi Printz winner) and *The Invisible Life of Addie LaRue* by V.E. Schwab. We'll explore how each author handles narrative structure, character development, style, setting and voice. These discussions will be paired with discussions and writing exercises that also draw from the Save the Cat technique. Ultimately, each student will workshop a story or chapter (up to 5,000 words), receiving peer critique as well as detailed written feedback and cutting-edge industry information from an instructor who traditionally publishes annually in these genres. By the end of this course, you'll leave with a finished chapter, a clear outline for your project and practical industry knowledge that benefits the scholar, the reader and the writer alike!

## BIO

Jarrold Shusterman is the New York Times and International bestselling coauthor of the novel *Dry*, which he is adapting for a major Hollywood film studio. He is also the coauthor of the accoladed novel *Roxy*. His books have received critical acclaim and multiple starred reviews. Jarrod wrote his most recent title, *Retro* (Simon & Schuster), with Sofía Lapuente and has many more titles on the way. Together, they teach courses and workshops on writing all over the globe. The two are partners in every sense of the word, with love and multiculturalism as an ethos!

### **ENGL 2980: Film in Theater/Theater on Film**

CRN 15402 | Mode: In-person | Mondays and Wednesdays, 12:30-1:45 | Kristen Field

Are you a film buff, theatre fan, or someone fascinated with the way that stories are adapted from stage to screen and back again? In this Special Topics course, you'll get the chance to analyze both classic and more recent works that have been reimagined as plays or films. We'll begin with celebrated plays that have been adapted for the cinema— including the works of Lillian Hellman, August Wilson, and Tracy Letts – and consider how those adaptations diverge from the original text, while making use of the narrative tools and visual power of film. Subsequently, our focus will shift to theatrical works that are both inspired by films and embrace multi-media in their staging, such as *All About Eve* and *Network*. Some of these productions will have even longer, richer histories, having been adapted from films that were themselves based on short stories or novels (like *Orlando* and *The Picture of Dorian Gray*). After writing several short analytical and reflective essays throughout the semester, you will have the chance to craft a production plan for your own adaptation of an existing film or play for your final assignment and pitch your production idea to the class.

### **ENGL 3050: Professional Writing: Work and Culture (WES)**

CRN 13628 | Mode: In-person | Mondays and Wednesdays, 2:00-3:40 | Dr. Brian Gogan

*This course satisfies WMU Essential Studies Level 3: Connections – Local and National Perspectives.*

This course prepares students to produce effective communications in workplaces and organizations, helping them transition from academic to professional writing. Students gain practice with both informational and persuasive genres in print, digital, and visual formats. Students also gain practice with various methods of intellectual inquiry, including both qualitative and quantitative research methods, with special attention on discovering the needs and expectations of readers in workplace and professional contexts. Inherent in all student projects is consideration of ethics in a writer's rhetorical and methodological decisions. At the center of the course is the vital connection between effective communication and the success of organizations at both the local and national levels. Thus this course interrogates the "Big

Question”: How can the study and practice of professional communication prepare students for success as they seek careers in the arena of local and national organizations?

This course fulfills the requirements for Essential Studies, Level 3: Connections, Local and National Perspectives. As such, the course will target the following student learning outcomes:

- Apply ethical, critical, and informed thought within and across disciplines
- Apply different methods of intellectual inquiry, investigation and discovery
- Demonstrate effective and appropriate written communication

These learning outcomes will be assessed at the end of the semester by a major professional writing project that is accompanied by a 1) brief report on a user audit, which uses various methods to investigate the effectiveness of a document on readers, and 2) a transmittal memo, which ask students to ethically and critically evaluate the context of the major writing project using the thinking of reader-centered professional writer. Rubrics developed by WMU Essential Studies will be used for the evaluation.

Additionally, this course will enable students to

- Write in a variety of practical genres including resumes, letters, emails, memos, reports, and proposals
- Practice strategies for anticipating, identifying, and addressing the situated needs of audiences
- Craft polished documents that demonstrate the fundamentals of reader-centered communication
- Research the habits of writers in your profession

### **ENGL 3080: Quest for Self (WES)**

CRN 13113 | Mode: In-person | Tuesdays and Thursdays, 11:00-12:15 | Dr. Jil Larson

*The course satisfies WMU Essential Studies Level 2: Personal Wellness.*

This Western Essential Studies course offers an approach to personal wellness through reading and writing. As such, we will read fiction and nonfiction about the ways a sense of self develops and how it is influenced by a person’s social, political, and cultural context. We will explore this development of identity through our reading, noting the roles played by family and friends, memory, storytelling, reflection, honesty, humor, and creativity, even—or especially—when self-image and mental health are challenged by trauma, injustice, grief, addiction, and life circumstances of all sorts. We will also discuss ideas from research on happiness and human flourishing and share self-care strategies. Students will write essays about the readings and will have the option of writing personal essays as well. Besides reading about those who work to find peace and a strong sense of self, the course will also explore how reading itself can be disturbing but also comforting, challenging but also pleasurable—at once a means of escape

and an impetus to foster mental health awareness by confronting important questions about one's own life.

### **ENGL 3160: Storytellers (WES)**

CRN 14366 | Mode: Asynchronous online | Dr. Mustafa Mirzeler

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – World Language and Culture Category.*

Relying on oral tradition and the written word, the storytellers work imaginatively within the realms of fantasy and reality. The fantasy element of their oral tradition and written literature is the link to a fabulous and grandly mythicized past created in oral epic tales, stories, and novels. In the world of the storytellers, what assuage the pain and suffering of people are the stories, the myths, and the imaginary worlds of the ancient past. In every age, human societies have produced their master storytellers who have moved tradition into new dispensations through the magic of words. In reading the accounts of these storytellers, the students will enter into their magical worlds and experience the magical truth of storytelling as well as the magic of the words.

### **ENGL 3210: American Literature II**

CRN 13947 | Mode: In-person | Mondays and Wednesdays, 3:30-4:45 | Syeda Rizvi

This course takes you on a journey through American literature from the end of the Civil War to the present, exploring how writers have captured the changing spirit of the nation. Together, we'll engage with works from major movements such as realism, naturalism, modernism, and contemporary writing, reading across genres to examine how literature both reflects and shapes American life.



Our readings will include fiction, poetry, and essays from a diverse range of authors, with special attention to voices often left out of the traditional canon. Key themes will include the struggle for equality, the role of women and writers of color in reshaping literary traditions, and the ways literature has responded to cultural, political, and social change. In the latter part of the semester, we will turn our focus to poetry, which will serve as a central thread, offering insight into shifting ideas about freedom, identity, creativity, and belonging. This course fulfills the American literature requirement for the English major.



**ENGL 3300: British Literature I**

CRN 13404 | Mode: In-person | Tuesdays and Thursdays, 12:30-1:45 | Emily Brown

This class is a broad survey of the first eight hundred years of English literature, starting with Old English poetry (in translation, c. 900), continuing through the Middle English poetry of Chaucer and the *Pearl* poet (late 14th century), progressing through the ages of Shakespeare and Milton during the English Renaissance (1580-1660), and ending with an eighteenth-century work of Jonathan Swift. The class will promote understanding of major historical trends as they pertained to the creation of the most influential works of literature in the English language and the development of major literary genres. The class fulfills the pre-1700 requirement for the major. Prerequisite: English 1100 (Literary Interpretation).

Text: *The Norton Anthology of English Literature* Vol. I, 10th ed., A, B, and C. (3 volumes)

Assignments: tentatively, in-class essay (20%), research paper (35%) daily discussion questions (1% daily, to a total of 25%), and a final exam (20%).

**ENGL 3660: Advanced Fiction Writing**

CRN 10712 | Mode: In-person | Mondays and Wednesdays, 11:00-12:15 | Joseph Niduaza

This advanced creative writing and reading course will explore how technical choices and aspects about craft can manifest powerful works of fiction. Through reading and discussing published fiction, and in participating in two workshops, students will analyze and critique what makes fiction magical, possible, and emotionally captivating. By engaging with creative and critical exercises, sharing work for critique, and providing feedback to peers, students will work to capture these qualities in their own writing.

**ENGL 3670: Advanced Poetry Writing**

CRN 13443 | Mode: In-person | Mondays and Wednesdays, 2:00-3:15 | Professor Shonda Buchanan

Advanced Poetry Writing (ENGL 3670) is an advanced-level creative-writing class designed to aid students in broadening their knowledge and exposure to poetry, while providing a unique space for peer feedback and critique. Students will produce original creative work in response to various class writing activities and weekly writing prompts designed to incorporate elements of class discussion and to challenge the writer's own conventions and habits. Students will be assigned other projects that will further encourage an exploration into what poetry is today and what it has to offer. Students will be expected to read and write a significant amount of material in this class.



**ENGL 3700: Writing Creative Nonfiction**

CRN 13629 | Mode: In-person | Tuesdays and Thursdays, 2:00-3:15 | Professor Richard Katrovas

This course will be a standard "Iowa"-style writing workshop in which we will explore the range of possibilities for creative nonfiction. Each student will be expected to generate at least two nonfiction texts, and to participate in the critiquing of his or her colleagues' texts. We will also read and discuss masterpieces of the genre. Assuming that few students will have a store of personal essays and nonfiction narratives, the professor will give assignments.

**ENGL 3720: Development of Modern English**

CRN 13630 | Mode: In-person | Mondays and Wednesdays, 10:00-11:40 | Dr. Adrienne Redding

From the catalog: English 3720 traces the development of modern English from its beginnings to the present, examining historic and linguistic influences on change in spoken and written English. It explores theories of language development, with emphasis on their practical implications.

Students who complete the course successfully will acquire the following:

- Language description skills, including proficiency in the International Phonetic Alphabet.
- Working knowledge of terminology used in the discipline of linguistics.
- Understanding of the external (social, political, intellectual) influences on language change.
- Understanding of the internal (linguistic) mechanisms of language change.
- Awareness of how standard varieties are authorized and institutionalized.
- Understanding of English as a global lingua franca and the implications of its influence.

**ENGL 3820: Literature for the Young Child (WES)**

CRN 12399 | Mode: In-person | Mondays and Wednesdays, 10:00-11:40 | Morgan Shiver

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Societies and Cultures Category.*

***“I never look back, darling. It distracts from the now.” - Edna Mode***

From *Toy Story* to *The Incredibles* to *Inside Out 2*, revisit your favorite Pixar films in the Spring '26 section of ENGL 3820! Together, we will investigate how Pixar's storytelling has evolved over time, tracking how the studio responds to shifting cultural trends and considering what it means to tell stories for (and about) kids. We will pay close attention to the ways that Pixar engages with and communicates to young viewers, thinking about how

the studio is shaped by its child audience. The course will be grounded in discussion, with assignments that range from short reflections to creative projects.



### **ENGL 3840: Adolescent Literature**

CRN 13948 | Mode: In-Person | Mondays and Wednesdays, 12:30-1:45 | Jamie Bienhoff

This course examines Dystopian Young Adult (YA) literature as a mode of critique and response to the contemporary social and political environment. ENGL 3840 Adolescent (YA) Literature explores the last twenty years of Dystopian YA, critically thinking about how these texts interest young people in discussions of culture, oppression, resistance, and identity. Students in this course will engage with critical approaches and discourse used by scholars, teachers, librarians, and others invested in literature for teens. We'll explore the ways that power relationships act as the basis of young adult lit as ideological forces within society, and we'll consider how and why diversity, inclusivity, and equity sit at the foundation of recent trends in discussions surrounding YA and adolescent literature. Course texts include *The Hunger Games* book and film (2008, 2012), *Marrow Thieves* (2017), *We Set the Dark on Fire* (2019) and *The Ballad of Songbirds and Snakes* book and film (2020, 2023).

**ENGL 4060: Topics in Textual Production**

CRN 15355 | Mode: In-person | Mondays and Wednesdays, 12:30-1:45 | Dr. Brian Gogan

***Style, Identification, + Persona in Professional Writing*****Description:**

Impact—the rhetorical effectiveness of a given text—depends upon decisions both large and small. This course considers the decisions that accompany the production of texts in terms of the rhetorical concepts of style, identification, and persona. We will develop our own understandings of these three rhetorical concepts by reading across rhetorical studies scholarship, trade handbooks, and corporate manuals. We will also conduct empirical research on style, identification, and persona in professional settings. Finally, we will address a situated need (either your own need or a community partner's need) by composing a persona profile, an identity package, and a style guide.

**Goals:**

During this course you will:

- Apply theories of rhetoric, writing, and design to professional communication
- Compose a professional persona profile, identity package, and style guide to meet a situated need
- Assess the effectiveness of your compositions through user research

**ENGL 4090: Writing in the Sciences (WES)**

CRN 13304 | Mode: Asynchronous Online | Professor Carlos Salinas

*This course satisfies WMU Essential Studies Level 3: Connections – Local and National Perspectives Category.*

ENGL 4090 is a writing course designed to help science majors and others interested in scientific communication understand how scientific arguments are constructed. A portion of this course will also be devoted to learning how to frame scientific arguments to non-expert audiences.

Prerequisite: Junior standing.

**ENGL 4120: Climate Change and Culture (WES)**

CRN 13638 | Mode: In-person | Tuesdays and Thursdays, 3:30-4:45 | Dr. Allen Webb

*This course satisfies WMU Essential Studies Level 3: Connections – Global Perspectives Category.*

2023, 2024, and 2025 are not simply the hottest years in recorded history but likely the hottest years of the last 125,000 years. 75 years too early we are passing the Paris Climate Agreement target of 1.5 C set for the year 2100.

Now is a time of dire emergency for the Earth, a time when drastic and dramatic measures must be taken so that our planet remains livable, yet the Trump Administration is championing fossil fuels – the primary source of greenhouse gases – and devastating climate action. How do we comprehend the climate crisis and what can we do about it?

In this class students will read powerful recent writing on climate change by social thinkers, creative writers, and activists. The course will emphasize the relatedness of all human and natural communities, the importance of climate justice, and ways we can act to preserve a habitable earth. Assignments will include educating others and making a difference.

### **ENGL 4520: Shakespeare Seminar**

CRN 13337 | Mode: In-person | Tuesdays and Thursdays, 10:00-11:40 | Dr. Grace Tiffany

This is a discussion- and writing-intensive course that fulfills the baccalaureate-level writing requirement of the student's curriculum. We'll read and discuss seven of Shakespeare's plays and experiment with scene readings. We'll also watch play-scenes on video, and address these and other questions: how did, and does, cross-gender casting affect roles in performance? In what ways are the plays about the interaction between role-playing and life? How does politics use the tricks of theater, especially with regard to kings. And finally: are happy endings just a lie? Assignments: six in-class tests (10% each), final exam (20%), active participation (20%). *In all written work students must abide by the WMU academic honesty requirement.* (See link under "Resources" on e-learning.)

**Reading:** Sonnets (a few); *The Taming of the Shrew*; *As You Like It*; *Richard III*; *Hamlet*; *King Lear*; *The Winter's Tale*. Texts: Folger editions.

### **ENGL 4840: Culture in Children's Literature (WES)**

CRN 13972 | Mode: In-person | Mondays and Wednesdays, 9:30-10:45 | Jamie Bienhoff

*This course satisfies WMU Essential Studies Level 3: Connections – Local and National Perspectives Category. This course also meets the Diversity and Inclusion student learning outcome.*

In today's social and political environment, it has become essential to think critically about the ways that texts for young people shape ideologies and understanding of culture within our society. ENGL 4840 tackles this challenge by examining a range of topics speaking to current

concerns of multiculturalism, diversity, and the richness of culture that defines America. Readings will highlight underrepresented voices and will include novels for young readers and middle grade students, picturebooks, comics, poetry, and/or film. Additionally, students will engage in critical thinking and consider their own analytical practices through discussion, activities, a picturebook project, and creation of a multimodal inquiry project.

### **ENGL 5680: Creative Writing Workshop—Playwriting**

CRN 13953 | Mode: In-person | Mondays, 6:30-9:00 | Dr. Steve Feffer

#### **“Unexpected Words and Falling Elephants”**

“I think theatre ought to be... theatrical ... you know, shuffling the pack in different ways so that it's -- there's always some kind of ambush involved in the experience. You're being ambushed by an unexpected word, or by an elephant falling out of the cupboard, whatever it is.”

-- Tom Stoppard

This is a workshop in the writing, development, and presentation of your playwriting and performance texts. We will spend most of our time in class on the sharing and workshopping of your dramatic writing. However, we will also spend a portion of our time devoted to playwriting exercises that will help you learn and focus your stagecraft, develop your existing work, start something new, or integrate into your own writing process.

Our goal will be for you to workshop a total of 40 pages of performance texts in standard play format. This might take the form of an act of a full-length play (or a full-length, if you are so inclined or ambitious) or a combination of shorter plays, such as ten-minute plays, one acts, performance art, musicals, or solo performances, etc.

The focus of our play readings will look at contemporary playwrights that are rewriting, repurposing and repositioning the drama of the past to create a bold new theatrical language and landscape in our present. These plays include *Becky Nurse of Salem* by Sarah Ruhl, *John Proctor Is the Villain* by Kimberly Belflower, *Fat Ham* by James Ijames, *Pass Over* by Antoinette Nwandu, *Indecent* by Paul Vogel, *An Octoroon* by Branden Jacobs-Jenkins, *A Doll's House* by Amy Herzog, *A Doll's House, Part 2* by Lucas Hnath, and *Oedipus El Rey* by Luis Alfaro.

## ENGL 5770: Advanced Readings in Old Norse

CRN 15098 | Mode: In-person | Thursdays, 4:00-6:20 | Dr. Jana Schulman

### Course Description

In this class, you will review the fundamentals of Old Icelandic grammar and language learned last semester; translate *Gísla saga*; and read secondary material on the saga. Although *Gísla saga* is one of the shortest Icelandic sagas, it is jam-packed with events that allow the reader to think about law, outlawry, gender roles and societal expectations of appropriate behavior, in addition to other narrative features.

### Course Goals and Outcomes

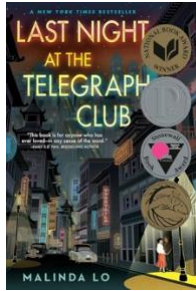
The course will be devoted to further refining a reading knowledge of Old Icelandic through reading *Gísla saga Súrssonar*. The saga asks us to think about diverse matters such as: honor and shame; blood brotherhood; family dynamics; gender roles; and the role Icelandic law plays in the saga. Students will write a research paper (involving close reading and the use of secondary sources) on *Gísla saga Súrssonar* and present their results to their colleagues.



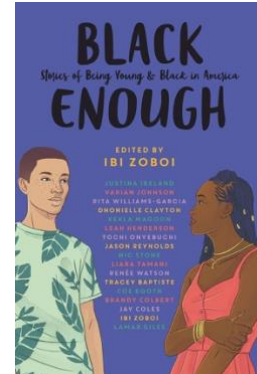


## ENGL 5830: Multicultural Adolescent Literature

CRN 15099 | Mode: In-person | Mondays, 4:00-6:20 | Dr. Meghann Meeusen



In today's contemporary social and political environment, it has become essentially important to think critically about the ways that texts for young people shape ideologies and understanding of culture within our society. ENGL 5830, *Multicultural Adolescent Literature*, tackles this challenge by examining a range of topics speaking to current concerns of representation, inclusivity, diversity, and power in both realistic and fantasy texts marketed to teen readers. Studies in novels, poetry, short stories, and film will explore voices of those marginalized because of race, ethnicity, religion, sexuality, ability, class, and gender, and in particular, the course will consider recent moves in scholarship related to representation, pairing these perspectives with a deep dive into the wider cultural discussions happening around social justice.



## ENGL 5970: Writing and Researching Our History, Heritage and Inheritance

CRN 15273 | Mode: In-person | Thursdays, 6:30-9:00 | Professor Shonda Buchanan

What happens when the past is forgotten, and we can't remember where we came from? Then we have no origin stories. The Sankofa African proverb says, "If we can remember our past, then how can we create a healthy future?"

Culture, cultural identity and heritage can be found in our rituals, religion and religious practices, gender roles, upbringing, sayings, in memory and nonmemory, occupations and ceremonies, in migration and land acquisition or land loss, or in the stories and narratives your family kept, or in some cases, ignored. This course will be about identifying, researching and writing our histories, heritage and cultural inheritance of your family, community and (respective) countries.

Through the study and analysis of several award-winning texts such as *Caste, 1619, A Stronger Kinship: One Town's Extraordinary Story of Hope and Faith, and the Rites of Conquest: The History and Culture of Michigan's Native Americans*, in addition to essays about Michigan's Indigenous populations, European immigrants, Free People of Color and escaped enslaved Blacks, and watching films, this course will explore culture, cultural identity and heritage, literary tropes, placemaking theories, fallacies and new narratives, and Michigan narratives, to identify how heritage, selfhood and language were shaped, adapted and codified in our lives.

Course Objectives: This course will help participants: 1) Analyze literature and films pertaining to the class; 2) Write essays that respond to the class themes, as well as local, state and federal archives, halls of records and library databases; 3) Learn qualitative and quantitative methods and steps of interviewing and collecting data; 4) Explore and implement creative nonfiction techniques; 5) Construct, research and write a heritage story, either an argumentative essay, or a memoir excerpt, or several personal narrative essays; 6) Produce a publishable piece of nonfiction prose or article that represents you and/or for a family member and/or your town, neighborhood or city/region or country.

### **ENGL 5970: Climate Fiction**

CRN 15274 | Mode: In-person | Wednesdays, 4:00-6:20 | Dr. Allen Webb

#### **Climate Literature and Activism**

Climate change is the defining crisis of our time—and its accelerating impacts are reshaping every dimension of human life. The leadership of our country is now devastating climate action, action that was already insufficient.

This course explores the growing body of “cli-fi” (climate fiction and poetry) from around the world, asking how literature can illuminate the human dimensions of climate change: migration and displacement, environmental justice and inequality, speculative technologies, and intergenerational hope. Readings will include Indigenous Pacific poetry, African and South Asian speculative fiction, and contemporary young adult novels alongside short stories from Europe, China, and the Americas. We will pair these texts with current science and political context, tracing how writers confront fossil fuel power, mass displacement, and ecological collapse.



Course work will include critical essays, creative cli-fi writing, and public-facing projects such as op-eds, podcasts, or activist zines. By the end of the semester, you will not only have a deeper understanding of climate literature as a global phenomenon, but also, drawing on your talents and interests, hands-on experience speaking out and making a difference in communities you are a part of.