BGSU English
SPRING 2019 Graduate Courses
January 28 – May 17, 2019

Registration for SPRING 2019 will begin on October 15, 2018!!!!!!

Send your course requests (following the steps below) to Jeanne Berry by 12:00 p.m. on Friday, October 12th.

Important Change in Enrollment Practices (Spring 2019): The English Department will keep all ENG graduate courses closed the first day of enrollment (October 15th) to ensure our that you—our degree-seeking students—can be registered for the courses that you need. However, on October 16th, all ENG courses will become open, which means that any BGSU student will be eligible to enroll. Thus, the only way to guarantee a spot in your required courses is to send course requests to Jeanne Berry by October 12th. She will enroll you on October 15th in the order in which they were received.

HOW TO ENROLL

Using the form below, send an email to Graduate Secretary Jeanne Berry (jberry@bgsu.edu) with the subject header “Enrollment Request SPRING 2019”.

Your enrollment request must include all of the required information (your name, BGSU ID, program name, total number of course desired, list of courses in order of preference, and whether each course is required or an elective), in the format shown here. Be sure to include alternates in the event a class is full. Please copy and paste the form below into your reply email and replace the sample text with your information:

Name: Joe Gradstudent
BGSU ID#: 0000000000
Program: MA Online, ET (English Teaching)
Total number of courses desired: 2

In order of preference, please enroll me in:
1st: ENG 6150/41325 (REQ)
2nd: ENG 6200/40005 (REQ)
ALT: ENG 6800/40693 (ELEC)
ALT: ENG 6800/40693 (ELEC)

BE SURE TO INCLUDE THE FIVE-DIGIT CLASS CODE. The format should look like this:

ENG 0000/00000 (ENG four-digit Course Number/five-digit Class Code).

Questions about a specific course? Please email the course instructor at the address included below.

Questions about scheduling in general, such as which courses to choose? Please contact your program coordinator, your advisor, Graduate Secretary Jeanne jberry@bgsu.edu, or Graduate Coordinator Ms. Kimberly Spallinger, at spallkk@bgsu.edu.
Online courses are listed below, with more detailed descriptions in the following pages. You can find the list of required courses for your degree program on your program’s web page, listed here:
http://www.bgsu.edu/arts-and-sciences/english/graduate-programs.html

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**ONLINE/WEB**

**ENG 6020: Composition Instructor’s Workshop (#15800)**  
ONLINE  
Required for MA specialization in English Teaching or the College Writing Certificate. Priority given to these students but open to any interested graduate student. Does not substitute for the on-campus version required for face-to-face MA Lit, MFA, or PhD students.

Dr. Cheryl Hoy  
choy@bgsu.edu

Graduate students in *English 6020: Composition Instructors’ Workshop* online will read scholarship in the field of rhetoric and writing; examine a variety of composition pedagogies and practices; discover options for teaching first-year writing courses while still adhering to current composition theories, practices, and standards; and develop their own teaching philosophies and teaching portfolios. This course is designed for graduate students and high school teachers participating in or anticipating teaching in dual enrollment and College Credit Plus programs. English department graduate teaching assistants with substantial teaching experience, adjunct instructors, and new full-time instructors of first-year writing courses may also enroll in this online course.

**ENG 6050: Visual Rhetoric and Practices of Writing (#16721)**  
ONLINE  
Required for MA specialization in Professional Writing and Rhetoric. Open to any interested graduate student; priority given to students fulfilling a degree/certificate requirement.

Dr. Gary Heba  
gheba@bgsu.edu

This course is designed to offer a variety of interdisciplinary perspectives on visual discourse and the rhetorical use of images in contemporary media and visual environments. Although the term, “visual rhetoric,” is widely used, definitions of the term, and the ways in which rhetoric is used visually are varied. Thus, a large portion of the class will be devoted to:

- defining the visual
- defining and describing visual rhetoric
- developing a vocabulary for discussing the visual and the rhetorical using methodological frameworks for analyzing visual rhetoric
- understanding the larger semiotic matrix in which visual rhetorics operate
- developing connections between visual rhetoric and multimodal composition

*Learning Outcomes/Course Objectives*  
In order to understand the concept and applications of visual rhetorics, you will learn about definitions of visual rhetoric; social semiotics and visual literacy; one-, two-, and three-dimensional visual rhetorics; the interplay of text, typography and visuals; the rhetorical use of images in print media, television, film, and the world wide web; representations of gender, race, class, and other signifiers of difference; and the politics of visual rhetoric. During the course of the semester, you will demonstrate your ability to understand, discuss, analyze, critique and produce visual discourse.
ENG 6090: Teaching of Literature (#13905) ONLINE
General introduction to the theory and practice of teaching literature. Required for MA specialization in English Teaching. Open to any interested graduate student as an elective; priority given to students fulfilling a degree/certificate requirement.

Dr. Kimberly Coates  
kimbec@bgsu.edu

As interpretive practices, both reading and teaching are clearly related, so we will devote much of the course to a discussion of a few of the key theoretical debates that have preoccupied the disciplines of English and textual studies in recent decades. What makes texts ‘literary’? Why read (and by extension, teach) literature? How, historically, has English studies been constituted as a discipline? What is the connection between reading/teaching literature and the larger contexts of politics and the so-called ‘culture wars’ in which such practices takes place? What texts do we include in a literature course, and why? And what do we do when we ‘interpret’ (and teach) a text? We will focus on how such questions necessarily inform the why, what, and how as they apply to teaching literature through a close examination and practical application of pedagogical practices to a specific text—Margaret Atwood’s The Handmaid’s Tale in conjunction with the MLA’s Approaches to Teaching Atwood’s The Handmaid’s Tale and Other Works, using the latter as a guide/resource for specific approaches one might take when teaching Atwood’s novel.

We will also address how to: represent/package yourself professionally as a teacher: construct syllabi; organize a literature curriculum; develop teaching objectives/philosophy; teach different literary genres such as fiction, poetry, and drama; evaluate the disadvantages/advantages of different teaching practices; evaluate/assess student progress; handle challenging and/or controversial material; address issues regarding diversity and inclusion; and anticipate common problems and pitfalls that may arise over the course of any given semester.

ENG 6200: Teaching of Writing (#14606) ONLINE
Required for MA specializations in Professional Writing and Rhetoric or English Teaching and for the Graduate Certificate in College Writing. Open to any interested graduate student; priority given to students fulfilling a degree/certificate requirement.

Dr. Heather Jordan  
hljorda@bgsu.edu

What do you remember about learning to write, including moments inside and outside of a classroom space? What are your memories of and experiences with teaching writing? In this seminar course, we will spend our time together reading, writing, researching, and talking about approaches to teaching writing—or writing pedagogy: what makes for effective writing pedagogy? (there’s debate about that); what doesn’t? (yes, there’s also debate about that). We will discuss writing pedagogy as a historically and rhetorically grounded discipline that continues to evolve, so we will also devote time to considering what it means to teach writing in 2018. Students will identify and explore additional questions related to teaching writing in particular settings across grade levels, academic disciplines, and perhaps even beyond the classroom.

ENG 6420: Professional/Technical Editing (#16722) ONLINE
No audience restrictions but PWR students will have scheduling priority.

Dr. Jude Edminster  
jrhoades@bgsu.edu

Editing is a complicated and tangled process, as hard to define and describe as it is to practice. It involves a mastery of grammar and punctuation as well as knowledge of numerous types of edits, styles, and registers.
Editing also involves knowing how to communicate changes to authors so they can understand and be persuaded to incorporate suggestions that will improve their final product. We will also consider the elements of writing style and how they affect the writing and editing process.

This class will help you develop your own editing process throughout the semester. You will receive instruction through the textbook and other materials, class lectures and discussions, and you will gain professional editing experience by editing a variety of documents and developing your own editing portfolio.

**Learning Outcomes/Course Objectives**
In this class, you will work on attaining the following goals:

- Learn as much as possible about the English language and the structures of professional documents
- Learn a variety of approaches to the editing process
- Apply editing principles to different types or genres of professional documents
- Communicate effectively with authors about ways to incorporate your editing suggestions
- Develop an editing policy
- Compile an editing portfolio

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**ENG 6800: Seminar: “Teaching Multilingual Writers” (#14337)**
Open to interested graduate students. Contact professor with questions. Seminar: repeatable if different topics.

Lucinda Hunter  
lhunter@bgsu.edu

This course provides an overview of theories, pedagogies, and debates about multilingual writers in the composition classroom. Topics to be explored include standards, assessment, the role of error correction, contrastive and intercultural rhetoric, and the challenges for L2 learners of writing from sources. The focus of the class will be on practical strategies that can be applied to an ESOL class or a general composition course that is inclusive of multilingual writers.

**Tentative Book List:**


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**ENG 6800: Seminar: “Multimodal Composition: Theory and Practice” (#16804)**
Open to interested graduate students. Contact professor with questions. Seminar: repeatable if different topics.

Ethan Jordan  
ethanj@bgsu.edu

This course will illuminate possibilities and foster deep thinking about the why, how, and what of rhetorical expression in multiple modes, as well as how to foster multiliteracies in your students. As literacy technologies continue to expand and change, our understanding of rhetorical expression must similarly adapt and reflect these changes, and we’ll look at a variety of scholarship in the fields that works to address these concerns. In addition to reading and reflecting on the works of those in the fields of rhetoric and composition, we’ll also be working to build our own digital and multimodal literacies through several programs and tools, from Web 2.0
resources to multimodal composing technologies. By reading, reflecting, and producing our own work, my goal is not only to help you in your own teaching, but also to encourage you to explore your own literacy journey, and I’m excited to undertake it with you! This course requires some knowledge of English Studies as a discipline and a willingness to explore different modes of meaning-making. As the push for multimodal teaching has gained ground, this course is designed to fill in the gaps that many teachers or compositionists feel when dealing with the “visual turn” or the pressures of “new media.” We will explore these areas with both academic writing (responses, papers) and multimodal compositions of our own (literacy narratives, minidocs, visual essays, etc.).

ENG 6910: Master’s Portfolio (#71943) ONLINE
Required capstone for online MA specializations (English Teaching, Professional Writing and Rhetoric, Individualized) and possible capstone for non-thesis student in the MA in Literary and Textual Studies program.

Kimberly Spallinger spallkk@bgsu.edu

This is the required course that serves as the capstone project for the online MA in English programs. Each student will produce a Master’s Portfolio that includes four essays or projects from previous classes taken during the MA program (all significantly revised) along with an introductory essay. Ideally, you will take this course in the final semester in which you plan to graduate. The portfolio, including all revisions and new writing, must be completed, approved by the instructor, and submitted to the Graduate Coordinator by the final week of the semester.

ON-CAMPUS/FACE-TO-FACE

ENG 5100: Theories and Methods of TESOL (#13340) Mon 6:00 – 9:00 PM
Required course for Graduate Certificate in TESOL. Open to interested graduate students; priority given to students enrolled in the TESOL Certificate program.

Amy Cook, Director, ESOL Program amycook@bgsu.edu

This course provides an introduction to the major theories and practices of TESOL (Teaching English to Speakers of Other Languages) for those interested in working with English language learners in various contexts. Readings illustrate a historical perspective and offer diverse viewpoints on current methods and practices in the field, with specific attention given to communicative methods. Students examine theories and applications related to the teaching of listening, speaking, vocabulary, syntax, reading, and writing, and additional topics include syllabus and lesson design, cultural implications, assessment, and the use of technology in language teaching.

ENG 5170: Applied Syntax (#13347) Wed 6:00 – 9:00 PM
Required course for Graduate Certificate in TESOL. Open to interested graduate students; priority given to students enrolled in the TESOL Certificate program.

Dr. Sheri Wells-Jensen swellsj@bgsu.edu

This course will give you the technical grammatical information you need to be able to teach English as a second language. We focus on common errors made by second-language learners and study the grammar of 10 or so of the most widely spoken human languages. We learn how to think through grammar questions and how
to answer them accurately without being either useless or boring. It is not a course in theoretical syntax; it is rigorous, practical and applied. You will do some teaching and some analysis of error along with lesson design. The class is part of the graduate TESOL certificate and also designed to appeal to those interested in linguistics in general.

**ENG 6070: Theory and Methods** (#12492)  
**Wed 2:30 – 5:20 PM**  
*Required for MA Literature Program students and open to all interested graduate students from any department or program*

Dr. Piya Pal-Lapinski  
piyapl@bgsu.edu

This course will introduce you to some major theoretical moments—(from Derrida to Zizek)—and influences in literary/cultural studies today. I stress *moments*, because this class will not be structured primarily as a survey. Since we cannot possibly cover every aspect of theory, and engage with every major theorist, we will focus on some of the theoretical paradigms which have had the most significant impact on the ways in which we have come to think about literature and culture. I have taken aesthetics and politics as two of theory’s major preoccupations, and in this class we will explore how these two concepts converge and diverge. Critical theory is both intellectually demanding and exciting. It takes on psychoanalysis, gender, history, culture, aesthetics, politics, pop culture, philosophy and asks us to read and perceive differently. We will also use theory to read film at different points in the semester.

**ENG 6320: Graduate Writers Workshop: FICTION** (#10665)  
**Tue 6:00 – 9:00 PM**  
*Open to MFA students in fiction track, but open to other graduate students with instructor permission*

Brad Felver  
bfelver@bgsu.edu

Graduate workshop in fiction writing, examining technique and theory of student work and of other published works.

**ENG 6320: Graduate Writers Workshop: POETRY** (#13560)  
**Tue 6:00 – 9:00 PM**

Rebecca Morgan Frank (Distinguished Visiting Writer Spring 2019)  
GradEnglish@bgsu.edu

*Restricted to MFA students concentrating in poetry. Please contact the department with any questions.*

**ENG 6330: Literary Publishing Mid-American Review** (#13561)  
**Wed 2:30 – 5:20 PM**  
*Required for 1st-Year MFA in Creative Writing students and open to all other English graduate students.*

Abigail Cloud  
clouda@bgsu.edu

ENG 6330 is an experiential course designed to help students learn about the world of publishing from the inside, particularly for literary journals. We will work to produce the spring issue of international journal *Mid-American Review* through reading and discussing submissions, copyediting, and distribution. Class members earn the title of assistant editor of the magazine and are listed in the journal’s masthead.
**ENG 6370: Pedagogy of Creative Writing** (#10662)  
Wed 6:00 – 9:00 PM  
Open to interested graduate students. Contact the professor with questions.

Dr. Sharon Muir  
smuir@bgsu.edu

In-service training for graduate assistants in Creative Writing prior to and concurrent with teaching creative writing. Classroom experience, observation, visitation, preparation of teaching materials, reading in the pedagogy of Creative Writing, preparation of teaching portfolio. Required of all graduate students teaching in the undergraduate creative writing curriculum. Graded S/U only.

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**ENG 6750: Seminar (English): “Filming African Identities”** (#15025)  
Tue 6:00 – 9:00 PM  
Open to interested graduate students. Contact professor with questions. Cross-lists with ACS 6750.

Dr. Khani Begum  
khani@bgsu.edu

This new course parallels African post-colonial subjectivities in films from African countries (Algeria, Ghana, Mali, Nigeria, Senegal, among others) in the aftermath of independence from Western colonialism with African- and Black Power-influenced African American films of the 1970s including Black Exploitation films that reflected a new sense of Black activism and subjectivity a decade after the success of the Civil Rights Movement. Through a comparative discussion driven by postcolonial and race theories, the course interprets these films in relation to relevant current issues surrounding Black Lives Matter and connects them with discussions of how African and African-American subjects are empowered in recent films like Ryan Coogler’s *Black Panther* and Spike Lee’s *BlacKkKlansman*.

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**ENG 6820: Seminar (ACS): “Queer Before Stonewall”** (#17325)  
Thu 2:30 – 5:20 PM  
Open to all interested graduate students. Contact the professor with questions.

Dr. Bill Albertini  
woalber@bgsu.edu

Popular queer histories in the United States tend to tell one of three narratives. One focuses on the contemporary LGBT civil rights movement, tracing its beginning to the June 1969 Stonewall riots in New York, or in some cases to San Francisco’s 1966 Compton’s Cafeteria riot. The second follows Michel Foucault’s *The History of Sexuality*, starting LGBT history in the late 19th century with an identity category birthed in medical literature. The third claims that LGBT identities have existed across human history in the same basic form that they do today.

These narratives have their uses (I’ve used some myself!), but as scholars such as George Chauncey (*Gay New York*), Julian B. Carter (*The Heart of Whiteness*), and Siobhan Sommerville (*Queering the Color Line*) have pointed out, they oversimplify by reading the past, both recent and distant, through the identity categories and civil rights logic of the late 20th century.

U.S. literary and cultural texts of the last 150 or so years reveal, instead, a wide range of strange encounters, feelings, attachments, and more. Rather than trace a single history, in this course we’ll dive into a few historical contexts and texts, seeking out surprising experiences, aesthetics, desires, and pleasures. My hope is that we come able to ask new questions about the queer ways that desire, gender, sex, race, ethnicity, and class intersected in these works and times.
ENG 7220: The History of Rhetoric and Composition (#16724) Mon 2:30 – 5:20 PM
Required core course for students in the Rhetoric and Writing doctoral program. Space permitting, open to doctoral students in other BGSU programs. Contact the professor with questions.

Dr. Sue Carter Wood carters@bgsu.edu

Survey of major figures/developments in the history of rhetoric with special reference to their relevance to written discourse. The course will include topics such as attitudes toward and development of written literacy, contributions of noncanonical rhetoricians, and institutionalization of writing instruction. Special attention will be given to methods of historical research and historiography.

ENG 7800: Seminar: “The “Genre Turn” in Rhetoric and Writing” (#16726) Tue 2:30 – 5:20 PM
Core requirement for Rhetoric and Writing doctoral program students.

Dr. Neil Baird neilb@bgsu.edu

Challenging the definition of genre as the categorization of text types, Carolyn R. Miller (“Genre as Social Action,” 1984) defined genres as typified rhetorical ways of interacting within recurring situations, and this social definition of genre has had a profound impact on scholarship within Writing Studies and the teaching of writing. The first part of this course will examine the various traditions that have shaped this social understanding of genre to explore the following questions: How do genres form? How do genres change? What does it mean to learn how to write a genre? Why do we respond to genres in the ways that we do? What does the social nature of genres mean for the teaching of writing in such contexts as high school, first-year writing, writing across the curriculum, graduate programs, and writing centers? What are the most appropriate research methods for studying genres given their social nature? The second part of this course will focus on grants as a typified rhetorical way of interacting, teaching doctoral students how to write grants supporting their research agendas and communities they may engage in the future.

ENG 7820: Advanced Writers Workshop: POETRY (#13909) Mon 6:00 – 9:00 PM
ENG 7820: Advanced Writers Workshop: FICTION (#13910) Mon 6:00 – 9:00 PM
Restricted to 2nd-Year MFA Creative Writing program students.

Dr. Sharona Muir (poetry) smuir@bgsu.edu
Dr. Lawrence Coates (fiction) coatesl@bgsu.edu

Directed individual projects with group discussion in poetry. May be repeated with instructor’s consent.

ENG 7890: “Internship in English Studies” (#11216) Wed 11:30 AM – 12:20 PM
Open to graduate students in any English degree.

Dr. Sue Carter Wood carters@bgsu.edu

Supervised professional experience within an educational, disciplinary, or pedagogical setting related to student's area of academic specialization. Graded S/U.