

## BGSU English

### Spring 2023 Graduate Courses

January 9 – April 28, 2023

DEPT	COURSE	SECT	CLASS	CR HR	DAY/TIME	TITLE	INSTRUCTOR
<i>M = Monday T = Tuesday W = Wednesday R = Thursday F = Friday</i>							
LING	5100	5001	14822	3	M 6:00-9:00 pm	Methods of TESOL	Anastasiia Kryzhanivska
ENG	6040	5001	15807	3	TR 1:00-2:15 pm	Graduate Writing	Amy Cook
ENG	6070	5001	12263	3	R 2:30-5:20 pm	Theory and Methods of Literary Criticism	Jolie Sheffer
ENG	6090	501W	12855	3	ONLINE	Teaching of Literature	Erin Labbie
WS	6200	5001	17261	3	M 2:30-5:20 pm	Feminist Theory	Kimberly Coates
ENG	6300	501W	17011	3	ONLINE	Technique of poetry	Frank Dan Rzicznek
ENG	6320	5001	14779	3	T 2:30-5:20 pm	Grad Writers Workshop – Poetry	Larissa Szporluk
ENG	6320	5002	16997	3	W 6:00-9:00 pm	Grad Writers Workshop – Fiction	Joseph Celizic
ENG	6320	501W	14788	3	ONLINE	Grad Writers Workshop – Fiction	Joseph Celizic
ENG	6330	5001	12667	3	W 2:30-5:20 pm	Creative Writing and Desktop Publishing (MAR)	Abby Cloud
ENG	6370	5001	10569	3	T 11:00 am-2:00pm	Pedagogy of Creative Writing	Sharona Muir
ENG	6420	501W	17183	3	ONLINE	Professional/Technical Editing	Heather Jordan
ENG	6800	5001	17130	3	W 6:00-9:00 pm	Seminar in English Studies: Trespassing Borders	Rachel Walsh
ENG	6800	501W	15973	3	ONLINE	Seminar in English Studies: Writing and the Question of Transfer	Neil Baird
ENG	6800	502W	17187	3	ONLINE	Seminar in English Studies: British Romanticism and Film	Piya Lapinski
ENG	6890	5002	15545	1	R 4:00-4:50 pm	Internship in English Studies (Creative Writing Teacher's Practicum)	Frank Dan Rzicznek
ENG	7220	5001	17005	3	M 1:30-5:20 pm	Hist Rhet & Writ Studies	Sue Carter Wood
ENG	7800	501W	17003	3	ONLINE	Seminar in English Studies: Writing and the Question of Transfer	Neil Baird
ENG	7820	5002	15548	3	M 6:00-9:00 pm	Topics in English Studies – Fiction	Lawrence Coates
ENG	7820	5003	16148	3	R 11:00 am-2:00pm	Topics in English Studies – Poetry	Sharona Muir
ENG	7880	5001	17243	3	W 11:30am-2:30 pm	Intern Rhetoric & Writing Studies	Lee Nickson

  

ENG	6910			1		Master's Portfolio – Plan II	TBA
ENG	6990			Variable		Thesis Research	TBA
ENG	7980			Variable		Directed Readings	TBA
ENG	7990			Variable		Dissertation Research	TBA

**OPEN ENROLLMENT BEGINS Monday, October 24, 2022.**

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

**PROGRAM DIRECTORS:**

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)

---

**LING 5100: Methods of TESOL (#14822)**

*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.

---

**ENG 6040: Graduate Writing (#15807)**

*Elective open for all programs.*

**Amy Cook**

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

This course explores academic writing tasks and skills through a genre-based approach. Students will analyze model texts and compose a variety of writing projects to discover more about effective writing in their disciplines. Through these genre-based writing tasks, we'll consider dimensions of writing such as organization, development, vocabulary, tone, and style. In addition, students will refine critical reading and textual analysis skills along with strategies to locate, synthesize, and cite academic sources.

---

**ENG 6070: Theory and Methods of Literary Criticism: XX(#12263)**

*Required for MA Literary and Textual Studies Program students. Elective open for all programs.*

**Dr. Jolie Sheffer**

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

This course is designed to provide an introduction to major schools of thought and key figures of contemporary critical theory. We will discuss formalism, Marxism, feminism, psychoanalysis, gender and queer theory, critical race and postcolonial theories, poststructuralism, cultural studies, and more.

---

**ENG 6090: Teaching of Literature (#12855)**

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

**Dr. Erin Labbie**

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

This fully online remote course presumes that you are a practicing teacher, a beginning/aspiring teacher of literature, or a student of literature. As such, we will focus on content, criticism, context, and culture of literary history as it is produced and functions within the educational system (at all levels from pre-K to Ph.D. work). As teachers, you will help to guide the conversations within this course based on your experience and anticipated issues with regard to the complex questions and cultural dynamics at stake in the ways that we encounter and engage each other in the classroom, as well as how that process effects interdisciplinary and activist work. In short, teachers may be teaching what seems like theoretical or sometimes esoteric material, but we also are practicing activists in the process of knowledge discovery and community development. Conversations that are important in culture are important in literature. This course aims to help you to connect these complicated roles, and to have confidence as a teacher that you are familiar with current conversations both about the texts we study and that you teach, as well as cultural contexts.

***Required texts will include:***

Elaine Showalter, *Teaching Literature*

Zora Neal Hurston, "What White Publishers Won't Print" (pdf) in files and attached in forum.

As well as other texts, links, and pdfs that we find together.

One MLA Teaching Guide that you choose during the course.

In addition to these texts, we will read selections about canonicity, conduct discussions about pedagogy in the context of politics and censorship, consider and trace essays from the PMLA Journal that discuss pedagogy, and focus on MLA Guides to teaching literature, as well as primary literary texts and theoretical essays on those texts. This course will also consider how capitalism and canonicity determine what we teach and how and why we choose to teach texts at different levels.

---

**WS 6200: Contemporary Feminist Theory (#17261)**

*Required for the Online Certificate in Creative Writing. Priority Enrollment for Online Certificate Students.*

*Open to any interested graduate student.*

**Dr. Kim Coates**

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

This graduate level seminar will glance back briefly at second-wave feminism and then move forward to more recent feminist theory and its applications in fields ranging from, but not necessarily limited to, language, literature, film, religion, philosophy, history, psychoanalysis, psychology, health, and politics. We will work to establish a clear understanding of contemporary feminist methodologies and theoretical approaches, and we will pay close attention to the ways in which feminist thinkers have critiqued and changed traditional academic disciplines, as well as the new bodies of thought (e.g., queer theory, feminist disability studies, affect studies, etc.) that have emerged from these critiques. Our primary focus will be on feminist thought since the 1990s, with a particular emphasis on work published in the last decade.

---

**ENG 6300: Technique of Poetry (#17011)**

*Required for the Online Certificate in Creative Writing. Priority Enrollment for Online Certificate Students. Open to any interested graduate student.*

Frank Dan Rzicznek

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

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 6320: Graduate Writers Workshop: POETRY (#14779)**

*Restricted to MFA students concentrating in poetry. The graduate secretary will enroll you into the course.*

Dr. Larissa Szporluk

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

Workshop of original poems by current MFA poets, plus ad hoc readings and discussions relevant to craft and creativity.

---

**ENG 6320: Graduate Writers Workshop: FICTION (#16997)**

*Restricted to MFA students concentrating in fiction. The graduate secretary will enroll you into the course.*

Joseph Celizic

[cjoseph@bgsu.edu](mailto:cjoseph@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 workshoped during the semester.

---

**ENG 6320: Graduate Writers Workshop: Fiction (#14778)****ONLINE**

*Required for the Online Certificate in Creative Writing. Priority Enrollment for Online Certificate Students. Open to any interested graduate student.*

Joseph Celizic

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

A graduate writer's workshop focused on producing and discussing fiction, in which students present two original works, either short stories or novel chapters. The course will also spend time discussing technique and theory, and utilizing prompts to generate new work. During finals week, students will be required to turn in one revision of a story workshopped during the semester.

---

**ENG 6330: Publishing Mid-American Review (#12667)**

*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*.

---

**ENG 6370: Pedagogy of Creative Writing (#10569)**

*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.

---

**ENG 6420: Professional/Technical Editing (#17183)**

*Recommended for Professional Writing and Rhetoric and Technical Writing Certificate. Open to any interested graduate student.*

**Dr. Heather Jordan**

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

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 6800: Seminar in Rhetoric & Writing: Writing and the Question of Transfer (#17003)**

*Elective open for all programs. ENG 6800s can be repeated if topics differ.*

**Dr. Neil P. Baird**

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

“I can’t stress enough the difference one word makes in the sense of what is happening here. If our goal in teaching writing (particularly but not exclusively professional writing) is to facilitate learning transformation rather than learning transfer, the implications for both research and pedagogy are enormous.”

– Doug Brent, “Crossing Boundaries: Co-op Students Relearning to Write”

This seminar offers an intensive study of writing transfer. In the last fifteen years, empirical research in writing studies has increasingly asked questions about writing transfer, defined as the adaptation of writing-related knowledge from one context to another. This seminar will survey theories of transfer being imported into writing studies from such fields as education and psychology, examining how these theories are being transformed for writing. It will explore the empirical research answering questions about writing transfer and what this research means for classroom practices and writing programs: first-year writing, writing-across-the-curriculum, writing in context, and writing centers. It will examine the context-sensitive research methods being employed to make visible the often invisible work of transfer. Seminar participants will leave the course with a current map of writing-related transfer research in writing studies but also knowledge of the limitations inherent in that map.

---

**ENG 6800s: Seminar in English Studies: Trespassing Borders (#17130)**

*Recommended for MA in Literary and Textual Studies students. Open to any graduate student. ENG 6800s can be repeated if topics differ.*

**Rachel Walsh**

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

This class is an invitation for you to join me in critically examining the historical and fragile present that we collectively inhabit---one that is defined, in large part, by the wealth inequalities authored by decades of neoliberal policies and militarized borders, which have collectively produced the precarity of populations who, along the co-articulated lines of race, nationality, gender, and sexuality are read as threats to be surveilled and contained. Throughout the semester, we will examine texts that trouble borders of genres and disciplines (Julietta Singh’s theoretical memoir, *No Archive Will Restore You*, Daniel Borzutzky’s documentary poems in

*Written After a Massacre in the Year 2018*, Jackie Wang's book, *Carceral Capitalism*) and which, I argue, comprise and depict archives of resistance and implication. These texts scrutinize the ways in which borders are drawn and policed and they imagine and carve out different spaces of belonging and, in Saidiya Hartman's term, "wayward" ways of being.

---

### **ENG 6800: Seminar in English Studies: British Romanticism and Film (#17187)**

#### **ONLINE**

*Recommended for MA in Literary and Textual Studies students. Open to any graduate student. ENG 6800s can be repeated if topics differ.*

**Dr. Piya Lapinski**

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

Romanticism was a complex artistic and literary movement which emerged in early 19<sup>th</sup> century Britain and Europe, emphasizing imagination, the sublime, aesthetics, the gothic, nature, political revolutions and nationalism. This class will explore the way aspects of British Romanticism in particular influenced 20<sup>th</sup> century and contemporary cinema. We'll look at a range of films, including movies on the Romantics themselves---biographical films (such as the recent/upcoming films on Mary Shelley and Emily Bronte), films based on their works, and those that have been influenced by the Romantic sensibility, from classic Hollywood and British films of the post-war period (*The Red Shoes*), the Italian new wave, (*L'Avventura*), to contemporary re-imaginings of the Romantic Gothic (*Frankenstein, Ex Machina*); Romantic visions of Orientalism and empire (*The English Patient*) as well as recent films where the Romantic perspective is challenged and critiqued. The class will focus on film, literary texts and some cultural theory.

---

### **ENG 6890: Internship in English Studies: Creative Writing Teachers' Practicum (#15545)**

*Strongly encouraged for MFA students who will be teaching Creative Writing during the Spring '23 semester.*

**Frank Daniel Rzcznek**

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

---

### **ENG 6910: Master's Portfolio**

**ARRANGED**

*Required for second year MA in Literary and Textual Studies students who are following Plan II: Portfolio option.*

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



---

**ENG 6990: Thesis Research****ARRANGED***Required for 2<sup>nd</sup> year graduate students in the MA Literary and Textual Studies students who are writing a thesis and MFA students.*

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

---

**ENG 7220: History of Rhetoric & Writing Studies (#17005)***Required for PhD in Rhetoric and Writing Studies.***Dr. Sue Carter Wood**[carters@bgsu.edu](mailto:carters@bgsu.edu)

The history of rhetoric is a subject matter that spans--at a bare minimum--two and a half millennia and several language groups and cultures. This course begins with ancient rhetorics, focusing on the contrasting notions offered by Plato, Isocrates, the sophists, and Aristotle, with some consideration of Roman rhetoricians and the Roman rhetoric curriculum. We briefly consider major figures and issues in Medieval and Renaissance rhetoric and rhetorical instruction. We consider as well Eighteenth Century discourse theory as expressed in the works of George Campbell and Hugh Blair, as both the rejection and expression of classical rhetoric in a new context and as precursor to writing/discourse theory and practice.

---

**ENG 7800: Seminar in Rhetoric & Writing: Writing and the Question of Transfer (#17003)***Required for PhD in Rhetoric and Writing Studies.***Dr. Neil P. Baird**[neilb@bgsu.edu](mailto:neilb@bgsu.edu)

“I can’t stress enough the difference one word makes in the sense of what is happening here. If our goal in teaching writing (particularly but not exclusively professional writing) is to facilitate learning transformation rather than learning transfer, the implications for both research and pedagogy are enormous.”

– Doug Brent, “Crossing Boundaries: Co-op Students Relearning to Write”

This seminar offers an intensive study of writing transfer. In the last fifteen years, empirical research in writing studies has increasingly asked questions about writing transfer, defined as the adaptation of writing-related knowledge from one context to another. This seminar will survey theories of transfer being imported into writing studies from such fields as education and psychology, examining how these theories are being transformed for writing. It will explore the empirical research answering questions about writing transfer and what this research means for classroom practices and writing programs: first-year writing, writing-across-the-curriculum, writing in context, and writing centers. It will examine the context-sensitive research methods being employed to make visible the often invisible work of transfer. Seminar participants will leave the course with a current map of writing-related transfer research in writing studies but also knowledge of the limitations inherent in that map.



---

**ENG 7820: Topics in English Studies: Fiction (#1887/)**

*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. Lawrence Coates**

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

---

**ENG 7820: Topics in English Studies: Poetry (#16148)**

*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. Sharona Muir**

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

---

**ENG 7980: "Directed Readings"**

**ARRANGED**

*Required for graduate students in the Rhetoric and Writing doctoral program.*

---

**ENG 7990: "Dissertation Hours"**

**ARRANGED**

*Required for graduate students in the Rhetoric and Writing doctoral program.*

---