

*In partnership with Glucksman Ireland House, New York University; the Irish Writers' Centre, Dublin; and the Irish Arts Center, New York; and with the generous support of the Shannon Airport Authority, Shannon, Ireland.*

## **UL/Frank McCourt Literary Festival & Creative Writing Summer School**

**University of Limerick, Ireland, May 1<sup>st</sup> to 6<sup>th</sup>, 2018**

**POETRY. PROSE. PERFORMANCES. PUNK.**

**FICTION. FOOD. GETTING TO GRIPS WITH YOUR WRITING**

- Public Readings/interviews/classes with MARIAN KEYES, KEVIN BARRY, JOSEPH O'CONNOR, SARAH CAREY, DONAL RYAN, KERRY NEVILLE, MARTIN DYAR, SARAH MOORE FITZGERALD and others.
- 'Food and Storytelling: a Literary Brunch,' led by UL Creative Writing MA graduate and Food Writer, RACHAEL KEALY.
- Live recording of RTE Radio 1 'SUNDAY MISCELLANY' at UL's Irish World Academy of Music and Dance.
- Illustrated Lecture with live music: 'Don't Judge a Book Just By The cover...Punk and Creativity' by PROFESSOR EOIN DEVEREUX
- Special event for Limerick Secondary School students.
- Launch of 2018 edition of UL's literary journal 'The Ogham Stone'.
- Writing workshops, discussions and lectures.
- Sessions on How to Get Published and Writing for Young Adults.

THE WEEK IS MADE UP OF TWO ELEMENTS (a) a series of Public Events that are open to everyone, and (b) a series of Creative Writing classes and related activities that are only available by registry and payment.

Led by award-winning writers from the Creative Writing programme at UL, the Creative Writing classes at the Summer School will offer an excellent introduction/refresher course on creative writing.

Those speaking or teaching will include: Professor **Joseph O'Connor**, UL Frank McCourt Chair of Creative Writing, acclaimed broadcaster and author of eight novels including 'Ghost Light', 'The Thrill of it All' and the million-selling 'Star of the Sea', published in 45 languages, winner of the PEN Award for Outstanding Achievement in Irish Literature and the Prix Zepter for European Novel of the Year.

**Donal Ryan**, Lecturer in Creative Writing at UL, multiple-award winning author of 'The Spinning Heart' (Irish Novel of the Decade prize), 'The Thing About December', 'All We Shall Know', 'From a Low and Quiet Sea', winner of The Guardian First Novel Prize and the EU Award For Fiction.

Professor **Sarah Moore Fitzgerald**, Course Leader of UL's MA in Creative Writing (autumn 2017), acclaimed Young Adult author ('The Apple Tart of Hope', 'The List of Real Things') and lecturer on time management and motivation for writers.

Dr **Kerry Neville**, incoming Fullbright Scholar in Creative Writing at UL (2018/19) award-winning short story writer ('Necessary Lies'), teacher on the Creative Writing MFA at Georgia College and State University, essayist, memoirist, journalist, frequent contributor to the Huffington Post.

Dr **Martin Dyar**, 2018 Arts Council UL writer in residence. The author of the Pigott Prize shortlisted poetry collection 'Maiden Names' (Arlen House), he won the Patrick Kavanagh poetry award in 2009 and the Strokestown International poetry award in 2001. His poetry has been added to the Leaving Cert Prescribed Poetry Syllabus, and has been included in numerous anthologies. He has a PhD in English literature from Trinity College Dublin.

Professor **Eoin Devereux** writes poetry and short fiction. His poem 'The Bodhi Tree' was published by Hennessy New Irish Writing in the Irish Times in 2017. He has also published numerous academic books and articles focused on popular music and media. He co-organised the first-ever academic conference on the late David Bowie and is the co-editor of David Bowie: Critical Perspectives (Routledge).

**Rachael Kealy**, UL Creative Writing MA graduate and Food Writer.

The teaching element of the UL/McCourt Creative Writing Summer School is open to application from everyone, but please note that **numbers are strictly limited**. No previous writing experience is required, but some would be helpful.

Enthusiasm and willingness to prepare for the programme of lectures and workshops is a must.

Fee: (includes welcome reception, classes, lectures, light lunch on Saturday, literary brunch, Sunday Miscellany, entrance to all public events).

UL Creative Writing MA alumni: E150

Others: E200/E150 student/unwaged

Numbers attending the TEACHING element will not exceed a total of 60.

Book early to avoid disappointment, at <http://frankmccourt.ulfoundation.com/>

Informal Queries are welcome at [joseph.oconnor@ul.ie](mailto:joseph.oconnor@ul.ie)

In the list below, **(P)** is a Public Event and **(T)** is a Teaching Event that is only available to those who register.

## **PRE-FESTIVAL EVENT**

Wednesday 11<sup>th</sup> April, 4 pm

UL REGIONAL WRITING CENTRE PRESENTS

**(P) LIZ NUGENT, 'HOW I WRITE', a public interview conducted by Dr Lawrence Cleary.**

## **TUESDAY 1<sup>st</sup> May, 2 pm**

**(P)** Special event for Limerick schools, to mark the 100<sup>th</sup> anniversary of women receiving the vote. Reading/Talk by award-winning and acclaimed Young-Adult author, Sarah Carey, writer of the 'Mollie' series of novels on teenage Irish suffragettes.

**THURSDAY MAY 3<sup>rd</sup>, 6 pm – 8 pm (P)** Welcome Reception, and launch of the 2018 edition of UL's literary and arts journal **The Ogham Stone** with readings from contributors.

8 pm. (P) Public reading by multiple award winning novelist ('Beatlebone', 'City of Bohane') acclaimed short story writer and highly skilled performer of his own work, **KEVIN BARRY**.

**Not to be missed!**

**FRIDAY May 4<sup>th</sup>**, 1pm (T) Registration and orientation for those attending the Creative Writing classes. Participants will be put into three seminar groups, A, B and C and will take each Core Workshop once.

(T) 1.30pm: Introduction (for all attendees), Professor Joseph O'Connor. Aims of the weekend.

(T) 1.45 - 3.15 pm: Lecture (for all registered attendees), Professor Sarah Moore Fitzgerald. Getting to grips with your writing: Plot, structure, story, pitch, publication.

(T) 3.30 - 5.30pm: Core Workshop Seminar I

Group A – Poetry in the House of Prose, Martin Dyar.

Group B - Writing Memoir and Longer Fiction, Kerry Neville

Group C – All We Shall Know: Short Stories to Novels, Donal Ryan

(P) 7 pm – 8.30. **MARIAN KEYES** in conversation with Joseph O'Connor.

Author of worldwide bestsellers, acclaimed newspaper columns and a regular stream of hilarious, insightful and hugely popular tweets, Marian Keyes is one of Ireland's most successful writers. Marian was born in Limerick and has strong family connections with the city. This is Marian's first appearance at the University of Limerick. Keenly anticipated!

**SATURDAY MAY 5<sup>th</sup>**, 9.45 am

(T) 9.30 am sharp -11.30 am, (optional), Professor Sarah Moore Fitzgerald 'Writing for Young Adults'

11. 45 - 1.45pm Core Workshop Seminar II.

Group A – Writing Memoir and Longer Fiction, Kerry Neville

Group B – All We Shall Know: Short Stories to Novels, Donal Ryan

Group C – Poetry in the House of Prose, Martin Dyar.

(T) 1.45 -2.30 Lunch (included in cost). Sandwiches, tea and coffee served.

(T) 2.30 – 4.30 pm Core Workshop Seminar III

Group A – All We Shall Know: Short Stories to Novels, Donal Ryan

Group B – Poetry in the House of Prose, Martin Dyar.

Group C – Writing Memoir and Longer Fiction, Kerry Neville

(T) 5.00 – 6.00pm, Reading/performance, details to be announced

**SUNDAY MAY 6th** 9.45 for 10 am sharp.

**(T) Venue: The Pavilion Bar, North Campus, University of Limerick**

**Food as Storytelling - an Irish Literary Brunch**, led by Rachael Kealy, UL Creative Writing MA graduate and Food Writer.

From Virgil's salad to Proust's madeleines, great writers have always used food to enrich their art. The acts of eating and drinking are innately human, and to write about this is to use a sort of shared shorthand, offering the reader a deeper, more instinctive understanding of the story.

In this session, we'll look at the history of food in literature, in particular the Irish tradition, which developed parallel narratives of scarcity and abundance.

Taking a number of international authors as examples, we'll examine the ways in which writers have utilised food: to develop themes; to build characters; and to

convey time, place and setting. We'll also review the symbiotic relationship between food and literature: food enhances a story, and a story enhances food.

We'll then break for a light brunch, which will feature a range of dishes inspired by the works of Ireland's most beloved authors. Sample George Bernard Shaw's brown bread, along with the spiced beef of James Joyce's Dublin or the carved ham of Kate O'Brien's Limerick. We'll finish with a discussion of personal food stories over tea and Samuel Beckett's ginger snap biscuits.

If they wish, participants are asked to bring a short (50 - 100 words) sample of food writing for possible discussion if we have time: this could be a fond food memory, a brief extract from their own work, or a paragraph from a writer they admire.

**Noon - 2 pm**

**Venue**

**The Irish World Academy of Music and Dance, Theatre 1**

**(P) Live recording before an audience of the RTE Radio 1 programme 'Sunday Miscellany',** featuring a host of musicians and writers with UL connections, including Joseph O'Connor, Mary O'Malley and Sarah Moore Fitzgerald.

**(T) 2 pm – 3 pm:**

**Don't Judge a Book Just By The cover...Punk and Creativity. An illustrated Lecture with live music with Professor Eoin Devereux.** Eoin's talk will focus on his life-long relationship with punk music, the connections between literature and punk and the important lessons which punk provides for creative writers. The talk will feature live music performances by art rockers **Section 17**.

**(T) 3.15 - 4.45: Submitting Your Work to a Publisher,** with Alan Hayes of acclaimed publishing firm Arlen House.

**(T) 5pm – 6 pm: Concluding reading/performance:** Details to be announced

- Please note that the entire programme is subject to Change, Addition, Subtraction or Replacement, without notice, in the event of which no refund will be offered.

## **CORE WORKSHOP AND LECTURE DETAILS**

### **Poetry in the House of Prose, with Martin Dyar**

The American writer Carson McCullers once referred to poetry as ‘the best way for a serious writer to begin’. While some poets might not be willing to embrace the idea of their art form as a kind of stepping stone, there’s no doubt that an exploration of the similarities and differences inherent to the relationship between poetry and prose can yield rich fruit; that one, indeed, can be used to illuminate the secrets of the other. But what can the fiction writer learn from poetry? And what, coming the other way, might the poet gain by reading novels and stories? Along with poetry writing exercises and discussion, this class looks closely at excerpts from the work of John Cheever, Alice Munro, Carson McCullers, Wallace Stevens, Bernard O’Donoghue and Robert Frost, inquiring into ideas of narrative, voice, and lyricism, and their importance, whatever the form, to the art of holding the reader.

### **Writing Memoir and Longer Fiction: How To See the Forest Through the Trees, with Dr Kerry Neville**

This session will explore how we might expand a brief, concentrated short story or personal essay into a long story or long-form essay, one that stores time and revels in the necessary extravagance of words and ideas at play. How do we move from a single thread to a complexly woven tapestry? How can a longer length allow us to explore the tangles that we trim when brevity is the aim? Participants are invited to bring one of their short stories or short personal essays for use in our exercises.

### **Getting to Grips With Your Writing, with Professor Sarah Moore**

This session will draw on research in creativity to help support your own creative practice and processes. Together, we’ll explore some of the proven ways that good writing habits can be initiated and nourished. We’ll engage in writing exercises and reflect on approaches designed to feed your fluency. The main purpose of this session will be to banish the voices of doubt that often haunt people’s early creative efforts while also keeping a strong eye on how the quality of your writing can grow and strengthen over time.

### **Writing for Young Adults, with Professor Sarah Moore**

Suggested readings for Prof Moore's workshops:

- King, Stephen (2010) *On writing: a memoir of the craft*, 10th anniversary edition New York, Simon & Schuster.
- Ray, Robert and Norris, Bret (2005) *The Weekend Novelist*, London, A&C Black.
- Scott Bell, James (2004) *Plot and Structure* Cincinnati, Writers' Digest Books.
- Zerubavel, E. (1999) *The Clockwork Muse*, Cambridge MA, Harvard University Press.

### **All We Shall Know: Short Stories to Novels, with Donal Ryan**

In my workshop we'll discuss voice and writing in voices: the distinctions between them, the perils and pitfalls that we all encounter on the path to narrative harmony, the payoffs for the writer when he or she encounters that moment when things start to click into place and feel right, and how best to recognize that moment. We'll also discuss writing in the first person: the strange intimacy that can develop between writer and character; the limitations and frustrations of the mode; and (to awkwardly paraphrase French novelist Olivier Adam) the art of tuning one's internal radio receiver to the exact right frequency so that all one must do is listen. I'll talk about my own struggle with self-consciousness and doubt, how I eventually managed to put them aside, and the limitless power and freedom to be gained from heeding Frank McCourt's advice to keep it simple, keep it real and be your own writer.

Attendees might find these novels interesting:

- *Between Dog and Wolf* by Elske Rahill.
- *The Black Snow* by Paul Lynch.
- *A Girl is a Half-Formed Thing* by Eimear McBride.

I also recommend *Maiden Names*, the debut poetry collection of Martin Dyar. The novels are all available online and on Kindle. *Maiden Names* is available from [kennys.ie](http://kennys.ie), who deliver worldwide.