ENGL 110 : Ruined America: New American Dystopian Novels

Instructor

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Course Description

Dystopian novels have become commonplace. But why now? Why do we seem to be experiencing a heightened anxiety over apocalypse? We will consider two types of dystopian visions--those that present a post-apocalyptic world, and those that conjure up wrecked societies out of current evils. Both types present the world we know now as either lost or full of losers. As we visit a variety of recently imagined American dystopias, we will focus on the ethical dilemmas imposed by prospects of our diminished state: the inevitable issues of class, and the divisions of race and gender; the prospects of anarchy and political oppression; and the threat of technology to our identity and our environment. The class will also focus on techniques to improve your critical reasoning and analytical skills with the goal of writing interesting and well-argued essays.

Distribution Designations

Writing Skills
WS Explanation

The class is primarily design as a writing intensive. I plan on assigning two five-page essays and one 8-10 page essay. The shorter essays will be graded with comments, and either be peer reviewed, or short passages will be selected for class discussion and revision. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Class Format
Seminar

Additional Class Format Info
The course will be taught remotely.

Grading
no pass/fail option, yes fifth course option

Expected Class Size
14

Enrollment Limit
14

Enrollment Preference
First-year students

Prerequisites
none

Requirements/Evaluation
Two five-page essays, and one final 10-page essay, as well as several short writing assignments. Active seminar participation.

___________________________________________________________

ENGL 112 : Introduction to Literary Criticism

Instructor

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Course Description

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What determines meaning? How we interpret is inevitably inflected by our own priorities and preoccupations, by the contexts in which we read, by literary and other conventions, and by the historical and personal circumstances of a work's composition, as well as deriving from the particular words of a text and from the mutable life of language itself. So how to go about the task of reading literature well, and reading critically? This course will focus on key introductory methods and critical approaches, and is intended to develop your skills in reading, writing about, discussing and interpreting literary texts. Our readings--mainly short fiction and poetry, along with selected introductory work in critical theory--will invite increased self-consciousness about literary form, the functions of criticism, and the process of reading and interpretation. In the last weeks of the course, we will read longer texts, including at least one play and one novel.

**Distribution Designations**

**Writing Skills**

**WS Explanation**

Three papers, rising from 3 pages for the first, to 6 pages for the last. Postings on Glow discussion boards for all class meetings. Extensive written feedback on longer papers, plus the option of revision.

**Class Format**

seminar

**Additional Class Format Info**

Our class meetings will be conducted remotely, but with the seminar group regularly broken into small discussion sections. As the semester progresses, I will consider moving to in-person teaching for the discussion sections as conditions on campus clarify.

**Grading**

no pass/fail option, no fifth course option

**Expected Class Size**

14

**Enrollment Limit**

14

**Enrollment Preference**

First-year students who have not taken or placed out of a 100-level ENGL course

**Prerequisites**

None

**Requirements/Evaluation**

Three papers rising from 3-6 pages, discussion board postings, and contribution to class discussions.
ENGL 114 : Literary Speakers

Instructor

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Course Description

The general purpose of this course is to develop students' skills as interpreters of poetry and short fiction. Its particular focus is on how--and with what effects--poets create the voices of their poems, and fiction writers create their narrators. We'll consider the ways in which literary speakers inform and entice, persuade and sometimes deceive, their audiences. Readings will include texts from various historical periods, with particular emphasis on the twentieth century (including works by James Joyce, Henry James, Vladimir Nabokov, Robert Frost, Toni Cade Bambara, Raymond Carver, and Seamus Heaney).

Distribution Designations

Writing Skills
WS Explanation

There will be 4-5 papers assigned, spaced evenly throughout the term, ranging in length from 1-2 pages to about 5 pages. Detailed feedback will be provided on each paper. There will be opportunities for revisions, and for conferences before and after each paper. At least two classes during the term will be specifically devoted to issues related to paper writing.

Class Format

Additional Class Format Info
This course will be taught remotely.

Grading

yes pass/fail option, yes fifth course option

Expected Class Size
12

Enrollment Limit
12

Enrollment Preference
first-year students and then sophomores who have not yet taken a 100-level course in English

Prerequisites
None

Requirements/Evaluation
4 or 5 papers, of varying lengths, spaced throughout the term (about 15-20 pages total); detailed feedback will be provided on each paper, along with opportunities for revision. There will be no examinations in this course.

ENGL 115 : The Literature of Sports

Also listed as: AFR 115

Instructor

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<td>Rowan Ricardo</td>
<td>Phillips</td>
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Course Description

The ubiquity of the sporting event, the athlete as hero, the athlete as failure, the crowd, the fan, the stadium, and all of the complex conflicts therein have long been the subjects of some of the finest writing in America and throughout the world. Writers have used sport as a context through which to explore and examine ideas such as beauty, the sublime, tragedy, politics, race, class, sexuality, and gender. This course will focus on poetry, fiction, and non-fiction invested in the public spectacles and private revelations of sport ranging from the poetics of praise to issues of urbanism, colonialism, globalization with readings by Pindar, Rankine, CLR James, Baldwin, Hemingway, Oates, DeLillo, and many others. This course will be taught online in a synchronous format.

Distribution Designations

Difference, Power, and Equity
Writing Skills

WS Explanation

Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

DPE Explanation

This course will focus on literature about sports that addresses, among other topics, civil rights activism, gentrification, race dynamics and race relations both inside and outside of
the USA, American exceptionalism, sociocultural construction of emotional displays, mental health, religious conflict, and anti-blackness.

**Class Format**
seminar

**Grading**
yes pass/fail option, yes fifth course option

**Expected Class Size**
14

**Enrollment Limit**
14

**Enrollment Preference**
first-year students who have not taken or placed out of a 100-level ENGL course.

**Prerequisites**
None.

**Requirements/Evaluation**
Students will be expected to complete a number of short (5 pages or less) papers during the semester and one longer paper (8-10 pages) at the end of the semester.

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**ENGL 116 : The Remix: Adaptation and Revelation**

**Instructor**

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<td>Ricardo</td>
<td>Wilson</td>
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**Course Description**
This course explores the ideas of remaking and adaptation. We examine twentieth and twenty-first-century fiction, poetry, film, and hybrid texts that interact with subject matter stretching from Greek mythology to New World castaway stories to global pandemics. What is the nature of the work they attempt? What is lost and gained in these re-visions? In response to these questions, emphasis is placed on critical reading and writing (and rewriting), as well as on research skills. Works considered throughout the term come from, among others, John Keene, Anne Carson, J.M. Coetzee, Alfonso Cuarón, Steve McQueen, and Natasha Trethewey.
Distribution Designations

Writing Skills

WS Explanation

Students will do at least 20 pages of writing (4 papers) and will be required to significantly revise one paper. Students will also provide two detailed editorial responses to the work of another student. Significant class time will be spent covering strategies for effective and persuasive academic writing. Throughout the semester, students will receive written feedback from the instructor with specific suggestions for revision and improvement.

Class Format

seminar

Grading

yes pass/fail option, yes fifth course option

Expected Class Size

14

Enrollment Limit

14

Enrollment Preference

first-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

Prerequisites

none

Requirements/Evaluation

at least 20 pages of writing; GLOW posts; class participation

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ENGL 129 : Twentieth-Century Black Poets

Also listed as: AFR 129

Instructor

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<tr>
<td>David L.</td>
<td>Smith</td>
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Course Description
From Langston Hughes to contemporary poets such as Angela Jackson and Claudia Rankine, African American poets have been preoccupied with the relations of poetry to other traditions. Vernacular speech, English poetry, jazz and other musical forms, folk humor, and African mythology have all been seen as essential sources for black poetry. This course will survey major poets such as Hughes, James Weldon Johnson, Countee Cullen, Robert Hayden, Gwendolyn Brooks, Amiri Baraka, Jackson, and Yusef Komunyakaa, reading their poems and their essays and interviews about poetic craft. We will ask how black poetry has been defined and whether there is a single black poetic tradition or several.

Class Format
seminar

Grading
no pass/fail option, yes fifth course option

Expected Class Size
14

Enrollment Limit
14

Enrollment Preference
first-year students who have not taken or placed out of a 100-level ENGL course

Prerequisites
none

Requirements/Evaluation
several short papers, a 15-page final paper

ENGL 161 : Metafiction

Instructor

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<td>Rosenheim</td>
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Course Description
This course will examine ways in which literary works reflect on their status as texts. We'll look at the formal pleasures and puzzles generated by techniques including frame narratives, recursion, and self-reference, in novels, films, and stories by Vladimir Nabokov,
Octavia Butler, Kelly Link, Paul Park, and others. Ultimately, we will use the study of metafiction to focus a larger inquiry into the socializing force of self-consciousness in human development. Note that students will be required to use, as well as interpret, metafictional techniques in their assigned writing.

Distribution Designations

Writing Skills

WS Explanation

Students write five essays with considerable feedback from the instructor.

Class Format

seminar

Additional Class Format Info

online discussion

Grading

no pass/fail option, no fifth course option

Expected Class Size

14

Enrollment Limit

14

Enrollment Preference

first-year students who have not taken or placed out of a 100-level ENGL course; sophomores

Prerequisites

none

Requirements/Evaluation

several short exercises; four or five papers of increasing complexity, totaling 22 pages; consistent attendance and participation; a love of reading, and a willingness to reread

ENGL 204 : Hollywood Film

Instructor

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<tr>
<td>John</td>
<td>Kleiner</td>
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<td>Jim</td>
<td>Shepard</td>
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For almost a century, Hollywood films have been the world's most influential art form, shaping how we dress and talk, how we think about sex, race, and power, and what it means to be American. We'll examine both the characteristic pleasures provided by Hollywood's dominant genres—including action films, horror films, thrillers and romantic comedies—and the complex, sometimes unsavory fantasies they mobilize. We will do this by looking carefully at a dozen or so iconic films, probably including Psycho, Casablanca, The Godfather; Schindler's List, Bridesmaids, Groundhog Day, 12 Years a Slave and Get Out.

Distribution Designations

Class Format
lecture

Grading
yes pass/fail option, yes fifth course option

Expected Class Size
60

Enrollment Limit
60

Enrollment Preference
English majors

Prerequisites
None

Requirements/Evaluation

Two 2-page essays, two editing exercises, a midterm, and a final exam

Unit Attributes

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<tr>
<td>American Studies (AMST)</td>
<td>AMST Arts in Context Electives (AMSTARTS)</td>
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<tr>
<td>English (ENGL)</td>
<td>ENGL Literary Histories C (ENGLLHC)</td>
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<tr>
<td>Film &amp; Media Studies (FMST)</td>
<td>FMST Core Courses (FMSTCORE)</td>
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ENGL 210 : American Modernism

Instructor
Modernism in art lasts from about 1850 until about 1950; this course focuses on American fiction centering on the 1920s. Texts in the course run from the familiar (Cather, Fitzgerald, Hemingway) through the difficult (Faulkner), very difficult (Jean Toomer), and impossible (Gertrude Stein); but we’ll learn how to read them all. Even the familiar texts turn out to be stylistically experimental, and experiments in style, in every case, are linked to novel conceptions of religion (especially Hemingway, Fitzgerald), race or ethnicity (Faulkner, Toomer), and gender (Cather, Hemingway, Stein); most of our texts interrelate all of these concerns. After the Great War, the urgency of questions of form, in relation to questions of identity, is whether the world can be redeemed by the reformation of linguistic and generic conventions.

**Distribution Designations**

Writing Skills

**WS Explanation**

There will be four papers, totaling about 16 pages. Papers will be read closely both for content and expression. There will be one course meeting devoted entirely to questions of style and composition.

**Class Format**

seminar

**Additional Class Format Info**

The course will be entirely remote by Zoom.

**Grading**

no pass/fail option, no fifth course option

**Expected Class Size**

14

**Enrollment Limit**

14

**Enrollment Preference**

First-year students and sophomores contemplating the English major; other English majors lacking a Gateway; American Studies majors.

**Prerequisites**

a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of instructor

**Requirements/Evaluation**

Four papers totaling about 16 pages. Participation in class discussions will also be a factor in the final grade.

**Unit Attributes**
ENGL 227 : Elegies

Instructor

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<td>Stephen</td>
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Course Description

This tutorial explores elegies as a literary genre. In their most familiar form, elegies honor and memorialize the dead. More broadly conceived, the genre includes works lamenting other kinds of loss as well: the loss of a lover, place, country, or cherished version of one's past. We'll consider the special challenges and opportunities of the elegiac voice: how it manages to give public expression to private grief; negotiates problems of tone and perspective; worries about and celebrates the capacity of language to generate hope and consolation; and seeks a kind of solace in the literary effort to evoke, preserve, or rewrite a lost life or an absent past. This course focuses primarily on poetry, English and American, across a broad historical range. We'll first read poems from 1600-1900—including works by Jonson, Milton, Donne, Dryden, Gray, Shelley, Tennyson, and Whitman, and then turn to some of the twentieth-century's great poetic elegists—Owen, Yeats, Auden, Lowell, and Heaney. Finally, we'll consider how the elegiac voice works in fiction, especially in stories by Joyce ("The Dead") and Nabokov ("Spring in Fialta").

Distribution Designations

Writing Skills

WS Explanation

All tutorials (at least in English) are by definition Writing Skills courses. Students will write either the main paper or a response critique in alternate weeks. Students will also have the opportunity to revise.

Class Format
tutorial

Additional Class Format Info
This course will meet remotely. Tutorial pairs will meet for an hour each week with the instructor, using Zoom or Google Meet.

**Grading**
no pass/fail option, no fifth course option

**Expected Class Size**
10

**Enrollment Limit**
10

**Enrollment Preference**
Sophomores, but juniors and seniors are also welcome.

**Prerequisites**
a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor.

**Requirements/Evaluation**
Active participation in tutorial meetings. Students will write a 4- to 5-page paper every other week (five in all), and comment on their partners' papers in alternate weeks

**Unit Attributes**

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<td>English (ENGL)</td>
<td>ENGL Literary Histories B (ENGLLHB)</td>
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**ENGL 228 : The Renaissance in England and the European Continent: Self and World**

Also listed as: **COMP 230**

**Instructor**

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<tr>
<td>Emily</td>
<td>Vasiliasuskas</td>
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**Course Description**

At the same time as the individual human being in possession of a distinctive personality was taking on enormous importance in politics, philosophy, literature, and the visual arts, early modern Europeans were encountering unprecedented levels of cultural diversity. In this interdisciplinary course, we will consider these two developments both separately and
together. As Renaissance humanists were acquiring a sophisticated understanding of the
distance between the present and various European pasts (the recent medieval past and the
remote history of antiquity), they were also coming into contact with non-European cultures
in Africa, the Americas, and Asia via trade and economic development, imperial expansion,
and religious conversion. Always at stake in these encounters was the question of who
counted as an individual; the self was not considered to be intrinsic to human nature but
rather the product of historical and cultural developments. Themes will include religious
pluralism, the sacred and the secular, vernacularity, exploration and empire, the relationship
between mind and body, slavery, trade, wealth, gender, self-fashioning, and style. We will
consider such English writers as the Pearl poet, More, Marlowe, Spenser, Shakespeare,
Browne, and Milton; such continental intellectuals as Descartes, Erasmus, Las Casas, and
Castiglione; and such continental artists as Michelangelo, Velázquez, Bruegel, and
Rembrandt.

**Distribution Designations**

- Difference, Power, and Equity
- Writing Skills

**WS Explanation**

The course asks students to write five four-page papers and offers exposure to a range of
humanistic modes, from close reading to visual analysis to the exposition of philosophical
claims. One paper will involve independent research. The instructor will provide frequent
and extensive written feedback on student work. Students will receive from the instructor
timely comments on their writing skills, with suggestions for improvement.

**DPE Explanation**

This course examines the role of historical and cultural difference within and beyond Europe
at the very beginning of globalization. Students will become acquainted with the origins of
colonialism and the global traffic in slaves, as well as with the complex role of writers and
intellectuals in questioning, defending, and imagining these practices. We will consider the
epistemological challenges of accessing the testimony of subordinated persons.

**Class Format**

- seminar

**Additional Class Format Info**

This course will be conducted synchronously online.

**Grading**

- no pass/fail option, yes fifth course option

**Expected Class Size**

- 14

**Enrollment Limit**

- 14

**Enrollment Preference**
First- and second-year students, and English majors who have yet to take a Gateway course

Prerequisites
A 100-level ENGL course, a score of 5 on the AP English Literature exam, a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor

Requirements/Evaluation

Five four-page papers, in-class presentation, thoughtful participation in discussions

Unit Attributes

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<td>English (ENGL)</td>
<td>ENGL Literary Histories A (ENGLLHA)</td>
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<td>English (ENGL)</td>
<td>ENGL 200-level Gateway Courses (ENGLGATE)</td>
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**ENGL 234 : The Video Essay**

**Instructor**

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**Course Description**

While people today are subject to an unprecedented flood of moving images, few have had the chance to think critically about film and video. Fewer still have had the opportunity to think with the medium, exploiting the resources of film and video in their efforts to understand how these media work on viewers. The Video Essay offers a chance to do that. After being introduced to the fundamentals of film analysis and receiving training in the use of Adobe Premiere Pro, students will spend the term alternately making short video essays and commenting on the essays produced by their partners. Note that this is primarily a course in film analysis: students will not shoot original material. No prior experience is required. Note that the course meets entirely online.

**Distribution Designations**

**Class Format**
tutorial

**Additional Class Format Info**
We will meet together for three weeks, then break into groups of four. Students in each
group will alternate weekly between creating video essays on film topics, and writing
commentaries on the essays of their partner. All meetings will be online.

**Grading**
no pass/fail option, no fifth course option

**Expected Class Size**
12

**Enrollment Limit**
12

**Enrollment Preference**
sophomores; first-year students; English majors

**Prerequisites**
permission of the instructor

**Requirements/Evaluation**

four written exercises (1-2 pages); four video essays, increasing from two to six minutes; and
four written commentaries on one's partner's video essays.

**Unit Attributes**

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<td>English (ENGL)</td>
<td>ENGL post-1900 Courses (ENGL1900)</td>
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**ENGL 239 : Zen and the Art of American Literature**

**Also listed as:** AMST 238 / REL 228

**Instructor**

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<td>Bernie</td>
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**Course Description**

Just one hundred years ago, few Americans knew the first thing about Buddhism. But in 2020, who hasn't heard of (or even tried) mindfulness or meditation? Buddhist ideas and practices now seem ubiquitous, available even in the form of smartphone apps like Headspace and Ten Percent Happier. In this class, we'll explore how Buddhism came to be the profoundly important cultural force in American life that it is today. We'll read a variety
of Buddhist-influenced literary texts, from the Beat poetry of the 1950s to contemporary novels like Ruth Ozeki’s *A Tale for the Time Being*. And we’ll range far beyond the world of literature into other cultural domains in which Buddhism has had a deep impact, like environmentalism, psychotherapy, and Western attitudes towards death and dying. We’ll also give special attention to the role that Buddhism is playing in the struggle for racial justice (from bell hooks to Black Lives Matter). And we’ll engage in an experiential investigation of the benefits of incorporating contemplative practices like mindfulness into higher education: students will learn a variety of meditation techniques, and we’ll spend time each week practicing and reflecting upon those practices. Students will be expected to maintain a daily meditation practice outside of class (10-15 minutes a day), with the help of one of those newfangled meditation apps no less! No prior experience with meditation is necessary. Just an open mind. (For detailed information about the format of this hybrid course, please visit: www.tinyurl.com/Engl239)

**Class Format**

seminar

**Additional Class Format Info**

This will be a hybrid course for students who are both remote and in-person, with a mix of synchronous and asynchronous elements. The whole class will meet on Zoom every other week; small groups of 4-6 students (these groups will be entirely in-person or entirely remote) will meet once a week, either on campus or on Zoom. More detailed information about the format of this course can be found at: www.tinyurl.com/Engl239 (I strongly encourage interested students to visit this URL.)

**Grading**

yes pass/fail option, no fifth course option

**Expected Class Size**

20

**Enrollment Limit**

20

**Enrollment Preference**

preference will go to 1st and 2nd year students; students who pre-register should email a brief explanation of why they want to take this course to brhie@williams.edu, which will be used to decide enrollment. For more info: www.tinyurl.com/Engl239

**Prerequisites**

none

**Requirements/Evaluation**

Because this class will meet only once a week and in small groups, regular attendance will be strictly required; substantial weekly Glow posts; and a final critical or creative project (like an 8-10 page essay, podcast episode, or zine).

**Unit Attributes**
ENGL 257 : Personal Essay: Writing Workshop

Instructor

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<td>Cassandra</td>
<td>Cleghorn</td>
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Course Description

The personal essay as a literary form includes a wide range of genres including literary journalism, creative nonfiction and the lyric essay. Note the exclusion of "memoir" or "autobiography" in this list. This course is NOT a course in memoir or autobiography. As we become more mindful of our particular points of view (and of ways to explore and exploit this subjectivity), we will turn the focus outside of ourselves. We will experiment with writing that is extro- rather than introspective. While this is primarily a course in creative writing, we will give much of our time to literary analysis and imitation of exemplary essayists (primarily from the 20th and 21st centuries, and primarily from the U.S.) including James Baldwin, James Agee, Annie Dillard, John McPhee, Joan Didion, Adrian NicholeLeBlanc, Jennifer S. Cheng, Anne Carson, Samuel Delaney, Maggie Nelson, Alexander Chee, Lydia Yuknavitch, Saidiya Hartman and Karen Green.

Distribution Designations

Writing Skills

WS Explanation

This course will demand weekly writing and critical responses, as well as regular opportunities for revision. Total number of pages written will amount to approximately 35.

Class Format

seminar

Additional Class Format Info

This course will be taught remotely, with a combination of synchronous and asynchronous meetings, assignments, short lectures, and opportunities for engagement (e.g. Zoom, Glow,
There will be a single, collective meeting every week in the time slot assigned to this course; as well as a single, weekly meeting of small groups of three students in which creative and critical writing will be shared, critiqued and discussed.

**Grading**

yes pass/fail option, no fifth course option

**Expected Class Size**

12

**Enrollment Limit**

12

**Enrollment Preference**

students who have not yet taken Creative Writing courses will be given priority

**Prerequisites**

None

**Requirements/Evaluation**

Evaluation will be based on class participation, peer editing, writing and revision, with special attention given to the student's engagement in every aspect of the writing process.

**Unit Attributes**

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<td>English (ENGL)</td>
<td>ENGL Creative Writing Courses (ENGLWRIT)</td>
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**ENGL 281 : Introductory Workshop in Poetry**

**Instructor**

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<tr>
<td>Jessica</td>
<td>Fisher</td>
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**Course Description**

An introduction to the basics of writing poetry. This workshop will include weekly readings in and writing assignments, frequent improvisations and collaborations, and the in-depth discussion of student work.

**Class Format**

seminar
Additional Class Format Info
While this class will be taught remotely, it promises to be a space of intimate engagement and creative growth. We will prioritize synchronous learning, whether online or perhaps in person, outside, while the weather is warm. We will combine whole-group meetings with occasional small group sessions of 3 or 4 students.

Grading
yes pass/fail option, yes fifth course option

Expected Class Size
12

Enrollment Limit
12

Enrollment Preference
students who have preregistered; all interested students should pre-register and will be emailed with instructions if the course is over-enrolled.

Prerequisites
none

Requirements/Evaluation
engaged participation; successful completion of assignments; demonstrated commitment and substantial improvement, as evidenced by a final portfolio of revised poems.

Unit Attributes

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<th>Attribute</th>
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<tbody>
<tr>
<td>English (ENGL)</td>
<td>ENGL Creative Writing Courses (ENGLWRIT)</td>
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</table>

ENGL 283A : Introductory Workshop in Fiction

Reviewer Comments

Instructor

<table>
<thead>
<tr>
<th>First Name</th>
<th>Last Name</th>
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<tbody>
<tr>
<td>Jim</td>
<td>Shepard</td>
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</table>

Course Description

An introduction to the basics of writing short fiction. Exercises, short assignments, and discussion of published fiction will be combined with workshops of student stories; individual conferences with the instructor will be available.
Class Format
seminar

Grading
no pass/fail option, no fifth course option

Expected Class Size
12

Enrollment Limit
12

Enrollment Preference
students who have preregistered; all interested students should pre-register and will be emailed with instructions if the course is over-enrolled

Prerequisites
none

Requirements/Evaluation
regular attendance, active participation, and successful completion of assigned exercises and story drafts; final portfolio

Unit Attributes

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<th>Attribute</th>
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<tr>
<td>English (ENGL)</td>
<td>ENGL Creative Writing Courses (ENGLWRIT)</td>
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</table>

ENGL 283B : Introductory Workshop in Fiction

Instructor

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<tr>
<th>First Name</th>
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<tbody>
<tr>
<td>Karen</td>
<td>Shepard</td>
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</table>

Course Description

An introduction to the basics of writing short fiction. Exercises, short assignments, and discussion of published fiction will be combined with small group discussions of student stories, individual conferences with the instructor, and independent work. This course will be structured as a seminar/tutorial hybrid. We'll mix whole-group meetings with small group sessions of 3 or 4 students. If possible, those who are able will meet in-person; others will meet remotely. If in-person meetings become no longer feasible, all meetings will be remote.
Class Format
seminar

Additional Class Format Info
This course will be structured as a seminar/tutorial hybrid. We'll mix whole-group meetings with small group sessions of 3 or 4 students. If possible, those who are able will meet in-person; others will meet remotely. If in-person meetings become no longer feasible, all meetings will be remote.

Grading
yes pass/fail option, no fifth course option

Expected Class Size
12

Enrollment Limit
12

Enrollment Preference
students who have preregistered; all interested students should pre-register and will be emailed with instructions if the course is over-enrolled

Prerequisites
none

Requirements/Evaluation
active participation, successful completion of assigned exercises and story drafts, and a final portfolio of revised fiction

Unit Attributes

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<th>Attribute</th>
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<tr>
<td>English (ENGL)</td>
<td>ENGL Creative Writing Courses (ENGLWRIT)</td>
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ENGL 304 : Dante

Also listed as: **COMP 317**

Instructor

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<tr>
<th>First Name</th>
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<tr>
<td>John</td>
<td>Kleiner</td>
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Course Description
In the spring of 1300, Dante Alighieri entered Hell. The Divine Comedy is the record of the journey that followed. It is organized around a series of encounters with figures from the poet's past—for example, a former teacher damned for violating nature—as well as historical and literary characters: Ulysses, Thomas Aquinas, Plato, Virgil, Adam. Though the Comedy is probably now best known for its savagery—the bodies split open, the Popes turned upside down and lit on fire—it is also, as Dante claims, a love story and a work of high imaginative daring. Among its final images is a vision of paradise rendered through the precise if also mind-bending language of non-Euclidean geometry. In this course we will read the three books of the Comedy (Inferno, Purgatorio, Paradiso), the Vita Nuova, and a few brief selections from Dante's other works. All readings will be in translation. The course will be taught remotely.

**Class Format**
seminar

**Grading**
no pass/fail option, yes fifth course option

**Expected Class Size**
10

**Enrollment Limit**
14

**Enrollment Preference**
English majors

**Prerequisites**
a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Requirements/Evaluation**

five written exercises and a 10-page final paper

**Unit Attributes**

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<tr>
<td>English (ENGL)</td>
<td>ENGL Literary Histories A (ENGLLHA)</td>
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**ENGL 307 : The 19th Century and Its Shadow**

Also listed as: **AFR 303**

Instructor
Course Description

This course explores canonical American literature from the nineteenth century alongside a selection of contemporary literary and cinematic texts that call on and intervene with this body of work. Following Toni Morrison's charge that the contemplation of a black presence "is central to any understanding of our national literature and should not be permitted to hover at the margins of the literary imagination," this course focuses on how ideas of race are explored throughout the canon and how they have been carried forward. Works considered throughout the term come from, among others, Julie Dash, Frederick Douglass, Saidiya Hartman, Harriet Jacobs, Mat Johnson, Herman Melville, Toni Morrison, Nate Parker, Edgar Allen Poe, Quentin Tarantino, Mark Twain, and Colson Whitehead.

Class Format

seminar

Grading

yes pass/fail option, yes fifth course option

Expected Class Size

16

Enrollment Limit

16

Enrollment Preference

English majors, then sophomores considering the major

Prerequisites

a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Requirements/Evaluation

weekly reading responses, active class participation, three close readings (500 words each), annotated bibliography, class presentation, final paper (13-15 pages)

ENGL 315 : Milton's Paradise Lost

Also listed as: REL 319
Course Description

The course will consist primarily of a close reading of Milton's *Paradise Lost*, generally considered the greatest non-dramatic poem in English. Written by a blind regicide in hiding shortly after the English Revolution, the epic presents the first and greatest of all failed rebellions: Satan's rebellion against God and its tragic consequence, the fall of Adam and Eve in Eden. We will give attention to the poem's densely organized language and structure, but our primary concern will be the ethical and philosophical dilemmas that confront Satan and all of the fallen.

Class Format

seminar

Additional Class Format Info

The course will be taught remotely

Grading

no pass/fail option, yes fifth course option

Expected Class Size

10

Enrollment Limit

15

Enrollment Preference

juniors, seniors, English majors

Prerequisites

a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam.

Requirements/Evaluation

one 6- to 8-page paper, one 10- to 12-page paper, weekly writing assignments, and active seminar participation

Unit Attributes

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<td>English (ENGL)</td>
<td>ENGL Literary Histories A (ENGLLHA)</td>
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</table>
ENGL 324 : World's End: Literary Ecologies of the Limit

Also listed as: ENVI 323

Instructor

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<tr>
<td>Christopher</td>
<td>Pye</td>
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Course Description

Consciousness of the world's finiteness in a time of environmental degradation and headlong global capitalism prompts restraint, a harboring of resources. But beyond the economic logic of conservation and expenditure, might imagining the world from the vantage point of its limit provoke a more profound rethinking of ourselves and the things of the world? Does it change what it means to possess, or even what an experience of the world is? Does it change human relationship? This course explores these questions in part by reaching back to the early modern period, when the boundedness of nations and worlds first comes to view in a meaningful way. But the course will have a long arc, from Shakespeare to Sinha's Animal's People. Primary works will include: Shakespeare, As You Like It and King Lear; Marvell; Ovid, Metamorphosis; Browne, Urn Burial; Wordsworth; McCarthy, The Road; Atwood; Alice Oswald; photography (Struth, Hutte); painting (Titian), and video installations (Pipilotti Rist). Theoretical texts include: Smith, Against Ecological Sovereignty; Wood, Reoccupy Earth; Agamben, The Time that Remains; Heidegger, "Question Concerning Technology"; Latour, "An Inquiry into Modes of Existence"; Nancy, After Fukushima; Derrida, The animal that therefore I am and Beast and the Sovereign.

Distribution Designations

Class Format

seminar

Additional Class Format Info

This course will be taught virtually, but we will make absolutely every effort to ensure that it takes the form of a genuine discussion class, including breaking periodically into smaller online groups. Requirements: two papers totaling 20 pages.

Grading

yes pass/fail option, yes fifth course option

Expected Class Size
Enrollment Limit
16

Enrollment Preference
English majors using the course to fulfill a requirement; Environmental Studies majors

Prerequisites
none

Requirements/Evaluation
two papers over the course of the semester totaling approximately 20 pages.

Unit Attributes

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<td>ENVI Humanities, Arts + Social Science Electives (ENVIHUM)</td>
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<td>ENGL Literary Histories A (ENGLLHA)</td>
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<td>English (ENGL)</td>
<td>ENGL Criticism Courses (ENGLCRIT)</td>
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ENGL 333 : The Nineteenth-Century British Novel

Also listed as: **WGSS 333**

Instructor

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<tr>
<td>Alison</td>
<td>Case</td>
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Course Description

In nineteenth-century Britain, the novel took on the world. Shaking off its early disrepute, and taking advantage of growing literacy and innovations in production and distribution, it achieved in this period an unrivalled synthesis of mass appeal and aesthetic and social ambition. Its representational aspirations were breathtaking: attempting to comprehend in its pages the dizzying complexity of new social, political, and economic structures, as well as to delineate in finest detail the texture of individual lives and minds. In an age obsessed with the social, it engaged directly with the most compelling issues of the day, including
industrialization and the gap between rich and poor, the role of women, nationalism and imperialism, and more broadly, the very nature of historical change itself. But it did so, for the most part, by telling fine-grained stories of ordinary men and women, people trying to make a living, worrying about their families and their neighbors, facing illness and death, and falling in—and sometimes out of—love. Since so many of these stories remain highly accessible works of popular culture, we will work hard to focus on what is strange and specific about the fiction of the nineteenth century, while also recognizing the roots of much that is modern in our own culture. We will also take seriously their social ambitions, looking especially at the ways they formulate, promote, and contest their readers' understanding of themselves as subjects and agents of an ongoing social history. Likely authors include Jane Austen, Walter Scott, Charlotte Bronte, Charles Dickens, Anthony Trollope, and George Eliot.

Distribution Designations

Class Format
seminar

Additional Class Format Info
My goal is to run this class with everybody in the room at the same time--some remotely via Zoom, and others in person. How exactly that will work in practice is still to be determined, but that is the goal.

Grading
yes pass/fail option, yes fifth course option

Expected Class Size
16

Enrollment Limit
16

Enrollment Preference
English majors, Women's, Gender and Sexuality majors, Comparative Literature majors, seniors

Prerequisites
100-level ENGL course, or a score of 5 on the AP English Literature Exam, or 6 or 7 on Higher Level IB English exam, or permission of instructor

Requirements/Evaluation

Heavy (but entertaining!) reading load. Flexible writing requirement includes options for short essays, weekly journal, creative work, and research paper. Students must complete 4 units of writing, with the research paper, if chosen, counting for two. There will be additional bits of informal writing, evaluated as part of the class contribution grade, such as participating in the production of a "brainstorming" doc on Google.

Unit Attributes

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<td>English (ENGL)</td>
<td>ENGL Literary Histories B (ENGLLHB)</td>
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ENGL 354 : Contemporary American Fiction

Instructor

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<th>First Name</th>
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<tbody>
<tr>
<td>John</td>
<td>Limon</td>
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</table>

**Course Description**

This course centers on American fiction from a late phase of postmodernism: we take for granted that history is a form of literature, and that race, gender, and self are constructions. Now what? The premise of the authors of this course is that we can return from these assumptions to write about history, race, gender, and the self in self-conscious but not debilitatingly self-conscious ways. Novels likely to be in the course that move from self or autobiography outwards: Dave Eggers, *A Heartbreaking Work of Staggering Genius*; Junot Diaz, *The Brief Wondrous Life of Oscar Wao*; Ben Lerner, *10:04*; Emma Donoghue, *Room*. Novels likely to be included that work from history inward: Colson Whitehead, *The Underground Railroad*; George Saunders, *Lincoln in the Bardo*. A novel likely to be included that is poised between self and history: Jesmyn Ward, *Sing, Unburied, Sing*.

**Distribution Designations**

**Class Format**

seminar

**Additional Class Format Info**

The course will be entirely remote by Zoom.

**Grading**

yes pass/fail option, no fifth course option

**Expected Class Size**

16

**Enrollment Limit**

16

**Enrollment Preference**

English majors; American Studies majors

**Prerequisites**
a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of instructor

Requirements/Evaluation

Three papers, totaling about 15 pages. Participation in class discussions will be reflected in the final grade.

Unit Attributes

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<td>English (ENGL)</td>
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ENGL 372 : Documentary Poetry

Instructor

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<th>First Name</th>
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<tbody>
<tr>
<td>Jessica</td>
<td>Fisher</td>
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</table>

Course Description

One of the most vibrant trends in contemporary writing, documentary poetry draws on various kinds of source materials in the creation of innovative forms. This course will be a joint adventure in the reception and production of such projects, and is designed for anyone interested in the intersections of archival research and creative writing. Part of our work will be to historicize and theorize this mode of literary making, which emerges out of Modernist experiments in polyvocality, collage, and what Ezra Pound termed the "poem including history." We will begin the semester by looking at Muriel Rukeyser's 1938 poetic sequence, "The Book of the Dead," which exposes the complicity of Union Carbide in the silicosis contracted by the miners who dug the Hawk's Nest Tunnel in Gauley Bridge, West Virginia. Rukeyser wrote of her desire for a "poetry [that] can extend the document"; our subsequent readings in this course will look to a number of contemporary book-length projects that do just that. Our documentary models--by such writers as Heimrad Bäcker, Anne Carson, Layli Long Soldier, Don Mee Choi, M. NourbSe Philip, Mark Nowak, and Claudia Rankine--treat a wide range of subjects, yet all share both an investigative approach and a commitment to thinking about the way individual lives are shaped by larger social and historical structures. Generically, these works make use of the strategies of poetry, but also frequently incorporate essay, narrative, and image to create distinctly mixed forms. Students likewise will choose topics to investigate over the term, conducting original archival research and thinking inductively through the material toward a final project that will be shared with the public on our course website.
Class Format
seminar

Additional Class Format Info
While this class will be taught remotely, it promises to be a space of intimate engagement and creative growth. We will prioritize synchronous learning, whether online or perhaps in person, outside, while the weather is warm. Each week, we will read and discuss one of the assigned texts; throughout the semester, you'll also be working on your evolving projects, which we will workshop in small groups and in individual conferences.

Grading
yes pass/fail option, yes fifth course option

Expected Class Size
12

Enrollment Limit
12

Enrollment Preference
Preregistered students; if overenrolled, preference will be given to English majors.

Prerequisites
a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor.

Requirements/Evaluation
This class asks students to engage deeply with the assigned books, to do significant original research on a topic of their choosing, and to work creatively to bring that research to life. Frequent short writing assignments will assure students' understanding of the readings, as well as help them to pace themselves in the making of their own documentary projects. The semester will culminate with the workshopping, revision, and publishing of students' final projects.

Unit Attributes

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<tr>
<td>English (ENGL)</td>
<td>ENGL Literary Histories C (ENGLLHC)</td>
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ENGL 392 : Wonder

Also listed as: COMP 392
Instructor

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<th>First Name</th>
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<tr>
<td>Christopher</td>
<td>Pye</td>
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**Course Description**

We tend to imagine "wonder" as a naïve, wide-eyed response, something quite distinct from the cold and sophisticated act of critical analysis. In this discussion class, we will consider wonder as an eminently analyzable concept, but one that raises provocative questions about the nature and limits of our own, distinctly modern forms of critical engagement. The course examines three historical incarnations of "wonder," each involving complex relations among the aesthetic, philosophical, and social domains: the Renaissance tradition on wonder and the marvelous (strange births, sea monsters, etc); the eighteenth-century analysis of the sublime; and twentieth-century accounts of the culture of spectacle, including cinema. We will consider writers such as Shakespeare, Sir Thomas Browne, Wordsworth, Coleridge, and W.G. Sebald (all wonderful); painters such as Vermeer and Friedrich, the photography of Andreas Gursky and Thomas Struth; films including Lang's *Metropolis*, Scott's *Blade Runner* and Pipilotti Rist; and critical or philosophical writers, including Aristotle, Descartes, Kant, Benjamin, and Irigaray.

**Class Format**

seminar

**Additional Class Format Info**

This course will be taught virtually, but we will make absolutely every effort to ensure that it takes the form of a genuine discussion class, including breaking periodically into smaller online groups. Requirements: two papers totaling 20 pages.

**Grading**

yes pass/fail option, yes fifth course option

**Expected Class Size**

16

**Enrollment Limit**

16

**Enrollment Preference**

English majors using the course to fulfill requirements; Comp Lit majors

**Prerequisites**

a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of instructor.

**Requirements/Evaluation**

two papers totaling 20 pages
ENGL 450 : Melville, Mark Twain, & Ellison

Instructor

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<th>First Name</th>
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<tr>
<td>David</td>
<td>Smith</td>
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Course Description

As an epigraph to his novel, *Invisible Man*, Ralph Ellison selects a quotation from Herman Melville's story, "Benito Cereno." In the prologue to *Invisible Man*, Ellison invokes a sermon that appears briefly in the opening chapter of *Moby-Dick*. In his essays on comedy and American culture, Ellison comments trenchantly on *Adventures of Huckleberry Finn*. Melville and Mark Twain were, in many obvious ways, as different as two writers can be. Nonetheless, they also have many surprising similarities, and it is not difficult to understand why both are so important to Ellison. This course will examine the novels, stories, and essays of these three writers, with particular attention to the themes that they have in common and to the traits that make each of them distinctive. Race, slavery, epistemology, and the nature of American democracy are among those themes.

Distribution Designations

Class Format

seminar

Grading

yes pass/fail option, yes fifth course option

Expected Class Size

15

Enrollment Limit

15

Enrollment Preference
English majors

Prerequisites
a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Requirements/Evaluation

journal, a final 15-page paper

Unit Attributes

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<tr>
<td>American Studies (AMST)</td>
<td>AMST Arts in Context Electives (AMSTARTS)</td>
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ENGL 493 : Honors Colloquium: English

Instructor

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<th>First Name</th>
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<tr>
<td>Emily</td>
<td>Vasiliauskas</td>
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Course Description

A colloquium for students pursuing critical theses and critical specializations. Students will present and critique their work in progress, and discuss issues particular to researching and structuring a long analytical thesis. We will also discuss the work of a variety of recent critics representing a range of methods of literary study. Satisfactory completion of the course will be required for students to continue on in the honors program. The course will meet synchronously online, sometimes as a full seminar and other times in tutorial-small small groups.

Distribution Designations

Class Format

honors independent study

Grading

no pass/fail option, no fifth course option

Expected Class Size
Enrollment Limit
none
Enrollment Preference
none
Prerequisites
admission to the department Honors program
Requirements/Evaluation

participation and individual progress on the thesis project, which will be determined in consultation with each student's honors advisor