

BGSU Department of English Spring 2025 Undergraduate Course Offerings

WORDS CHANGE WORLDS

You are invited to use this list of tentative course offerings to aid in planning your Spring '25 schedule of classes in support of your major and/or minor(s) in the Department of English.

Be sure to meet with your academic advisor (first- and second-year students) or your English Department Faculty Mentor (third- and fourth-year students) to discuss your course selections and review your progress toward degree completion. Please email undergradenglish@bgsu.edu if you have any questions about these course offerings.

Course offerings for...

[Creative Writing \(BFA\) Majors](#)

[Scientific & Technical Communication Minors](#)

[English \(BA\) Majors](#)

[TESOL & Applied Linguistics Minors](#)

[Creative Writing Minors](#)

[Word + Image Minors](#)

[English Minors](#)

[Writing Minors](#)

[Spring 2025 Special Topics Course Descriptions](#)

Courses for [Creative Writing \(BFA\) Majors](#)

ENG 99 - Creative Writing Common Time (must complete 4 semesters)
Thursday 7:30pm – 8:45pm Meagan Chandler

ENG 2040 - Imaginative Writing
MWF 9:30am – 10:20am Caleb Edmondson

ENG 2050 - Craft of Poetry
MWF 11:30am – 12:20pm Abigail Cloud

ENG 2060 - Craft of Fiction
MWF 8:30am – 9:20am Haley Souders

ENG 2090 - Creative Writing Workshop (2 Sections Available)
TR 8:00am – 9:15am Muhammad Sheeraz
TR 9:30am – 10:45am Mary Robles

ENG 2620 – World Literature/1700 to Present
MWF 1:30pm – 2:20pm Piya Lapinski

ENG 3120 - Poetry Workshop
TR 11:30 am – 12:45pm Sharona Muir

ENG 3130 - Fiction Workshop
TR 9:30am – 10:45am Sharona Muir

ENG 3300 – Contemporary Poetry
MWF 2:30pm – 3:20pm Larissa Szporluk

ENG 3330 – Contemporary Fiction
MWF 11:30am – 12:20pm

ENG 3450 – Literature for Adolescents
TR 2:30pm – 3:45 pm Elizabeth Zemanski

ENG 3870 - Literary Editing and Publishing
MWF 12:30pm-1:20pm Abigail Cloud

ENG 4120 - Poet's Workshop
MW 4:30pm – 5:45pm Tara Stringfellow

ENG 4130 - Fiction Writer's Workshop
MW 6:00pm-7:15pm

[ENG 4210: Special Topics in Creative Writing: Begin a YA Verse Novel](#)

TR 1:00pm – 2:15pm Amanda McGuire Rzicznek

ENG 4970 - Senior BFA Thesis Workshop
MWF 1:30pm – 2:20pm Larissa Szporluk

ENG 4890 - Internships in English Studies (Must be 3 Hrs.)*

* Email undergradenglish@bgsu.edu with questions or to register for this course.

COOP 050 - Cooperative Internship or Academic Internship

Courses for [English \(BA\) Majors](#)

ENG 2010 - Introduction to Literature (3 Sections Available)

MWF 9:30am – 10:20pm Erin Labbie

MWF 11:30am – 12:20pm Erin Labbie

ONLINE Susan Cruca

ENG 2110 – African American Literature

TR 6:00pm –7:15pm Rachel Walsh

ENG 2620 – World Literature/1700 to Present

MWF 1:30pm –2:20pm Piya Lapinski

ENG 2750 – Survey of American Literature 1865 to 1945

MWF 12:30pm-1:20pm Bill Albertini

ENG 3020 - Introduction to Literary Theory and Criticism

MWF 2:30pm – 3:20pm Piya Lapinski

ENG 3110 – Gay & Lesbian Lit/Criticism

TR 1:00pm – 2:15pm Julie Haught

ENG 3300 – Contemporary Poetry

MWF 2:30pm – 3:20pm Larissa Szporluk

ENG 3330 – Contemporary Fiction

MWF 11:30am – 12:20pm

[ENG 4010: Shakespeare and Adaptation \(Seminar\)](#)

MW 8:00am – 9:15am Stephannie Gearhart

[ENG 4800: Topics in English Studies: Gender & Modernity \(Seminar\)](#)

TR 11:30am – 12:45pm Kimberly Coates

Courses for [Creative Writing Minors](#)

Required Courses

ENG 99 - Creative Writing Common Time must complete 2 semesters
Thursday 7:30pm – 8:45pm Meagan Chandler

ENG 2040 - Imaginative Writing
MWF 9:30am – 10:20am Caleb Edmondson

ENG 2050 - Craft of Poetry
MWF 11:30am – 12:20pm Abigail Cloud

ENG 2060 - Craft of Fiction
MWF 8:30am – 9:20am Haley Souders

ENG 2090 - Creative Writing Workshop (2 Sections Available)
TR 8:00am – 9:15am Muhammad Sheeraz
TR 9:30am – 10:45am Mary Robles

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ENG 4120 - Poet's Workshop
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ENG 4130 - Fiction Writer's Workshop
MW 6:00pm-7:15pm

[ENG 4210: Special Topics in Creative Writing: Begin a YA Verse Novel](#)

TR 1:00pm – 2:15pm Amanda McGuire Rzicznek

Courses for [English Minors](#)

Required Courses

ENG 2010 - Introduction to Literature (3 Sections Available)

MWF 9:30am – 10:20pm Erin Labbie

MWF 11:30am – 12:20pm Erin Labbie

ONLINE Susan Cruea

ENG 3020 - Introduction to Literary Theory and Criticism

MWF 2:30pm – 3:20pm Piya Lapinski

12 additional hours of English literature coursework, including at least 3 hours at the 4000 level

See full list of English electives on [page 4](#).

Courses for [Scientific & Technical Communication Minors](#)

Required Courses

ENG 3880 - Introductory Technical Writing (4 Sections Available)

TR 9:30am - 10:45am Jennifer Warnke

TR 11:30am - 12:45pm Jennifer Warnke

TR 1:00pm - 2:15pm Jennifer Warnke

ONLINE Cheryl Hoy

ENG 3890 – Professional Editing

ONLINE

Courses for [TESOL/Applied Linguistics Minors](#)

Required Courses

LING 2900 – Introduction to Linguistics
MWF 3:30pm – 4:20pm Sheri Wells-Jensen

LING 4100 – Methods of TESOL
TR 4:00pm – 5:15pm Anastasiia Kryzhanivska

Courses for [Word + Image Minors](#)

Required Core

ENG 2040 - Imaginative Writing
MWF 9:30am – 10:20am Caleb Edmondson

ENG 4960– Word Image Studio
MW 4:30pm – 5:45pm

Electives in “Word”- 2 courses

ENG 2050 - Craft of Poetry
MWF 11:30am – 12:20pm Abigail Cloud

ENG 2060 - Craft of Fiction
MWF 8:30am – 9:20am Haley Souders

ENG 3430 – Picture Book Workshop
TR 4:00pm – 5:15 pm Amanda McGuire Rzicznek

ENG 3870 - Literary Editing and Publishing
MWF 12:30pm – 1:20pm Abigail Cloud

Courses for [Writing Minors](#)

Required Core

ENG 4890 - Internships in English Studies (3 hours only)*

* Email undergradenglish@bgsu.edu with questions or to register for this course.

Electives

ENG 3810 – Grammar and Writing (2 Sections Available)

TR 2:30pm – 3:45pm Kimberly Spallinger

TR 4:00pm – 5:15pm Kimberly Spallinger

ENG 3870 - Literary Editing and Publishing

MWF 12:30pm – 1:20pm Abigail Cloud

ENG 3880 - Introductory Technical Writing (4 Sections Available)

TR 9:30am - 10:45am Jennifer Warnke

TR 11:30am - 12:45pm Jennifer Warnke

TR 1:00pm - 2:15pm Jennifer Warnke

ONLINE Cheryl Hoy

ENG 3890 – Professional Editing

ONLINE

[ENG 4810: Special Topics in Writing: Environmental Rhetoric and Writing](#)

TR 9:30am – 10:45am Chad Van Buskirk

ENG 4830 – Advanced Writing Studio

ONLINE

ENG 4840 – Foundations of Teaching Writing

MW 6:00pm – 7:15pm T.J. Pyatt

Courses Satisfying the [Multidisciplinary Component \(MDC\) Requirement](#)

Note: MDC courses cannot be used to fulfill Major or Minor requirements

ENG 2010 - Introduction to Literature (3 Sections Available)

MWF 9:30am – 10:20pm Erin Labbie

MWF 11:30am – 12:20pm Erin Labbie

ONLINE Susan Cruea

ENG 2040 - Imaginative Writing

MWF 9:30am – 10:20am Caleb Edmondson

ENG 2050 - Craft of Poetry

MWF 11:30am – 12:20pm Abigail Cloud

ENG 2060 - Craft of Fiction

MWF 8:30am – 9:20am Haley Souders

ENG 2110 – African American Literature

TR 6:00pm – 7:15pm Rachel Walsh

ENG 2620 – World Literature/1700 to Present

MWF 1:30pm – 2:20pm Piya Lapinski

ENG 2750 – Survey of American Literature 1865 to 1945

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ENG 3110 – Gay & Lesbian Lit/Criticism

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MWF 2:30pm – 3:20pm Larissa Szporluk

ENG 3330 – Contemporary Fiction

MWF 11:30am – 12:20pm

ENG 3430 – Picture Book Workshop
TR 4:00pm – 5:15 pm Amanda McGuire Rzicznek

ENG 3880 - Introductory Technical Writing (4 Sections Available)
TR 9:30am - 10:45am Jennifer Warnke
TR 11:30am - 12:45pm Jennifer Warnke
TR 1:00pm - 2:15pm Jennifer Warnke
ONLINE Cheryl Hoy

[ENG 4010: Shakespeare & Adaptation](#)
MW 8:00am –9:15am Stephannie Gearhart

[ENG 4800: Topics in English Studies: Gender & Modernity](#)
TR 11:30am-12:45pm Kimberly Coates

[ENG 4810: Special Topics in Writing: Environmental Rhetoric and Writing](#)
TR 9:30am – 10:45am Chad Van Buskirk

Spring 2025 Special Topics Courses:

ENG 4010: Shakespeare and Adaptation (Seminar)

MW 8:00am – 9:15am Stephannie Gearhart

Adaptation is ubiquitous. You are a regular consumer—and quite likely also a creator—of it. And that’s how we’ll think about adaptation in ENG 4010 this semester, as both product and process. Studying adaptation in this way invites us to ask questions that are central to English studies and to develop new ways of understanding and applying them in the twenty-first century. For instance, what is a text? What is an author? What is originality? Adaptations inherently compel us to address these questions—questions that take on a new resonance when posed in a culture where multimodal delivery of content is the norm. The study of adaptation further allows us to examine Pierre Bourdieu’s concept of cultural capital by pointing us to texts a society has deemed worthy of keeping alive, though often in radically altered forms. Thinking about how literary works are transformed over time and across the globe, then, leads us to consider how culture affects the production of art and how, simultaneously, art actively engages in the production of culture.

Conceiving of adaptation as critical commentary and interpretative intervention, our focus in ENG 4010 will be on Shakespeare and some of the adaptations his works have inspired. The course texts will include plays by Shakespeare and adaptations of those plays that span a wide range of time, genres, and cultures. We will also read adaptation theory as we seek to develop a working definition of the term ‘adaptation’ and ask questions such as: Are prequels and sequels adaptations? Is the belief that Shakespeare’s work is ‘universal’ confirmed or challenged by adaptations? How do evolving technologies shape our understanding of Shakespeare and adaptation?

Early in the term, the course assignments will ask you to demonstrate skills such as comprehension and comparison as we focus on doing intertextual readings, multimedia analyses, and cross-cultural translations. By the end of the course, you will be invited to create your own adaptation, which will be accompanied by an analysis that engages with other adaptations, literary criticism, and adaptation theory. Prior experience with Shakespeare will be helpful but is not required.

Spring 2025 Special Topics Courses:

ENG 4210: Special Topics in Creative Writing: Begin a YA Verse Novel

TR 1:00pm – 2:15pm Amanda McGuire Rzicznek

In ENG 4210, you will create and present the first 20 pages of a YA Verse Novel. In this Special Topics on the YA Verse Novel, we will study the foundation of the verse novel—what makes it poetry, what makes it prose, and what makes it a hybrid genre. Mostly through the lens of Young Adult Literature, we will examine the genre of verse novels as well as its subgenres including but not limited to realistic fiction, historical fiction, fantasy/sci-fi, and graphic verse novels, and we will practically apply the various writing techniques we study. For the final Signature Project, students have two choices: 1.) to assemble a Verse Novel Proposal for an Agent and/or Publisher, including a query letter, logline, synopsis, cast of characters, jacket copy, and the first 20 pages of the novel. OR 2.) to make a Chapbook, including front cover art; title page; foreword or trigger warning note; 20 pages of the verse novel; Author’s Note; one page of Back Matter (glossary, afterword, list of reader resources, family tree, playlist, acknowledgements); back cover with jacket copy & blurbs. During each step of the writing process, students will workshop text to practice high-impact learning and problem solving and will gain community-based, experiential learning at the Northwest Ohio Teen Book Festival. A public presentation or performance of the work celebrate the completion of the semester’s work.

Course Highlights:

Learn

Explore the foundations of this ancient hybrid genre—half poetry, half fiction through scholarly articles. Read, study, and discuss contemporary verse novels, such as Kip Wilson’s *The Most Dazzling Girl in Berlin* and Lisa Fipp’s *Starfish*. Unearth the literary devices of the verse novel. Acquire the skills and strategies to begin your verse novel.

Write

Craft the first 20 pages of a verse novel through guided prompts. Draft query materials for trade publication. Outline the business plan for publishing your verse novel.

Engage

Meet award-winning verse novelist Kip Wilson and literary agent Jane Chun. Collaborate with like-minded writers. Gain field experience at the Northwest Ohio Teen Book Festival. Interact with potential audiences and practice networking skills.

Open to all writers—in any major and genre!

Spring 2025 Special Topics Courses:

ENG 4800: Topics in English Studies: Gender & Modernity (Seminar)

TR 11:30am – 12:45pm Kimberly Coates

In *All That is Solid Melts into Air: The Experience of Modernity*, Marshall Berman defines modernity as follows: “There is a mode of vital experience—experience of space and time, of self and others, of life’s possibilities and perils—that is shared by men and women all over the world today. I will call this body of experience ‘modernity.’” Despite Berman’s claim that women share in this “vital experience,” his exegesis thereof, as Rita Felski has pointed out, and the “exemplary heroes” he presents—Faust, Marx, Baudelaire, and Freud—leave us to conclude that the gender of modernity must be male. This, however, is far from true. Beginning with the fin-de-siecle (1880-1910), a period rich with so-called sexual “decadence,” redolent given women’s increasing participation in the public sphere as suffragists and socialists, and crucial also given the emerging influence of consumer culture and technology, this upper division undergraduate seminar will explore modernity as a gendered experience, which, given the radical shifts in social, political, and cultural norms caused by World War I, was also often a traumatic experience. Addressing various theories of modernity alongside the various sexual modernities emerging in the first half of the twentieth century (i.e. sexologists like Havelock Ellis and Edward Carpenter), the course will take an interdisciplinary and transatlantic approach. We will consider a broad array of texts and cultural events ranging, for example, from Suffrage and its accompanying spectacle, manifestos from the sex war and avant-garde art movements—Dadaism, Surrealism—Radclyffe Hall’s *The Well of Loneliness*, work by the French artist, photographer, and writer, Claude Cahun, the succès de scandal of modern dancers like Josephine Baker, Isadora Duncan, Mata Hari and Maud Allan, the latter of whom became infamously associated with the “cult of the clitoris,” the Dada performance artist Elsa von Freytag-Loringhoven, Cicely Hamilton’s *William—An Englishman*, Nella Larsen’s *Quicksand*, Jean Toomer’s *Cane*, Emily Holmes Coleman’s *The Shutter of Snow*, Djuna Barnes’ *Nightwood*, and John dos Passos’ *Manhattan Transfer*. In addition to theories of modernity, the course will rely methodologically on feminist and queer theoretical readings of gender, sex, and sexuality.

Spring 2025 Special Topics Courses:

ENG 4810: Special Topics in Writing: Cultivating Beholden-ness, Composing Hope: Environmental Rhetoric and Writing for a World on Fire

TR 9:30am – 10:45am Chad Van Buskirk

We live on an imperiled, changing planet. 2023 was Earth's hottest year on record. Urban heat islands make cities in areas afflicted by temperature extremes all the more deadly for their most vulnerable residents. Wildfires now regularly scorch natural and built environments and darken the skies thousands of miles from the flames. Migratory birds and Monarch butterflies have seen their numbers crash in the last quarter-century. An estimated one third of the world's plant, insect, and animal species may become extinct due to climate change within the next fifty years. Localized food scarcity, environmental degradation, and habitat loss all present real and present dangers for substantial swaths of the global human and more-than-human populations. The threats are real, urgent, and often overwhelming.

While it is natural and right to be afraid, to become angry, and to mourn what we have lost, we need not be resigned to despair. We are not powerless. We can compose hope and persuade others to take meaningful action. As we in the Department of English like to remind folks: Words [can] Change Worlds.

With this in mind, you are invited to join us this spring in ENG 4810 to learn how a variety of writers have used their words to change worlds, and how you can, too. We will survey an accessible and fascinating collection of findings from the fields of writing studies and environmental communication to explore how we can craft messages that inform, persuade, entertain, and empower audiences to see themselves as invested, capable agents of change – as beholden to the world they inhabit. We will explore the rhetorical functions of joy, hope, and lived experience in writing for environmental change. We'll identify and trace rhetorical strategies and writerly techniques across texts representing several genres and modalities: personal essays; podcasts; public-facing scientific writing; and informational texts such as signage, brochures, and other artifacts of social change campaigns. We will engage with selections from a diverse array of modern and contemporary environmental communicators: Rachel Carson, Camille Dungy, Ross Gay, Jennifer Jewell, Robin Wall Kimmerer, Nancy Lawson, Aldo Leopold, Michael McCarthy, Bill McKibben, Leah Penniman, Michael Pollan, Margaret Renkl, and Doug Tallamy, among others.

In addition to completing smaller-scale rhetorical analyses and reading responses, students will have the opportunity to identify an environmental site or cause that holds meaning for them and to conduct their own place-based research leading to the creation of persuasive multimodal, public-facing texts.

Note: Instructor will happily waive the prerequisite of ENG 2070 for interested students who have successfully completed WRIT 1120. Please send an email to cvanbus@bgsu.edu if you wish to be enrolled.