

English & Journalism Course Descriptions Spring 2014

Faculty in English & Journalism have provided the following detailed course descriptions for Spring 2014 courses. Not all faculty have provided these descriptions! so please see [Spring 2014 Course Search](#) for a complete course schedule. <http://www.wiu.edu/vpas/stars>

Macomb Campus

Composition (ENG 100 1!0 2!0"

ENG 100 Introduction to Writing

Sections 1! (14) Jacque Wilson, Jordan

Students will work together on a series of writing assignments that will help students to gain proficiency and confidence in writing. Students, writers will be encouraged to explore topics of interest to them that allow them to think about and for themselves. Students will work on finding and developing ideas for writing! organizing ideas into paragraphs and paragraphs into essays! and editing and proofreading to achieve clarity and correctness at the sentence level.

(eaching Method) Students will actively engage in small and large group discussions centered on reading! drafting! and peer evaluation. I will meet with students two times during the semester to discuss their work, in, progress with the goal of helping each writer address his/her individual writing practice.

Assignments: The writing assignments will tentatively include a description! a narrative collage! an expository essay! a summary and response to reading! and a reflection/analysis. Daily assignments in class will be another important component of the final grade.

(entire) 000/2012 & J0eDcns&pt nJ2 tJunu&Ju 1D&stJ gecclJ&gns&eJG

English

1:0 is intended to help students develop strategies for effective writing and clear thinking so that they may more readily achieve the goals of their own course of study at the university.

(eaching Method) This class will combine reading! lecture! discussion! and especially in-class drafting and peer review.

Assignments: Students in the course will complete five essays on suggested topics! peer review of classmates' essays! a brief oral report! a final project! and a class binder! and eportfolio.

(entire) *ea\$ing +ist' #nderson! Gaul <. Technical Communication: A Reader-Centered Approach. 3rd ed. Boston & Houghton Mifflin Harcourt, 2012. 3ac-er! 2iana! and Nancy Sommers. A Pocket Style Manual. 4th ed. Boston & Bedford, St. Martin's, 2012. 9no/! 8ill. Writing Fast-Writing Well. 2nd ed. 9endal, 3unt! 2012. 6ollan! >ichael. n /e"ense o" Food. ew ?or-& 6enguin! 200@. 6rint.

, rere-uisites' E 7 100 with a grade of C or better! or placement into E 7 1:0

ENG 1!0 College Composition

Section 1) Elena Moran, Cortes

Students: Through this course you will write prose that is from personal experience as well as academic. As a class we will explore the process of writing that is within the context of a world that is gender driven. As writers we will examine the process of writing from choosing and developing a topic! to drafting thoughts! editing and revising work! proofreading and also formatting.

(eaching Metho\$' > ini, lectures! small group wor-! discussion, driven conversations! student guided lessons & assignments' 5 nline' class ;ournals! .rief in class activities! essays! short written assignments! *ui00es (entati)e *ea\$ing +ist' (re*ui red te/t. oo-s , #oining the Con\$ersation: Writing in College and %eyond .y > i-e 6alm* uist! &uide to 'nglish () * .y #nna + ester meyer! and A Pocket Style Manual .y 2 iana 3 ac-er , rere-uisite' E 7 100 with a grade of % or .etter! or placement into E 7 1:0

ENG 1!0 College Composition

Section () Aoey Schmal0

&im' "o introduce students to college writing! prepare students to write effectively at the college level! and to have confidence in their writing. %ourse focuses on .oth the writing process and the written product.

(eaching Metho\$' +riting wor-shops! discussions! small group wor-! and infre*uent lectures & assignments' "e/t. oo- readings! *ui00es! small, group and large, group discussions! peer, review wor-shops! in class activities! 4 papers! a literacy narrative! summary! and annotated .i. liography

(entati)e *ea\$ing +ist' the idy raphic / Jobbes d'cirrh galle the Con\$ersation+ &uide to 'nglish () *+

A Pocket Style Manual .y 2 iana 3 ac-er! =th edition! IS8 & 0(12B42B42

, rere-uisite' E 7 100 with a grade of % or .etter! or placement into E 7 1:0

ENG 1!0 College Composition

Sections :! 24! (=) 8renda 6orter

&im' #n introduction to college writing! emphasi0ing the writing process (pre, writing! drafting! revising! proofreading) as well as the development of critical reading and analytical s-ills.

(eaching Metho\$' Eecture! discussion! group activities! and wor-shops.

, rere-uisite' E 7 100 with a grade of % or .etter! or placement into E 7 1:0

ENG 1!0 College Composition

Sections 04y 8ten R0e%ab0tively! E/ #nv9y iB/ > iFCp lratons 0tivit(fe

&im' "o introduce students to college writing e/pectations0 to prepare students to write effectively at the college level and to have confidence in their writing. %ourse focuses on .oth the writing process and the written product.

(eaching Metho\$' +riting wor-shop! discussions! small group wor-! few lectures

& assignments' Four ma;or papers focused on the e/ploration of personal identity. #ssignments associated with the ma;or papers. Final paper focused on writing progress through the semester. + ee-ly onlineD through the se + ersss

(entati)e *ea\$ing +ist' 3 ac-er4s A Pocket Style Manual! 6alm*ui4s #oing the Con\$ersation+ and &uide to 'nglish ()*
, rere-uisite' E 7 100 with grade of % or .etter! or placement into E 7 1:0

ENG 1!0 College Composition

Sections 2=1 2:) 9ristyne 7il .ert 8radford

&im' +riting is an act that is .oth personal and pu .lic. +e write to e/press ourselves .ut also to share our ideas with others. In this course we will learn to write prose that is rooted in personal e/perience .ut that see-s to move! convince! and motivate a wider audience. "ogether we will e/plore the process of writing! .oth personal and academic! within the conte/t of a world driven .y art! images! and new media. +e will stress the process of writing! choosing and developing topics! drafting! editing and revising! proofreading and formatting. \$eadings will focus on issues in the art world and popular culture! with an emphasis on visual images in popular culture. (eaching Metho\$' %lass will .e a mi/ture of discussion! group activities! writing wor-shops! peer reviews! and interactive mini,lectures.

&ssignments' Four ma;or papers! analysis! evaluative essay! a pro .lem proposal! and research! final e/am is a reflection essay on your growth as a writer over the semester.

(entati)e *ea\$ing +ist' > i-e 6alm*ui4s #oing the Con\$ersation! +1His &uide to 'nglish ()*! 2iana 3 ac-er4s A Pocket Style Manual! selections from current online sources.
, rere-uisite' E 7 100 with grade of % or .etter! or placement into E 7 1:0

ENG 2!0 College Composition

Sections 10# 18) ova!leen 542 onnell, 8rown

&im' In addition to meeting the o.;ectives esta .lished .y the 2epartment of English for 2:0! we will concentrate on critical reading and writing s-ills. Students will practice reading! summary! and analysis s-ills in connection with the writing of others. Students will learn s-ills connected with in,depth research of a topic and

ENG 210 College Composition II

(Topic) Investigating the American Dream

Section 24) Sarah Arroun

This course will build on the foundation of ENG 110. Students will further develop critical thinking skills, work on being an active reader, an involved researcher, and a practiced writer capable of an artful argument.

Students will also use rhetorical strategies to write effectively to a specific audience for a specific purpose.

(Eaching Method) This class requires active participation in order to foster your development as a writer and as a member of a writing community. Students will participate in lively discussion, debate, small and large group work, individual presentations, process work and drafting, peer review work, questions and responses to readings. This is not a lecture, a class, although students can expect small lectures on components of the arguments. Students must be prepared to read, write, and discuss the assigned material.

Assignments) Three major papers (8 pages, 10 pages, 10 pages) and a shorter final essay (5 pages). Smaller assignments, aimed at launching and organizing your writing toward the major assignments also count towards your grade.

(entitled) *Mice and Men* by John Steinbeck, *The Great Gatsby* by F. Scott Fitzgerald, *White Noise* by Don DeLillo, *The Betrayal of the American Dream* by [Donald E. Sarlett](#) and [James S. Steele](#), re-visit completion of ENG 110 with a score of at least 24 hours earned

Online Graduate Courses

English Literature & Language

ENG 201 Introduction to Fiction

Section 1) Shaohua Sahman

This course will introduce students to important aspects of fiction such as plot, characters, setting, atmosphere, and so on, by focusing our study on colonial fiction written by British writers and postcolonial fiction written by writers from the former British colonies of Ireland, India, Malaysia, Africa, Canada, the Caribbean, Australia, and New Zealand. We shall work our way chronologically from nineteenth century texts dealing with colonialism to twenty-first century texts dealing with capitalism. Throughout, our inquiry will focus on the ways in which the form reflects the content of the stories we read.

(Eaching Method) Our discipline is one that encourages a community of readers to not only think and write about literary texts, but also to talk about them. In fact, our discipline is rife with conflict and controversy because literary critics are always agreeing and disagreeing with each other as they figure out what these texts mean and what they can tell us about life and ourselves. Consequently, our class will function primarily on the basis of discussion rather than lectures. While I may at times lecture, this is not a lecture class.

This means that it will be very important for you to come to class prepared by having read the material carefully. The success and quality of this course is in your hands. You are the literary critics and I will expect you to raise questions, make comments, agree and disagree with each other in a respectful manner.

Our discussions will help you think more deeply about the texts and eventually write better literary critical papers.

(entitled) *An Anthology of Colonial and Postcolonial Fiction* ed. Sean Aldwin and Patricia J. Quinn

Assignments) 2 reading assignments

Essay L1

(8 pages or 2000 words)

10M

ENG 215 Introduction to Creative Writing

Sections 21 () >errill %ole

&im' "his course offers the opportunity to begin exploring the limits of the imagination in the context of words. Becoming a writer concerns more than learning to craft a compelling story! to spell out convincing dialogue! or to fashion a vibrant poetic image! it also means developing critical awareness of ourselves and of the world around us. Creative writing can help us to live up to the potential of who we are and to explore who we might become. "The best writers are the best readers! for contrary to popular belief! writers must carefully study other writers to excel at their art. We will read poems! non-fiction pieces! and short stories! as well as the helpful writer's advice of Schaefer and Diamond. "The poems and narratives will serve to increase the understanding of literary language! to widen the vocabulary! to cultivate the appreciation of diverse styles! and to inspire our own experiments.

&ssignments' "his course is also a writing workshop! where participants will regularly submit writing in progress. Writers need practice and then more practice. Accordingly! we will also have routine homework exercises! in addition to occasional classroom writing exercises. "here will be focused writing assignments! but at other times! students will be able to write as they please. Discipline alone is the death of creativity. Freedom without discipline leads nowhere interesting. In balancing the two! the course is designed to produce better writers.

(entati)e *ea\$ing +ist'

The Norton Anthology of Short Fiction. Shorter Seventh Edition. ISBN 0-02-121011-2

Schaefer, Candace and Diamond. The Creative Writing Guide. ISBN 0-210112-1-2

(here will also be poea

Assignments' #pro/imately 4 papers (B,F pages per assignment). # final! self,refle/ive e/ercise (open .oo-RD to .e completed during final e/am wee-.

(entati)e *ea\$ing +ist'

#Illison! 2 orothy. %astard /ut o" Carolina

#usten! Jane. Pride and Pre;udice

3 ardy! "omas. #ude the /4scure

>orrison! "oni. The %luest 'ye

a.o-ov! <ladmir. -olita

+al-er! #lice. Possessing the Secret o" #oy

+oolf! <irginia. To the -ighthouse

, rere-uisite' one! .ut E 7 2:0 317 3E? recommended

ENG 902 ,opular /orms o. +iterature

Section 1) #lice \$o.ertson

(opic' (he Mur\$er an\$ Ma6hem o. M6ster6 /iction

&im' Some popular genres of literature appeal e/clusively to one gender or another. @: M of \$omance readers are women while @FM of +estern readers are men. 8ut >ysterics (the who,done,it -ind) appeal e*ually to .oth genders! pro.a.ly .ecause of the challenging pu00le solving nature of the plots. "hey are action,filled! entertaining stories that provide readers with a chance to e/ercise their .rains4pro.lem,solving a.ilities. Since Edgar #llan 6oe wrote the very first mystery over 1F0 years ago! the genre has grown and morphed into a wide array of su. genres in the 20th and 21st centuries. In this class we will read two historical short story mysteries,, the first ever written! 6oe4s 0"he >urders in the \$ue >orgue!P and one Sherloc- 3olmes story .y #rthur %onan 2oyle) as well as five novels representing B different -inds of mysteries .eing written today& the traditional 8ritish cosy ! the #merican hard, .oiled detective story! the historical mystery! the thriller! and the comic version of murder and mayhem . In some cases we will also view the .oo-4s film counterpart and discuss the differences in the two entertainment media. #s a class we will determine what mysteries are! how they wor-! and! most importantly! why they wor- for readers of all ages. #dditionally! we will try to place each te/t within the cultural conte/t of its narration while we also e/amine it from a series of critical perspectives (Feminist! Freudian! >ar/ist!etc.).

&ssignments& "he course will include informal response papers to each te/t! one formal critical paper! and two ta-e home e/ams (the midterm and the final). %lasses will consist of lectures! whole class discussions! and colla.orative group wor- with various aspects of the te/ts we are reading and viewing.

(entati)e *ea\$ing +ist'

6oe4s 0"he >urders in the \$ue >orgueP

Sherloc- 3olmes short story C" 8 #D

#gatha %hristie4s Murder on the /rient ' <press

\$aymond %handler4s The %ig Sleep

Jennifer Eee %arrell4s nterred /ith their %ones

2an 8rown4s The !a\$inci Code

Janet Evanovich4s /ne "or the Money

, rere-uisite' E 7 2@@ with a grade of % or .etter! or consent of instructor

ENG 914 Sha3espeare

Section 1) %hristopher >orow

&im' +hile Sha-espeare4s plays are some of the most read! studied! and performed wor-s of literature! they are also some of the most intimidating for students unfamiliar with them. "his course! designed for English ma;ors and minors! will provide an opportunity to study a selection of +illiam Sha-espeare4s ma;or comedies! histories and tragedies. o previous e/perience with Sha-espeare re*quired nor e/pected. In addition to engaging current critical de.ates! we will read and situate these plays within the historical! cultural! theatrical and te/tual conte/ts which acted upon the creation of these wor-s and continue to act upon current interpretations.

Ultimately! this course will not expose you to all of Shakespeare's works! . ut it will equip you with the

roles of language and literacy! oral and written communication! and technology on the teaching of reading and literacy.

, rere-uisite' E1S 202! E1S (01 and S6E2 210

ENG 9=< , ro.essional De)elopment %or3shop

Section 1) 8radley 2ilger

&im' Investigate relevant post,graduation options for English ma;ors! and .egin preparing documents and professional networ-s which can help achieve them.

- have an understanding of and apply the elements that are necessary in crafting artful literary fiction.
- have the ability to read, comment on, and present at length on others' writing as a writer.
- give and receive constructive criticism gracefully.
- recognize the importance of revision in triggering discovery.
- refine your editing skills and learn the importance of professional manuscript presentation.

(teaching Method) This class focuses on workshop original student work and it is very different from a lecture, based class. It requires student participation and discussion. It also requires a level of maturity in being able to divorce yourself from your own work and to listen to others dissect it in terms of craft. I will present in mini-lecture form on aspects of craft. But class also includes collaborative learning, individual presentations on the stories and poems read and a great deal of writing. Be prepared to revise your work and approach both poetry and fiction as art.

Assignments: Three stories, writing exercises, annotations of assigned stories, Revised Fiction portfolio, typed workshop responses to your peers, class presence. Includes attendance, two mandatory conferences, attentiveness, and attitude.

(entire) *easing +ist' " 8 2
 , rere-uisite'

"ovani! Read t+ %ut ! on't &et t: Comprehension Strategies "or Adolescent Readers.
+ ilhelm! @=ou &otta % ' The %ook@: Teaching 'ngaged and Re"lecti\$e Reading With Adolescents.
, rere-uisite' E 7 2:0 and (: 4G 12 s.h. Cor e*uivalentD of coursewor- in literature! or consent of instructor

ENG 4=1 +anguage Di)ersit6 an\$ Grammar .or (eachers

Section 1) 8onnie Sonne-

&im' "his course e/amines the relationships among standard and nonstandard dialects and effective practices for teaching grammar. %andidates will plan instruction that incorporates -nowledge of language N structure! history and conventions N to facilitate students4 comprehension and interpretation of print and non-,print te/ts. %andidates will design instruction that incorporates students4 home and community languages to ena. le s-illful control over their rhetorical choices and language practices for a variety of audiences and purposes. %andidates will also use -nowledge of theories and research to plan instruction responsive to students4 local! national and international histories! individual identities (e.g. race! ethnicity! gender e/pression! age! appearance! a. ility! spiritual .elief! se/ual orientation! socioeconomic status and community environmentD) and languages'dialects as they affect student4 opportunities to learn in EE#.

(eaching Metho\$' Earge, and small,group discussion! unit planning groups! oral presentations! group wor- on standards! curriculum conversations and lecture

&ssignments' +riting! presenting reflections on readings! mastering standards! writing lesson plans that address % "E standards listed a. ove.

(entati)e *ea\$ing +ist' " 8 2

, rere-uisite' E 7 2:0 and (F2! or consent of instructor C(F2 re*uirement is currently .eing waivedD

ENG 4=5(G" Grant & , roposal %riting

Sections 1(! K(1) 8radley 2ilger

&im' Students will .e as-ed to wor- with re*uests for proposals C\$F6sD! grants! and proposals which spea- to their academic disciplines and chosen fields! in consultation with e/erts (such as former professors or employersD) who can provide discipline,specific -nowledge.

(eaching Metho\$' Eots of hands,on wor-. %lassroom discussionG in,class writing demonstrations and reviewG colla. orative group pro;ectsG grant writing peer wor-shops.

&ssignments' \$egular reading responsesG Evaluation of e/isting grantsG >oc- grant proposal. 7raduate students will have the option to su. stitute the practitioner,oriented final pro;ect with an academic pro;ect which calls on relevant scholarship.

(entati)e *ea\$ing +ist' 1 am considering %arlson! Winning &rantsG %lar-e!

how these modern adaptations evolve! update! re;ect or rewrite tragedy and what these appropriations suggest about the nature of tragedy in the 21st century.

Assignments: 2aily Readings, 2iscussion, Short Papers, Seminar Paper

(entitled) *ea\$ings/films'

. amlet

Sons o" Anarchy Aselected>

Macbeth

Scotland+ PA

Romeo and Juliet

Prince o" Cats

To %e or 3ot To %e

, rere-uisite' E 7 2:0! E 7 2@@ with a grade of % or .etter! senior standing! or consent of department chairperson

ENG 4!9 , ro.essional E\$iting

Section 1) 8radley 2ilger

aim' Eearn common .est practices for editing! including strategies for managing the editing process! and common theories of writing style. # challenging .ut rewarding course. See a previous version at

[http://faculty.wiu.edu/%8,2ilger's1\('4:\(](http://faculty.wiu.edu/%8,2ilger's1('4:()

(eaching Metho\$' Eots of hands,on wor-. .lassroom discussion, in,class editing demonstrations and review, collaborative group projects, editing peer wor-shops.

Assignments' \$egular reading responses, Editing portfolio, E/periential editing project.

(entitled) *ea\$ing +ist'

ENG 411: Advanced Writing for the Workshop / Fiction

Section 1 | Barbara Carroll

This course will widen your sense of contemporary short fiction while providing an intensive workshop setting and writing community for your own artful and polished short fiction. This is a reading and writing intensive class at an advanced level. This means only present revised and polished material to the workshop! put time and energy into your analysis of readings and critiques of your peers' work and stay current with the assigned readings. To write well, you must read widely. In order to succeed in this class you must:

- have a voracious appetite for reading, thinking critically about, and writing about short fiction.
- have an understanding of and apply the elements that are necessary in crafting artful, literary fiction.
- have the ability to read, comment on, and present at length on others' writing as a writer.
- give and receive constructive criticism gracefully.
- recognize the importance of revision in triggering discovery.
- refine your editing skills and learn the importance of professional manuscript presentation.

Eaching Method: This class focuses on workshopping original student work and it is very different from a lecture, based class. It requires student participation and discussion. It also requires a level of maturity in being able to divorce yourself from your own work and listen to others dissect it in terms of craft. I will present in mini-lecture form on aspects of craft. But class also includes collaborative learning! individual presentations on stories and poems read and a great deal of writing. Be prepared to revise your work and approach both poetry and fiction as art.

Assignments: 4 stories (BMD) that include a letter to the workshop from author (required) + writing Exercises (10MD) Discussion class presence (10MD) Response/Reflections (10MD) Revised Fiction portfolio (1BMD).

(entitled) "Writing +ist" 82
, re-visit: E 7 2:B and (:=

Journalism

J 0121: Introduction to Mass Communications

Section 21 | Teresa Simmons

This course provides students with a broad perspective and general understanding of the mass media and how they function in our society. The course looks specifically at the historical, technological, economic, political, philosophical and sociological factors that impact the development and operation of the mass media. In addition, the class also focuses on contemporary operations in the media and career alternatives within media organizations.

, re-visit: one

J 0291: Reporting for Mass Media

Section 21 | Eisa Gerne-

This course teaches the basics of interviewing and writing in journalistic style. Students practice writing different types of stories, including police news and a personality profile.

Eaching Method: Lecture and discussion

Assignments: 6 police reports, meeting story, profile story and issue story, lab exercises, readings, midterm and final exams.

(entitled) "Writing +ist" Inside Reporting! 2nd edition! by Tim Carrow, Associated Press Stylebook (7 spiral, bound edition

, re-visit: one

J? 0 * 292 * eporting .or Mass Me\$ia

Section 21) ?ong "ang

&im' " b's course will e/amine various -inds of advanced reporting and writing techni*ues for the various -inds of stories a general assignment reporter on any newspaper! maga0ine! television or radio station! or we . site will . e e/pected to master . efore he or she can advance in the profession. In addition to discussing these techni*ues in class! the course will re*uire students to apply these techni*ues to do reporting outside the classroom.

Students are e/pected to cover actual news events and write pu . lisha . le stories li-e real professional ;ournalists.

(eaching Metho\$' " b'Classroom. Student's (BPE) a news team. The instructor functions li-e an editor! and all students are li-e real! professional reporters. " he instructor will give short lectures. Students will . e engaged in various -inds of in,class e/ercises such as interview simulations! peer review and presentation of news stories! and end,of,month *ui00es on current events and #6 style. 8ut most of the time! students will go out into the field to gather stories. Students may wor- in teams when they report and write.

&ssignments' " b' course readings! a . out seven story assignments

(entati)e *ea\$ing +ist' The Associated Press Style4ook Cavendish EditionDG 3e/s Reporting and Writingingihis:a/tS

J? 0 * 999 Speciali:e\$,ress

different modes of advertising copywriting and design as they are practiced in the different media for a variety of products! goods! and services to prepare students to work in the creative department of an advertising agency. An advertising agency visit option should be available to students in this class during the semester. (teaching Method) Some lecture and extensive computer lab work. Assignments: Creative assignments and final professional portfolio, re-visit J5H\$ ((1

J? 0* 410 International Communication and the Foreign Press
Section 21) Long "ang

The objective of this course is to provide an understanding of the mass media environment around the world. Students will learn the mass media operations in different parts of the world. Specific social! political!

British commonwealth which have been named 800-er #ward + inners (currently the > an 800-er #ward). In

minds of modern audiences. The goal of this course is to give students an understanding of what the horror genre consists of, how it works, and why it works generation after generation. The class will also analyze the cultural contexts of particular horror narratives through literary and psychological lenses to determine what they

Assignments and in-class writing assignments will allow you to test out new forms and will encourage revision. Readings will introduce you to the best poems! short fiction! and creative nonfiction that has been written over the centuries and that is being written today. Carefully written critiques will help you to connect concepts of craft to your own and your peers' writing. At the end of the semester! each student will submit a final portfolio of revised writing.

(entire) reading list: Writing: The Elements of Craft! Janet Burroway! and readings posted to Eastern Online.

Attendance is strongly encouraged

ENG 902 Popular Forms of Literature

Section K1 | Everett Samner

(Topic) Science Fiction

Many Americans derive their notions of science fiction from Hollywood blockbusters that prominently feature exploding spaceships! Superwomen! and alien horrors. This course will feature texts that utilize

ENG 456 Grant & Proposal Writing

Section K(1) Bradley Tilger

Students will be asked to work with requests for proposals (RFQs), grants, and proposals which speak to their academic disciplines and chosen fields in consultation with experts (such as former professors or employers) who can provide discipline-specific knowledge.

Teaching Methods: Hands-on work, classroom discussion, in-class writing demonstrations and review, collaborative group projects, grant writing peer workshops.

Assignments: Regular reading responses, Evaluation of existing grants, mock grant proposal. Graduate students will have the option to substitute the practitioner-oriented final project with an academic project which calls on relevant scholarship.

Prerequisite: I am considering Carlson, Winning Grants, or Grantseekers. Prerequisite: The Foundation Center Guide, Getting Funded, or How to Say It: Grant Writing.

Prerequisite: ENGL 101 and 202 required. ENGL 101, 102, 103, and/or 401 or previous experience strongly recommended.

ENG 401 Senior Seminar

Section K1) Everett Samner

Topic: (2)

Prerequisite: "8#

Teaching Methods: Discussion, Socratic Dialogue, and Critical Thinking

Assignments: "8#

Prerequisite: "8#

Prerequisite: ENGL 201, ENGL 202 with a grade of C or better, senior standing, or consent of department chairperson.

(la)

