

BGSU English
FALL 2020 Graduate Courses (Online)
January 11-April 30, 2021

DEPT	COURSE	SECT	CLASS	CR HR	DAY/TIME	TITLE	INSTRUCTOR
ONLINE/REMOTE							
ENG	6020	501W	14263	3	web	Composition Instructors' Workshop	Dan Bommarito
ENG	6020	502W	15855	3	Web	Composition Instructors' Workshop	Dan Bommarito
ENG	6050	501W	17198	3	web	Visual Rhetoric and Practices of Writing	Gary Heba
ENG	6090	501W	13134	3	web	Teaching of Literature	Piya Lapinski
ENG	6090	502W	17682	3	web	Teaching of Literature	Kim Coates
ENG	6200	501W	13610	3	web	Teaching of Writing	Chad Iwertz Duffy
ENG	6200	502W	15867	3	web	Teaching of Writing	Ethan Jordan
ENG	6300	501W	17200	3	web	Technique of Poetry	Dan Rzicznek
ENG	6330	5001	12896	3	REMOTE – Wed 2:30-5:20	Creative Writing and Desktop Publishing	Abby Cloud
ENG	6420	501W	17380	3	web	Professional/Technical Editing	Heather Jordan
ENG	6750	5001	17209	3	REMOTE Thur 2:30-5:20 pm	Seminar in American Culture Studies: Black Protest & Black Joy	Jolie Sheffer
ENG	6800	501W	14583	3	web	Seminar in English Studies: Filming 9/11, Terrorism, & Trauma	Khani Begum
ENG	6800	502w	17465	3	web	Seminar in English Studies: Convincing Women	Sue Carter Wood
ENG	6800	503w	15867	3	web	Seminar in English Studies: Anti-Racist Pedagogy in Rhetoric and Writing Studies: Inclusive Practices for Teaching and Learning	Cheryl Hoy
ENG	6910	5001	11535	1	web	Masters Portfolio	Ethan Jordan
ENG	6910	5002	15238	1	web	Masters Portfolio	Ethan Jordan
ENG	6910	5003	17518	1	web	Masters Portfolio	Heather Jordan

ANNOUNCEMENT: CHANGE IN ENROLLMENT PRACTICE EFFECTIVE FALL 2020

All students will now self-enroll during Open Enrollment (first-come, first-serve).

The department will only assist for late-adds after Open Enrollment ends.

OPEN ENROLLMENT BEGINS Monday, October 26th, 2020.

Click here for more information on how to enroll:

[Registration Checklist](#)

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: [BGSU English Graduate Programs](#)

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 director, Graduate Secretary Danielle Burkin at gradenglish@bgsu.edu, or Graduate Coordinator Ms. Kimberly Spallinger, at spallkk@bgsu.edu.

PROGRAM DIRECTORS:

MA Online, English Teaching/Individualized Track: Ms. Kimberly Spallinger, spallkk@bgsu.edu

MA Online, Professional Writing and Rhetoric/Technical Writing Certificate: Dr. Gary Heba, gheba@bgsu.edu

Creative Writing Certificate: Dr. Lawrence Coates, coatesl@bgsu.edu

College Writing Certificate: Dr. Dan Bommarito, dbommar@bgsu.edu

ENG 6020: Composition Instructors Workshop (#14263 and #15855)

Required for College Writing Certificate, but open to any interested graduate student.

Dr. Dan Bommarito

dbommar@bgsu.edu

English 6020 Composition Instructors' Workshop, an online course, addresses the theory and pedagogy of teaching writing, with special attention to hands-on practices involved. The course draws on practical disciplinary knowledge from Composition Studies, Rhetoric and Composition, Writing Studies, and Rhetorical Studies to help us make sense of day-to-day experiences teaching in a writing classroom. Through sequenced and interrelated activities--including developing a teaching philosophy and teaching portfolio--we will think deliberately about our actions as teachers and the complexities arising in our students and ourselves. This course is designed for all graduate students interested in the practice of teaching of writing, especially graduate students and high school teachers participating in or anticipating teaching in dual enrollment and College Credit Plus programs.

ENG 6050: Visual Rhetoric & Practices of Writing (#15855)

Required for Professional Writing Students. Open to graduate students in any English degree or certificate program.

Gary Heba

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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 rhetorics
- 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 through assignments and discussions.

ENG 6090: Teaching of Literature (#13134)**ONLINE**

Required for MA specialization in English Teaching. Open to any interested graduate student.

Dr. Piya Lapinskipiyapl@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. There have been seismic shifts in educational approaches because of Covid-19, and we will explore related effects, strategies, challenges and approaches. We'll look at primary texts, secondary scholarly articles and theoretical articles which will introduce us to diverse teaching methods as well as introducing topics related to cultural diversity. 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—especially in a post-Covid scenario. Some of these texts are challenging, and we will explore ways to make them more accessible to students without sacrificing intellectual complexity. 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.

ENG 6090: Teaching of Literature (#17682)**ONLINE**

Required for MA specialization in English Teaching. Open to any interested graduate student.

Dr. Kimberly Engdahl Coateskimbec@bgsu.edu

English 6090 offers a fully online general introduction to both the theory and practice of the teaching of literature. 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 war’ 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 those questions necessarily inform the *why*, *what*, and *how* as they apply to the teaching of literature through a close examination and practical application of pedagogical practices to a specific text—Toni Morrison’s *Beloved* and *Approaches to Teaching the Novels of Toni Morrison* Edited by Nellie McKay and Kathryn Earle, using the latter as a guide/resource for specific approaches one might take when teaching Morrison’s novel.

We will also be addressing how to represent/package yourself professionally as a teacher. A few of the areas we will cover in this regard are; constructing syllabi and organizing a literature curriculum; developing teaching objectives and a teaching philosophy; teaching different literary genres such as fiction, poetry, and drama; evaluating the disadvantages/advantages of different teaching practices; evaluating and assessing student progress; and anticipating common problems and pitfalls.

ENG 6200: Teaching of Writing (#13610 and #15867)

Required for Required for MA in English Teaching, MA in Professional Writing and Rhetoric, and College Writing: Theory and Practice Certificate. Open to any interested graduate student.

Dr. Chad Iwertz Duffy

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Dr. Ethan Jordan

ethanj@bgsu.edu

This course encourages students to engage with composition scholarship and our classroom community in order to inform and develop their writing instruction pedagogy. In addition to the practical instruction in ENG 6020, this course will help you not only to identify and understand current theoretical approaches to writing instruction, but also to reflect critically upon those approaches. We will develop and try out various approaches to writing pedagogy, along with conceptualizing how we might translate the theories we are learning into classroom policies and practices. This class relies on mentoring and workshopping activities with classmates and the instructor. Upon completion of this course, students will support their teaching of writing at the university level with modern theoretical and pedagogical concepts from the field of Composition and see writing pedagogy as a social, political, and rhetorical act.

ENG 6300: Technique of Poetry (#17200)

Required for the Online Certificate in Creative Writing. Open to any interested graduate student.

Frank Daniel Rzicznek

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Our goals for the semester will be to read and write poems (inhale/exhale), while also writing and reading about poems, and to arrive at a deeper and richer understanding of poetic craft, form, and technique through discussion, critique, and revision. The best way to learn about poetry is to read it. The second best way to learn about poetry is to write it. This semester we will read and discuss a number of poetic texts, with short reading responses assigned for each. We will also write a total of eight poems, five of which (“formal” poems) must be in the following received/historical forms: sonnet, sestina, villanelle, pantoum, and prose poem. The remaining three poems (“free” poems) can be in any form you wish, i.e. free verse, other forms, or a repeat of a form listed above. During Finals Week, you will hand in a final portfolio presenting revisions of all eight poems, along with a critical essay tying your writing practice to readings covered over the course of the semester.

ENG 6330: Publishing Mid-American Review (#12896)

This course will be offered as a REMOTE course on Wednesdays from 2:30-5:20 pm. This course will be synchronous. Students will be required to log in at 2:30 every Wednesday.

Required for 1st-Year MFA in Creative Writing students and open to all other English graduate students.

Abigail Cloud

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ENG 6330 is an experiential course designed to help students learn about the world of publishing from the inside, particularly for literary journals. Each term, staff works to produce an issue of *Mid-American Review* (aka *MAR*, *Mid-Am*). All of those who are enrolled in and faithfully attend class earn the title of assistant editor of the magazine and are listed in the journal's masthead.

Responsibilities include reading and developing a critical opinion of the work submitted in fiction or poetry, or even nonfiction, as selected by the student. Duties also include copyediting, preparing the mailing, and assisting with event preparation. Fall term students will write a book review of approximately 500 words for *MAR*.

ENG 6420: Professional/Technical Editing (#17380)

Required for Technical Writing Certificate and recommended elective for MA in Professional Writing and Rhetoric. Open to any interested graduate student.

Dr. Heather Jordan

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All communication exists within systems and institutions that are inherently ideological. How we think about our role as editors within these ideological structures can have a profound effect on what it is we are editing. We will use our time together in this class critically exploring theories of editing while also gaining practical experience and knowledge of the skills and tools needed as professional and technical editors in the 21st century.

ENG 6750: Black Protest & Black Joy (#17209)

Open to all graduate students.

This course will be offered as a REMOTE course on Thursdays from 2:30-5:20 pm. This course will be synchronous. Students will be required to log in at 2:30 every Thursday.

Dr. Jolie Sheffer

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This class takes up very current national issues, such as those of the Black Lives Matter movement, to consider the ways that black novelists, playwrights, poets, and essayists have created new modes of representation and protest against anti-Blackness from the 1960s to the present. We will read a variety of works across multiple genres (essays, novels, poetry, film), seeking to recognize the myriad forms of Black activism and resistance, including anger, sadness, laughter, and joy. Theoretical approaches will include intersectionality, misogynoir, Afropessimism and Afrofuturism. Authors may include: James Baldwin, Paul Beatty, Ta-Nehisi Coates, Ross Gay, Toni Morrison, Claudia Rankine, Jesmyn Ward, and others.

ENG 6800: Convincing Women: Nineteenth-Century US Women's Rhetorical Tactics and Practices (# 17465)

Open to any interested graduate students. Seminar: repeatable if different topics.

Sue Carter Wood (Wood as surname)

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How does a person engage in civic discussion when her culture and society tell her that doing so is impossible, immoral, a sign of wickedness, or sure to reveal her innate stupidity? How does a person create persuasive arguments when she is perceived as irrational, unwomanly, an abomination? How does such a person construct a notion of selfhood—of womanhood—of personhood—that permits—indeed obliges—her to work to change her world for the better? And her audiences to listen to her message? What practices sustain her, and other women and girls?

Such questions as these were negotiated by women in the US during the 19th and early 20th centuries as they engaged in sustained and vital activist work. The persuasive tactics they employed and the cultural practices they engaged in are relevant in many ways to contemporary audiences interested in women's history and writing, in persuasion and argument, in historical recovery and preservation of the contributions of marginalized women, and in understanding both a fuller range of ways of arguing about civic issues and of developing inclusive practices. Course projects include online discussion, tracing connections between national movements and figures to each student's local contexts (both past and present), working with primary sources, and independent research (e.g., traditional seminar paper, analysis of rhetorical strategies/tactics relevant to understanding/teaching argument today).

ENG 6800s: Filming Terrorism & Trauma: 20 Years of Global Film Since 9/11 (#14583) ONLINE

Open to interested graduate students. ENG 6800 can be repeated if topics differ. Cross-lists with ACS

Dr. Khani Begum

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In years following the terrorist attacks of 9/11, literary and filmic responses emerged from around the globe trying to make sense of these acts and subsequent trauma. In the wake of the 2020 Pandemic our world has become small, as we see the terror and trauma of COVID 19. We are fast approaching the 20th anniversary of the 9/11 attacks on New York City's World Trade Center Towers and it will be productive to see through cinematic lens how much our world has changed since 9/11 and what we have learned about dealing with terrorism and trauma. Global film cultures that responded to those unprecedented acts of terrorism have since mediated and moderated their responses. Hollywood and some independent US films, while slow at first in responding to the attacks, have released nuanced, aesthetic and psychological responses in recent years. 9/11 changed the world 20 years ago and we are again at a moment in history facing another such drastic change as we endure through the COVID 19 Pandemic of 2020-21.

We will view select films made since 9/11 to the present to analyze changes in perspective over time by drawing on postcolonial, geopolitical, national, media, and trauma theories. Many global films reflect on the impact of 9/11 and US policies on US and non-US cultures, while others express aesthetic, political, and cultural perspectives that have changed or shifted over the years. The English Department and American Culture Studies students who participated in the first iteration of a course on Global Post 9/11 Film in Spring 2015 organized a small conference on the topic, which show-cased their research in a variety of formats. Should there be an interest, the English Department's Program in Literary and Textual Studies is willing to support a 20th Anniversary conference in September 2021.

ENG 6800: Anti-Racist Pedagogy in Rhetoric and Writing Studies: Inclusive Practices for Teaching and Learning (#15867)

Open to any interested graduate students

Dr. Cheryl Hoy

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“We all should know that diversity makes for a rich tapestry, and we must understand that all the threads of the tapestry are equal in value no matter what their color”-- Maya Angelou (American poet, memoirist, and civil rights activist)

How do we, as educators and as administrators, in English and in rhetoric and writing courses, honor and weave “a rich tapestry” in our classrooms, in which racially diverse students feel valued, supported, engaged, and successful? How do our racial identities, histories, experiences, and biases impact our teaching and assessment practices and how can we address white racial habitus? How can course design and course contents be anti-racist, inclusive, and culturally responsive in racially diverse and non-diverse classrooms? How can we create an equitable learning environment? What are our dominant discourses and how can we embrace anti-racist teaching and learning practices in our English and rhetoric and writing classrooms?

In this course, we will seek answers to these questions. We will read and discuss scholarship focusing on issues of power and privilege and examine strategies for inclusive and antiracist teaching, universal design for learning, and equitable writing assessment. We will examine ideologies and critical race theory as articulated in course readings, counterstories, and course content that includes personal and political approaches to topics of racism, whiteness, Black linguistic justice, and equity in teaching practices. Through this course’s curriculum design, we will model practices for anti-racist and inclusive teaching and learning in English and rhetoric and writing courses. Course work will include weekly readings and online discussions that may include reading responses, collaborations, reflections, short writing assignments or similar activities based on the readings. The final capstone project options include a seminar paper based on a topic drawn from our readings or a focused antiracist, inclusive pedagogical unit that can be used for current or future teaching, in administrative environments, or for the Master’s program completion ePortfolio.

ENG 6910: Master's Portfolio (#11535 or #15238 or #17518)

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. Contact department secretary to register.

Ethan Jordan

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Heather Jordan

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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.
