In partnership with Glucksman Ireland House NYU, the Irish Writers' Centre, Dublin, and with the generous support of the Shannon Airport Authority.

Led by Professor Joseph O'Connor, acclaimed novelist and Frank McCourt Chair of Creative Writing at the University of Limerick, this weekend offers an introduction to creative writing taught by award-winning staff of the MA in Creative Writing at University of Limerick, and entertainment from UL artists-in-residence, world famous traditional fiddler Martin Hayes, (The Gloaming) and acclaimed actress Lisa Dwan, NYU artist-in-residence. Writing workshops will be led by:

Joseph O'Connor author of eight novels including Ghost Light, The Thrill of It All and the million-selling Star of the Sea, winner of the PEN Award for Outstanding Achievement in Irish Literature and the Prix Zepfer for European Novel of the Year.

Donal Ryan author of The Thing about December and The Spinning Heart, winner of the Guardian First Book Award and the EU Prize for Fiction.

Giles Foden author of The Last King of Scotland

Mary O'Malley acclaimed poet, author of Valparaiso among other works.

Sarah Moore Fitzgerald internationally published Young-Adult author.

The UL/Frank McCourt Creative Writing Summer School is open to application from everyone, whether resident in New York or willing to travel from Ireland for the event. No previous writing experience is required, but enthusiasm and willingness to prepare for the programme of lectures and workshops is a must.

Price $300/$200 student/unwaged.

The UL Frank McCourt Creative Writing Summer School gratefully acknowledges the generous support of the Department of Foreign Affairs and Trade. Numbers are strictly limited, so book early to avoid disappointment, at

http://frankmcourt.ulfoundation.com/

Informal Queries to eoin.devereux@ul.ie or joseph.oconnor@ul.ie

JOSEPH O’CONNOR
DONAL RYAN
MARTIN HAYES
MARY O’MALLEY
GILES FODEN
EOIN DEVEREUX
LISA DWAN
SARAH MOORE-FITZGERALD

PROGRAMME (subject to change)

THURSDAY JULY 7th
6pm Cocktail Welcome Reception, Irish Consulate, 345 Park Avenue, New York.

FRIDAY JULY 8th
1pm Registration, coffee
1.30pm Introduction to and aims of the weekend, Professor Joseph O'Connor
2.15pm Lecture, Getting started with your writing, using techniques for identifying and nourishing writing ideas, Professor Sarah Moore
3.30 - 5.30pm Workshop Session I, Principles of Narrative. Visiting Professor Giles Foden, Poetry for Creative Writers; Mary O'Malley, The Short Story; Donal Ryan.
6.30 - 8pm A reading with music and performance, Joseph O'Connor, Martin Hayes, Lisa Dwan.

SATURDAY JULY 9th
10 -11am Lecture 'The editor is your meanest critic', keeping up momentum and improving writing at a fast pace: Professor Sarah Moore
11.30 - 1.30pm Workshop Session II, as above
1.30 - 2.30pm Lunch
2.30 - 4.30pm Workshop Session II, as above
4.45 - 5.45pm Lecture, Projects, managing your novel from pitch to publication, Professor Sarah Moore
6.30pm - 8pm Performance Martin Hayes, Mary O'Malley and others followed by Open Mic by lecturers and participants

SUNDAY JULY 10th
11am - 12.30pm Literary Brunch Lecture: Going Wild at The Speedway. Monty and Oscar Wilde by Professor Eoin Devereux (co-editor of Memoirs of an Inventory: Fandom, Representations and Media)
12.30 - 1pm Closing remarks by Professor Joseph O'Connor
WORKSHOPS/SESSIONS
UL/FRANK MCCOURT CREATIVE WRITING SUMMER SCHOOL
GLUCKSMAN HOUSE, NEW YORK 2016

Poetry for Creative Writers, with Mary O’Malley
Reading and writing poetry can be useful for all creative writers. In this session we will consider a section of an old Irish poem, *The Tain*, in translation by Thomas Kinsella, and use it to look at how place may be summoned up and characterised in creative writing. We’ll also have a fun look at Frank O’Hara’s *Lunch Poems*. The poems in this collection display O’Hara’s characteristically breezy tone, containing spontaneous reactions to things happening in the moment. Many of them appear to have been written on O’Hara’s lunch hour. The poems contain numerous references to pop culture and literary figures, New York locations, and O’Hara’s friends. One common theme is a desire for personal connection, whether the one on one connection of two friends or two lovers or a broader connection to strangers, in the face of tragedy, for example.
Guess what the homework for this session will be! (Write a poem over lunchtime!)

Elements of Fiction, with Professor Giles Foden
This workshop provides students with a taster of the basic “Elements of Fiction”, ie plot, character, time and place, genre, etc, also giving pointers to aspects of being a professional writer. It works through a series of mini-lectures by the tutor, along with student interactions and discussions. It would helpful if attendees came with a one-page synopsis of their fiction project, but this is not a requirement.

Getting Started: Identifying and nourishing your writing ideas, with Professor Sarah Moore
In this session, we will explore some techniques and experiences about the very early phases of writing. Using a series of short exercises and prompts we’ll discuss the challenges of the uncertain steps towards those very early first drafts. We will also share some useful approaches to enhancing creativity and developing creative ideas during the initial stages of a writing project when your ideas may feel fragile and the path ahead may feel very unclear. At the end of the session, together we will have discussed some effective approaches to getting started and you should have a stronger sense of how to protect, develop and progress your early ideas.
The clockwork muse: managing time, keeping up momentum and integrating writing into a busy life, with Professor Sarah Moore

In this session we’ll talk about the discipline and focus required to develop early ideas into a more robust and developing story – and some of the things you might consider when your creative writing project has survived the very early stages and you’re on the verge of committing time and energy to keeping going and getting finished. Writers don’t always talk about time management, but it is our relationship with time, and the way that we use it that can spell the difference between false starts and reaching the finish line. We’ll look at the different ways in which you can divide time to get your work written and we’ll also explore the important role of feedback and critique in progressing your work.

Project managing your novel: from pitch to publication, with Professor Sarah Moore

This practical session will take participants through the business of treating a novel as a project that needs to be managed. We’ll talk about contacting agents, networking and demystify elements of the sometimes baffling world of publishing. We’ll also look at constructive ways to deal with and respond to discouraging rejection and how to spot hints of encouragement in formal reactions from publishers or agents.

SUGGESTED READINGS FOR PROFESSOR MOORE’S THREE WORKSHOPS:


Writing and reading short stories, 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 recognise 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.

SUGGESTED READINGS:

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
- 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, who deliver worldwide.
Ghost Light, a performance, with Professor Joseph O’Connor and (from The Gloaming) fiddler Martin Hayes

Using real-life letters and imaginative fiction, Joseph O’Connor’s spoken-word piece, ‘Ghost Light, John Synge and Molly Allgood’ tells the haunting story of the love affair between one of Ireland’s greatest playwrights and a young actress at the Abbey Theatre, Dublin, in the turbulent years leading up to the Irish revolution. Based in part on his novel of the same name (shortlisted for the Los Angeles Times Book of the Year Award), the piece will feature musical contributions from one of Ireland’s most dazzling and acclaimed traditional musicians, fiddler Martin Hayes.

Synge himself was a gifted musician, with a love of the Irish tradition as well as the classical repertoire. Professor O’Connor comments: ‘To share the evening with an artist as accomplished as Martin Hayes is a great honour as well as a pleasure.’

Going Wilde at the Speedway: Morrissey and Oscar Wilde, a lecture by Professor Eoin Devereux

Venue: McSorley’s bar, 15 E 7th St New York, NY 10003, Sunday morning brunch (included).

As the musical equivalent of a literary dandy, the second-generation Irish singer Morrissey has consistently used Oscar Wilde as a reference point in his career. Over the last three decades Wilde has featured in Morrissey’s lyrics (‘Cemetery Gates’), as the subject matter of his songs (e.g. Wilde’s demise in ‘I’m Throwing My Arms Around Paris’), on stage backdrops (e.g. Wilde pictured asking ‘Who Is Morrissey?’ and on the run-out grooves in vinyl record releases (e.g. ‘Talent Borrows, Genius Steals’), record covers, and t-shirts (e.g. ‘Interesting Drug’).

Morrissey’s devotion to Oscar Wilde has already been the subject of some academic discussion (see Devereux 2010; Hopps, 2010) focusing in the main on their shared ambiguities concerning sexual, national and political identities.

This lecture will examine Morrissey’s devotion to Oscar Wilde and will focus in particular on how Morrissey has adopted Wilde’s persona (as martyr) to rail against his detractors and critics in the music industry and in the (British) establishment. Morrissey’s use of a variety of mimetic strategies allows him embody and envoice the ‘Other’, raising queer and related concerns.