

# BGSU English

## SPRING 2020 Graduate Courses

January 27 – May 15, 2020

**Registration for SPRING 2020 will begin on October 21, 2019!!!!**

Send your course requests (following the steps below) to Jeanne Berry by 12:00 PM. on Friday, October 18th.

**Important:** The English Department keeps all ENG graduate courses set to Closed through the first day of enrollment (October 21st) to ensure that you—our degree-seeking students—can be registered for the courses that you need. However, on October 22nd, 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 18th. She will enroll you on October 21st **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](mailto:jberry@bgsu.edu)) with the subject header “Enrollment Request SPRING 2020”.

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) ← insert your program  
**Total number of courses desired:** 2

*In order of preference, please enroll me in:*

**1st:** ENG 6150/41325 (REQ) ← indicate if the class is Required or Elective for your program  
**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](mailto:jberry@bgsu.edu), or Graduate Coordinator Ms. Kimberly Spallinger, at [spallkk@bgsu.edu](mailto:spallkk@bgsu.edu).

## CORE REQUIRED AND PROGRAM-SPECIFIC ON-CAMPUS COURSES

CORE REQUIRED AND PROGRAM-SPECIFIC ON-CAMPUS COURSES							
CW	LIT	RW	M = Monday T = Tuesday W = Wednesday R = Thursday F = Friday				
DEPT	COURSE	SECT	CLASS	CR HR	DAY/TIME	TITLE	INSTRUCTOR
ENG	6070	5001	12648	3	M 2:30 - 5:20 PM	Theory and Methods of Literary Criticism	Erin Labbie
ENG	6320F	5001	17604	3	R 2:30 - 5:20 PM	Graduate Writers Workshop: Fiction	Rebecca Schiff (DVW)
ENG	6320P	5002	17605	3	W 6:00 - 9:00 PM	Graduate Writers Workshop: Poetry	Sharona Muir
ENG	6330	5001	13167	3	W 2:30 - 5:20 PM	Creative Writing and Desktop Publishing (MAR)	Abigail Cloud
ENG	6370	5001	10624	3	M 6:00 - 9:00 PM	Creative Writing Pedagogy REQ FOR DEGREE	Sharona Muir
ENG	6370	5002	17599	1	T 4:00 - 4:50 PM	Pedagogy (for 2nd-Year MFAs teaching CW undergrad classes Spring 2020)	F. Daniel Rzicznek
ENG	6890	5001	11116	3	T 5:00 - 5:50 PM	Internship: "Writers in the Schools"	F. Daniel Rzicznek
ENG	6910	5003	17939	1	web	Master's Portfolio (for Plan II Thesis)	Kimberly Spallinger
ENG	7240	5001	17609	3	T 2:30 - 5:20 PM	Theories of Rhetoric	Daniel Bommarito
ENG	7280	5001	17201	3	W 2:30 - 5:20 PM	Computer-Mediated Writing Theory/Practice	Chad Iwertz-Duffy
ENG	7290	5001	TBD	3	R 2:30 - 5:20 PM	Research/Publication in Rhetoric & Writing	Daniel Bommarito
ENG	7820F	5002	17606	3	M 6:00 - 9:00 PM	Advanced Fiction Workshop	Lawrence Coates
ENG	7820P	5001	17607	3	T 6:00 - 9:00 PM	Advanced Poetry Workshop	Rebecca Morgan Frank
ENG	7890	5001	11117	1	W 11:30AM - 12:20 PM	Internship (Rhetoric and Writing)	Daniel Bommarito

## ELECTIVES

## ON CAMPUS

DEPT	COURSE	SECT	CLASS	CR HR	DAY/TIME	TITLE	INSTRUCTOR
LING	5100	5001	17709	3	M 6:00 - 9:00 PM	Methods of TESOL	Amy Cook
LING	5170	5001	17710	3	W 6:00 - 9:00 PM	Applied Syntax	Sheri Wells-Jensen
ENG	6040	5001	17202	3	TR 1:00 - 2:15 PM	Graduate Writing	Fernanda Capraro
ENG	6800	5001	13800	3	T 2:30 - 5:20 PM	Seminar: "Raging Women: Then and Now"	Kimberly Coates
ENG	6820	5001	15713	3	W 2:30 - 5:20 PM	Seminar: "Shakespeare and Adaptation"	Stephannie Gearhart

ONLINE *Priority given to Online Students. On-Campus Students are placed on a wait list and enrolled if space permits.*

DEPT	COURSE	SECT	CLASS	CR HR	DAY/TIME	TITLE	INSTRUCTOR
ENG	6020	501W	14827	3	web	Composition Instructors' Workshop	Ethan Jordan
ENG	6090	501W	13440	3	web	Teaching of Literature	Piya Lapinski
ENG	6410	501W	17611	3	web	Resources/Research Prof/Tech Writing	Gary Heba
ENG	6450	501W	17610	3	web	Science Writing	Ethan Jordan
ENG	6800	501W	15280	3	web	Seminar: "Reflective Writing: From the Personal to the Transformative"	Cheryl Hoy
ENG	6800	502W	17600	3	web	Seminar: "Literary Outsiders: Young Adult Literature and Adolescence"	Rachel Rebellino
ENG	6800	503W	17602	3	web	Seminar: "American Girls: Coming of Age in Literature and Culture"	Rachel Rebellino

**PLEASE NOTE:** As of Spring 2020, all Linguistics/TESOL classes now have the prefix LING. Thus, ENG 5100 becomes LING 5100, and so on. Course content is the same; only the prefixes have changed.

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**ON-CAMPUS/FACE-TO-FACE**

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**LING 5100: Methods of TESOL (#17709)**

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](mailto:amycook@bgsu.edu)

This course provides an introduction to the major theories, practices, and methods of TESOL (Teaching English to Speakers of Other Languages). Readings illustrate a historical perspective and current methods and practices in the field, with a focus on communicative language teaching and applications related to the teaching of listening, speaking, vocabulary, syntax, reading, and writing. Other topics include syllabus design, cultural implications, and technology use. Cannot receive credit for both LING 4100 and LING 5100.

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**LING 5170: Applied Syntax (#17710)**

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](mailto: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.

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**ENG 6040: Graduate Writing (#17202)**

TuesThurs 1:00 – 2:15 PM

*Required for MA (Online) in English Teaching, students and open to all interested graduate students from any department or program*

Dr. Fernanda Capraro      [fcaprar@bgsu.edu](mailto:fcaprar@bgsu.edu)

This course explores academic writing tasks and skills through a genre-based approach. In the course, students explore what effective writing means in their disciplines by analyzing model texts and composing a variety of writing projects. Critical reading and textual analysis are emphasized along with use of academic vocabulary and tone, methods of organization and development of ideas, and style. Students will also refine strategies to locate, synthesize, and cite academic sources. Graded A/F.

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**ENG 6070: Theory and Methods of Literary Criticism (#12648)** Mon 2:30 – 5:20 PM  
*Required for MA Literature Program students. Open to all interested graduate students campus-wide.*

Dr. Erin Labbie [labbie@bgsu.edu](mailto:labbie@bgsu.edu)

This course introduces theory to students who have not yet read theory, and gives those who have already begun to read theory a broad sense of the relationships among various forms of theoretical discourse and textual criticism. Whether students are teachers seeking to develop their education and achieve an MA; MFA students seeking discourses by which to describe their creative work; or Ph.D. students looking to hone their knowledge of particular theoretical ideas, this course will provide the necessary background to move toward more specialized forms of theoretical inquiry and begin to converse in theoretical languages.

Keeping in mind the needs and backgrounds of both beginning and advanced students, I assign a mélange of foundational readings with theories that extend those fundamental assertions. The ultimate goal is not to provide mastery of a subject, because mastery replicates the very systems that theory seeks to question, but to help one attain the special place in which she knows only that she does not know enough. At the same time, there are certain discussions that appear to be “universal” or at least “global” in our contemporary climate (whether lay or academic), and you should be prepared at the end of this course, if not to participate in, then at least to listen critically to, those discussions.

Topics include: *Marxism, deconstruction, psychoanalysis, linguistics, feminism(s), queer theory, race and ethnic studies, canonicity, authorship theories, theories of everyday life, speech acts theory, classical and medieval poetic theory, early modern rhetoric, cultural studies, technology, post-humanism, etc.*

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**ENG 6320: Graduate Writers Workshop: FICTION (#17604)** Thur 6:00 – 9:00 PM

Rebecca Schiff, Distinguished Visiting Writer Spring 2020 [jberry@bgsu.edu](mailto:jberry@bgsu.edu)

*Restricted to MFA students concentrating in fiction. Please contact the professor with any questions.*

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**ENG 6320: Graduate Writers Workshop: POETRY (#17605)** Wed 6:00 – 9:00 PM

Dr. Sharona Muir [smuir@bgsu.edu](mailto:smuir@bgsu.edu)

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

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**ENG 6330: Literary Publishing Mid-American Review (#13167)** 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](mailto:clouda@bgsu.edu)

A practicum in production of a literary journal. *Mid-American Review* is an international, professional-standard literary journal in its 40th anniversary year. Participants will read, discuss, and select submissions in fiction or poetry for issue 40.2, copyedit, write a book review of a contemporary literary work, and learn features of the literary journal industry.

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**ENG 6370: Pedagogy of Creative Writing (#10624)**

Mon 6:00 – 9:00 PM

*REQUIRED for MFA in Creative Writing students. Contact the professor with questions.*

Dr. Sharona Muir

[smuir@bgsu.edu](mailto:smuir@bgsu.edu)

**This is the three-credit-hour course required for all MFA students for completion of the MFA in Creative Writing.** 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.

**ENG 6370: Pedagogy of Creative Writing (#17559)**

Tue 4:00 – 4:50 PM

*Open to interested graduate students. Contact the professor with questions.*

F. Daniel Rzcznek

[fdrzicz@bgsu.edu](mailto:fdrzicz@bgsu.edu)

**This is the one-credit-hour course for second-year MFA students, to be taken during the same semester in which the student is teaching an undergraduate Creative Writing class.** 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.

**ENG 6800: Seminar, English “Raging Women: Then and Now” (#13800)**

Tue 2:30 – 5:20 PM

*Open to interested graduate students. Contact the professor with questions. Cross-listed with WS 6800. Limited seats available in ENG.*

Dr. Kim Coates

[kimbec@bgsu.edu](mailto:kimbec@bgsu.edu)

This graduate-level seminar will take an interdisciplinary and intersectional approach to aesthetic, social, historical, and political representations of female aggression, rage, volatility, anger, “hysteria,” and/or “madness” both pre and post the #MeToo Movement. Texts to be examined may include Sophocles’ *Antigone*, the activism and writings of the militant suffragettes, female performance artists like Annie Sprinkle and Lizzo, second wave feminist texts like Valerie Solanas’ *Scum Manifesto*, more recent novels/films/series like Julia Whelan’s *Gone Girl*, David Leitch’s film *Atomic Blonde* (based on the graphic novel *The Coldest City*), Phoebe Waller-Bridge’s *Fleabag*, Hulu’s *The Handmaid’s Tale*, as well as musical artists/activists/performers such as Female-Fronted Punk Bands (i.e. The Slits, Pussy Riot and Riot Grrrl). Using the work of the women psychoanalysts Melanie Klein, Helen Deutsch, Hélène Cixous’, and Luce Irigaray, as well as older studies of female anger (*The Dance of Anger* by Dr. Harriet Lerner), recently published studies of female rage like Rebecca Traister’s *Good and Mad: The Revolutionary Power of Women’s Anger* and Soraya Chemaly’s *Rage Becomes Her: The Power of Women’s Anger* as well as contemporary feminist theories addressing anger, aggression, negative effects, and rage in women—for example, Sianne Ngai’s *Ugly Feelings*, M. Virginie Despentes’ *King Kong Theory*—the course will think through the relationship between earlier representations of angry women and the contemporary moment in which we are seeing an ever multiplying number of angry, physically aggressive, powerful, and sometimes destructive women depicted in popular media, film, and literature. As we analyze the cultural anxieties circulating in these texts and explore various forms of female agency, oppression, revolt and resistance, we will create a genealogy of female rage and discuss both the specificity of that rage to any given social, political, and historical context while also examining the consistencies and inconsistencies we find between past and present representations.

**ENG 6820: Seminar (English): “Shakespeare and Adaptation” (#15713)**

Wed 2:30 – 5:20 PM

*Open to interested graduate students. Contact professor with questions.*

Dr. Stephannie Gearhart

[stephsg@bgsu.edu](mailto:stephsg@bgsu.edu)

Since the early seventeenth century, countless artists have adapted William Shakespeare’s work in order to suit the aesthetic tastes and social sensibilities of their cultures. Why, we might wonder, have so many authors chosen to rework Shakespeare’s plays, many of which are themselves adaptations? What are the most fruitful theoretical models to turn to when discussing the relationship between the so-called “original” Shakespearean text and adaptations of it? Treating adaptations both as intimately linked to the “original” Shakespearean plays and as works in their own right, in English 6820 we will examine how adaptations from the seventeenth century to the present have critiqued the Bard’s work and addressed contemporary issues. The course texts will include plays by Shakespeare and adaptations of those plays that span a wide range of time, genres, and cultures. To aid us in our study of adaptation, we will read the works of theorists Linda Hutcheon, Daniel Fischlin, Mark Fortier, and Lynne Bradley among others as well. Ultimately, we will seek to develop a working definition of the term ‘adaptation’ and ask questions such as: Are prequels and sequels adaptations? How is the notion of the “original” or “source” text complicated by Shakespearean adaptations? Is the belief that the Bard’s work is “universal” confirmed or challenged by adaptations? How does Shakespeare’s high culture status affect responses to adaptations of his work? And, how do evolving technologies shape our understanding of Shakespeare and adaptation?

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**ENG 6890: Internship: “Writers in the Schools” (#11116)**

Tue 5:00 – 5:50 PM

*Open to MFA students. Contact the professor with questions.*

F. Daniel Rzicznek

[fdrzicz@bgsu.edu](mailto:fdrzicz@bgsu.edu)

This one-credit-hour internship will instruct students on how to develop effective writing prompts, implement successful lessons, and curate student writing while providing experiential, community-oriented instruction to Toledo-area high schools (schools TBD). Students will be expected to provide and critique poetry writing prompts, visit identified schools 2-3 times in the semester to deliver said prompts, and to participate in a reading/presentation of high school student and student-teacher work at a venue to be determined. Students will also be expected to write a brief (5-10 pages) pedagogy-based essay reflection on their experience as visiting teachers and participants at the course's conclusion.

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**ENG 6910: Master’s Portfolio (#17939)**

ARRANGE

*Capstone for MA in Literary and Textual Studies program students who choose Plan II non-thesis.*

Kimberly Spallinger

[spallkk@bgsu.edu](mailto: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.

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**ENG 7240: Theories of Rhetoric and Writing (#17609)**

Tue 2:30 – 5:20 PM

*Core requirement for Rhetoric and Writing doctoral students, but open to all interested graduate students.*

Dr. Dan Bommarito

[dbommar@bgsu.edu](mailto:dbommar@bgsu.edu)

This course is a survey of theories of rhetoric from the 19th century to the present. Topics include theories of culture, practice, writing, and composition and the relationship between language and identity.

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**ENG 7280: Computer Mediated Writing: Theory & Practice (#17201)**

Wed 2:30 – 5:20 PM

*Core requirement for Rhetoric and Writing doctoral students. Restricted to PhD students in the Rhetoric and Writing program. Contact Dr. Duffy with any questions.*

Dr. Chad Iwertz Duffy

[ciwertz@bgsu.edu](mailto:ciwertz@bgsu.edu)

A survey of research in computers and writing theory and pedagogy over the last half-century. Topics include computers and the composing process, multimedia literacy, networked communication in the classroom, hypertext theory and practice, and the politics of electronic communication.

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**ENG 7290: Research and Publication in Rhetoric and Writing (#TBD)**

Thurs 2:30 – 5:20 PM

*Open to all English graduate students.*

Dr. Daniel Bommarito

[dbommar@bgsu.edu](mailto:dbommar@bgsu.edu)

Designed to help students initiate, revise, and prepare scholarly works for publication and professional careers, ENG 7290 Publication in Rhetoric and Writing asks, “What does it mean to build knowledge as a rhetoric and writing scholar today?” Class members will explore a range of genres common in academic publication as they develop individual projects and research agendas.

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**ENG 7820: Advanced Fiction Workshop (#17606)**

Mon 6:00 – 9:00 PM

*Open only to second-year MFAs in Fiction.*

Dr. Lawrence Coates

[coatesl@bgsu.edu](mailto:coatesl@bgsu.edu)

We’ll look at ways book-length fictions are arranged and hold workshops I affectionately call “Finishing Workshops,” devoted to close, sentence-by-sentence reading and editing of fragments of fictions from your theses. The Writer’s Colony beckons yet again, this time aimed at POST-THESIS (!) writing, a way to use the creative momentum you’ve gained in the program to launch you into the future. Next, you’ll put together a publishing plan, which you’ll develop and share with the class, revise, and turn in to me later, in the portfolio. Additionally, over the entire course of the semester, I’d like you to make a deep revision of a fiction based on research. Last, we’ll cover the ins and outs of professional ethics; copy editing; copyrights; permissions; and getting fellowships, writing residencies, and support for further study in fiction writing. Texts: Writer-generated texts and handouts.

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**ENG 7820: Advanced Poetry Workshop** (#17607)

Tue 6:00 – 9:00 PM

*Open only to second-year MFAs in Poetry.*

Rebecca Morgan Frank

[rmfrank@bgsu.edu](mailto:rmfrank@bgsu.edu)

The MFA thesis is a capstone to the degree, the celebratory conclusion of the MFA experience at BGSU. The MFA thesis is a form of publication, so this capstone course will take you through what working writers do in preparing a longer work for publication: revising, organizing, editing, finalizing.

**ENG 7890: “Internship in English Studies”** (#11117)

Wed 11:30 AM – 12:20 PM

*Open to graduate students in any English degree.*

Dr. Daniel Bommarito

[dbommar@bgsu.edu](mailto:dbommar@bgsu.edu)

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

**ONLINE/WEB** *Preference given to Online MA/Certificate students. Wait List for F2F students.*

**ENG 6020: Composition Instructor’s Workshop** (#14827 or #17584)

ONLINE

*Required for/priority given to Online MA in in English Teaching or College Writing Certificate, but open to any interested graduate student NOT a substitute for on-campus version required for MA Lit/MFA/ PhD students.*

Dr. Ethan Jordan

[ethanj@bgsu.edu](mailto:ethanj@bgsu.edu)

ENG 6020 addresses the theory and pedagogy of teaching writing. This semester we will draw on disciplinary knowledge from Composition Studies to help us make sense of day-to-day experiences within the writing classroom. Through sequenced and interrelated activities, we will think deliberately about our actions as teachers and the complexities that arise in our students and ourselves. We will also spend significant time working through challenges and opportunities that come before us in WRIT 1110 courses and workshopping class materials for WRIT 1120. Graded S/U. This course aims toward the following outcomes:

- Demonstrate an understanding of BGSU’s first-year writing curriculum by engaging in hands-on, embodied experiences with key elements of that curriculum
- Develop your own first-year writing course, rooted in disciplinary knowledge and best practices of rhetoric and composition and writing studies
- Practice conducting research on a topic directly related to your professional profile as a teacher
- Understand the complex, interrelated processes and practices that constitute the experience of teaching writing
- Contribute to the life of the writing program community, helping enact and shape its mission and goals
- Develop a professional teaching portfolio that reflects a grounded, well-theorized teaching philosophy, signature activities and assignments, and evidence of effective teaching practices.

**ENG 6090: Teaching of Literature (#13440)**

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. Piya Lapinski

[piyapl@bgsu.edu](mailto:piyapl@bgsu.edu)

This course will cover a range of approaches to teaching literary/cultural texts—focusing on fiction, poetry and drama mainly, and including some film. We'll look at primary texts, secondary scholarly articles and theoretical articles which will introduce us to different approaches to teaching. Our core texts will include essays from the MLA Guides to teaching literature, along with theoretical essays on individual texts. The course will also focus on the interdisciplinary aspects of teaching literature---how to include film, TV, the visual arts, history, current events and social media, for instance.

We'll look at ways to present both canonical and more recent works of literature to high school and entering college students in order to make these texts more accessible while doing justice to their complexity. These will include a few major works in the American and British literary canon, as well as contemporary fiction and at least one text in translation from a non-Western cultural context. We'll also focus on how to prepare course syllabi, powerpoint presentations, course assignments, classroom activities and discussion prompts, together with conversations on handling controversial material in class.

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**ENG 6200: Teaching of Writing (#13991 or #17597)**

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. Cheryl Hoy

[choy@bgsu.edu](mailto:choy@bgsu.edu)

We will spend our time together reading, writing, researching, and building approaches to teaching writing—or writing pedagogy: what makes for effective writing pedagogy? (There's debate about that.) And what is at odds with effective pedagogy? (Yes, there's also debate about that.) How might various theories of writing pedagogy translate to specific classroom policies and practices? We will consider what it means to teach writing in the early 21<sup>st</sup> Century. We will also work as a group to identify additional questions that are of interest to us as members of ENG 6200, and those questions you identify as meaningful sites of inquiry.

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**ENG 6410: Resources/Research in Professional/Technical Editing (#17611)**

ONLINE

*No audience restrictions but PWR students will have scheduling priority.*

Dr. Gary Heba

[gheba@bgsu.edu](mailto:gheba@bgsu.edu)

Resources and current research in the field of technical writing. Development of skills, awareness of reference and research tools relevant to technical communication.

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**ENG 6450: Science Writing (#17610)**

ONLINE

*No audience restrictions but PWR students will have scheduling priority.*

Dr. Ethan Jordan

[ethanj@bgsu.edu](mailto:ethanj@bgsu.edu)

Emphasis on the historical development, genres, and theory of science writing. Also focuses on special rhetorical concerns for professional and popular audiences of scientific discourse. May be offered as a web-based course.

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**ENG 6800: Seminar: “Reflective Writing: From the Personal to the Transformative” (#15280)** ONLINE

*Open to interested graduate students. Contact professor with questions. Seminar: repeatable if different topics.*

Dr. Cheryl Hoy

[choy@bgsu.edu](mailto:choy@bgsu.edu)

Reflective writing is a powerful strategy that allows students to move beyond personal narratives and content-based responses to metacognitive and transformative learning. This course will survey current reflective writing theory and pedagogy. Topics include the relationship between reflective writing and learning; the personal, cognitive, and transformative processes of reflective writing; and the benefits, challenges, and limitations of reflective writing practices in traditional and online learning environments. Students will study and participate in a variety of reflective writing practices and develop a reflective writing teaching unit that supports meaningful learning.

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**ENG 6800 Seminar: “Literary Outsiders: Young Adult Literature and Adolescence” (#17600)** ONLINE

*Open to interested graduate students. Contact professor with questions. Seminar: repeatable if different topics.*

Dr. Rachel Rickard Rebellino

[rickarr@bgsu.edu](mailto:rickarr@bgsu.edu)

Since its emergence in the mid-twentieth century, young adult (YA) literature has occupied a contentious space. Some critics have dismissed this category of literature as overly simplistic and lacking literary complexity, neither suitable for use in high-school English classrooms nor appropriate reading material for adult audiences. At the same time, YA literature is also frequently criticized as being *too* complex for teen audiences due to its inclusion of topics such as death, violence, and sex, leading to YA novels consistently topping the American Library Association’s list of banned and challenged books. Despite these critiques from various positions, YA literature has become a dominating force in the world of publishing, with books such as *Twilight*, *The Hunger Games*, and *The Fault in Our Stars* captivating both teen and adult audiences.

This course will begin by considering the history of YA literature and of young adults themselves, exploring how shifting understandings of adolescence have contributed to the complicated position of YA literature in the American literary landscape. We will then focus on critical analysis of a variety of works of contemporary YA literature across genres and forms, tentatively including novels such as Elizabeth Acevedo’s *With the Fire on High* (2019), Jason Reynolds’s *Long Way Down* (2017), and Jarrett J. Krosoczka’s *Hey, Kiddo* (2018). Course requirements include regular participation through online discussion and a final researched paper that enters into the ongoing scholarly conversation around young adult literature.

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**ENG 6800: Seminar: “American Girls: Coming of Age in Literature and Culture” (#17602)** ONLINE  
*Open to interested graduate students. Contact professor with questions. Seminar: repeatable if different topics.*

Dr. Rachel Rickard Rebellino [rickarr@bgsu.edu](mailto:rickarr@bgsu.edu)

Beloved books such as Louisa May Alcott’s novel *Little Women* (1868) and Maya Angelou’s memoir *I Know Why the Caged Bird Sings* (1969) as well as contemporary offerings as award-winning film *Eighth Grade* (2018) and the best-selling novel *Where the Crawdads Sing* (2019) offer glimpses into the often-conflicting characterizations of American girls in literature and culture. Drawing upon the fields of girlhood studies and feminist theory, this course will consider how texts that center the childhood, adolescence, and emerging adulthood of young women align with, diverge from, and altogether recreate our ideas of American girlhood and our expectations of the bildungsroman genre. In turn, we will investigate topics such as innocence, power, and violence and will consider how understandings of American girlhood shift across lines of race, class, sexuality, and more. In addition to the aforementioned texts, assigned readings will encompass a range of genres and forms and may include texts such as Janet Mock’s *Redefining Realness* (2014), Greta Gerwig’s *Lady Bird* (2017), Sylvia Plath’s *The Bell Jar* (1963), Alison Bechdel’s *Fun Home* (2006), Diane Guerrero’s *In the Country We Love* (2016), and Mitali Perkins’s *You Bring the Distant Near* (2017).

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**ENG 6910: Master’s Portfolio** (#11603 or #16601) 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.*

Dr. Lucinda Hunter [lhunter@bgsu.edu](mailto:lhunter@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.

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