

## BGSU English

### FALL 2016 Graduate Courses

August 22 – December 16, 2016

DEPT	COURSE	SECT	CLASS	CR HR	DAY/TIME	TITLE	INSTRUCTOR
<b>ONLINE</b>							
ENG	6040	501W	<b>74653</b>	3	web	Graduate Writing	Andrea Riley-Mukavetz
ENG	6070	501W	<b>76273</b>	3	web	Theory & Methods of Literary Criticism	Phil Dickinson
ENG	6150	501W	<b>75530</b>	3	web	Introduction to Linguistics	Sheri Wells-Jensen
ENG	6220	501W	<b>76274</b>	3	web	Teaching Grammar in the Context of Writing	Sue Wood
ENG	6460	501W	<b>77521</b>	3	web	Prof/Tech Communication & Rhetoric	Judith Edminster
ENG	6470	501W	<b>77532</b>	3	web	Topics in Prof/Tech Comm: "The History of Technical Communication"	Judith Edminster
ENG	6800	501W	<b>78470</b>	3	web	Seminar: "Convincing Women: 19th-Century US Women's Rhetorical Tactics/ Practices"	Sue Carter Wood
ENG	6910	5001	<b>73065</b>	1	web	Master's Portfolio	Bill Albertini
<b>ON CAMPUS</b> <span style="float: right;"><i>M = Monday T = Tuesday W = Wednesday R = Thursday F = Friday</i></span>							
ENG	5180	5001	<b>75529</b>	3	M 6:00 – 9:00 PM	Applied Phonology	Sheri Wells-Jensen
ENG	6010	5001	<b>71080</b>	3	W 2:30 – 5:20 PM	Introduction to English Studies	Piya Lapinski
ENG	6020	5001	<b>71357</b>	3	TR 11:30 AM – 12:45 PM	Composition Instructor's Workshop	Lee Nickoson
ENG	6210	5001	<b>71404</b>	3	T 2:30 – 5:20 PM	Rhetoric & Composition Studies	Dan Bommarito
ENG	6300	5001	<b>75405</b>	3	TR 2:30 – 5:20 PM	Technique of Poetry	Sharona Muir
ENG	6310	5001	<b>71455</b>	3	M 6:00 – 9:00 PM	Technique of Fiction	Wendell Mayo
ENG	6320	5001	<b>71466</b>	3	T 6:00 – 9:00 PM	Graduate Writers Workshop: POETRY	Larissa Szporluk Celli
ENG	6320	5002	<b>71483</b>	3	T 6:00 – 9:00 PM	Graduate Writers Workshop: FICTION	Lawrence Coates
ENG	6330	5001	<b>71485</b>	3	W 2:30 – 5:20PM	Creative Writing and Desktop Publishing	Abigail Cloud
ENG	6800	5001	<b>76318</b>	3	T 2:30 – 5:20PM	Seminar: "Deconstructing Islamophobia in Film and Literature"	Khani Begum
ENG	6800	5002	<b>76426</b>	3	M 2:30 – 5:20 PM	Seminar: "Sexuality at the Intersections"	Bill Albertini
ENG	7260	5001	<b>73851</b>	3	M 2:30 – 5:20 PM	Research in Rhetoric & Writing	Andrea Riley-Mukavetz

**Registration for Fall 2016 begins Monday March 28, 2016; however, you can get on the list for classes right now!** 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>

#### How to register:

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 on the next page.

**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. Return the form to Jeanne Berry ([jberry@bgsu.edu](mailto:jberry@bgsu.edu)).** Jeanne will track your enrollment preferences and officially enroll you on Monday, March 28th 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.

### 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 or 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 6150/41325 (REQ)  
**2nd:** ENG 6200/40005 (REQ)  
**ALT:** ENG 6800/40693 (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 #).

**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 Dr. Bill Albertini, at [woalber@bgsu.edu](mailto:woalber@bgsu.edu).

### ONLINE/WEB

#### ENG 6040: Graduate Writing (#74653)

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.*

Dr. Andrea Riley-Mukavetz [arileym@bgsu.edu](mailto:arileym@bgsu.edu)

Students will explore a variety of different academic writing genres. We will examine the everyday life writing practices of academics and public intellectuals as well as consider how to use our writing for civic engagement and social justice inside and outside of academia. Students will be asked to set writing goals, examine their own writing practices, and complete a project of their choosing.

#### Possible Titles:

Absolon, Kathleen, *Kaandossiwin: How We Come to Know*

Williams, Patricia, *The Alchemy of Race and Rights: Diary of a Law Professor*

Kimmerer, Robin, *Braiding Sweetgrass: indigenous wisdom, scientific knowledge, and the wisdom of plants*

Villanueva, Victor, *Bootstraps: From an American Academic of Color*

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**ENG 6070: Theory & Methods of Literary Criticism (#76273)**

ONLINE

*Required for MA specialization in English Teaching. Open to any interested graduate student; priority given to students enrolled in MA specialization in English Teaching.*

Dr. Phil Dickinson

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

What is literary and critical theory? Why is it important and how do we read it? Why does theory matter? What's at stake in how we approach a particular literary text? When we read a short story, poem, or novel, what are we reading for? How do we read a short story as compared with a work of nonfiction, a restaurant menu, or an instruction manual? Why does critical theory have such prominence in the study of literature, while literature does not seem to figure at all in contemporary theoretical debates?

This course will attempt to answer these questions and offer a historical overview of key theoretical approaches, situating each methodology and critical practice in its historical context and clarifying how they build upon each other. We will also explore contemporary theoretical preoccupations as they have evolved from and beyond these foundational theoretical schools, including, but not limited to, Marxism, feminism, psychoanalysis, structuralism and post-structuralism, critical race theories, and postmodernism.

Course goals:

- to help the student understand the major schools of thought and key figures of contemporary critical and literary theory;
- to develop critical skills for the close and careful reading and explication of (sometimes difficult) theoretical texts;
- to explore the theoretical assumptions of and historical relationships between different critical approaches to literature;
- to understand the ways in which the different theories argue with and overlap with each other;
- to develop a familiarity with the broad and interdisciplinary field known as “theory”.

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**ENG 6150: Introduction to Linguistics (#75530)**

ONLINE

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

Professor Sheri Wells-Jensen

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

This first course in the graduate TESOL certificate and a required course in the MA specialization in English Teaching will take you on a tour of the languages of the world from Alabaman to Zulu. You will learn what a linguist does, how that differs from what an English teacher does, and how linguistics impacts your real life.

Topics covered include: how language is structured, how men and women differ in their speech, how and why languages die, how children learn language, how race impacts language and how to crack codes. Along with your linguistic textbook, you will read a set of popular books on linguistics and get a chance to try your hand at translating an ancient text.

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**ENG 6220: Teaching of Grammar in the Context of Writing (#76274)**

ONLINE

*Open to graduate students in any English degree or certificate program.*

Professor Sue Carter Wood

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

For over a hundred years, teachers and researchers have studied the relationship between improved writing ability and knowledge of traditional grammar—only to find that, well, there isn't any such relationship. Does this research finding mean that there is no support for continuing to teach grammar? Hardly. Rather, what has exploded over the past three decades is a rich body of principles and practices for teaching grammar to—borrowing the title of one of the course textbooks—enrich and enhance writing.

Beginning with a review of research on grammar and writing and an overview of principles of teaching grammar in the context of writing, this course turns toward teaching practices and strategies. From simplifying what grammar concepts bare the greatest fruit in writing to explaining the traditional grammar “definitions that do not define” and “rules” that don't rule”, course materials provide a context for trying out activities through online writing workshops and exploring applications for the constraints of varying teaching contexts. Course projects are designed to prompt students to develop materials that enhance their existing teaching practices to be used in their current or future teaching contexts.

Course textbooks will include *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects* (7th ed., Longman, 2013), *Breaking the Rules: Liberating Writers through Innovative Grammar Instruction* (Heinemann, 2003) and *Grammar to Enrich & Enhance Writing* (Heinemann, 2008).

**ENG 6460: Professional/Technical Communication and Rhetoric (#77521)**

ONLINE

*Required for MA specialization in Professional Writing and Rhetoric. Open to any interested graduate student.*

Professor Judith Edminster

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

This course provides an overview of the application of rhetorical theory to technical documents and their production, including examination of how workplace cultures shape writing assumptions and approaches. Topics include the history of technical communication, the relationship between author, text and reader, collaboration and ownership, genres, workplace cultures, writing in electronic spaces, and technical communication pedagogy.

**ENG 6470: Topics in Prof/Tech Writing: The History of Technical Communication (#77532)**

ONLINE

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

Professor Judith Edminster

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

This is an online discussion class that looks back at how technical information in a variety of fields has been communicated to innovators, early adopters, late adopters, and laggards over the last few centuries.

**ENG 6800: Convincing Women: 19th-Cent. US Women's Rhetorical Tactics/Practices (#74870) ONLINE**  
*Open to interested graduate students. Contact the professor with questions.*

Professor Sue Carter Wood [carters@bgsu.edu](mailto:carters@bgsu.edu)

During the 19<sup>th</sup> Century, American women activists negotiated ways of engaging in civic discussion when culture and society told them that doing so is impossible, immoral, a sign of wickedness. They learned to create persuasive arguments when perceived as irrational, unwomanly, an abomination; to construct a notion of selfhood/womanhood that permitted and obliged them to work to improve their world, have their message heard, and develop sustainable practices. The persuasive tactics employed and the cultural practices engaged in are relevant to those interested in women's history/writing, persuasion/argument, historical recovery/preservation of the contributions of marginalized women, and in understanding a fuller range of ways to argue about civic issues.

Expectations: Active participation in online discussion; work in pairs to facilitate weekly class discussion; propose an archival collection related to topics and figures studied; and write a final project (traditional seminar paper; analysis of rhetorical strategies/tactics relevant to understanding/teaching argument today; extension of the archival project into a digital exhibit).

**Required Books:** *Regendering Delivery: The Fifth Canon and Antebellum Women Rhetors* (Buchanan), *Man Cannot Speak for Her: Volume 1, A Critical Study of Early Feminist Rhetoric* (Campbell), *Intimate Practices: Literacy and Cultural Work in U.S. Women's Clubs, 1880-1902* (Ruggles), *Gender and Rhetorical Space in American Life, 1866-1910* (Johnson), *"We Are Coming": The Persuasive Discourse of Nineteenth-Century Black Women* (Logan), *Appropriate[ing] Dress: Women's Rhetorical Style in Nineteenth-Century America* (Mattingly).

**ENG 6910: Master's Portfolio (#73065) 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.*

Professor Bill Albertini [woalber@bgsu.edu](mailto:woalber@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. Under advisement with the Graduate Coordinator (Professor Albertini), each student will find a Portfolio First Reader (a specific advisor) with whom to work while selecting and revising the essays, as well as writing the 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 first reader, and submitted to Professor Albertini by mid-to-late November. For details about the Portfolio process, see the portfolio page on the department's MA in English (online) website:

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

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

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**ENG 5180: Applied Phonology (#76411)**

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.*

Professor Sheri Wells-Jensen

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

Applied Phonology is, at its core, a phonetics course for people interested in how languages sound and how to teach courses in speaking English. It not only covers the details of how English is pronounced, but also how other widely spoken languages such as Japanese, Chinese, Arabic, Russian and Hindi differ from one another from English. You will learn phonetic transcription and apply your listening and transcribing skills to a number of practical tasks in teaching English to speakers of other languages. Although this is a required course for the TESOL certificate, we welcome students from outside the certificate when seats are available.

**ENG 6010: Intro to Eng. Studies: Research Methods/Issues in the Profession (#71080)** Wed 2:30 – 5:25 PM

*Required for first-year students in the MA specialization in Literary and Textual Studies. Open to any interested graduate student.*

Dr. Piya Pal-Lapinski

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

In this course we will focus on three main objectives: 1) the process of framing and putting together a research project which will culminate in a conference proposal, abstract, and a conference paper by the end of the semester 2) exploration of approaches to research in the field of literary and cultural studies 3) discussion of current trends in the profession. The aim of the course is to help you develop a strong sense of your own goals and directions in terms of research, as well as a familiarity with important issues and concerns in academia today which may impact your graduate career. The course will be run partly as a discussion-centered seminar, as we analyze and discuss the assigned readings, and partly as a workshop for individual research projects.

**ENG 6020: Composition Instructor's Workshop (#71357)**

Tue/Thu 11:30 AM – 12:45 PM

*Required course for first-time GSW instructors prior to/concurrent with teaching GSW 1100/1110 and 1120.*

Professor Lee Nickoson

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

*Composition Instructor's Workshop* explores and builds connections between the theories, issues, and day-to-day practical responsibilities involved with teaching first year writing. Working collaboratively as active, engaged practitioners, we will consider multiple topics bound to the work of composition pedagogy, including approaches to teaching students representing multiple communities, responding to and assessing writing, and growing students' competence and confidence with writing. Course participants will compile a teaching portfolio and develop a professional web presence.

**ENG 6210: Introduction to Rhetoric and Composition as a Discipline (#71404)** Tue 2:30 – 5:20 PM  
*Open to incoming graduate students admitted to the doctoral program in Rhetoric and Writing.*

Dr. Daniel V. Bommarito [dbommar@bgsu.edu](mailto:dbommar@bgsu.edu)

This course is an orientation to key conversations and concepts in the discipline of Rhetoric and Composition. The course addresses a broad range of theoretical and pedagogical topics with the goal of preparing graduate students to enter academic fields centered on the study and teaching of rhetoric and writing (both academic and non-academic).

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**ENG 6300: Technique of Poetry (#75405)** Tue 6:00 – 9:00 PM  
*Required for incoming MFA students in poetry, but open to other graduate students with instructor permission. Contact instructor with questions or to request permission.*

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

This class is designed for the incoming MFA poetry class. Its purpose is to cover a wide range of poetic strategies and concepts, to experiment with craft, and to study those poets whose excessive use of pattern have provided us with lasting models. A graduate-level workshop, it is open to graduate students (with the instructor's permission) who demonstrate a creative skill level with the incoming class. Participants will be expected to read heavily, write poems weekly, and compile an end-of-the-semester portfolio that reflects the special areas of study, such as the object poem, the word-place poem, the higher-consciousness poem, and the aposiopesis poem, to name a few.

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**ENG 6310: Technique of Fiction (#71455)** Mon 6:00 – 9:00 PM  
*Required for incoming MFA students in fiction, but open to other graduate students with instructor permission. Contact instructor with questions or to request permission.*

Professor Wendell Mayo [wmayo@bgsu.edu](mailto:wmayo@bgsu.edu)

First objective of the course: to practice various forms of stories, especially those forms that may even seem archaic, since writers should possess a deep rich past of storytelling. This part of the course is a “forms” course with an historical flavor. Second objective: to become acquainted with two intricately connected aspects of technique: 1) “skill,” the hands-on means by which an object of art is created, for instance, how to write effective dialogue; and 2) technique arising from general principles involved in producing fine art, e.g. Poe's notion of singleness of effect in a short prose tale. Both aspects of technique are needed, so we'll practice both.

Required Text: Diogenes, Marvin and Moneyhun, Clyde, eds. *Crafting Fiction: In Theory, In Practice*. New York: McGraw-Hill, 2000.

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**ENG 6320: Graduate Writers Workshop: POETRY (#71466)** Tue 6:00 – 9:00 PM

Professor Larissa Szporluk [slariss@bgsu.edu](mailto:slariss@bgsu.edu)

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

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**ENG 6320: Graduate Writers Workshop: FICTION (#71483)**

Mon 6:00 – 9:00 PM

Professor Lawrence Coates

[lcoates@bgsu.edu](mailto:lcoates@bgsu.edu)*Restricted to MFA students concentrating in fiction. Please contact the professor with any questions.***ENG 6330: Creative Writing and Desktop Publishing (#71485)**

Wed 2:30 – 5:20 PM

*Required for incoming MFA students in Creative Writing. This course is open to all English Department graduate students, regardless of their program.*

Abigail Cloud

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

We meet weekly for three hours and read submissions of poetry, fiction, and creative nonfiction for *Mid-American Review*, a literary journal of international standing published through the English Department. We discuss submissions of high quality and select work that goes into upcoming issues. We also work to copyedit and proofread these submissions. All members of the course are assistant editors for the journal, and there are often chances to move into the senior staff as well, for those wishing to put in further outside hours.

This course is an excellent option for those interested in publishing and editing careers, as well as contemporary literature. It also looks excellent on CVs and resumes, providing real-world experience in acquisitions editing and planning. Join us!

**ENG 6800: Deconstructing Islamophobia in Film and Literature (#76318)**

Tue 2:30 – 5:20 PM

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

Professor Khani Begum

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

“Islamophobia” was originally described as prejudice and hostility towards Muslims rather than an irrational fear of Islam. In 1991, The Runnymede Trust Report redefined it as “unfounded hostility towards Muslims, and therefore fear or dislike of all or most Muslims”. After 9/11, this “fear and dislike” escalated in the US and Europe, resulting in discrimination, profiling, and acts of violence against Muslims. The consequences for society at large need to be understood. Readings in postcolonial and cultural theory, media representations of Muslims and Islamic cultures, and films and literature from around the world will be used to deconstruct Islamophobia and explore how it evolved and how it has taken on an increasingly xenophobic framework in the wake of “the war on terror” rhetoric.

This course contains a Service Learning Component. Students will present position papers on the readings and engage in research on the texts and related topics of their choice during the first half of the semester, to be used for the final projects completed during the second half. Students will work with one or more community partners, such as Not in Our Town, WBGSU, and the Islamic Center of Greater Toledo, to develop creative solutions through active learning projects such planning and organizing panel discussions; invitational lectures; or some form of community organizing or publications to promote dialogue in Bowling Green and surrounding communities to further the deconstructing of Islamophobia.



**ENG 6800: Sexuality at the Intersections (#76426)**

Mon 2:30 – 5:20 PM

*Open to interested graduate students from across the humanities, arts and social sciences, especially but not limited to English, American Culture Studies, Popular Culture, Theatre & Film, History, GREAL, ROCS, Media & Communication, etc. Contact the professor with questions.*

Professor Bill Albertini

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

In our desire to understand our world, its history, and its possible futures, we explore complex literary texts, mass culture products (film, TV, etc.), avant-garde art pieces, events, elections, private and public feelings, social movements, daily life, and more. Some of us find ourselves habituated to a primary form of analysis that might not do justice to the complexities of the world we study.

This course is an extended workshop intended for two audiences: those who wish to expand their critical palette and those who wish to practice their already expanded palette. We'll undertake what Kimberlé Crenshaw calls "intersectional analysis," the "analytic sensibility" that examines the ways that conceptual categories and forms of power operate in concert or conflict. While sexuality and the insights of queer theory will be a through-line, our goal will be to refuse sexuality the center stage, insisting instead that it play an ongoing role in an ensemble cast that includes race, ability, gender, class, nationality, religion, and others.

This course will draw on queer theory, but does not presume or require expertise. The only requirements are the desires to try new modes of thought and to be challenged, plus the knowledge that all of us—myself included—will stumble at times. We will explore focal points (the Jim Crow South, the Harlem Renaissance, the post-war US, and beyond) through fiction, film, historical documents, drama, television, and art, but our reading will cross disciplines. Course projects can grow out of graduate students' own fields.

**ENG 7260: Research in Rhetoric and Writing (#73851)**

Mon 2:30 – 5:20 PM

Dr. Andrea Riley-Mukavetz

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

*Primarily, this course is designed (and required) for second year doctoral students in the Rhetoric & Writing program. If other students are interested in this course, they should contact the instructor to discuss the course expectations and goals.*

Students will be introduced to a variety of research methodologies and methods. Each week, students will explore a different trajectory and investigate the ways scholars develop research questions, engage with a research site, and communicate their findings to their disciplinary audience. In addition, students will be asked to explore, play, and practice different orientations to research methods and methodologies.

**Possible Titles:**Julie Cruikshank, *The Social Life of Stories: Narrative and Knowledge in Northern Canada*Adele Clark, *Situated Analysis: Grounded Theory After the Postmodern Turn*Jacquelyn Jones Royster and Gesa Kirsch, *Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies*Shawn Wilson, *Research is Ceremony: Indigenous Research Methods*Annmarie Jagose, *Queer Theory: An Introduction*