



Undergraduate Course Descriptions Fall 2026

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

English 1100: Literary Interpretation (WES)

CRN: Multiple Sections | Mode: In-person

WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice

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 2060: AI Writing (WES)

CRN 44519 | Mode: Asynchronous Online | Dr. Brian Gogan and Prof. Amy Zufelt

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: 43528 | Mon/Wed, 12:00-1:40 | Mode: In-person | Dr. Monty Ernst

CRN: 43529 | Mon, 6:30-9:00

CRN: 43530 | Tues, 6:30-9:00

WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice

In this course, we will study the motion picture as an art form. By viewing a wide variety of films and clips, completing homework such as online quizzes and persuasive writings, and discussing the material in class, students will develop skills in analytical thinking, understanding terminology and technique, seeing films in historical/cultural context, identifying ideologies, and investigating narrative structure and function.

English 2110: Folklore and Mythology (WES)

CRN: 43279 | Mode: Asynchronous Online | Dr. Mustafa Mirzeler

WMU Essential Studies Level 2: Exploration and Discovery – World Language and Culture

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 the 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 2220: Literatures and Cultures of the US

CRN: 45234 | Tues/Thurs, 10:00-11:40 | Mode: In-person | Dr. John Saillant

ENGL 2220, "Literatures and Cultures of the United States," surveys literature and other arts to examine the ways they represent race, ethnicity, and cultural variety and influence Americans' understanding of those phenomena. We begin with the first creative writing in the Americas, in sixteenth-century Mexico, and we continue through a number of classic and lesser-known works to finish in the twenty-first century. Students are welcome to bring their own experience of cultural variety into the course. Writing assignments include several short essays, an oral history, and a final paper. ENGL 2200 can be taken for credit in two majors (Literature and Language; Rhetoric and Writing Studies) and two minors (Latinx and Latin American Studies; Rhetoric and Writing Studies).

English 2660: Writing Fiction and Poetry (WES)

CRN: 43296 | Mon/Wed, 4:00-5:40 | Mode: In-person | Professor Shonda Buchanan

WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice

In ENGL 2660, students will spend half the semester studying and writing fiction and half the semester studying and writing poetry. You'll have the opportunity to read broadly and closely in each genre, learn some craft basics of fiction and poetry, engage in writing exercises and prompts to get you producing your own original work, and be introduced to the creative writing workshop where you'll learn the practice of constructive peer criticism: giving and getting feedback on poems and stories. There will be lots of reading and writing, both creative and critical, and active participation in all aspects of the class will be crucial.

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.

English 2660: Writing Fiction and Poetry (WES)

CRN: Multiple Sections | Mode: In-person and Fully Synchronous Online

WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice

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.

English 2790: Introduction to English Education

CRN: 43622 | Tues/Thurs, 9:30-10:45 | Mode: In-person | Dr. Ellen Foley

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 43766 | Mode: In-person | Mondays and Wednesdays, 11:00-12:15

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.

English 2980: Digital Literary Ecosystem

CRN: 45520 | Tues/Thurs, 12:30-1:45 | Mode: In-person | Dr. Jon Riccio

How *exactly* does one make a living as a writer? The answer is related in part to our love of writing and the 'homes' we build among authors, editors, and each other. We join these communities by getting our work out there through classes, conferences, readings, and publications. But that's only half of the story. The support we give fellow writers is essential, and that's where the digital literary ecosystem comes into play. This ecosystem is an online community composed of writers at all stages—beginner, professor, et cetera—writers engaged in the process of drafting, refining, sharing, and discussing creative work.

This ecosystem is only as strong as what we add to it. As such, the course examines another question: how do we use our voices and talents to celebrate writers who, more often than not, would happily do the same for us? Our class will explore three stewardship genres inherent to the digital literary ecosystem—the book review, author interview, and the reading series—each one giving you transferrable marketplace skills (which harken back to that earlier question about launching and sustaining your writing career). Our course reading

list covers a variety of fiction writers, poets, essayists, book reviews, and interviews published over the past two years, your creative and scholarly projects resulting in the first-ever digital, undergraduate literary footprint at WMU. The trailblazing starts here. You lead the way!

Experience in creative writing courses is welcome but not required.

English 3050: Professional Writing: Work and Culture (WES)

CRN: 438494 | Mon/Weds, 10:00-11:40 | Mode: In-person

WMU Essential Studies Level 3: Connections – Local and National Perspectives

ENGL 3050 is a writing course designed to help students at the junior or senior level develop reader-centered writing strategies applicable to writing in workplaces and other dimensions of civic life.

This course introduces you to principles and methods of Professional Writing and provides you with skills that improve your ability to communicate through a variety of professional documents. We will examine writing and design principles and learn a variety of professional genre. The aims of this course include your ability to:

- Understand Professional Writing (PW) principles (Audience, Context, and Purpose) and methods (Usability Testing)
- Learn effective Design/Writing practices
- Learn effective collaborative writing techniques
- Critically analyze how workplace documents adhere to both PW principles and Design/Writing practices
- Produce a variety of workplace documents that reflect PW principles and quality design/writing

We will be interested in other topics as well, including technology, the Internet, visual rhetoric, and other areas of interest you hold. Though this is not a theory driven course, we will be theorizing production, primarily through discussion and exercises derived from class materials.

English 3170: Stories of the Other (WES)

CRN: 44126 | Mode: Asynchronous Online | Dr. Mustafa Mirzeler

WMU Essential Studies Level 2: Exploration and Discovery – World Language and Culture

Relying on oral tradition and the written word, 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.

English 3200: American Literature I

CRN: 43740 | Tues/Thurs, 12:30-1:45 | Mode: In-person | Dr. John Saillant

ENGL 3200, "American Literature I," considers the uniqueness of the American experience as its literature emerged from the matrix of Native American, English, and African peoples. We study American literature from its earliest expressions to its responses to the Civil War, which in some ways made one nation out of several. Students will handle texts not only in modern reprintings but also in versions close to what their original readers held and saw. Writing assignments include several explications of texts and a bibliographic essay. ENGL 3200 can be taken for credit in three majors (Creative Writing; Literature and Language; Rhetoric and Writing Studies) and two minors (Rhetoric and Writing Studies; Writing).

English 3210: American Literature II

CRN: 45235 | Mon/Wed, 2:00-3:15 | Mode: In-person | Dr. Scott Slawinski



The making of modern American began when the Civil War ended in 1865. In the last 160 years, the United States fully embraced the industrial age; completed its expansion across the North American continent and acquired holdings overseas; took initial steps toward, retreated from, and then reengaged with civil rights for African Americans; absorbed millions of new immigrants; provided the vote for women and citizenship for Native Americans; faced economic upheaval and income inequality; allied with others to win two world wars, entered the nuclear and then the digital ages; and has shifted a European-dominated to a multi-cultural society.

Writers from the last century and a half have registered these immense changes in their short stories, novels, poems, autobiographies, and essays. This class will examine the issues these authors addressed in their writings, issues of race and class, social conventions and gender roles, economics and politics. Participants will also interrogate the aesthetic methods for conveying the authors' conclusions about American life and encounter literary movements such as realism, naturalism, and modernism. Authors on the syllabus will include Twain, James, Freeman, Chesnut, T. S. Eliot, Stevens, Moore, Hemingway, Faulkner, Sexton, Baldwin, Bishop, among others.



Class assignments will include two essays (5-8 pages), a final examination, and frequent reading quizzes. The text is *The Norton Anthology of American Literature*, volumes C, D, and E.

English 3670: Advanced Poetry Writing

CRN: 40537 | Mon/Weds, 3:30-4:45 | Mode: In-person | Dr. Alen Hamza

In this course, we will work toward imagining things into existence and polishing our poetry. You will write a lot, try new things, and hone your craft. Because writing well requires reading well (and widely), we will read a good deal of published poetry, including several single-author collections. We will also read essays on the craft of writing and on the genesis and growth of a writer's consciousness, enlarging our vocabulary and ways of discussing poems from a writer's perspective. Generally speaking, one day each week will be a workshop day; the other we will use to discuss an essay, one or two sets of poems, or a book of poetry.

English 3710: Structures of Modern English

CRN: 44125 | Tues/Thurs, 2:00-3:40 | Mode: Fully Synchronous Online

The course introduces students to the idea of English (and language in general) as a multi-leveled, patterned, structured system, a vehicle for speakers to produce utterances and to communicate in a social context. Participants learn the terms and concepts needed to study each level of this structure: phonetics/phonology (sounds), the morphology (meaningful word parts), lexical studies and semantics (words and meanings), syntax (sentences), and pragmatics (texts and whole utterances). Students will also investigate the ways in which standard language ideology, as a social construction, privileges certain language production (and speakers) and stigmatizes others.

English 3840: Adolescent Literature

CRN: 43497 | Monday/Wednesday, 2:00-3:15 | Mode: Fully Synchronous Online

This course focuses on an analysis of literature for adolescents from a variety of critical and culturally diverse perspectives. It emphasizes the adolescent experience as reflected in literature, the history of adolescent literature and media, and the distinguishing features of classical and contemporary works.

English 4160: Women in Literature (WES)

CRN: 43742 | Tuesday/Thursday, 12:00-1:40 | Mode: In-person | Dr. Jil Larson

WMU Essential Studies Level 3: Connections – Global Perspectives

Women in Literature fulfills the university's Essential Studies requirement, Level 3: Connections, Global Perspectives. In this section of the course we will read international literature by and about women and discuss questions about gender in a variety of global cultural contexts. This course will give you the opportunity to encounter, ponder, write about, and discuss literary representations of women. In addition to studying the fiction on our reading list, each of you will explore and present to the class a few poems by a woman poet of your choice. A final examination will allow you to write comparative essays about women writers/characters from different parts of the world. This emphasis on diversity and inclusion will be central to the exam and reflected in our readings. Your sketch and paper writing will allow you to pursue your own particular interests in this literature, to share your discoveries and insights with the rest of the class, and to develop your writing skills.

English 4810: Teaching English Language Arts in the Secondary School

CRN: 44541 | Tues/Thurs, 12:00-1:40 | Mode: In-person | Dr. Allen Webb

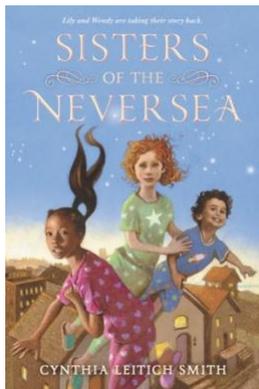
English 4810 is the capstone undergraduate English education course preparing secondary English teachers. Future teachers taking this course will learn to engage and empower diverse students. We will explore how literature fosters the imagination, allowing us to better understand ourselves and others. We will learn how through writing students can value their words, voice, and experience, as well as inquire, create, and speak out.

In this era of increasing inequality, oligarchic politics, warming earth, polarization around issues of race, standardized testing, and the corporatization of curriculum, this class supports the freedom to teach and

learn in meaningful ways. Students will develop curriculum approaches that they believe in, and the course aspires to an English education that fosters justice, kindness, and human decency on the part of global citizens in an unfinished democracy.

English 4840: Culture in Children's Literature

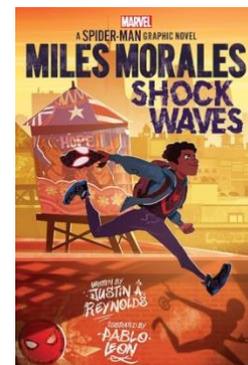
CRN: 43993 | Mon/Wed, 3:30-4:45 | Mode: In-person | Dr. Meghann Meeusen



In Fall 2026, ENGL 4840 *Culture in Children's Literature* will focus on representation of diverse viewpoints through the lens of children's fantasy, considering the ways stories can hit close to home even while set in worlds that stretch the imagination. We'll analyze picturebooks and comics created by innovative artists, we'll unpack novels set in magical, frightening, and mythic spaces, and we'll watch children's film and television



that showcases who we are as a society and who we want to be. We'll walk the path of Octavia Butler, who described writing science fiction because "it was so wide open. I was able to do anything and there were no walls to hem you in and there was no human condition that you were stopped from examining." I hope you'll join us next semester in this journey to explore the human condition through fantastical worlds of children's literature, media, and cultural artifacts.



English 5380: Modern Literature

CRN: 45254 | Tues, 6:30-9:00 | Mode: In-person | Dr. Scott Slawinski

Modern: relating to the present or recent times as opposed to the remote past.

Modernism: a style or movement in the arts that aims to break with classical and traditional forms

This class will explore the tension between these two terms throughout the semester. What makes something modern? What makes something modernist? When do these terms converge? Where do they depart from each other? What's significant about the overlaps and gaps?

The sheer volume and variety of the period allows us to read across genres: short stories, novels, poems, and (maybe) plays—some modernist, some modern. The reading list has yet to be decided, but some of the Anglo-American authors I'm considering include Henry James, Joseph Conrad, Ford Madox Ford,

Virginia Woolf, James Joyce, Sinclair Lewis, F. Scott Fitzgerald, Ernest Hemingway, Willa Cather, Edith Wharton, William Faulkner, T. S. Eliot, William Carlos Williams, Langston Hughes, George Schuyler, Nella Larsen, D. H. Lawrence, Sherwood Anderson, and Gertrude Stein. It's possible I even might slip in a continental European author such as Marcel Proust, Thomas Mann, or Franz Kafka; it's also possible we'll read some early science fiction or hardboiled detective fiction. So rich a period, so many choices for reading!

While the readings will be the primary focus of the semester, we'll also explore the historical-cultural context of the early twentieth century, from painting and music to attitudes toward war and peace to the rise of fascism and communism as rivals to capitalism. Flappers, Harlem Renaissance writers, veterans of the Great War, and others will be invited to the table. The early twentieth century was a hodgepodge of conflicting currents that informed and shaped the writers and texts we'll be reading.

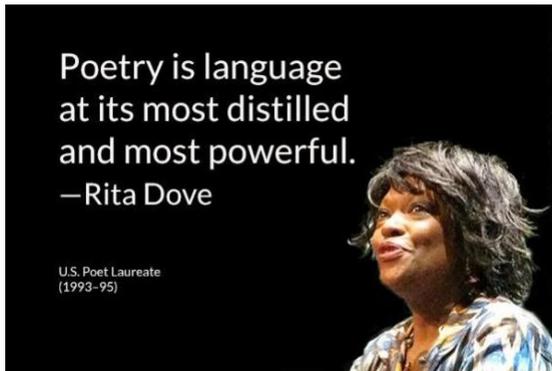
Assignments include one shorter essay (undergraduates, 8-10 pages; graduates, 10 pages), one longer essay (undergraduates, 10-15 pages; graduates, 20-30 pages), and a presentation. Graduate students will also be asked to teach fifteen minutes of a class period. The final exam period will be used for a mini-conference, where class participants will have the opportunity to talk about the long essay.

English 5400: Contemporary Literature

CRN: 44875 | Thurs, 6:30-9:00 | Mode: In-person | Professor Richard Katrovas

A Genealogy of Postmodern American Poetry (with W.B. Yeats thrown in):

This course will gloss the various schools of American poetry, emphasizing the cross-fertilization that determines its dynamic nature. We will define the "major" schools as those that proceed from the High Moderns (Pound, Eliot, Stevens, Moore, Stein, Frost, H.D., Williams) and are usually designated as Academic, Agrarian ("Fugitives"), Beat, Black Mountain, Confessional, Deep Image ("Emotive Imagination"), L=A=N=G=U=A=G=E, New York School, and "regional" groups (besides the New York and Black Mountain schools) such as the Fresno School, and a very important hodgepodge that the professor designates as The Great Anomalies; it includes such transcendent talents as Theodore Roethke, Elizabeth Bishop, Carolyn Kizer, and Gerald Stern. This course will celebrate the voices of the Harlem Renaissance, Native voices, and will



seek to understand how "creative writing" pedagogy and the cultural forces it has engendered have shaped the recent history of the art form. The course will speak to the socio-political issues involved in canon construction, particularly regarding issues of misogyny and racism as these unfortunate cultural features influence canon construction. Our primary focus will be on the rich diversity of the art form in America. We shall read verse aloud, and you will compose an explication of a poem that will be assigned to you.

English 5700: Creative Writing Workshop—Creative Nonfiction

CRN: 44821 | Mon, 6:30-9:00 | Mode: In-person | Professor Shonda Buchanan

This is a workshop course focused on producing original creative nonfiction (CNF), with an emphasis on honing individual style and skills. To prepare for workshops, we will explore and analyze published work of award-winning authors in the genre and learn to write and emulate similar craft and techniques. In addition to learning the available techniques and strategies within creative nonfiction, the goal is to produce four original, polished creative pieces, to thoughtfully critique peers' work, and seek to publish two pieces of writing produced in the class. Through discussions, writing prompts, essays and critical reading, this class will help you develop and deepen your knowledge of the genre and writers, and also help develop critical thinking and practical business skills of submitting your work to local, regional and national publications. We will also learn the art of writing query letters that could land you your next scholarship, internship or job. This course stresses revision, relies on workshops of student writing, and aims to sharpen your ability to use written language of a literary caliber to construct strong narratives.

English 5750: Icelandic Sagas in Translation

CRN: 45255 | Wed, 4:00-6:20 | Mode: In-person | Dr. Jana Schulman

Vikings abound and have a code of honor; outlaws remain at home on the farm, though the law requires them to leave Iceland; women threaten divorce; revenants (draugr) make farmers' lives complicated; and more!

Join me in reading such Icelandic sagas in translation as the outlaw sagas of Gisli and Grettir, of the tragedy of the Volsungs (of Sigurd the Dragon Slayer, the dragon Fafnir, and Gudrun), of the saga of Hrolf Gautreksson and his adventures (bridal quests and more), of Vikings (the Jomsvikings and the king known as the last Viking—King Harald Sigurdarson, invader of early medieval England).



Assignments may include a five-page critical analysis that involves a close reading of a textual crux, a pivotal passage, or even an ambiguous word or phrase, one that sheds light on the rest of the passage and the text as a whole; a research paper that should be 10 pages for undergraduate and 15-20 pages for graduate students; a presentation; and a final, essay exam.