

## BGSU English

### SUMMER 2020 Graduate Courses

May 20 - August 14

ONLINE								
DEPT	COURSE	SECT.	CLASS	CR	SESSION	ROOM	NAME	INSTRUCTOR
<b>Session 1 (six weeks): May 20 – July 1, 2020</b>								
ENG	6040	501W	42872	3	05/20/2020 - 07/01/2020		Graduate Writing	Kimberly Spallinger
ENG	6090	501W	42781	3	05/20/2020 - 07/01/2020		Teaching of Literature	Piya Lapinski
ENG	6200	501W	42783	3	05/20/2020 - 07/01/2020		Teaching of Writing	Chad Iwertz Duffy
ENG	6800	501W	42786	3	05/20/2020 - 07/01/2020		Seminar: “21 <sup>st</sup> Century British Women Writers: Fiction and Film”	Piya Lapinski
<b>Session 2 (six weeks): July 6 – August 14, 2020</b>								
ENG	6070	501W	42780	3	07/06/2020 - 08/14/2020		Theory and Methods of Literary Criticism	Khani Begum
LING	6150	501W	42276	3	07/06/2020 - 08/14/2020		Introduction to Linguistics	Sheri Wells-Jensen
ENG	6320	501W	42779	3	07/06/2020 - 08/14/2020		Graduate Writers Workshop: FICTION	Jackson Bliss
ENG	6470	501W	42784	3	07/06/2020 - 08/14/2020		Topics in Prof/Tech Communication: “Teaching Technical Writing”	Gary Heba
ENG	6800	502W	42789	3	07/06/2020 - 08/14/2020		Seminar: “Black Films Matter”	Khani Begum
ENG	6800	503W	43228	3	07/06/2020 – 08/14/2020		Seminar: “American History in Youth Lit”	Rachel Rebellino
<b>Session 3 (12 weeks): May 20 – August 14, 2020</b>								
ENG	6910	5001	40452	1	05/20/2020 - 08/14/2020		Master’s Portfolio	Lee Nickoson
ENG	6910	5002	42298	1	05/20/2020 - 08/14/2020		Master’s Portfolio	Lee Nickoson

**Enrollment for Summer 2020 begins Monday, March 2nd. The Graduate Secretary enrolls all students and courses are kept “Closed” to prevent outside enrollment. Those who respond with selections in the appropriate format by 12:00 noon EST on Friday, February 28th will be enrolled by March 3rd in the order in which they were received. After all who responded by the deadline are enrolled, courses are opened to the public on Tuesday, March 3rd. Due to high demand for some courses, we cannot guarantee open seats for those responding after Friday, March 6th; those students will be placed on a wait list.**

Online courses are listed above, with more detailed descriptions below. You can find the 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>

A Course Rotation Schedule is also available which shows when classes are expected to be offered. This will help you with planning purposes, especially for classes that are offered every other year. The Rotation is here:

<https://www.bgsu.edu/arts-and-sciences/english/graduate-programs/ma-english-online/Course-Rotation.html>

Please note: as of Spring 2020, all Linguistics courses now bear the prefix LING instead of ENG. The course content is the same, and Online MA and Certificate students enrolled in LING classes will receive credit toward their degrees as always.

**How to enroll:**

This PDF was attached to an email from Graduate Secretary Jeanne Berry ([jberry@bgsu.edu](mailto:jberry@bgsu.edu)). Within the text of that email is the format for submitting your requests, and an example appears in the box below.

**Please open the email from us and choose Reply. Fill in the information. BE SURE TO COMPLETE ALL SECTIONS OF THE FORM, AND INCLUDE THE FIVE-DIGIT CLASS CODE. INCOMPLETE FORMS WILL NOT BE PROCESSED.**

Your BGSU ID# is in your MyBGSU in your Student Center, under *Personal Information > Demographic Data*. It is a bold, 10-digit number beginning with at least two zeroes appearing toward the top of the page.

**Return the form to Jeanne Berry ([jberry@bgsu.edu](mailto:jberry@bgsu.edu)).** Jeanne will track your enrollment preferences and officially enroll you on the Monday when enrollment opens.

Please respond right away to ensure you get into the class you need (especially for degree/certificate program requirements). **Be sure to include alternates in the event a class is full. In this case, you would be placed on a Wait List for the filled class, enrolled into your alternate, and be contacted about swapping if a space becomes available.**

### HOW TO FORMAT YOUR REQUESTS (within your Reply Email)

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 for your specialization or is an elective), in the format shown here. 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 6150/00000 (REQ)  
**2nd:** ENG 6200/00000 (REQ)  
**ALT:** ENG 6800/00000 (ELEC)

The format for each course you list is very important. It should look like this:

**ENG 0000/00000** (ENG 4-digit Course #/5-digit Class #), e.g. ENG 6020/42266.

**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 Kimberly Spallinger, at [spallkk@bgsu.edu](mailto:spallkk@bgsu.edu).

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**SESSION 1: May 20 – July 1**

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**ENG 6040: Graduate Writing (#42872)**

ONLINE

*Required for MA specialization in English Teaching. Open to any interested graduate student but priority given to students enrolled in MA specialization in English Teaching and the College Writing Certificate.*

Kimberly Spallinger

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

This course invites participants to engage the concept of scholarly writing from both theoretical and practical viewpoints. Participants will consider their writing practices and beliefs; explore a variety of genres, conventions, and audiences for academic writing; and engage contemporary scholarly writing practices. One goal of the course is to help students succeed in the types of writing that will be expected in their graduate work and professional careers. Thus, the course will also serve as a writer's workshop. Participants will set their own writing goals and submit three formal writing projects throughout the semester, including one significant research project/proposal.

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**ENG 6090: Teaching of Literature (#42781)**

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 texts—with a focus on fiction, (both novels and shorter works) and some dramatic works. We'll look at primary texts, secondary scholarly articles and theoretical articles which will introduce us to diverse teaching methods. Our core texts will include essays from the MLA Guides to teaching literature, along with theoretical essays on individual texts. We'll also focus on the interdisciplinary aspects of teaching literature and how to include film and the visual arts, for instance. We'll look at ways to present major works of literature to high school and entering college students. Some of these texts are challenging, and we will explore ways to make them more accessible to students without sacrificing intellectual complexity. These will include major works in the American, British and Continental traditions, as well one or two twentieth century/contemporary films. We will also explore why certain texts have become "iconic" and the culture industry built up around them (including the way social media—especially Facebook, Instagram and Twitter—are being used to approach these texts).

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**ENG 6200: Teaching of Writing (#42783)**

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. PhD students need permission from RhetWriting Program Director.*

Dr. Chad Iwertz Duffy

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

Theories, approaches, methods, and techniques designed to guide prospective teachers of composition in selecting approach most appropriate to their goals; readings and projects related to goals; current publications on writing.

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**ENG 6800 Seminar, English: “21<sup>st</sup> Century British Women Writers: Fiction and Film” (#42786) ONLINE**  
*Open to all interested graduate students. Contact the professor with questions.*

Dr. Piya Lapinski

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

The contemporary literary scene in Britain is currently very exciting, exploding with new voices, especially those of women writers, writing across historical contexts and experimenting with different genres. British women writers inherit a rich literary tradition, and many are also rewriting classic texts with a modern twist. From Pat Barker to Ruth Ware and Deborah Levy, the genres range from mystery/thrillers to historical fiction, from social comedy to themes that grapple with issues of sexual violence, technology, immigration, class and gender in pre-Brexit Britain today. British women directors have also come to the forefront, re-scripting important historical and political identities.

This class will range over several major emerging female voices in 21<sup>st</sup> century British fiction and film. Tentative, possible fictional texts include: Pat Barker, *The Silence of the Girls*, Ruth Ware, *The Turn of the Key*, Hilary Mantel, “The Assassination of Margaret Thatcher”, Deborah Levy, *Black Vodka* or *Hot Milk*, Sarah Perry, *Melmoth*, Jo Baker, *The Body Lies*; possible films—Andrea Arnold, *Fish Tank* (2009) (a powerful coming-of-age story), and Gurinder Chadha’s *Viceroy’s House* (2017) (a historical film re-envisioning the last days of the British empire). Films are available for rental on Amazon.com. Course Requirements: Weekly discussion posts and class participation and a final research project.

## **SESSION 2: July 6 – August 14**

**ENG 6070: Theory and Methods of Literary Criticism (#42780)**

ONLINE

*Required for MA specialization in English Teaching and MA individualized track. Open to any interested graduate student; priority given to students fulfilling a degree/certificate requirement.*

Dr. Khani Begum

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

Introduction to some of the major global modern theories of literary criticism: reader-response, structuralism, poststructuralist, postcolonial, indigenous, and application of theory to selected works.

**LING 6150: Introduction to Linguistics (#42276)**

ONLINE

*Required for TESOL Certificate, MA specialization in English Teaching, and MA individualized track. Open to any graduate student as an elective; priority given to students fulfilling a degree/certificate requirement.*

Dr. Sheri Wells-Jensen

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

This course will give you a whirlwind tour of what human language is like in all its marvelous complexity, beauty, and occasional weirdness. We’ll focus a great deal of attention on how languages are structured and then move on to how they are spoken, how we learn them and how and why they die. It is the first course required for the BGSU Graduate TESOL Certificate.

By the time we are finished, you will know:

- how many languages there are;
- what makes one language different from another;

- a few handy tips that will make you a faster language learner;
- what's up with Klingon and Dothraki;
- and (yes) how many words (more or less) there are for “snow” in “Eskimo”.

**ENG 6320: Graduate Writers Workshop: FICTION (#42779)**

ONLINE

Dr. Jackson Bliss

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

This course is for both experienced and new writers of fiction/creative nonfiction. ENG 6320 focuses on creating an online community of prose writers of various abilities, voices, styles, and skillsets where you will read and analyze work by Zadie Smith, Haruki Murakami, Jamel Brinkley, Mariko Tamaki, and even play a video game to learn new forms of storytelling, world-building, and character development. In this workshop, you will read and write every week while also critiquing manuscripts by your classmates, receiving feedback from the course instructor, and creating a portfolio of revised work. All course assignments, activities, conferences, and other matters will be handled through Canvas and BGSU email.

- *A Lucky Man: Stories* by Jamel Brinkley (short stories)
- *Euphoria*, ep. 1 (dramatic series on HBO)
- *NW* by Zadie Smith (novel)
- 4. *Skim* by Mariko Tamaki (graphic novel)
- *Ordinary Girls* by Jaquira Díaz (CNF)
- *After the Quake* by Haruki Murakami (short stories)
- *The Outer Worlds* by Obsidian (video game)

**ENG 6470 Topics in Prof/Tech Communication: “Teaching Technical Writing” (#42784)**

ONLINE

*Recommended elective for MA specialization in Professional Writing and Rhetoric. Open to any interested graduate student, space permitting.*

Dr. Gary Heba

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

The course is designed to help you develop the skills for teaching technical writing classes. The class offers instruction on the current rhetorical theories and approaches to the teaching of technical writing, and how it differs from other types of writing. We will examine available instructional texts, critique syllabi and common writing assignments in technical writing classes, providing students a chance to develop their own syllabi and assignments. Methods of assessing technical writing assignments will be covered as well, so students will be prepared to create and teach their own technical writing classes.

There will not be a research paper in the class, but instead I will be asking you to compile a Technical Writing Resource Guide, including links to/or samples of articles, assignments & syllabi, rubrics and other assessment materials, and whatever else you think would be helpful for new teachers of Technical Writing.

**ENG 6800 Seminar, English: “Black Films Matter” (#42789)**

ONLINE

*Open to all graduate students interested in Critical Race Theory and Black Issues in Contemporary Culture.*

Dr. Khani Begum

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

This course focuses on connections between African post-colonial subjectivities as presented in select films from African countries in the aftermath of independence from Western colonialism, African-American films of the 1970s including Blaxploitation films reflecting a new Black activism and subjectivity in the aftermath of the Civil Rights Movement, and contemporary African-American films like Ryan Coogler’s *Black Panther*, Jordan Peele’s *Get Out*, and Spike Lee’s *BlacKkKlansman*. The course explores how select Black films today play out historical tropes of postcolonial and post-Civil Rights Black Power Movements, illuminating the roots of current political and racial animus that has been increasing rapidly since 2016. Through a comparative discussion driven by critical race theory, the course brings these African, Blaxploitation, and contemporary African-American films into dialogue with issues surrounding the Black Lives Matter movement through exploring how both African and African-American subjects are empowered by films like *Black Panther*, *Get Out*, and *BlacKkKlansman*.

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**ENG 6800 Seminar, English: “American History in Youth Lit” (#43228)**

ONLINE

*Open to all graduate students interested in Critical Race Theory and Black Issues in Contemporary Culture.*

Dr. Rachel Rickard Rebellino

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

As Sara Schwebel explores in her book *Child-Sized History: Fictions of the Past in U.S. Classrooms*, the prominence of historical fiction in many American history and language arts classrooms in the late 20<sup>th</sup> century led to an increased publication of that particular genre of youth literature. In recent years, educational trends have similarly impacted youth publishing as factors including the value that the Common Core State Standards have placed on informational texts led to an increase in quality and quantity of nonfiction for young readers. Today, a significant number of the works published for young people each year take on the task of telling true and fictionalized stories from American history. Yet, the question remains of what version of the past is shared in these texts.

In her poem, “Good Bones,” Maggie Smith writes “the world is at least half terrible [...] though I keep this from my children. I am trying to sell them the world.” By examining a variety children’s and young adult books, this course will both consider what versions(s) of the United States are “sold” to youth audiences and will attempt to answer a variety of questions that come up when the past is reconstructed in literature for youth audiences. How are painful or controversial moments from American history framed and narrated across age range, genre, and literary form? How do factors such as implied audience, author, and cultural context impact how historical events are told and retold? Whose stories and perspectives are present and whose tend to be absent? Readings include theoretical grounding in children’s and young adult literature as well as a wide range of youth literature that centers histories and historical events.

Students can expect to examine texts ranging from picture books to young adult novels, including works such as Louise Erdich’s *The Birchbark House* (1999), John Lewis, Andrew Aydin, and Nate Powell’s *March* (2013), Thanhha Lai’s *Inside Out and Back Again* (2011), and Abdi Nazemain’s *Like a Love Story* (2019). Course requirements include regular participation through online discussion and a final researched paper.

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**12-WEEK SESSION: May 20 – August 14**

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**ENG 6910: Master's Portfolio** (#40452 or # 42298)

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. Lee Nickoson

[leenick@bgsu.edu](mailto:leenick@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.

<http://www.bgsu.edu/arts-and-sciences/english/graduate-programs/ma-english-online/portfolio.html>

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