

# ENGLISH DEPARTMENT UNDERGRADUATE COURSE DESCRIPTIONS FALL 2018

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- **ENGLISH MAJORS MUST MEET WITH FACULTY MENTORS.** Mentors have forms necessary for resigitation, which must be submitted electronically to your advisor and will be ccd to you. The mentoring period runs from **Thursday 3/1** through **Friday 3/16**. Please **email your mentor no later than Wednesday 2/28** to arrange a time to meet. (The list of mentors can be found on page 21 of this document.)
- All majors are required to complete ENGL 300W and three survey courses. All English majors must complete ENGL 300W before they can take any 400-level English class.
- 400-level courses may satisfy more than one distribution requirement.
- In addition to the concentration requirements, ENGL-ED students must also complete requirements in World Literature, Media and Film, and History and Structure of English Language.

For more information, see *Dr. Sarah Breckenridge Wright, Undergraduate Director of English* (x1278; wrights3@duq.edu).

# Learning Community Classes

The following courses are open to incoming Freshmen only

**ENGL 112C-01/WDLI 112C (16018)**

**MWF 12:00-12:50**

**A World of Stories: ORBIS**

**Mirmotahari, E.**

This course will expose students to literary texts from various parts of world, and specifically from outside of the English-speaking world. We will read novels and short fiction in translation from France, Japan, Colombia, the Arabic-speaking world, and Russia, among others. We will explore how literary fiction and storytelling is an instrument of community-building, historical consciousness, and for enduring and making sense of persecution, exile, and other forms of trauma. Readings will include Haruki Murakami's *Norwegian Wood*, Franz Kafka's *Metamorphosis*, and *A Thousand and One Arabian Nights*.

**ORBIS Learning Community. Fulfills Global Diversity and Social Justice Theme Area Requirements. Counts toward the World Literature Minor (WDLI)**

**ENGL 113C-01 (14256)**

**MWF 11:00-11:50**

**Literature and Diversity: NARRATIO**

**Kinnahan, T.**

This NARRATIO Learning Community course will examine ways that authors and filmmakers from a variety of ethnic and national backgrounds have employed narrative as a form of cultural and artistic expression. The course will survey modes of storytelling as expressed in a variety of media and across multiple cultural traditions. Throughout the course we will address the central questions guiding the NARRATIO Learning Community: How do stories engage us? How do we engage the world through stories? **NARRATIO Learning Community. Fulfills Global Diversity Theme Area Requirement. Counts toward the World Literature Minor (WDLI)**

**THEA 151C-01 (15586)**

**TR 9:25-10:40**

**Intro to Theater: SPECTACULUM**

**Jeffrey, J.**

This introductory course in theatre studies is designed to combine an overview of the art with as much creative and practical experience as possible. It will utilize methods and practices that allow for a collaborative learning experience. It will look primarily at the theatre in our time and will address a number of questions: "What is the 'stuff' of theatre?" "How does it affect us?" "How does the theatre serve people?" "What uses do people make of the theatre?" "Who are the participants in this very collaborative art?" "How are the efforts of the participants organized?" The course will present theory and a relatively small amount of history which students will be required to absorb from lectures and discussions. The course will emphasize creative, hands-on learning, allowing students to experiment and produce work in both the creative and managerial domains.

**SPECTACULUM Learning Community. Fulfills Creative Arts Theme Area Requirement.**

**ENGL 201C-01 (16405)**

**TR 12:15-1:30**

**Confronting the Eco-Apocalypse: TERRA**

**Wright, S.**

Imagine the streets of NYC transformed into canals... a sea of dunes stretching across the American West... a world where bio-terrorism is a tool for corporate profit. This class will explore these worlds and

more in dystopian novels and films including Disney's *Wall-E*, Kim Stanley Robinson's *New York 2140*, and Paolo Bacigalupi's *The Windup Girl*. As we explore these hypothetical futures, we will consider how they comment on current environmental, social, and economic choices, and how they imagine future individuals and societies contending with apocalyptic floods, draughts, and genetically-modified organisms. We will also partner with GTECH (<https://gtechstrategies.org/>) to learn about the steps Pittsburgh is taking toward a more sustainable future, and to help the city take those steps in neighboring communities including the Hill District and Uptown.

**TERRA Learning Community. Foundational Community Engaged Learning Course (FCEL).**

**ENGL 203C-01 (15444)**

**TR 10:50-12:05**

**Intro to Drama: SPECTACULUM**

**Lane, J.**

From Shakespeare's *Winter's Tale* to Arthur Miller's *Death of a Salesman* to Sam Shepard's *True West*, playwrights across centuries have grappled with staging the complexities of family relationships and the paradoxes inherent in the connections between gender roles and domestic life. This course is an introduction to dramatic literature with a specific focus on plays that explore the conflicts, betrayals, jealousies, passions, and joys within families. We will also pay close attention to the various ways in which gender is defined, invented and manipulated through family dynamics and structures. The goal of the class is to introduce students to both the literary and performative aspects of dramatic texts and the cultural contexts in which they were produced. We will watch films, stage scenes, do presentations, and have lively lectures, discussions, and debates. This course is a requirement for Theater Arts majors and minors.

**SPECTACULUM Learning Community.**

**ENGL 204C-01 (15443)**

**TR 12:15-1:30**

**Fashion and Literature: MATERIAE**

**Engel, L.**

From fans and swords to mini-skirts, leather jackets, and sweat pants, fashion has historically been connected to complex questions of identity, audience, community, and transgression. This course will look closely at clothing in plays, novels, art, film and television in order to highlight moments of crisis, innovation, and change across historical periods. Texts may include William Shakespeare's, *As You Like It*, Eliza Haywood's *Fantomina*, F. Scott Fitzgerald's *The Great Gatsby*, Denzy Senna's *Caucasia*, as well as episodes of *Game of Thrones*, *Downton Abbey*, and *The Bachelor*.

**MATERIAE Learning Community**

**ENGL 205C-61 (14260)**

**W 5:00-9:00**

**Intro to Film: ARTES**

**Fried, J.**

Students will learn basic film terminology and be introduced to production techniques through a combination of textbook readings, movie viewings, and classroom discussions. Students will become conversant about the production process and the roles of various key artists and craftspeople on a film. In addition, students will be introduced to many of the most critically acclaimed films in cinema history.

**ARTES Learning Community. Fulfills a requirement for the Film Studies Minor.**

# 200-Level Classes

All 200-level classes fulfill elective requirements for the ENGL major/minor

**ENGL 201-01 (13282)**

**TR 10:50-12:05**

**Intro to Fiction**

**Gibson, A.**

“We tell ourselves stories in order to live,” Joan Didion tells us. What does this mean? Does storytelling make us human? Does fiction make us better people? What role has fiction played in our understanding of ourselves as humans, individuals, citizens?

These are some of the questions we will ask as we begin our journey into the way fiction works, why we read it, and how it shapes our understanding of human selves. We will investigate the art of the short story, explore the personal and critical ways in which we can respond to fiction, and evaluate the role of the novel in telling stories about identity. Part of our focus this semester will be on how fiction can examine the relationship between what we consider human and non-human identity. Our reading journey will take us from children’s stories and fairy tales to a handful of short stories (e.g. by Charlotte Perkins Gilman, Franz Kafka, Octavia Butler), a couple of novellas & novels (e.g. Mary Shelley’s *Frankenstein*; H.G. Wells’s *The Time Machine*; Kazuo Ishiguro’s *Never Let Me Go*), and a film. Assignments will include in-class quizzes, responses, two exams, a written reflection, and a creative group project.

**ENGL 201-02 (12738)**

**MWF 1:00-1:50**

**Intro to Fiction**

**STAFF**

In this course we will read short stories and novels by women and men from diverse backgrounds. We will explore the short story and novel genres by examining the elements of fiction in each, reading commentaries on the art of writing fiction, viewing film adaptations of the stories and novels, considering the viewpoints of literary critics on the stories and novels, and writing critically about the fiction.

**ENGL 202-01 (13286)**

**MWF 11:00-11:50**

**Intro to Poetry**

**Barnhisel, G.**

What makes a poem a poem? How does it make its meaning? How does it give us pleasure? Why do people break sentences up into lines in the first place? In this course, we will be reading a variety of different kinds of poems written over the course of English and American literary history, in order to gain a greater appreciation of poetry by inquiring into how individual poems work. No prior knowledge or experience reading, writing, or interpreting poetry is necessary; if you can read, then you can read poetry

**ENGL 203-01 (11674)**

**TR 1:40-2:55**

**Intro to Drama**

**Engel, L.**

Betrayal, seduction, jealousy, forbidden romances, thwarted desires, and mysterious passions have been the subject of some of our most beloved dramatic texts. This course will look closely at the intersection between love and madness in plays across centuries in order to examine how playwrights have struggled to represent the extreme nature of human conflicts and desires. How does love in its many forms

(romantic, familial, spiritual, narcissistic) lead to the condition of madness (personally, politically, metaphorically)? When is love considered to be dangerous and threatening? How have playwrights tackled the problem of representing powerful emotions theatrically? Plays will include Ibsen's *Hedda Gabler*, Shakespeare's *Macbeth*, Williams' *Streetcar Named Desire*, Guare's *Six Degrees of Separation*, Mann's *Still Life* and others.

**ENGL 204-01 (16025)**

**TR 9:25-10:40**

**SPST: Women's Graphic Memoirs**

**Fox, C.**

Comics have been in our cultural consciousness for quite some time, and their popularity continues to grow as so many blockbuster movies are drawn from them. But they're not just about superheroes: comics are also a space for memoir and personal stories. This course will focus on graphic memoirs and history writing by and about women to explore how the "drawn" elements of graphic memoirs enhance or detract from narratives that focus on the complicated relationships between race, gender, sexuality, and ability. We'll discuss how comics allow for different ways of remembering and knowing the body and illustrating power dynamics, while also being funny and telling un-tellable stories. Possible texts include *Fun Home*, Alison Bechdel; *Persepolis*, Marjane Satrapi; *Aya of Yop City*, Marguerite Aboutet; *Marbles*, Ellen Forney and others. Students will be expected to participate in class discussion and complete two essays and a creative project. **Counts toward the Women's and Gender Studies Minor (WSGS).**

**ENGL 205-01 (16404)**

**T 5:00-9:00**

**Intro to Film**

**Suh, J.**

This course will introduce you to the vocabulary and techniques of filmmaking, from cinematography to editing to sound to acting in order to enrich your appreciation and understanding of film. We will also study important movements in film history and theory as the semester proceeds. The course will require regular participation, screenings in class, and textbook readings. Quizzes and exams will enable you to develop skills in film analysis and review writing. Sessions will be devoted to viewings, lecture, and discussion.

**Fulfills a requirement for the Film Studies Minor. Fulfills ENGL-ED Media/Film Requirement.**

**ENGL 205-61 (15438)**

**R 5:00-9:00**

**SPST: Race and Film**

**Suh, J.**

This course will explore films that are created by and/or focus on people of color, and approach film as an imaginative tool to analyze and confront racism and its intersections with class, sexuality, and gender. Readings on visual culture and film will be assigned each week alongside film screenings that will cover a range of genres, from documentary to historical drama, melodrama, action, horror, sci-fi, and comedy. Likely films include: *The Imitation of Life*, *Do the Right Thing*, *Mississippi Masala*, *Daughters of the Dust*, *Live-In Maid*, *Set It Off*, *Harold and Kumar Go to White Castle*, *Sleep Dealer*, *I Am Not Your Negro*, *Get Out*, and *She Lights Up Well*.

**Fulfills elective requirement for the Film Studies Minor. Fulfills ENGL-ED Media/Film Requirement.**

**ENGL 210-01 (16024)**  
**SPST: Shakespeare and Film**  
**Kurland, S.**

**MWF 12:00-12:50**

How have Shakespeare's plays, written for presentation on a relatively sparse wooden stage, been reimagined for the modern, richly visual, medium of film? The primary focus of this introductory course will be the play texts, as scripts for live dramatic performance and film production, and the efforts of a variety of directors from different backgrounds to interpret and reinterpret them for contemporary audiences. We will study six or more plays, from different genres, alongside filmed versions of stage productions and feature film adaptations and spin-offs. We will view excerpts or entire films by directors such as Welles, Olivier, Kurosowa, Zeffirelli, Branagh, Almereyda, and Whedon. The course does not presume any particular background in either Shakespeare or film studies.

**Counts toward the Film Studies and Medieval and Renaissance Studies Minor (MARS). Fulfills ENGL-ED Media/Film Requirement.**

## Literature Surveys

All surveys fulfill English major survey requirements.

**ENGL 317-01 (13843)**  
**Survey of British Lit I**  
**Kurland, S.**

**MWF 10:00-10:50**

This course will survey British literature from its beginnings through the early eighteenth century. Alongside our readings of selected classic literary texts, we will consider the conventions of British literary forms like epic, narrative poetry, lyric poetry, and drama that are essential for understanding these works, and we will explore historical, cultural, and literary contexts that may be helpful for appreciating them. Readings will include generous selections from various periods and genres, tentatively including Chaucer's *Canterbury Tales*, selected plays from Shakespeare and his contemporaries, epic poems of Spenser and Milton, and eighteenth century satire.

**Counts toward the Medieval and Renaissance Studies Minor (MARS)**

**ENGL 320-01 (13844)**  
**Survey of American Lit II**  
**Glass, K.**

**TR 12:15-1:30**

This course surveys American literature from 1865 to the present. Particularly interested in questions of national identity and social justice, the class will consider how representative texts have intervened in important social, cultural, and political concerns. Our reading list includes canonical and non-canonical works by Frances Harper, Mark Twain, Theodore Dreiser, W.E.B. Du Bois, Kate Chopin, Arthur Miller, and many others. Class discussions, presentations, readings, and writing assignments will help students sharpen their critical thinking, communication, and writing skills.

**ENGL 322-01/WDLI 324 (13285)**  
**Global Lit Survey**  
**Mirmotahari, E.**

**MW 3:00-4:15**

The question "Is world literature an inventory and survey of foreign/non-domestic literatures?" will be answered in the negative in this course. Instead, we will explore world literature as a set of active critical practices that call attention to the way we categorize literary texts and the assumptions that inform that categorization. This course will emphasize the idea of world literature and its development through the

various scholarly debates and relationships that have shaped it. These include world literature's relationship to translation, "ethnic"/minority literatures, immigration, the "culture wars" (debates over canons), as well as colonialism and globalization. Literary texts are chosen to facilitate and highlight these relationships and conversations. Readings include Dinaw Mengestu's *The Beautiful Things That Heaven Bears*, Moacyr Scliar's *The Centaur in the Garden*, Alejo Carpentier's *The Kingdom of This World*, and Kamau Brathwaite's poetry trilogy *The Arrivants*. **Fulfills Global Diversity and Social Justice Theme Area Requirements. Fulfills ENGL-ED World Literature Requirement. Counts toward the World Literature Minor (WDLI) and Women's and Gender Studies Minor (WSGS).**

## ENGLISH 300W

Required of all English majors/minors

**ENGL 300W-01 (10210)**

**MWF 10:00-10:50**

**Critical Issues in Literary Studies**

**Barnhisel, G.**

This course is intended to provide students with the skills necessary for English majors: critical reading of literary texts, critical reading of scholarly sources, understanding of different approaches to the analysis of literary texts, and basic research skills. Each unit will be divided into three sections: 1) discussion of the text itself, 2) discussion of and research into the text's historical or biographical context, and 3) discussion of and research into the critical commentary about the text. In addition, some class time and short assignments will focus on learning how to use the resources available to students of literature such as print and electronic data bases and bibliographies. Students will produce two précis, two short papers and one final project, which they will present to the class. The texts for this class will be Dickinson's and Whitman's poetry; Wharton's novel *The House of Mirth*; poems by Frost, Stevens, Moore, Millay, and Williams; selected postwar short stories including James Baldwin's "Sonny's Blues," Bobbie Ann Mason's "Shiloh," and George Saunders' "Sea Oak"; and Junot Diaz's *The Brief Wondrous Life of Oscar Wao*. **This course is a requirement for ALL English majors.**

**ENGL 300W-02 (10211)**

**TR 10:50-12:05**

**Critical Issues in Literary Studies**

**Barrett, F.**

This course will offer students an introduction to the practice of literary criticism, combining close analysis of primary texts with analysis and discussion of scholarly essays representing a range of critical perspectives. In addition to reading both primary and secondary texts, students will also propose, draft, and revise their own critical essays, developing skills which will prove essential in upper-division English classes. The course will introduce students to the methods of scholarly research, including current critical and theoretical approaches in literary studies.

## 300-level Literature Courses

All 300-level classes fulfill elective requirements for the ENGL major/minor

**ENGL 308-01 (15573)**  
**SPST: Pgh Filmmakers**  
**Wright, S.**

**TBA**

Film Studies minors are required to take one class at Pittsburgh Filmmakers. They must enroll in ENGL 308-01 and meet with Dr. Sarah Wright to select and enroll in a course off-campus at Pittsburgh Filmmakers. See course descriptions at <http://www.pghfilmmakers.org/education/classsschedules.html>.  
**Fulfills a requirement for the Film Studies Minor.**

**ENGL 316W-01 (13283)**  
**Health Care and Lit**  
**May, R.**

**MWF 12:00-12:50**

This course explores representations of healthcare and medical knowledge in the West since about 1800 with an emphasis on cultural constructions of the medical practitioner and his engagement with the body. We will conceive of text broadly to engage representations of medical practice in word and image. We interpret illustrations from 19th century anatomical textbooks and paintings of surgeries by Thomas Eakins alongside episodes of *The Knick*; we will study the history of human dissection and learn how this vital medical privilege was not always valorized as a legitimate medical practice; we will read non-fiction and fiction about physical and mental illness, disability, medical mismanagement, and medical heroics, including Fanny Burney's 1812 account of her radical mastectomy, H.G. Wells' *The Island of Dr. Moreau*, Dalton Trumbo's *Johnny Got His Gun*, Sylvia Plath's *The Bell Jar* and Bernard Pomerance's *The Elephant Man*. Guest speakers in nursing and physical therapy visit, and you will have an opportunity to visit the campus cadaver lab.

We are interested in the nature of humanity, the ethics of experimentation, the profession as locus of power and generator of discourse, patient-provider communication challenges, spectacles of disability, stigmas surrounding illness, and the inevitability of death. Students will participate regularly in class discussions and complete several process-based analytical papers as well as a research project. This course is intended for students from the Health Sciences, the Natural Sciences, and the Liberal Arts alike; no particular background or preparation is assumed. **Fulfills University Writing-Intensive Core Requirement**

## Writing Courses

All Writing Courses fulfill Writing Concentration requirements

**ENGL 101-01 (11127)**  
**Multi-Genre Creative Writing**  
**Hadlock, J.**

**MWF 11:00-11:50**



Contrary to the popular idea that the best avenues to successful creative writing are sudden inspiration, genius, and proper worship of the Muse, this course will teach you the practices that lead to effective writing in three core genres: fiction, creative nonfiction, and poetry. We will become good practitioners of creative writing by reading and studying literary works that electrify, dazzle, subdue, confront, implore, and confound, and by asking how it's done. By setting our sights on the elements of literary craft, we will learn how to write like the best. Therefore, we will also become more skilled readers by learning to examine literature like writers. Doing so will help us to give effective feedback, as we will be reading each other's work and providing one another helpful suggestions throughout the semester. Together we will make our classroom a supportive environment so that we all feel able to bear that bit of our souls found in a piece of writing.

**Fulfills Creative Arts Theme Area requirement**

**ENGL 101-02 (12107)**

**TR 12:15-1:30**

**Multi-Genre Creative Writing**

**Martin, J.**

There are many different ways to write creatively—stories, poems, even essays—but the skills needed to write well in any of these forms share more in common than most people assume. This course is designed to introduce students to a variety of creative writing forms—poetry, fiction, and creative non-fiction—by examining various craft elements (character, voice, point of view, setting, etc.) and trying to understand how the lessons learned about these in one genre can be helpful when trying to write in another. Students will be required to read texts by published authors to discuss how and why they work; students will also write, read aloud, and workshop their own work in a supportive and constructively critical environment.

**Fulfills Creative Arts Theme Area requirement**

**ENGL 302W-01 (10213)**

**TR 10:50-12:05**

**ENGL 302W-02 (10213)**

**TR 10:50-12:05**

**ENGL 302W-03 (11169)**

**TR 1:40-2:55**

**ENGL 302W-04 (11914)**

**TR 3:05-4:20**

**ENGL 302W-55 (10212)**

**OL**

**Science Writing**

**TBA**

In this course, students will write a scientific review that is suitable for publication in an academic journal. Students will learn how to find, read, analyze, paraphrase, and cite information from primary research articles on a topic of their choice. Students will also gain experience in scientific peer review. Several of these exercises mirror the professional process of writing and publishing journal articles in the sciences. A secondary goal of this course is to survey a range of scientific communication, including grant proposals, posters, and news articles. While being a science major is not a requirement, this course has been designed for science undergraduate students in their sophomore and junior year. To be successful, you must be willing to work through primary resources and analyze data.

**ENGL 330W-01 (13659)**

**TR 1:40-2:55**

**Fiction Workshop I**

**Fried, J.**

This course is a *workshop* for students interested in fiction writing. To develop their creative writing potential, students in this course must be committed to careful reading, extensive writing, active participation in class, and extremely regular attendance. Although a certain degree of talent helps, much good fiction writing is the product of labor and practice. The course aims to develop students' reading as well as writing skills, for in reading well one learns much about writing. Through reading and responding thoughtfully to the writing of their classmates, students will contribute significantly to their classmates'

improvement while also learning something about the craft of good writing. Much of the class time will be spent discussing one another's writing; as a workshop, the class depends upon each and every individual's active engagement in all processes of the workshop (writing, reading, critique, revision, etc.). **Fulfills Creative Arts Theme Area requirement**

**ENGL 330W-02 (16019)**

**TR 3:05-4:20**

**Fiction Workshop I**

**Fried, J.**

This course is a *workshop* for students interested in fiction writing. To develop their creative writing potential, students in this course must be committed to careful reading, extensive writing, active participation in class, and regular attendance. Although a certain degree of talent helps, much good fiction writing is the product of labor and practice. The course aims to develop students' reading as well as writing skills, for in reading well one learns much about writing. Through reading and responding thoughtfully to the writing of their classmates, students will contribute significantly to their classmates' improvement while also learning something about the craft of good writing. Much of the class time will be spent discussing one another's writing; as a workshop, the class depends upon each and every individual's active engagement in all processes of the workshop (writing, reading, critique, revision, etc.).

**Fulfills Creative Arts Theme Area requirement**

**ENGL 331W-01 (12596)**

**TR 1:40-2:55**

**Poetry Workshop I**

**STAFF**

work-shop (wurk'shop') n. 1. An area, room, or establishment in which manual or industrial work is done. 2. A group of people who meet regularly for a seminar in a specialized field.

This course is a workshop for students interested in writing poetry. Prior experience in writing poetry is not necessary. A workshop is a collective, in which we all take seriously responsibilities to be involved in the various dimensions of the workshop: careful reading, consistent writing, active participation, and regular attendance in class. Much good poetry writing is the product of labor and practice, both in the act of writing and the act of careful reading. In a workshop, we read and discuss each other's work in a collaborative spirit of learning together. In addition, we will read works by published poets. Our readings of various poets will coincide, when possible, with readings presented by them on campus through the monthly Coffee House Series, and we hope to have poets visit class to talk and workshop with us. Goals and objectives of Poetry Workshop I include: practicing various writing strategies; exploring numerous elements and forms of poetry; developing skills in critique, both oral and written; developing a final portfolio or collection of poems; heightening understanding of the interactions of language, form, and content in poetry. Be attentive to the world and to language and to yourself.

**Fulfills Creative Arts Theme Area requirement**

**ENGL 331W-02 (16020)**

**MWF 12:00-12:50**

**Poetry Workshop I**

**STAFF**

work-shop (wurk'shop') n. 1. An area, room, or establishment in which manual or industrial work is done. 2. A group of people who meet regularly for a seminar in a specialized field.

This course is a workshop for students interested in writing poetry. Prior experience in writing poetry is not necessary. A workshop is a collective, in which we all take seriously responsibilities to be involved in the various dimensions of the workshop: careful reading, consistent writing, active participation, and regular attendance in class. Much good poetry writing is the product of labor and practice, both in the act of writing and the act of careful reading. In a workshop, we read and discuss each other's work in a collaborative spirit of learning together. In addition, we will read works by published poets. Our readings of various poets will coincide, when possible, with readings presented by them on campus through the monthly Coffee House Series, and we hope to have poets visit class to talk and workshop with us. Goals and objectives of Poetry Workshop I include: practicing various writing strategies; exploring numerous elements and forms of poetry; developing skills in critique, both oral and written; developing a final portfolio or collection of poems; heightening understanding of the interactions of language, form, and content in poetry. Be attentive to the world and to language and to yourself.

**Fulfills Creative Arts Theme Area requirement**

**ENGL 475W-01 (14263), Fiction Workshop II**  
**ENGL 485W-01 (14264), Fiction Workshop III**  
**ENGL 495W-01 (14283), Fiction Workshop IV**  
**Fried, J.**

**TR 3:05-4:20**

This course is designed as a *workshop* for advanced students in fiction writing, in which students will work to develop their imaginative writing and critical skills beyond the introductory level. Students taking this course must be committed to extensive writing, careful reading, active participation in class, and regular attendance. Much of the class time will be spent discussing one another's writing; as a workshop focused on writing as a process, substantial writing, revision, and group critique will be expected. In addition, students will be reading and discussing published fiction, since in learning to read well one learns much about writing. **Prerequisite: ENG 330W Fiction Writing Workshop 1, a comparable course, or permission from the English Department**

**ENGL 476W-01 (13588), Poetry Workshop II**  
**ENGL 486W-01 (13589), Poetry Workshop III**  
**ENGL 496W-01 (14274), Poetry Workshop IV**  
**Barrett, F.**

**TR 1:40-2:55**

This course will provide you with the opportunity to develop your skills and experience in writing poetry. Through a series of structured assignments, both individual and collaborative, you'll experiment with a variety of poetic forms and writing methods. As a class, we'll aim to develop a shared vocabulary for discussing the architecture, language, and voice of the poems you are writing. Students will be required to write new work for the class each week and will also be required to take part in writing collaborative class poems. Between class sessions, you'll read and respond to one another's poems, as well as reading work by published poets. Group discussion of poems written by members of the class will enable writers at all levels of experience to improve their work and recognize the strengths of their approaches; these discussions will also help you develop your ability to respond in specific and helpful terms to other writers. Assignments for the class will include weekly individually-authored poems, as well as two final projects: the first, an edited collection of published work that you admire and the second, a collection of your own poems. **Prerequisite: ENG 331W Poetry Writing Workshop 1, a comparable course, or permission from the English Department**

## 400-level Literature Courses

**Prerequisite: ENGL 300W Critical Issues in Literary Studies (or by permission of instructor)**

**All “W” courses fulfill the University Writing-Intensive Core Requirement**

**ENGL 412W-01 (16027)**

**MW 3:00-4:15**

**Early Modern Racism**

**St. Hilaire, D.**

We all know (or should know) that racism is a problem in this country, and has been since the nation's inception. But where did the racist ideas that were used to justify African slavery and other forms of race-based oppression come from? What is the early history of racism in the West, the history that early Americans adopted from their European predecessors and contemporaries? In this course, we will examine texts both literary and historical from the 16th and 17th centuries in order to investigate the origins of modern racist ideas. Using the early chapters of Ibram X. Kendi's *Stamped from the Beginning: A Definitive History of Racist Ideas in America* as our guide, we will read authors including Christopher Marlowe, Shakespeare, and Aphra Behn, alongside some of the travel narratives and treatises that helped shape early modern thinking on race and, by extension, that shaped racism as we know it today.

**Fulfills the pre-1700 and Diversity requirements for the English major. Counts toward the Medieval and Renaissance Studies Minor (MARS)**

**ENGL 418W-01 (16029)**

**TR 1:40-2:55**

**19<sup>th</sup> Century British Poetry**

**Gibson, A.**

“Poets are the unacknowledged legislators of the world.” So wrote Percy Shelley in 1821, hopeful about the capacities of poetry to get at the heart of what he called the “spirit of the age.” In this class we will explore nature and functions of poetry in the Romantic and Victorian periods of Britain in order to better understand the relationship between poetry and the “spirit of the age.” We will read this poetry closely and critically, unpacking its form and considering its aesthetic, social, and even political impacts. How does poetry grapple with everything from imagination to industrialization, from the natural world to the nation state? How do poets craft new ways to think about gender and class in a time of shifting boundaries and new ways to explore the relationship between God and humans in a time of increased skepticism? Among the poets we will encounter are Blake, Wordsworth, Coleridge, Shelley, Keats, Byron, Tennyson, the Brownings, Arnold, the Rossettis, Morris, Swinburne, Meynell, Michael Field, Webster, Hopkins, and Hardy. You will write a series of short responses, lead the class in one close reading, write two essays (one of which you will get to rewrite after feedback from me), and take part in a class Poetry Recitation at the end of the semester.

**Fulfills 1700-1900 Distribution Requirement**

**ENGL 428W-01 (16028)**

**MWF 12:00-12:50**

**19<sup>th</sup> Century Literature and Visual Arts**

**Kinnahan, T.**

The nineteenth century saw the development of a distinctly American literature and a flowering of

American visual art. The premise of this course is that these two developments were closely intertwined and can be examined together in productive ways, especially with regard to questions of cultural identity. We will give particular attention to conceptions of femininity and masculinity within a number of contexts, including the wilderness frontier, the antebellum plantation South, the Civil War battlefield, and the late-nineteenth century urban landscape, among others.

Throughout the semester we will explore how literature and art both reflected and shaped aesthetic and ideological developments in nineteenth-century America. Visual media under consideration will include painting, photography (a nineteenth-century invention), illustration, sculpture (including monuments and memorials), architecture, fashion design, and various forms of public display. Literary selections will include a range of genres, including poetry, fiction, and non-fiction prose.

**Fulfills 1700-1900 Distribution Requirement. Counts toward the Women's and Gender Studies Minor (WSGS).**

**ENGL 433-62 (12854)**

**M 6:00-8:40**

**History and Structure of the English Language**

**Wright, S.**

How does *The horse raced past the barn fell* function as a grammatically correct sentence? Where do the nine pronunciations of the combination *ough* come from? Why do we spell the word *receipt* with a *p*? In this course, we will answer such questions through an exploration of grammar, linguistics, and the history of English. We will begin by reviewing modern English grammar, which will help us develop a shared vocabulary that we can apply to our diachronic study of the English language. We will then examine how culture, political power, and geography affected spelling, grammar, and pronunciation from the Anglo-Saxon period to today. In so doing, we will debate what constitutes "standard" English, consider the impact of language guides (such as grammars and dictionaries), discuss the influence of recent technologies on the way we communicate, and explore how language defines ourselves and our world.

**Fulfills ENGL-ED requirement. Counts toward the Medieval and Renaissance Studies Minor (MARS)**

**ENGL 434W-01 (16021)**

**TR 12:15-1:40**

**Dramatic Criticism**

**Lane, J.**

A study of writing about Theater; from Critical Analysis to Theater Review writing. Students will learn about the important theatrical theories that shaped the art form over the past 4000 years. Classical, Neo-classical, Existentialism, Absurdism, and many more movements will be studied. Students will be required to attend theatrical productions around the city throughout the semester.

**ENGL 445-01 (15571)**

**TBA**

**Directed Studies**

**Wright, S.**

Offers the opportunity for students and faculty to conduct in-depth study of a topic not covered, or covered only briefly, in other departmental courses. Admission by permission only.

**ENGL 446-01 (15572)**

**TBA**

**Internship**

**Wright, S.**

This variable credit (1-3) course is an academic correlate to a vocational internship. Students are asked to

contribute to the “Applying the English Major” blog (<https://applyingtheenglishmajor.wordpress.com/>), and produce a series of professional documents including resumes, cover letters, progress reports, and a final project. If you have an internship or are looking for an internship for FA18, please contact Dr. Sarah Wright (wrights3@duq.edu).

**ENGL 449W-61 (16026)**

**W 6:00-8:40**

**19<sup>th</sup> Century Black Literature and Music**

**Glass, K.**

This course explores the rich intersections between 19-20th century African-American literature and music. Using frameworks of race, class, and gender to analyze slave narratives, fiction, autobiographies, and plays, we will examine the dialogue between black written and oral traditions, while considering overarching themes of national identity, gender, and social justice. As we engage musical genres like the spirituals, work songs, jazz, gospel, and hip-hop in works by W.E.B. Du Bois, James Weldon Johnson, Zora Neale Hurston, Toni Morrison, Maya Angelou, August Wilson, and Danzy Senna, we will also analyze how literary representations of music stage an array of urgent social and political concerns.

**Fulfills Post-1900 and Diversity Distribution Requirements. Counts toward the Women’s and Gender Studies Minor (WSGS).**

**ENGL 460W-01 (16022)**

**TR 4:30-5:45**

**Theories of Composition**

**Purdy, J.**

How can we understand and explain the processes and practices involved in writing? What ways of writing are most effective?

This course will explore theories of composition that work to answer these questions. We will discuss theories that seek to account for the complex and recursive nature of writing, new textual genres, and changing writing technologies. Together, we will consider the historical contexts in which these theories arose, how they respond to one another, and their educational and social implications. The course will be organized around roughly chronological units, from process theory to genre theory, that focus on particular theoretical perspectives and practical applications of them. Through discussion of course readings and writing projects, you will get a fuller picture of English studies by learning about one of its subfields, writing studies; learn—and enact—strategies for teaching yourself and others to write effectively; and become acquainted with the prevailing theoretical approaches that shape writing policies and pedagogies.

**Fulfills 400-level writing course requirement on the writing track (open to students in all tracks)**

## Theater Courses

**THEA 100-01 (11413)**

**TR 1:40-2:55**

**Beginning Acting**

**Love, N.**

This class is geared towards students with little or no acting experience. Students will experiment with improvisation, theatre games, acting exercises, and text analysis. Students will also read, watch, and

discuss a variety of plays. Along the way, they will explore and develop their own physical and vocal awareness, in preparation for rehearsing and performing scenes and/or monologues from published plays. In addition, students will begin to develop a vocabulary of theatre and acting terminology. This class is open to Majors and Non-majors. **Fulfills Creative Arts Theme Area Requirement.**

**THEA 151-02 (15546)**

**MWF 10:00-10:50**

**Intro to Theater**

**Jeffrey, J.**

This introductory course in theatre studies is designed to combine an overview of the art with as much creative and practical experience as possible. It will utilize methods and practices that allow for a collaborative learning experience. It will look primarily at the theatre in our time and will address a number of questions: "What is the 'stuff' of theatre?" "How does it affect us?" "How does the theatre serve people?" "What uses do people make of the theatre?" "Who are the participants in this very collaborative art?" "How are the efforts of the participants organized?" The course will present theory and a relatively small amount of history which students will be required to absorb from lectures and discussions. The course will emphasize creative, hands-on learning, allowing students to experiment and produce work in both the creative and managerial domains.

**Fulfills Creative Arts Theme Area Requirement.**

**THEA 203-61 (16033)**

**M 6:00-8:40**

**Acting for the Camera**

**Love N. & Lyon B.**

This is an introductory course in Acting for the Camera. Using scripts from actual films and television series, students will learn how actors adjust their performance when transitioning from the stage to the screen. In addition to acting techniques, students will learn basic film terminology, how to hit a mark, and what to expect at an audition, on a set, or in a studio. This course is particularly valuable to students interested in exploring their creativity through Acting, as well as those studying Communications and Broadcast Journalism. There is no pre-requisite for this course.

**THEA 310 (16034)**

**TR 3:05-4:20**

**Technical Theater**

**Sines, J.**

This is a one of a kind class in technical theater and stagecraft. Using the brand new Genesis Theater the class will study fundamental practices in Sets, Costumes, Lighting, Sound, and Stage Management. Using in-class lectures and demonstrations, alongside hands-on projects, students will be able to apply their new skills in an ever-changing theater world.

**THEA 481W-03 (16406)**

**TR 12:15-1:30**

**Dramatic Criticism**

**Lane, J.**

A study of writing about Theater; from Critical Analysis to Theater Review writing. Students will learn about the important theatrical theories that shaped the art form over the past 4000 years. Classical, Neo-classical, Existentialism, Absurdism, and many more movements will be studied. Students will be required to attend theatrical productions around the city throughout the semester.

**THEA 496-01 (15541)**

**Directed Study**

**Lane, J.**

**TBA**

Offers the opportunity for students and faculty to conduct in-depth study of a topic not covered, or covered only briefly, in other departmental courses. Admission by permission only.

**THEA 497-01 (15542)**

**Theater Mgmt Practicum**

**Lane, J.**

**TBA**

**THEA 498-01 (15543)**

**Technical Theater Practicum**

**Lane, J.**

**TBA**

**THEA 499-01 (15544)**

**Performance Practicum**

**Lane, J.**

**TBA**



# SUMMER TRAVEL COURSES

**ENGL 234W-91/420W-91W**

**May 8-July 20 (Summer 2018)**

**Nineteenth-Century British Literature in England  
Gibson, A.**

Walk in the footsteps of Jane Austen and Charles Dickens as we explore nineteenth-century literature and culture in London and Hampshire with this three-credit summer study abroad program. Offered at the 200, 400, and 500 levels, this course will introduce you to British literature from Jane Austen to Charles Dickens and from William Wordsworth to Arthur Conan Doyle. Instead of just reading these texts, we will visit the places that inspired their authors, including Sherlock Holmes's London backstreets and the homes of Charles Dickens and Jane Austen. We'll read some Victorian poetry by Alfred Tennyson, Christina Rossetti, and Robert Browning and view the pre-Raphaelite paintings that inspired, and were inspired by, their work. We'll visit poet's corner in Westminster Abbey where some of the most famous figures in British literature are buried; explore a nineteenth-century operating theatre above an old church to see how the Victorians performed surgery; and read some Arthurian legends in the land of King Arthur to see how the Victorians adapted and drew inspiration from medieval literature.

Students in the 200- and 400-level classes will complete their reading and participate in online discussions before departure, keep a reading and traveling journal, complete a couple of on-site research assignments while in England, and then write a paper upon returning to the States (research paper for 400-level students). Graduate students in the 500-level class will work with Dr. Gibson before departure to plan a research project and craft a reading list that includes select works read by the whole class and other relevant texts. As part of this advance preparation graduate students will also identify an archival resource in London, with a focus on a nineteenth-century collection. While we are in London you will divide your time between your archival research and our planned excursions and activities. Your archival research will lead to a seminar paper, written upon your return.

**The trip to England will take place from 21-31 May** and will include seven nights in London and two nights in Winchester. Space is limited to 15 students. To secure a place you must complete a registration form (available from Dr. Gibson) and submit a \$500 deposit. More information is available at [literatureinengland.annagibson.com](http://literatureinengland.annagibson.com). **For 400-level courses, fulfills the University writing-intensive course requirement and 1700-1900 distribution requirement.**

## SUMMER 2018 COURSES

**ENGL 101-55 (33440)**  
**Multi-Genre Creative Writing**  
**Fried, J.**

**OL**  
**May 14 – July 6**

This eight-week online course is designed to introduce students to two specific creative writing genres: *poetry* and *short fiction*. Students will be expected to generate their own work in both genres, but also read the work of published authors to better understand what makes an effective poem or an engaging short story. In doing so, we'll gain a more nuanced understanding of various technical elements of both genres, whether it's line breaks and rhythm in poetry or character construction and point of view in fiction. All of these lessons can help you not only become a better creative writer, but a better writer and reader in general by making you more aware of the choices that go into constructing any kind of written work. Lastly, students will be expected to read and critique each other's writing in a peer critique/workshop format. **Fulfills Creative Arts Theme Area requirement and Writing Concentration requirement.**

**ENGL 203-01 (33680)**  
**SPST: Drama**  
**Lane, J.**

**MTWRF**  
**May 14 – June 1**

From Shakespeare's *Winter's Tale* to Arthur Miller's *Death of a Salesman* to Sam Shepard's *True West*, playwrights across centuries have grappled with staging the complexities of family relationships and the paradoxes inherent in the connections between gender roles and domestic life. This course is an introduction to dramatic literature with a specific focus on plays that explore the conflicts, betrayals, jealousies, passions, and joys within families. We will also pay close attention to the various ways in which gender is defined, invented and manipulated through family dynamics and structures. The goal of the class is to introduce students to both the literary and performative aspects of dramatic texts and the cultural contexts in which they were produced. We will watch films, stage scenes, do presentations, and have lively lectures, discussions, and debates. **Fulfills Theater Arts majors/minor requirement.**

**ENGL 302W-55 (33586)**  
**SPST: Science Writing**  
**Klucsevsek, K.**

**OL**  
**May 14 – July 6**

ENGL302W covers topics in scientific writing, science writing, and scientific information literacy. By the end of this course, students will be able to read, write, cite, and peer review professional scientific writing. Students practice communicating research concisely to a scientific audience and translating research for a public audience. To accomplish these goals, this writing-intensive course surveys several types of writing, including journal articles, grants, posters, and news articles. **Fulfills a Writing Concentration requirement and University Writing-Intensive Core Requirement**

**ENGL 308-91 (32995)**  
**Pittsburgh Filmmakers**

**TBA**  
**May 14 – August 3**

Film Studies minors are required to take one class at Pittsburgh Filmmakers. They must enroll in ENGL 308-01 and meet with Dr. Sarah Wright to select and enroll in a course off-campus at Pittsburgh Filmmakers. See course descriptions at <http://www.pghfilmmakers.org/education/classchedules.html>. **Fulfills a requirement for the Film Studies Minor.**

**ENGL 445-01 (31459)**  
**Directed Studies**  
**Wright, S.**

**TBA**  
**May 15 – August 4**

Offers the opportunity for students and faculty to conduct in-depth study of a topic not covered, or covered only briefly, in other departmental courses. Admission by permission only.

**ENGL 446-01 (30603)**  
**Internship**  
**TBA**

**TBA**  
**May 14 – August 3**

This variable credit (1-3) course is an academic correlate to a vocational internship. Students are asked to contribute to the “Applying the English Major” blog (<https://applyingtheenglishmajor.wordpress.com/>), and produce a series of professional documents including resumes, cover letters, progress reports, and a final project. If you have an internship or are looking for an internship for SU18, please contact Dr. Sarah Wright (wrights3@duq.edu).

## 400-Level Distribution Requirements

	Pre-1700	1700-1900	Post-1900	Diversity
ENGL 412W	<b>X</b>			<b>X</b>
ENGL 418W		<b>X</b>		
ENGL 428W		<b>X</b>		
ENGL 449W			<b>X</b>	<b>X</b>

## Core Theme Area Requirements

	Faith and Reason	Creative Arts	Global Diversity	Social Justice
ENGL 101		<b>X</b>		
ENGL 112C			<b>X</b>	<b>X</b>
ENGL 113C			<b>X</b>	
ENGL 322			<b>X</b>	<b>X</b>
ENGL 330W		<b>X</b>		
ENGL 331W		<b>X</b>		
THEA 100		<b>X</b>		
THEA 151(C)		<b>X</b>		

## ENGL-ED Requirements

	Global Lit	Media/Film	History and Structure of ENG
ENGL 205-01		X	
ENGL 205-61		X	
ENGL 210		X	
ENGL 322	X		
ENGL 433			X

### Film Studies Minors:

- ENGL 205C-61: Intro to Film\*
- ENGL 205-01: Intro to Film\*
- ENGL 308: Pittsburgh Filmmakers\*
- ENGL 205-61: Race and Film

\*ENGL 205 and 308 are **requirements** in the Film Studies Minor

### World Literature Minors (WDLI):

- ENGL 112C: A World of Stories

### Medieval and Renaissance Studies Minors (MARS):

- ENGL 210: Shakespeare and Film
- ENGL 317: Survey of British Lit I
- ENGL 412: Early Modern Racism
- ENGL 433: History and Structure of the English Language

### Women and Gender Studies Minors (WSGS):

- ENGL 204: Women's Graphic Memoirs
- ENGL 322: Global Literature Survey
- ENGL 449W: 19<sup>th</sup> Century Black Literature and Music
- ENGL 428W: 19<sup>th</sup> Century Literature and the Visual Arts

# MENTOR ASSIGNMENTS

*Alphabetical by Student Last Name*

Alsaif, Maha	Laura Engel
Anthony, Christopher	Laura Engel
Auchincloss, Thomas	Kathy Glass
Baker, Peyton	Stuart Kurland
Barr, Nicholas	Emad Mirmotahari
Barrett, Doriana	Susan Howard
Benavage, Carley	James Purdy
Benigni, Leslie	Prof. Suh
Benna, Renvie	Laura Engel
Besharam, Kaley	Kathy Glass
Bittner, Sean	Linda Kinnahan
Blakely, Meredith	Susan Howard
Buehler, Elsa	Laura Engel
Bryne, Andrew	John Fried
Chandler, Devin	James Purdy
Clay, Mary	Kathy Glass
Cormack, Abby	Sarah Wright
Constantine, Gaviella	Judy Suh
Courtney, Robert	Kathy Glass
Crow, Jaime	Emad Mirmotahari
Cunningham, Anna	John Lane
Davis, Mary	Laura Engel
Demsko, Dana	Stuart Kurland
Dolak, Patrick	Linda Kinnahan
Domingos, Jacqueline	Kathy Glass
Dundon, Abigail	Stuart Kurland
Ennis, Kristy	John Fried
Evans, Catherine	John Fried
Evans, Christine	Emad Mirmotahari
Farona, Dora	Danielle St. Hilaire
Fennell, Amber	Susan Howard
Ference, Zachary	Susan Howard
Fochler, Mary	Emad Mirmotahari
Foster, Jenna	Judy Suh
Fregly, Lauren	James Purdy

Gatenby, Mary	Linda Kinnahan
Geesaman-Naapper, Kamryn	Sarah Wright
Gerega, Gillian	Faith Barrett
Germinario, Marisa	Faith Barrett
Green, Diamen	Susan Howard
Grignon, Francesca	Faith Barrett
Grzeczka, Hannah	Laura Engel
Guerra, Jacob	James Purdy
Hall, Rebecca	Sarah Wright
Herbsttritt, Kathleen	Susan Howard
Hersch, Alexander	John Fried
Hilenski, Anne	James Purdy
Hipkiss, Trevor	Kathy Glass
Hirst, Hannah	Jerry Stinnett
Hoffman, Cayley	Faith Barrett
Ianachione, Margaret	Stuart Kurland
Jobes, Sara	Susan Howard
Kantz, Samantha	Susan Howard
Kmetz, Kayla	Laura Engel
Kolencik, Gabrielle	John Fried
Krah, Blair	Kathy Glass
Kronenwetter, Elizabeth	Stuart Kurland
Lentz, Jordan	Judy Suh
Lincoln, Jessica	Linda Kinnahan
Lindner, Adam	Kathy Glass
Lynch, Kiah	Jerry Stinnett
Mabon-Connor, Jasmine	James Purdy
Macios, Luke	Faith Barrett
Malcolm, Jillian	Susan Howard
Mangone, Raymont	James Purdy
Martorelli, Paul	Susan Howard
Mastrangelo, Gina	Jerry Stinnett
Matten, Jessica	John Fried

Maurer, Sydney	Sarah Wright
McGinnis, Megan	Jerry Stinnett
McGlory, Diana	Kathy Glass
McKay, Elizabeth	Sarah Wright
Memigas, Theodore	John Fried
Migliaccio, Nicholas	John Fried
Mignanelli, Angela	Danielle St. Hilaire
Montgomery, Fiona	Sarah Wright
Murray, Hannah	Judy Suh
Nauer, Rebecca	John Fried
Nebiolo, Rosalinde	Jerry Stinnett
Neff, Evan	James Purdy
Novak, Claire	Susan Howard
Ouellette, Olivia	Sarah Wright
Palombo, Carolyn	Linda Kinnahan
Perry, Ryan	Susan Howard
Petrini, Francis	Sarah Wright
Primack, Krystina	Faith Barrett
Retton, Margaret	Laura Engel
Revo, Jaycee	Kathy Glass

Rosello, Grace	Faith Barrett
Runge, Kelly	Linda Kinnahan
Saula, Rachel	Emad Mirmotahari
Schmidt, Jennifer	Stuart Kurland
Schmidt, Nikolas	Stuart Kurland
Schreckengost, Audrey	John Fried
Seibel, Leah	Emad Mirmotahari
Shirey, Emma	James Purdy
Solarczyk-Wallace, Gabrielle	John Fried
Stevens, William	Sarah Wright
Stewart, Sean	Judy Suh
Studebaker, Elizabeth	Jerry Stinnett
Studnicki, Darrent	Jerry Stinnett
Sunday, Skyler	Linda Kinnahan
Thirion, Emily	Jerry Stinnett
Tomaswick, Lea	James Purdy
Vaul, Marissa	Faith Barrett
Wilson, Victoria	Judy Suh
Zapach, Samantha	Judy Suh

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