

## Summer in Cork 2015 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 to maintain fulltime student status of 12 credits. Failure to do so can result in billing and financial aid consequences.

#### **\*PENDING APPROVAL: Intensive Fiction Writing**

A workshop in graduate fiction writing, taught in an intensive (short term) format, in residence. Intensive 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 extensive prior experience in creative writing, or receive the written consent of the instructor.

The course consists of four primary activities:

- Writing stories (three per student)
- Reading and discussing stories
- Critiquing and annotating your classmates' work
- Attending and participating in student readings

#### **WRIT 304: Advanced Fiction Writing**

An advanced workshop in undergraduate 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 extensive prior experience in creative writing, or receive the written consent of the instructor. The course consists of four primary activities:

- Writing stories (three per student)
- Reading and discussing stories
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#### **WRIT 225: Introductory Fiction Writing**

An introductory 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 an effective use of short form narrative and present this analysis to the class. Topics include:

- Creating a complete narrative
- Developing character and plot
- Understanding and creating symbolism
- Choosing and maintaining point of view

#### **WRIT 220: Advanced Nonfiction Writing**

This is a course/workshop in the craft of writing literary nonfiction. The effort will be toward developing an individual vision and voice, toward writing authentically—that is, writing as only you can write. This is achieved with passion and with craft. Participants will write three works of literary nonfiction, at least one that will include research; extensively revise one of these works; complete exercises in description, scene, characterization, and dialog; both write and verbalize workshop critiques of their peers' writing; read a selection of works of literary nonfiction and lead discussions of these works. Students should have prior experience in creative writing, or receive the written consent of the instructor. The course consists of four primary activities:

- Writing stories (three per student)
- Reading and discussing stories
- Critiquing and annotating your classmates' work
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#### **WRIT 304: Intensive Nonfiction Writing**

A graduate workshop in the craft of writing literary nonfiction. The effort will be toward developing an individual vision

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#### WMST 280: Special Topics: Crafting the Witch

The popularity of the witch as a literary and theatrical subject is undeniable. From classical times, when witches like Hecate and Erichtho made appearances in works by authors such as Euripides and Lucan, through the Enlightenment, concerns about witches and their craft were taken seriously by authors as well as the public at large. Since women were accused of and executed for suspected acts of witchcraft throughout Europe and North America from as early as the 1480s through the 1750s, their presence in literature and on the stage is perhaps unsurprising-- but their many representations often are. By examining fictional representations of witches in tandem with anti-witchcraft polemics, we will attempt to better understand why early modern people in particular felt witches posed such a real and dangerous threat to the community. Through our study of literary works featuring witches, and supplementary material written on the subject of witchcraft, we will also consider what fictional depictions of witches tell us about the lives of the very real women persecuted for these "crimes". Assignments will include weekly writing assignments, and a final research essay with an annotated bibliography.

Preliminary readings include a selection of dramatic works including Seneca's *Medea*, Rowley, Dekker and Ford's *The Witch of Edmonton*, Fletcher and Massinger's *The Prophetesse*, Miller's *The Crucible*, as well as shorter selected excerpts from pamphlet literature and polemics including Goodcole's *Wonderful Discoverie of Elizabeth Sawyer*, Kramer and Sprenger's *Malleus Maleficarum*, James I's *Daemonologie*, and Scot's *Discoverie of Witchcraft*.

#### \* PENDING APPROVAL Writing Lives

What is the relationship between a life and a text? How do authors transform lives—their own and others—into art? What is the difference between auto/biography and fiction? How do we approach texts that blur that line? Authors have danced over and around it long before the author was declared dead and debates flared up about how to distinguish between nonfiction and fiction. To approach these questions, we will read fiction (short stories, novels, and novellas) that incorporates these other genres.

Authors may include American writers Louisa May Alcott, Henry James, Ernest Hemingway, and Dorothy Allison; British writers Virginia Woolf, Michael Cunningham, and Hillary Mantel; and Irish writers James Joyce, Kate O'Brien, and Colm Toibin. Assignments will include a reading journal, a short self-analysis, leading a discussion, and a research paper or creative project that grows out of the themes of the course.

#### ENGL 310: Special Topics: Irish Literature and 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 read out way through many of the major Irish novels and autobiographies of the twentieth and early twenty-first centuries. We will also pay attention to the complex and innovative narrative techniques that the authors employed in the construction of their novels and autobiographies. The class will give a general introduction to all of the novels, their structures and central themes, and also the historical and cultural settings from which they emerge. Students will be graded on two papers (one short, one long) a class presentation, and a journal recording the student's reflections on the excursion to Dublin.

Required texts may include stories, novels, memoirs, and excerpts by James Joyce, Elizabeth Bowen, Edna O'Brien, Molly

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Keane, Samuel Beckett, Colm Toibin, Seamus Deane, and John McGahern.

#### **WRIT 310: Special Topics: The Literary Magazine; 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 other organizations, the publishing industry, and their own careers. Moving through the genres of poetry, creative non-fiction 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 include:

- 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. How do writers, publishers, universities, and funding sources value literary magazines?
- Apply everything you've learned as to which magazines you'd like to emulate, which you'd like to avoid, etc. and create our own literary magazine that best exemplifies the work done by students and faculty in the 4-week program.

#### **\*PENDING APPROVAL: Shakespeare**

This course is designed to provide students with an introduction to the later works of playwright William Shakespeare (1564-1616), with a particular focus on the four great tragedies. Students will become familiar with important issues and debates in historical and contemporary Shakespearean scholarship as they read a selection of Shakespeare's late works, as well as pertinent critical essays. Through the close study of Shakespeare's language and content, the course will also assist students in developing a broader understanding of political, historical and supernatural themes characteristic of English culture during the Early Modern period. Class discussion will center on performance and identity, as we consider the context of Shakespearean drama from the sixteenth century to its interpretation and circulation in the present day, from theatrical practice in the English playhouse to current film adaptations. Assignments will include weekly writing assignments, and a final research essay with an annotated bibliography.

Readings will include *Hamlet*, *Othello*, *Macbeth*, and *King Lear* and *The Tempest*.

#### **ENGL 395: Special Topics 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 maybe the overlying one is to better understand the human condition.

We will explore the problems and thrills of self-representation and self-expression through memoir. How did/do we become who we are? 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 excerpts of 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're Ireland, we'd better also look at Edna O'Brien's "Country Girl."

We will keep a reading response journal as well as use moments in each memoir we read as writing prompts. For the major course project, students may write a personal narrative of their own, or write a long critical essay on the assigned readings. None of the creative work produced for this class may be resubmitted in any form in a creative writing workshop, nor may previously submitted work be used to fulfill requirements in this class.

#### **THTR 210: Acting II (Acting Workshop)**

An intensive studio class focused on developing advanced acting techniques and skills through scene work, improvisation and textual analysis. Students will prepare introductory monologues prior to the first day of class. These, along with a written self-evaluation and statement of goals, will become the basis for our laboratory style investigation of acting method.

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We will use contemporary Irish plays as the common ground of our investigation, and will do some vocal work toward engaging the appropriate accents. Script and character analysis will form the basis of our class discussions. A strong physical approach to characterization and staging will guide studio work and rehearsals.

Students will present scenes and participate in responses to their peers' work. Each student will turn in an acting journal, exercises in textual analysis, and a written review of one Wednesday night performance from the perspective of the actor. In addition to scenes chosen for studio work, this class will collaborate with the Advanced Playwrighting course to first read, then perform, new works as part of the Wednesday evening series of showings. Grades will be based on critiques, acting exercises, scene study, and participation in performance nights, in conjunction with the scriptwriting classes.

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

A graduate workshop in the study and practice of writing scripts for stage or film, taught in an intensive (short term) format in residence. Intensive Script Writing is designed to enhance the student's basic knowledge of the writing process and demonstrate and develop techniques for creating works intended for performance. Students will gain a greater understanding of the collaborative process involved in developing performance pieces, from concept to production.

We will use workshops, peer responses, and in-class discussions to develop new scripts. Dialogue, pacing and dramatic structure will be explored in an intensive workshop format, where script writers will have the opportunity to work closely with actors, directors, and videographers who will help them enhance their scripts through the collaborative process. Writers will even have the opportunity to see their work staged and/or filmed. Students should have written at least one script before entering this course, or receive permission from the instructor.

#### **\*PENDING APPROVAL Irish and British Cinema**

The relation between Great Britain and Ireland has been troubled for centuries, but the two cultures have been intricately involved with another—sometimes to the point of obsession and often to the point of violence. This class will screen and analyze up to 15 varied and rich feature films—some by Irish and others by British directors—which help us to understand these two cultures and the interactions between them over the past century. We will see them in their entirety and analyze them in terms of their filmmakers' aesthetic choices and their social/historical context. Students will learn cinematic terms and concepts to aid in our analysis and appreciation of these rewarding and engaging texts. Course readings will include a variety of interviews, analytical articles and book chapters about the films and contemporary trends in these cinemas and cultures. Grading will be based on short analytical papers, quizzes on the readings, and substantive participation in class discussions.

Films screened may include the following: *Butcher Boy*, *Michael Collins*, *The Crying Game*, *Ondine*, *In the Name of the Father*, *The Boxer*, *The Field*, *My Left Foot*, *Dancing at Lughnasa*, *The Snapper*, *About Adam*, *Once*, *Intermission*, *Hunger* and *Vera Drake*.

#### **THTR 380: Acting Styles**

This course 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 include:

- 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

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#### **\*PENDING APPROVAL American Women's Narratives of European Travel**

This course will explore writings (fictional and nonfictional with an emphasis on the latter) by American women about their experiences on the road as they traveled to Europe. As we will see, these experiences often led women to question their national, ethnic, class, and gender affiliations. We will contextualize readings and gain an understanding of how women's movement across great distances as nurses, journalists, artists, or leisure travelers created possibilities for publication and social critique.

We will begin with some 19th-century women writers, such as Mary Seacole, Louisa May Alcott, Constance Fenimore Woolson, Edith Wharton, and then move into the 20th-century, including at least two narratives of women's travels to Ireland: Oriana Atkinson's *The South and the West of It: Ireland and Me* and Rebecca Solnit's *A Book of Migrations: Some Passages in Ireland*. Assignments will include a reading journal, a short self-analysis, leading a discussion, and a research paper or creative project that grows out of the themes of the course.

\*These courses are pending approval from Drexel departments. The course codes will be updated shortly.