

# BGSU English

## Spring 2022 Graduate Courses

January 10 – April 29, 2022

DEPT	COURSE	SECT	CLASS	CR HR	DAY/TIME	TITLE	INSTRUCTOR
<i>M = Monday T = Tuesday W = Wednesday R = Thursday F = Friday</i>							
ENG	6040	5001	17298	3	TR 1:00-2:15 pm	Graduate Writing	Fernanda Capraro
ENG	6070	5001	12408	3	W 2:30-5:20 pm	Theory and Methods of Literary Criticism	Piya Lapinski
ENG	6320	5001	15682	3	W 6:00-9:00 pm	Grad Writers Workshop – Fiction	Lawrence Coates
ENG	6320	5002	15683	3	T 11:00 am-2:00pm	Grad Writers Workshop – Poetry	Sharona Muir
ENG	6330	5001	12869	3	W 2:30-5:20 pm	Creative Writing and Desktop Publishing ( <i>MAR</i> )	Abby Cloud
ENG	6370	5001	10586	3	R 11:00 am-2:00pm	Pedagogy of Creative Writing	Sharona Muir
ENG	6750	5001	17483	3	T 6:00-9:00 pm	Seminar in American Cultural Studies: Raging Women	Kim Coates
ENG	6800	5001	17479	3	M 2:30-5:20 pm	Seminar in English Studies: Shakespeare and Adaptation	Stephannie Gearhart
ENG	6800	502W	15679	3	ONLINE	Seminar in English Studies: Victorian Monsters: Fiction and Film	Piya Lapinski
ENG	6890	5001	11052	1	T 4:00-4:50 pm	Internship in English Studies (Writers in the Community)	Dan Rzicznek
ENG	6890	5002	17009	1	R 4:00-4:50 pm	Internship in English Studies (Creative Writing Teacher's Practicum)	Dan Rzicznek
ENG	6910	5001	11520	1	ONLINE	Master's Portfolio	
ENG	7240	5001	17486	3	T 6:00-9:00 pm	Theories in Contemporary Rhetoric & Writing	Ellen Gorsevski
ENG	7280	5001	17496	3	R 2:30-5:20 pm	Digital Rhetoric & Writing	Chad Iwertz Duffy
ENG	7800	5001	17499	3	T 2:30-5:20 pm	Seminar in Rhetoric & Writing	Neil Baird
ENG	7820	5001	15684	3	R 2:30-5:20 pm	Topics in English Studies – Poetry	Larissa Szporluk Celli
ENG	7820	5002	17013	3	M 6:00-9:00 pm REMOTE	Topics in English Studies – Fiction	Jackson Bliss
LING	5100	5001	15774	3	M 6:00-9:00 pm	Methods of TESOL	Anastasiia Kryzhanivska
LING	5170	5001	15775	3	W 6:00-9:00 pm	Applied Syntax	Sheri Wells-Jensen

**OPEN ENROLLMENT BEGINS Monday, October 18, 2021.**

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](mailto:gradenglish@bgsu.edu), or Graduate Coordinator Dr. Lee Nickoson at [leenick@bgsu.edu](mailto:leenick@bgsu.edu).

**PROGRAM DIRECTORS:**

MA Online, English Teaching/Individualized Track: Dr. Lee Nickoson, [leenick@bgsu.edu](mailto:leenick@bgsu.edu)

MA Online, Professional Writing and Rhetoric/Technical Writing Certificate: Ms. Jennifer Warnke, [jkwarnke@bgsu.edu](mailto:jkwarnke@bgsu.edu)

MFA in Creative Writing/Creative Writing Certificate: Dr. Lawrence Coates, [coatesl@bgsu.edu](mailto:coatesl@bgsu.edu)

MA in Literary and Textual Studies: Dr. Bill Albertini, [woalber@bgsu.edu](mailto:woalber@bgsu.edu)

PhD in Rhetoric and Writing/College Writing Certificate: Dr. Sue Carter Wood, [carters@bgsu.edu](mailto:carters@bgsu.edu)

TESOL Certificate: Ms. Anastasiia Kryzhanivska, [akryzh@bgsu.edu](mailto:akryzh@bgsu.edu)

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**ENG 6040: Graduate Writing (#17298)**

**TR 1:00-2:15 pm**

*Elective open for all programs.*

**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.

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**ENG 6070: Theory and Methods of Literary Criticism: Aesthetics and Politics (#12408)**

**W 2:30-5:20pm**

*Required for MA Literature Program students. Elective open for all programs.*

**Dr. Piya Lapinski**

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

This course will introduce you to some major poststructuralist and postmodern theorists-- from Derrida and Foucault, psychoanalytic, feminist, gender, and postcolonial theory, to more current voices such as Zizek and Agamben. Since we cannot possibly cover every aspect of literary theory, and engage with every major theorist, we will focus on some of the theoretical ideas which have had the most significant impact on the ways in which we have come to think about literature and culture. The course will take aesthetics and politics as two of literary theory's major preoccupations, and we will explore how these two concepts converge and diverge. Critical theory is both intellectually demanding and exciting. It situates literature against the background of psychoanalysis, history, culture, aesthetics, politics, pop culture, philosophy and asks that we see the intersections between literature and these other areas. It asks us to read and perceive differently. We will also use theory to read film at different points in the semester.

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**ENG 6320: Graduate Writers Workshop: FICTION (#15682)****W 6-9 pm***Restricted to MFA students concentrating in fiction. The graduate secretary will enroll you into the course.***Dr. Lawrence Coates**[coatesl@bgsu.edu](mailto:coatesl@bgsu.edu)

In the writer's workshop, your own creative work is at the center. The focus of this class is discussing the fiction you are currently writing. All students are expected to present two original works, either short stories or novel chapters, over the semester, totaling thirty to forty pages. There will also be some prompts for the purpose of generating new work. During finals week, you will be required to turn in one revision of a story we've workshopped during the semester.

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**ENG 6320: Graduate Writers Workshop: POETRY (#15683)****T 11-2 pm***Restricted to MFA students concentrating in poetry. The graduate secretary will enroll you into the course.***Dr. Sharona Muir**[smuir@bgsu.edu](mailto:smuir@bgsu.edu)

English 6320 is a writing-intensive online/synchronous course designed for first-and-second-year MFA poets. The primary purpose is to provide a forum for close examinations of each other's creative work and to share methods for stretching our imaginative and formal presence on the page.

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**ENG 6330: Publishing Mid-American Review (#12896)****W 2:30-5:20 pm***MFA students are encouraged but not required to take course. Open to all other English graduate students.***Abigail Cloud**[clouda@bgsu.edu](mailto: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. 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*.

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**ENG 6370: Pedagogy of Creative Writing (#10586)****R 11-2pm***Restricted to first-year MFA students. The graduate secretary will enroll you into the course.***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.

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**ENG 6750: Seminar in American Cultural Studies: Raging Women (#17483)****T – 6:00-9:00 pm***Open to any graduate student.***Dr. Kim Coates**[kcoates@bgsu.edu](mailto:kcoates@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 early classical renditions of the raging woman (i.e. Antigone, Medea, The Trojan Women), the activism and writings of the militant suffragettes, Freud’s Dora: A Case of Hysteria, memoirs like Roxanne Gay’s Hunger, revisions of the fairy tale/folklore genre by writers like Angela Carter, Carmen Machado, K-Ming Chang, female performance artists like Annie Sprinkle and Lizzo, second wave feminist texts like Valerie Solanas’ Scum Manifesto in conversation with the more recent trans scholar Andrea Long Chu’s Female (2019), novels/films/series like Gillian Flynn’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, the recent spate of female PI series (i.e. Jessica Jones, Castle, Mare of Easttown, The Fall, Absentia) as well as female comedians and musical artists/activists/performers such as FemaleFronted Punk Bands (i.e. The Slits, Pussy Riot and Riot Grrrl). Using recently published studies that historicize and analyze women’s 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, Brittney Cooper’s Eloquent Rage as well as contemporary feminist theories addressing anger, aggression, and negative affects—i.e. Sianne Ngai’s Ugly Feelings, M. Virginie Despentes’ King Kong Theory, Rafia Zakaria’s Against White Feminism: Notes on Disruption—the course will think through the relationship between earlier representations of and work by and about raging women and the contemporary moment in which we have seen an ever multiplying number of angry, physically aggressive, powerful, and sometimes destructive women depicted in popular media, film, and literature. As we examine the cultural anxieties circulating in these texts and explore various forms of female agency, oppression, revolt, and resistance, we will construct a genealogy of female rage, discussing both the specificity of that rage to any given social, political, and/or historical context while simultaneously examining the consistencies and inconsistencies we find between past and present representations. The course will think through women’s rage as a cultural trope, as the consequence of lived experience and/or trauma, and as an ongoing tool for political and social change.

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**ENG 6800s: Seminar in English Studies: Shakespeare and Adaptation (#17479)****M-2:30-5:20pm***Open to any graduate student. ENG 6800s can be repeated if topics differ.***Dr. Stephannie Gearhart**[stephsg@bgsu.edu](mailto:stephsg@bgsu.edu)

This course will focus on re-imaginings of and responses to William Shakespeare's plays. It will ground its work in recent theoretical debates about the notion of adaptation, broadly writ, and Shakespearean adaptation in particular. Early in the term, you will be exposed to some key texts in the field of adaptation studies in order to gain an appreciation for current arguments and theories in the field. You will test out these critical positions on the adaptations we study subsequently—and, hopefully, on the adaptations you encounter on your own after the semester ends. Following the opening unit on adaptation theory, the course's organization is inspired by Douglas Lanier's concept of "Shakespearean rhizomatics," which insists upon both cultivating a deep understanding of Shakespeare's texts and situating Shakespeare as one among many adapters. The course, thus, enacts a pedagogy that challenges fidelity criticism, and addresses the questions raised by the reality that audiences today often first encounter Shakespeare through adaptation rather than in the so-called "original." The assignments in this course are designed to cultivate your scholarly skills: they will include planning and leading academic discussions, becoming familiar with publication venues in a field, applying to a conference, and composing and disseminating original research.

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**ENG 6800: Seminar in English Studies: Victorian Monsters: Fiction and Film (#15679)****ONLINE***Open to any graduate student. ENG 6800s can be repeated if topics differ.***Dr. Piya Lapinski**[pivapl@bgsu.edu](mailto:pivapl@bgsu.edu)

The Victorians both loved and feared their monsters. This web-based course on Victorian fiction will explore the idea of "monstrosity" in Victorian culture and contemporary re-incarnations of these figures in 20<sup>th</sup>/21<sup>st</sup> century film. Among famous Victorian monsters who continue to fascinate us: mummies, vampires, murderesses, mad scientists, and even Queen Victoria herself. Who were these monsters and why did the 19<sup>th</sup> century imagination in particular, produce them? What anxieties about gender, racial conflicts and sexuality did they represent—and how might these still be relevant to our post-pandemic reality? The growth of the British empire also created a heightened fascination with other cultures: India, Africa and Egypt, which in turn produced a demi-monde or "half world" of ambiguous, hybrid identities and fascinating creatures. We will look at a range of Victorian writers and the way contemporary films like *The Mummy*, (1999 and 2017) *The Invisible Man* (2020) and *Candyman* (2021) have reimagined some of these. Texts might include: Bram Stoker's mummy novel, *Jewel of Seven Stars* (1903), Rider Haggard's imperial fantasy *She* (1886), RL Stevenson's *Dr Jekyll and Mr Hyde*, (1886) HG Wells, *The Island of Dr Moreau* (1896) and *The Invisible Man* (1897), Mary Elizabeth Braddon, *The Trail of the Serpent*, (1861) and ghost stories by Elizabeth Gaskell and Vernon Lee. Films: TBA.

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**ENG 6890: Internship in English Studies: Writers in the Community (#11052)****REMOTE – T – 4:00-4:50***Open to all current MFA students (fiction and poetry).***Frank Daniel Rzicznek**[fdrzicz@bgsu.edu](mailto:fdrzicz@bgsu.edu)

This one hour a week internship course pairs students with area community partners seeking to develop creative and imaginative literacy skills. As a class, we will discuss, develop, and critique writing lessons and prompts, and provide experiential community engagement to area partners such as the Toledo School for the Arts, Bowling Green City Schools, and others to be determined. Students will visit identified community partners a minimum three times during the semester to deliver prompts/lessons, and will participate in an end of semester presentation of partner work to the public. Students will also write a brief (5-10 pages) pedagogy-driven reflection essay on their experiences as teaching artists in the community.

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**ENG 6890: Internship in English Studies: Creative Writing Teachers' Practicum (#17009)****R – 4:00-4:50***Strongly encouraged for MFA students who will be teaching Creative Writing during the Spring '22 semester.***Frank Daniel Rzicznek**[fdrzicz@bgsu.edu](mailto:fdrzicz@bgsu.edu)

This one hour, once a week course provides in-service training for graduate assistants in Creative Writing concurrent with teaching creative writing. Activities include class observation and visitation, preparation of teaching materials, reading in the pedagogy of Creative Writing, and preparation of teaching portfolio and CV. Strongly encouraged for all graduate students teaching in the undergraduate creative writing curriculum. Graded S/U only.

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**ENG 6910: Master's Portfolio****ARRANGED***Capstone for MA in Literary and Textual Studies program students who choose Plan II non-thesis.*

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**ENG 6990: Thesis Research****ARRANGED***Required for graduate students in the MA program.*

Please contact Danielle Burkin ([dburkin@bgsu.edu](mailto:dburkin@bgsu.edu)) to enroll you into the course. Please include the name of your committee chair in your email Graded S/U.

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**ENG 7240: Theories in Contemporary Rhetoric & Writing (#17486)****T 6:00-9:00 pm***Required for PhD in Rhetoric and Writing Studies.***Dr. Ellen Gorsevski**[elleng@bgsu.edu](mailto:elleng@bgsu.edu)

This course engages with vibrant intellectual conversations spanning post-modern/-humanist, feminist, de-/post-/anti-colonial, and emerging theoretical frameworks for Rhetoric and Writing. Central questions we entertain include: How do we define and theorize the ever evolving, complementary, often contested, and multidisciplinary areas of recent and current theorizing in Rhetoric and Writing? What are, or what ought to be, the proper interconnections and ratio between Rhetoric and Writing today? Where do we draw lines that connect or divide scholarly theory to/from practical professional writing? Which theories and theorists ought we to prioritize in exploring, praising, and/or sometimes condemning, and why? Students will identify unique risks and rewards of rhetorical inquiry by researching and writing position pieces and a literature review as means to build their respective voices as writers/theorists in their chosen academic affinity area(s), community(ies), as and for constituents.

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**ENG 7280: Digital Rhetoric & Writing (#17496)****R 2:30-5:20 pm***Required for PhD in Rhetoric and Writing Studies. Open to any graduate student. Priority enrollment will be given to students in the PhD program in rhetoric and writing studies.***Dr. Chad Iwertz Duffy**[ciwertz@bgsu.edu](mailto:ciwertz@bgsu.edu)

Digital Rhetoric and Writing invites students to survey computers and writing theory, pedagogy, and practice over the last half-century. Students enrolled in this course will read and discuss historical and contemporary scholarship in the field of digital rhetoric, work to apply these conversations to their own teaching, and practice their own digital media production. Topics covered in the class include historical representations of writing and/as technology, politics of electronic communication, and contemporary digital rhetorical practice. Emphasis is placed on centering access and accessibility in the multimodal writing process, and digital production of accessible images, audio, and video is required of students enrolled in the course. *Course is restricted to PhD students in the Rhetoric and Writing Studies program, or by instructor approval.*



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**ENG 7800: Seminar in Rhetoric & Writing: Researching Writing Across the Lifespan (#17499)****T- 2:30-5:30 pm***Required for PhD in Rhetoric and Writing Studies.***Dr. Neil P. Baird**[neilb@bgsu.edu](mailto:neilb@bgsu.edu)

The field of writing studies is closely connected to the first-year writing (FYC) course and the teaching of writing. Just as FYW courses emerged in response to open enrollments in college during the late 60s and early 70s, writing studies emerged to study how writers develop within this context. Fifty years later, many scholars argue we know too little about what writing does and how it is learned outside FYW. ENG 7800 introduces students to a growing movement in writing studies that examines writing across the lifespan. Taking an interdisciplinary approach through such texts as *The Lifespan Development of Writing* and *Approaches to Lifespan Writing Research*, we will survey research about writing before, during, and beyond school. More important, we will learn how research methods and methodologies must evolve to study writing across the lifespan. In learning how to “lifespan-ize” writing research, students will be encouraged to design research studies about writers and contexts outside of FYW.

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**ENG 7820: Advanced Poetry Workshop (#15684)****R 2:30-5:20 pm***Required for graduate students in the Creative Writing Masters programs. This course is restricted to second year MFA students in Poetry. The graduate secretary will enroll you into the course.***Dr. Larissa Szporluk**[@bgsu.edu](mailto:@bgsu.edu)

This course is open to 2nd year MFA poets who will be compiling and finalizing their MFA theses. The first part of the course involves discussion of thesis structure, desired outcomes of thesis effect, and realization of the motto: best possible poems in the best possible order--especially as it pertains to the development of a poetry manuscript, which is the focus of the second half of the course.

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**ENG 7820: Advanced Fiction Workshop (#15876)****REMOTE M 6:00-9:00 pm***Required for graduate students in the Creative Writing Masters programs. This course is restricted to second year MFA students in Poetry. The graduate secretary will enroll you into the course.***Dr. Jackson Bliss**[jbliss@bgsu.edu](mailto:jbliss@bgsu.edu)

The Advanced Fiction Writing includes workshops, exam preparation, thesis organization, and professional development. The objectives are as follows:

- to prepare two individual stories for submission, or to work on a segment of a novel at the granular level
- to practice the techniques and methods for truly finishing work
- to discuss various principles of organizing a collection of short fiction
- to define the influences that have gone into your own aesthetic vision
- to discuss publication, fellowships, and further pursuits in fiction writing



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**ENG 7980: “Directed Readings”****ARRANGED***Required for graduate students in the Rhetoric and Writing doctoral program.*

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**ENG 7990: “Dissertation Hours”****ARRANGED***Required for graduate students in the Rhetoric and Writing doctoral program.*

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**LING 5100: Methods of TESOL (#15774)****M 6-9pm***Required for TESOL certificate. Open to any graduate student.***Anastasiia Kryzhanivska, Associate Teaching Professor, T/ESOL Program Director**[akryzh@bgsu.edu](mailto:akryzh@bgsu.edu)

This course explores how to teach English to speakers of other languages by considering historical perspectives and diverse viewpoints on current methods and practices. We’ll learn about specific theories and applications for the teaching of listening, speaking, vocabulary, syntax, reading, and writing. We will also work closely with the ESOL program's staff of ESOL instructors and will have an opportunity to observe their courses. Additional topics include lesson design, classroom management, cultural implications, assessment, and the use of technology in language teaching.

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**LING 5170: Applied Syntax (#15775)****W 6:00 – 9:00 PM***Required for TESOL certificate. Open to any graduate student.***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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