



The Stinging Fly

## **TSF 2024 Summer School**

### **In-person Workshops**

*July 1st to July 5th 2024 at the Irish Writers Centre*

**10am to 4.30pm Monday to Friday**

**Fiction:** Mia Gallagher

**Creative Non-Fiction:** Roisin Kiberd

**Poetry:** Annemarie Ní Churreáin

### **Online Workshops**

*July 8th to July 12th 2024 via Zoom*

**10am to 1pm Monday to Friday**

**Fiction:** Cathy Sweeney

**Creative Non-Fiction:** Arnold Thomas Fanning

**Poetry:** Martina Evans

**4pm to 7pm Monday to Friday**

**Fiction:** Michael Magee

**4pm to 8pm Monday to Thursday**

**Short Stories:** Wendy Erskine

Below are a series of course descriptions, written by workshop leaders, that detail how their Summer School workshops will operate.

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## Mia Gallagher (Fiction | In-person)

This workshop in particular is suited to writers who:

- understand that writing is often about re-writing, and welcome that
- already have some experience of being offered critique or feedback
- feel perhaps stuck in their writing and are not sure how to best move forward
- are looking for ways to grow and dig deeper into their craft, practice and intention.

Participants will use a version of the [Liz Lerman Critical Response Process](#) as a structure for the workshop sessions. This process delays opinions, suggestions and fixes as long as possible, and prioritises the author's ownership of the work. It is rigorous, generous, respectful – and intense! By the end of the week participants will hopefully have more questions than answers, and a good sense of what they want to focus on over the following year.

Moderation of the workshop will be hands-on and active. All participants will be encouraged to participate with the aim of aiding deeper conversation.

Writers of all genres, ages, genders, ethnicities, abilities and neurodiversities are welcome.

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## Roisin Kiberd (Creative Non-Fiction | In-person)

This is a course for writers of non-fiction in all its forms; personal and critical, traditional and unconventional, essays, memoir, criticism, autofiction or something entirely different.

Sessions will take a workshop format, with writers receiving and sharing feedback on two essays each. With this in mind, please send work that you have read over

and edited at least once, that is suitable for group discussion, and that you'd like to publish, at some point in the future.

Workshops are a neutral, constructive and encouraging environment, with a focus on producing polished work and evolving your original voice as a writer.

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### **Annemarie Ní Churreáin (Poetry | In-person)**

This course is aimed at writers of poetry who are seriously committed to the art and craft of making poems. It welcomes voices of every style and embraces poetry as an act of possibility and discovery. Over five days of intensive workshops, participants will gather around a long table to read, listen, share and think together. Each day will begin with a reading of a 'surprise poem' to awaken the imagination and inspire a short free-writing response, but the primary focus of each day's workshop is to evolve craft through a rigorous and structured process of close reading, group discussion and editorial feedback. In total, each poet will receive feedback on two poems and this requires the group to do some reading in advance of the course. In-depth discussion and constructive feedback is a fundamental part of the daily workshops and participants should only submit poetry that is suitable for editing, group discussion and eventual publication (or consideration for publication). This course is ideal for poets who require a supportive, dedicated space to further develop literary technique and to explore the inner and outer lives of individual poems. Typically, the course is an energising experience for participants and it provides playful opportunities for poets to deepen, contextualise and/or interrogate their understanding of literary practice.

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### **Wendy Erskine (Short Story | Online)**

What's this short story course about? Enchantment and distance, creation and graft. Over the days that we spend together as a group, we will focus very particularly on

each other's work. You will be required to read the writing of your fellow group members with flexibility, generosity and a readiness to be enchanted by fictive worlds. Yet equally important is stringency and the kind of critical distance that allows for the cool consideration of the literary choices made by the writers. We'll take each story on its own terms and while never forgetting the magic of creation, we'll consider the graft necessary to produce something of worth. Throughout, we will work on the assumption that the short story form is an infinitely flexible and exciting form. Along the way, we'll undoubtedly talk about temporal structures, methods of characterisation, future time, narrative point of view, beginnings and endings, chronologies, interiorities, how we co-opt the reader into creating meaning. And we'll also have a good laugh.

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### Cathy Sweeney (Fiction | Online)

The fiction workshop is primarily practical. The aim is for each participant to enhance their skills in editing their own work. To this end, two stories or novel extracts are submitted in advance to be closely read by everyone. These are then reviewed and discussed in detail in the workshop. Along the way, I will also draw extensively on the following novellas to demonstrate various approaches to fiction writing.

*Snow Country* by Yasunari Kawabata

*The Driver's Seat* by Muriel Spark

*Giovanni's Room* by James Baldwin

*First Love* by Gwendoline Riley

*Death in Venice* by Thomas Mann

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### Michael Magee (Fiction | Online)

As part of this workshop participants will read and give feedback on each other's work, with a particular focus on understanding what each piece of work is trying to do, how it succeeds, how it misses the mark, and what can be done to improve it, both at a sentence level, but also at a broader, more structural level. The hope is for participants to almost become editors, through reading and analysing each other's

work, and acquiring an editorial eye, which can then be applied to their own work. The focus of each workshop will therefore depend on the work that is presented for each class. Rather than specific seminars, conversations about form, perspective, tense, narratorial distance etc will likely inform and emerge from discussions about work submitted to each class. Participants will draw on an extensive archive of reading materials to help inform discussions throughout the week, and that will hopefully, in the long term, help participants think more intently and intellectually about what they are trying to do as writers of fiction.

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### **Arnold Thomas Fanning (Creative Non-Fiction | Online)**

Creative Non- Fiction is a form that consists of prose that is factual, but draws its strength from the imaginative powers in terms of writing, form, and its compelling use of language. It places the narrator at the centre of the text, and while it is creative with language, narrative, and characterisation it is never creative with fact or incident; in this it distinguishes itself from fiction.

In this workshop participants will work with various forms of Creative Non-Fiction including the Personal Essay, Travel Writing, Life Writing, Memoir, Food Writing, and Nature Writing, amongst others, sharing and critiquing work in a helpful, supportive, and structured way. There will also be presentations, discussion of different themes and approaches, and in-session writing.

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### **Martina Evans (Poetry | Online)**

This poetry course is for poets who're interested in expanding their range and trying new avenues while also paying close attention to the editing process. Over the course of the week, workshop participants will be encouraged to identify their "hot spots" and extend their individual labyrinths through personal maps, exercises and discussion. A booklet will be included so they can continue their own journey after the course finishes. While expansion and experimentation is encouraged, editing will be given equal importance. A maximum of six pages of poetry should be submitted at least a week in advance.

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