

Summer in Cork 2014 Course Offerings
All Courses are worth a total of 4.5 credits.

PLEASE NOTE: Drexel students take 2 courses (9 credits) on the Summer in Cork program. In addition, ALL Drexel student participants MUST either take an online section of a Drexel summer course OR conduct an independent study research project with a Drexel faculty member in order to maintain fulltime student status of 12 credits. Failure to do so can result in billing and financial aid consequences.

WRIT 304: Advanced Fiction

A workshop in advanced fiction writing, taught in an intensive (short term) format, in residence. Advanced Fiction Writing is intended to assist aspiring writers to become better and more instinctive at their craft. Close attention is given to the structure and language that propel plots and make characters come alive. Students should have prior experience in creative writing, or receive the written consent of the instructor. The course consists of four primary activities:

1. Writing stories (three per student)
2. Reading and discussing stories
3. Critiquing and annotating your classmates' work
4. Attending and participating in student readings

WRIT 302: Writing Fiction

An undergraduate-level workshop focusing on forms and techniques of fiction writing, taught in intensive (short term) format, in residence. Students will write two short stories and provide constructive feedback for the works of their classmates. Based on this feedback, students will revise their creative works. Readings of published works will introduce the formats and elements of fiction as well as provide common terminology and guidance for workshop critiques. Each student will choose a published short story to analyze as a representation of an element of fiction and present this analysis to the class. Coursework consists of:

- Writing and revising at least two works of fiction.
- Reading and critiquing classmates' work and participating in workshop discussion.
- Published story analysis and presentation.
- Responses to writing prompts and inspiration.
- Attending and participating in student readings.

WRIT 304: Intensive Nonfiction

A workshop in advanced nonfiction writing, taught in an intensive (short term) format, in residence. This workshop will be team-taught, by Miles Harvey weeks one and two, and Sonja Livingston weeks three and four. One of the chief goals of the workshop is to hone the skills of critiquing, especially detailing what is strong and successful about a piece of writing. The better you are able to articulate why something works, the more likely you can own that technique yourself. Coursework consists of:

- Writing at least three works of literary nonfiction and significantly revising one of these.
- Participating in workshop discussion and writing critiques of peers' work.
- Selecting, leading, and participating in writerly discussions of published literary nonfiction.
- Attending and participating in student readings.

ENGL 395: Narrative Time in Fiction

This course will examine the expressions of narrative time across all fictional genres: novel, novella, short story, and "short-short" (or "flash fiction"). Employing the taxonomy laid out by Mark Currie in *About Time: Narrative, Fiction, and the Philosophy of Time*—Classic Time, Long Time, Switchback Time, Slowed Time, Fabulous Time, and Time as Subject—we'll examine works by a wide range of authors, from writers such as Carver, Welty, Alice Munro, as well as Arundhati Roy, and others. Students will be graded on two papers (one short, one long) and two diagrammatic treatments of narratives of their choice using a notation developed during the course.

ENGL 310: Contemporary Theatre

We will read a selection of Modernist and Contemporary plays, along with selected criticism, in order to become familiar with the basic tenets of dramatic literature and performance/theatre practices in various periods and regions of the globe and cover information on the plays, playwrights, acting/writing styles, cultures and time periods. The course provides the opportunity to strengthen close reading skills, generative writing and essay-writing skills and verbal articulation on the subjects of dramatic literature and performance.

Designed as a seminar course, the plays and criticism provide the opportunity to look at drama and theatre in particular historical contexts from the nineteenth century to the present day. We will focus on the intellectual, social and theatrical contexts of the dramatic/theatrical output. We will examine the various styles of the plays and answer why they take the forms that they do by exploring aspects of the cultures that produced them. We will look at how the playing area was arranged during these periods and explore how this contributed to developing innovations in both the acting practices

Summer in Cork 2014 Course Offerings
All Courses are worth a total of 4.5 credits.

PLEASE NOTE: Drexel students take 2 courses (9 credits) on the Summer in Cork program. In addition, ALL Drexel student participants MUST either take an online section of a Drexel summer course OR conduct an independent study research project with a Drexel faculty member in order to maintain fulltime student status of 12 credits. Failure to do so can result in billing and financial aid consequences.

and the textual/verbal constructions. Finally, we will cover some of the highlights of playwrights' and performers' careers. Because the class is a seminar, a combination of lecture/discussion will be the main format of the class, and four short (four to six pages) essays will constitute the graded assignments for course completion.

ENGL 310: 20th Century Irish Drama

We will read a selection of Irish dramas and accompanying critical writings, looking in particular at the various ways Irish identity has been constructed in plays since the founding of the Abbey Theatre in 1897 and the controversies that ensued in response to those textual/performative constructions. Secondary course goals include but are not limited to: becoming more aware of the playwrights' biographies and career trajectories; learning about the acting/writing styles developed; covering cultures and time periods associated with the plays; strengthening close reading, generative writing and essay-writing skills; and improving verbal articulation on the subjects of dramatic literature and performance in general.

Because the class is a seminar, our discussions will focus on the intertwining of intellectual, social and theatrical contexts in Ireland. Four short (four to six pages) essays will constitute the graded assignments for course completion. We will also arrange to attend plays as a class.

ENGL 395: Place in Literature

This course will examine the importance of place in fiction. Place, setting, and milieu will be examined from the perspective of both literary analysis and craft, using the primary text, *Place: A Short Introduction* by Tim Cresswell. We'll examine fiction and nonfiction works including Angela's Ashes by Frank McCourt, *The Shipping News* by Annie Proulx, *The Orchid Thief* by Susan Orlean and a selection of short stories.

Students will be graded on two papers (one short, one long) and two diagrammatic treatments of narratives of their choice using a notation developed during the course.

ENGL 310: 20/21ST Century Irish Culture

Irish Literature and Culture is an intensive reading course where the emphasis will be on the primary texts and on their representation of Irish culture and landscape over the last one hundred years. We will also pay attention to the complex and innovative narrative techniques that the authors employed in the construction of their novels and autobiographies. Students will be graded on two papers (one short, one long) a class presentation and a journal, which records the student's reflections on the excursion to Dublin.

Required texts may include the following novels: James Joyce's *Ulysses* (1922), Elizabeth Bowen's *The Last September* (1929), William Trevor's *Felicia's Journey* (1996) and Colm Toibin's *Brooklyn* (2009); and autobiographies: Peig Sayers's *Peig* (1936), Seamus Deane's *Reading in the Dark* (1996) and John McGahern's *Memoir* (2005).

WRIT 310: Literary Editing & Publishing * Taught by Drexel faculty, Kathy Volk Miller

In "The Literary Magazine" students will come to understand the function of the literary magazine for writers, readers, universities and organizations, and the publishing industry. Moving through the genres of poetry, creative nonfiction, and fiction, students will find examples of work they respect and share them with the class, thereby creating a context and a text for the class. As we explore the creative work itself, we will look at the structure of each magazine, its editorial practices, and its design. Students will garner experience in the selection process; production processes such as design, layout, and publicity; author contact; and copy-editing.

Course goals and rewards:

- Improve your own creative writing as the course progresses, simply by virtue of reading and critiquing so much contemporary writing
- Discover new voices and new venues
- Learn how the publishing industry works, and the value of literary magazines to writers, publishers, universities, and funding sources
- Apply everything you've learned to the creation of our own literary magazine that best exemplifies the work done by students in the 4-week program

ENGL 395: The Memoir * Taught by Drexel faculty, Kathy Volk Miller

Memoir can be moving, informative, edifying, and fun. Authors come to memoir to make sense of life experience, in an attempt to put their life in context, for closure, and to mark their time and place in this life. Readers come to memoir for just as many reasons, though perhaps the overlying one is a desire to better understand the human condition.

Summer in Cork 2014 Course Offerings
All Courses are worth a total of 4.5 credits.

PLEASE NOTE: Drexel students take 2 courses (9 credits) on the Summer in Cork program. In addition, ALL Drexel student participants MUST either take an online section of a Drexel summer course OR conduct an independent study research project with a Drexel faculty member in order to maintain fulltime student status of 12 credits. Failure to do so can result in billing and financial aid consequences.

This course will explore the problems and thrills of self-representation and self-expression through memoir. We will discuss narrative theory, memory, and changing conceptions of "the self." Deconstructing the work of other memoirists will show us how to develop ourselves as flawed yet likable protagonists.

We will explore quintessential classics, such as Tobias Wolfe's "This Boy's Life" and Mary Karr's "The Liar's Club," as well as newer voices like Jesmyn Ward's "Men We Reaped" and "Rivington Was Ours: Lady Gaga, the Lower East Side, and the Prime of Our Lives" by Brendan Jay Sullivan. Since we'll be in Ireland, we'll also look at the heartbreaking and haunting "Angela's Ashes" by Frank McCourt. We will keep a reading response journal and use moments from each memoir as writing prompts. For the major course project, students may write a personal narrative of their own, or write a long critical essay on one of the assigned readings.

SCRIP 399: Intensive Script Writing (not approved for Screenwriting majors)

Studies and practice in writing scripts for the stage or film, taught in an intensive (short term) format in residence.

At its best, script writing takes the strengths of both poetry and fiction and reshapes them into a medium that has unique physical and temporal qualities. Script-writing is a mediated genre; the writer's words are not experienced directly by readers, but are mediated to an audience via a host of other artists. This complex relationship poses unique challenges and opportunities for artists working in language. Those challenges will constantly inform the development of our work. Within this multifaceted approach, we will also look at the role of traditional and non-traditional narrative structures and how they operate on the stage and screen. Consequently, we will use workshops, peer responses, and in-class discussions to develop new scripts.

THTR 380: Acting Styles

This course was introduced as part of the Summer, 2012 program in Edinburgh. It is designed to help everyone from the creative writer who has trouble with public speaking to the emerging playwrights and screenplay authors who have the rare opportunity to test-drive and develop new work with actual performers. After some basic ensemble and skill-building course work, students will workshop, rehearse and perform segments of original pieces being developed by the script-writing class. Topics to be considered:

- Basic methods of warming up physically and vocally
- Ensemble and focus work
- Explorations in moment-to-moment reality
- Script analysis from a performance vantage point
- Addressing blocks to creative expression through performance
- The collaborative process for writers and performers
- Influence of early and "test" audience reactions on script development and performance