WRITING (WRCT)

WRCT112F The Logistics of Climate Change (FYS)
According to the World Bank, an increase in global temperatures of more than 2°C by the year 2100 will likely submerge coastal cities from New York to Shanghai beneath rising seas. Yet as many theorists note, the global supply chains the World Bank helps facilitate also fuel global warming. How do we make sense of economic institutions warning us of disasters their actions may hasten? Why is there so much disagreement among scholars concerning the quickening pace of climate change alongside the emergence of supposedly post-industrial economies in the developed world? And what can we do about that pace today? This class surveys two sweeping transformations of social life in recent decades to pose such questions. Climate change, we will wager, can’t be understood apart from the logistics revolution that made globalization possible: The massive freeway systems, ports, algorithms, microprocessors, and container ships transporting goods and money from one corner of the globe to another. Along the way we will pay particular attention to the uneven racial and gender dynamics governing who lives where, who acquires what they need to survive, and how they survive in a world arranged by the logistics revolution driving climate change today.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: SISP120F
Prereq: None

WRCT113 A Nation of Immigrants?
America is a nation of immigrants. This ideological epithet has come to define the American experience as one of opportunity, advancement, and national incorporation. This course will interrogate the popularity of this story: How did the American experience become defined through an immigrant experience? What experiences does this narrative absorb and what experiences does it erase?

To answer these questions, we will practice close reading, critical thinking, and consistent writing in order to exhumed narratives embedded in a variety of texts such as legal documents, political speeches, poetry, social movements, and short stories in order to explore how this particular American experience is constructed, deconstructed, and reconstructed in the social and cultural imaginary. The first part of the course will historicize the narrative of “America as a nation of immigrants” and investigate how it developed throughout the 20th century. We will then consider what stories this national narrative mutes by exploring how contemporary writers take up, challenge, and change the story of America as a nation of immigrants.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: ENGL113
Prereq: None

WRCT120F Uncertainty and the Future (FYS)
The world we live in is full of risk and uncertainty. Science, politics, and economics all tell us that this is a hazardous era in which great changes are inevitable and catastrophes are possible. How do people manage living in such an uncertain world? This first-year seminar introduces students to research and writing in the social sciences by studying a driving factor in the human search for knowledge: the uncertainty of the unknown future. We will consider how the ways in which humans define, relate to, and experience uncertainty influence social well-being and the production of the future. We begin with the anthropological study of uncertainty, which is rooted in the study of ritual magic, and then consider perspectives in psychology, economics, and ecology. While we will reflect on the "negative" side of uncertainty, such as risk, precariousness, and insecurity, we will also examine the way the creative management of uncertainty is sometimes romanticized and consider the opportunities for creativity, adaptation, resilience, and imagination in uncertain times.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: SISP120F
Prereq: None

WRCT130F Living within the Bio-Logical
How do biology and society relate to each other? This first-year seminar provides an introductory overview of how the biosciences have been entangled in social contexts, from the Enlightenment to the current technoscience era. We will focus on four contemporary case studies where society impacts biology and biology impacts society. We will look at how rates of obesity relate to inequality and insecurity. We will consider how, in Russia, the Chernobyl nuclear disaster has provided a platform for individuals to claim a "biological citizenship" from the state. We will examine the ways that in Brazil and the U.S., synthetic hormones are used for self-enhancement, raising issues with gender and class. Finally, we will discuss emergent research on how the gut influences the rest of the body, including our brains, and the way that research suggests that our environments are even more influential on our bodies than we previously thought. In all these case studies, we will focus on the interrelation of the biological with the social, political, and economic, and we will critically reflect on the influence of politics and economics on human biological agency. By using a case-study approach to social science theory, this course introduces students to how empirical data drives theory and how theory influences the production of new knowledge.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: SISP121F
Prereq: None

WRCT135 Writing about Research: U.S. Style
This course is designed to prepare non-native speakers of English to write about research in U.S. academia. Students will focus on the structure, cohesive devices, citation styles, and academic vocabulary commonly used in literature reviews, theoretical papers, and primary research studies. As a topic of common interest, example readings will focus on language research including statistical analyses of language learners; anthropology studies of how gender, race, and socioeconomic group affect language; and overviews of theories about language acquisition. Throughout the course, students will learn organizational skills for longer papers, summarize numerical and theoretical data, and practice the mechanics of writing.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: ENGL135
Prereq: None

WRCT140 Teaching English as a Second Language
This course explores theories and teaching methods related to learning English as a second language (ESL). Students will critically examine current and past "best practices" for teaching ESL and the seminal theories they are based on. In addition, we will discuss the various needs of English language learners including both children and adults coming from a variety of social and cultural backgrounds. Students will be asked to apply what they've learned by creating their own lesson plans and activities, critiquing ESL textbooks, and giving teaching demonstrations.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Identical With: EDST140
Prereq: None

WRCT140L Teaching English as a Second Language
This course explores theories and teaching methods related to learning English as a second language (ESL). Students will critically examine current and past "best practices" for teaching ESL and the seminal theories they are based on. In addition, we will discuss the various needs of English language learners coming from a variety of social and cultural backgrounds, at varying levels and varying ages. As a service-learning course, students will have the opportunity to actively work with ESL students at the Woodrow Wilson Middle School. They will be asked to apply the theories and pedagogical techniques they are learning to their sessions at the school and reflect on their experience. They will also critique ESL textbooks, give teaching demonstrations, and develop an activities resource for all of the ESL tutors.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Identical With: EDST140L
Prereq: None

WRCT150 The Science Behind Popular Scientific Literature
The Science Behind Popular Scientific Literature. This course focuses on academic STEM writing and is an exploration of the scientific literature in the reference list of Elizabeth Kolbert's "The Sixth Extinction." Assignments will consist of numerous low-stakes writing prompts with extensive peer and instructor feedback, and a term project paper constructed along the lines of a STEM review paper. This course fulfills a key need in developing science literacy and teaching students how to find and use reliable sources to critically evaluate popular science writing.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: NSM-CIS
Identical With: CIS150
Prereq: None

WRCT150F The Science Behind Popular Scientific Literature (FYS)
The Science Behind Popular Scientific Literature. This course focuses on how to present material to a scientific audience and is an exploration of the scientific literature in the reference lists of Rachel Carson's "Silent Spring." Assignments will consist of numerous low-stakes writing assignments with extensive peer and instructor feedback, and a term project paper constructed along the lines of a STEM review paper. This course fulfills a key need in developing science literacy and teaching students how to find and use reliable sources to critically evaluate popular science writing.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: NSM-CIS
Identical With: CIS150F
Prereq: None

WRCT200 Integrative Learning Project 1: Reflecting About the Liberal Arts
The Integrative Learning Project is a .50 credit course that allows students to learn to describe in a coherent and engaging narrative the various academic and non-academic activities, projects, and experiences that have been important for them while in college and to practice doing so for a variety of audiences (e.g. employers, graduate schools, etc.). Participants should be students who are interested in crafting a narrative about their personal and intellectual development, and who want to be able to talk about what skills they have cultivated during their time at Wesleyan and what they still want to learn.
All sophomores, juniors and seniors are welcome in this course. This course requires a willingness to discuss one's strengths, achievements, weaknesses, and failures. Students will not only engage in reflection about their skills and experiences, but will also have the opportunity to design an online portfolio in WordPress, the world's most popular content management software, and test the portfolio with different audiences by employing user experience design (UX) principles and research methodologies. Students can take this course more than once, but only once per academic year.
Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: FIST250, AFAM250
Prereq: None

WRCT204 Extreme Landscapes of the Anthropocene
The "Anthropocene," a term coined to categorize the current geological epoch, has become a way in which social scientists can critically and creatively engage with the impact of humanity on the ecological well-being of the Earth. The interdisciplinary and uncertain nature of this subject matter provides space for experimental writing styles, innovative approaches to documentary film, and critical discussion and debate. In this course, we will consider texts that investigate extreme worlds, from the far north and Antarctic to the forests of the Amazon, and discuss the ways these texts incorporate ethnography, social ecology, political economy, history, biology, and technology. In addition to extreme landscapes, we will dive into social, political, economic, and scientific "scapes," from race and migration to late liberal ideology to corporate/industrial influence on science. This course is designed to explore and challenge the term "Anthropocene" as well as tackle the question of probable futures versus fictional ones, questioning how narrative and drama are entangled in the dissemination of complex truths.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-SISP
Identical With: ENVS204, SISP204
Prereq: None

WRCT223 Translating a Story
This course aims to survey the process of "translating" an experience into a creative written work. With an emphasis on creative nonfiction, students will consider how a real-life event becomes most alive on the page. What parts are best transformed into scene? How do we choose the right language for dialogue, time period, or a work's mood or tone? What should, or can, we omit? In reading writers who have used both fiction and nonfiction to present a given autobiographical experience, and practicing writing an experience for different audiences, students will compare the craft tools that make a story work within its given form. Concurrently, the class will pursue exercises in translation from other languages into English to assess these same language and narrative choices in microcosm.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Prereq: None

WRCT224 Science & Environmental Journalism
This course will concentrate on the challenges of reporting on scientific and environmental news as well as on writing about complex scientific subjects
The personal essay is short-form, first-person, narrative nonfiction that encompasses many genres: memoir, reflection, humor, familial and social history, and cultural criticism. Yet even these boundaries often blur within a single essay, and the personal essay can expand to include almost any topic. Writing personal essays—what author and critic Philip Lopate calls “the self-interrogative genre”—helps us find out what we think, often makes us change our minds, and, ideally, leads us to new insights. In class, we will discuss the assigned readings, participate in group responses to each others’ writing (workshops), and write in response to prompts. We will study both traditional and unconventional techniques of nonfiction, focusing on the elements of craft: structure, voice, clarity, the use of descriptive detail, and revision.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT

WRCT225F Writing Biography: Denis Diderot, a Case Study (FYS)
How does one re-create someone else’s life, in words? How does one conjure up the historical context that surrounds a far away existence? How does one bring together different forms of evidence—from the archive, primary sources, secondary sources, and written shreds of a life—to create the illusion of knowing the dead? In this course, we will ask these questions about the most fascinating figure of the French Enlightenment, Denis Diderot (1713–1784). In addition to editing the greatest encyclopedia of the 18th century, this would-be priest turned atheist also dreamt of natural selection before Darwin, the Oedipus complex before Freud, and a form of genetic manipulation centuries before Dolly the Sheep was born, all the while making significant contributions to art criticism, dramaturgy, natural history, and political philosophy. His private life, which includes affairs and prison, is also worthy of scrutiny and examination. While reading about his existence and studying a selection of his works, students in this class will undertake a series of biography-related written exercises that seek to resurrect various aspects of this intriguing thinker or members of his cohort. This course and readings are in English.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN
Identical With: RL&L225F
Prereq: None

WRCT227 Life Writing: Writing About the Self and from Experience
This course will examine both the power and the complexities of writing that derives from personal experience. Topics to be addressed, in turn, are memory (and its reliability); experience (authoritative/reportorial vs. interpretative/symbolic); identity and voice of the narrator; and agency (the degree to which the narrator is in control, or not in control, of the narrative). Types of life writing that will be explored are coming-of-age narratives, illness and trauma narratives, confessional narratives, autobiographical poetry and song lyrics, and interviews/oral histories. Readings and materials include Shadd Maruna, William Styron, Mary Karr, Donna Tartt, James Joyce, and many others.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: ENGL228, COL227
Prereq: None

WRCT228 The Art of the Personal Essay
The personal essay is short-form, first-person, narrative nonfiction that encompasses many genres: memoir, reflection, humor, familial and social history, and cultural criticism. Yet even these boundaries often blur within a single essay, and the personal essay can expand to include almost any topic. Writing personal essays—what author and critic Philip Lopate calls “the self-interrogative genre”—helps us find out what we think, often makes us change our minds, and, ideally, leads us to new insights. In class, we will discuss the assigned readings, participate in group responses to each others’ writing (workshops), and write in response to prompts. We will study both traditional and unconventional techniques of nonfiction, focusing on the elements of craft: structure, voice, clarity, the use of descriptive detail, and revision.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
WRCT250H Topics in Journalism: Writing Op-Ed Pieces and Political Essays
This course offers practice in writing op-eds and political essays in short and long forms. This class may be of interest not only to writers but also to students studying political science, history, economics, ethics, sociology, or an interdisciplinary field, such as American studies. The main goal of this class is teaching students how to engage in debate in the public sphere over the major themes and issues of our time. Other than an intense reading schedule and a writing workshop, the other major component will be guest speakers. They include journalist, essayists, and scholars working in their fields but with an authoritative presence in the public sphere.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250H
Prereq: None

WRCT250J Topics in Journalism: Literary Journalism
In this course, we will explore the art and craft of magazine-length journalism that strives to do something different than reporting news—it aspires to achieve the goals of literature. While this kind of writing tends to be timely, as almost all journalism must be when it’s first published, at its best, it ought to be worth reading for decades to come. Truman Capote, for example, conceived of IN COLD BLOOD, which he first published as a series of articles in THE NEW YORKER in 1965, as a “non-fiction novel”: a work of journalism that employed the techniques and artistry of fiction. We will study the writing of new journalists such as Joan Didion, Tom Wolfe, Nora Ephron, and Gay Talese, who pioneered the idea that there is no such thing as unbiased reporting: The writer can’t help but bring a point of view to his or her storytelling, so why not admit it? These writers broke with journalistic convention and admitted that there was an “I” behind the typewriter, a mediator between the “true” story and the reader. We will focus on reading and writing two forms in particular, the profile and the essay. While an excellent profile can be a straightforward examination of another person and his or her place in the world, in the hands of a master like Janet Malcolm or George Trow, it can become an eruption of invention. Essays ask a question or argue a point—but how? There are as many ways as there are writers who explore the form, and in this course we will seek to join them. The course will be taught by Steve Almond, the 2016–17 Koeppel Journalism Fellow. He has been an investigative journalist in Miami and El Paso and is an award-winning writer of nonfiction and fiction. He is the author of eight books, including several New York Times bestsellers, and is currently teaching narrative journalism at the Nieman Foundation at Harvard.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250J
Prereq: None

WRCT250K Topics in Journalism: Writing, Wit, and the Natural World
This course will engage students as readers and writers of essays, opinion pieces, and long-form articles about the natural world. We live in the shadow of climate change and the sixth great extinction event. So when is outrage effective, and when does wit or irony allow a writer to find a more persuasive voice? What’s the role of objectivity in a world where everybody seems to be shouting? We will consider the work of such writers as Gerald Durrell, David Quammen, Elizabeth Kolbert, and Peter Matthiessen. Students will also write regularly and collaborate together in class to critique and improve one another’s work.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Identical With: CSPL250K
Prereq: None

WRCT250M Topics in Journalism: Storytelling and Social Change
This course offers practice in writing op-eds and political essays in short and long forms. This class may be of interest not only to writers but also to students studying political science, history, economics, ethics, sociology, or an interdisciplinary field, such as American studies. The main goal of this class is teaching students how to engage in debate in the public sphere over the major themes and issues of our time. Other than an intense reading schedule and a writing workshop, the other major component will be guest speakers. They include journalist, essayists, and scholars working in their fields but with an authoritative presence in the public sphere.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250M
Prereq: None

WRCT250N Writing Reality: Journalism in the Age of Trump
How should the news media cover Donald Trump? How did the Internet, the 24-hour news cycle, and rising polarization help change the nature of journalism itself, but also lead to an era of “Fake News” accusations in which Americans are exposed to different sources of information come away with completely different sets of facts? This class will explore our new digital and highly partisan media landscape, grounded in a close study of current events. We will study the impact and consequences of today’s media -- both how to consume it, and how to write for it.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250N
Prereq: None

WRCT250P It’s a Mess: An Academic and Practical Look at Digital Media in the Late 2010s
Hot mess. Dumpster fire. Steaming turd pile. Commentators, journalists, and the public have all used these terms to describe the state of American digital media in 2018. While the profession of journalism is more noble in this era than in previous decades, the world of media creation and consumption is far more complicated than ever before. For young people hoping to get their start in the world of digital media in the late 2010s, catching a break is even harder.

The purpose of this class is twofold: It will introduce students to the larger issues spanning digital media—from a lack of diversity and inclusion to problems with monetization and “Fake News”—while also giving them the chance to walk through what it’s actually like to pitch, write, and edit for an internet publication. Students will have the opportunity to write for a class blog using strategies that the digital media world uses today, and they’ll spend time giving and receiving feedback on writing.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Identical With: CSPL250P
Prereq: None

WRCT250W Writing for Television
This demanding, writing-intensive course focuses on (1) the creative development of a script, individually and collaboratively; (2) scene structure, character development, plot, form and formula, dialogue, and the role of narrative and narrator; and (3) understanding the workings and business of
television. Each student will conceive of, synopsize, and pitch a story idea with their “producing partners” to “network executives.” Each student will also serve as producer and as an executive for others. After absorbing the feedback, students will construct a detailed beat outline and will turn in an original script at the end of the semester.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: FIST350, AFAM320
Prereq: None

WRCT263 Writing for Television II
This advanced course requires that each student act as writer, producer/network executive, and lead discussant on one of the professional scripts we read. Students will be responsible for two meetings with the professor during the semester, two to three meetings with their producing partners, and one meeting with their actors (who will perform a short scene from the student’s script at the end of the semester). Each student will conceive of and pitch three story ideas in the first classes, winnowing down to one idea for which they will write a story area, an outline, and a final script (which will go through three major revisions). Students are expected to come to class with a background in creative writing, focusing on character and dialogue as well as having completed one TV screenplay.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL357, FILM459
Prereq: None

WRCT264 Creating Children's Books I
In this course each student will create and illustrate a children’s book, at the picture book or illustrated chapter book level. Assignments include examining a variety of children’s books (from 1930 to the present) and emulating specific authors and illustrative techniques as we develop original work. We will discuss both text and illustration in published picture books, and the creative assignments and workshop discussions will focus on both components, and their interaction. We will look at a range of questions: What is this book for? Who is it for? Does it appeal to children and adults in different ways? What assumptions does it make about the world of childhood and the relationships children have? How does it obscure, reveal, comment on, or attempt to change the truths of life—things like love, desire, satisfaction, hurt, difference, sickness, and death? What values or norms does it establish—or subvert? What do the words and pictures do to each other? What values or expectations are at stake as the story or pattern unfolds? We will use questions like these to help drive our experiments and revisions as we workshop all stages of our books.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

WRCT300 Integrative Learning Project 2: Senior Capstone
The Integrative Learning Project is a .50 credit course that allows students to learn to describe in a coherent and engaging narrative the various academic and non-academic activities, projects, and experiences that have been important for them while in college and to practice doing so for a variety of audiences (e.g. employers, graduate schools, etc.). Participants should be students who are interested in crafting a narrative about their personal and intellectual development, and who want to be able to talk about what skills they have cultivated during their time at Wesleyan and what they still want to learn.

This course is intended for seniors who wish to document and reflect about their work in a single “capstone” experience. This course requires a willingness to discuss one’s strengths, achievements, weaknesses, and failures. Students will not only engage in reflection about their skills and experiences, but will also have the opportunity to design an online portfolio in WordPress, the world’s most popular content management software, and test the portfolio with different audiences by employing user experience design (UX) principles and research methodologies. Students can only take this course once.

Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: FIST350, AFAM320
Prereq: None

WRCT302 All the Feels: Affect Theory and Cultural Studies
Butterflies in your chest. Perspiration on your upper lip. A racing heart. Every day we manage sensorial and embodied experiences; quite often these negotiations illuminate the ways in which powerful norms and institutions shape our daily lives. This course explores the relationship between the individualized experience of feeling and power by introducing students to the vibrant field of affect studies. A recent “turn” in critical theory, affect theory is interested in embodiment, the senses, and sensorial experience, questioning the dominance of rationality and cognition by exploring the roles emotions and feelings play in our social worlds. This course will focus predominantly on affect theory as it emerged from queer, feminist, and racialized minoritarian discourses in order to, ultimately, contemplate the ways theories of affect, feeling, sensation, embodiment, and emotion open up literary and cultural texts.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: FGSS314, ENGL308, AMST289
Prereq: None

WRCT317 Special Topics: Plot
In this special topics course, we will study classic and contemporary novels, stories, and television dramatic series that immerse the reader and viewer in an absorbing fictional plot. Our priorities will be close reading and watching for the pleasure and enlightenment of the works as wholes, as well as an examination of the choices storytellers make to snag our imaginations, drag them into a fictional
world, and keep them there. The study will culminate in new creative work: short
stories you will write and the class will critique in a workshop setting.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL317
Prereq: ENGL292 OR ENGL296

WRCT347 Special Topics: Day Books, Diaries, Notebooks, Etc.
This class will take as its focus both creatively and critically the daily and episodic
tracking of our own and others' insights, observations, inspirations, motivations;
incidents and encounters that seem worthy of (personal) note, whether this be
for instant gratification, imprint, or later expansion, simple records as well as
flights of writing. We will read and keep journals of various kinds. Very little will
be out of bounds.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL347
Prereq: ENGL292 OR ENGL296

WRCT350 Writing Certificate Senior Seminar: Writing and Publishing
This is the required capstone for the Writing Certificate Program. This new
version of the course offers you an opportunity to develop your writing, work
closely with other certificate seniors, and receive advice from professionals
about editing and compiling work for publication. Visiting writers and editors
will speak in class and the schedule includes several social occasions--receptions,
talks, and dinners. Guest speakers from the world of writing and publishing will
talk about their experiences with new media.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-WRCT
Prereq: None

WRCT401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

WRCT402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

WRCT411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

WRCT412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

WRCT491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity
to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: Cr/U

WRCT492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity
to assist in teaching a faculty member's course for academic credit.
Offering: Host