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# MUNSTER LITERATURE CENTRE

presents

SPRING 2011

## WRITING WORKSHOPS

POETRY WORKSHOP WITH MATTHEW SWEENEY

FICTION WORKSHOP WITH LORY MANRIQUE-HYLAND

### MATTHEW SWEENEY

Born in Donegal in 1952, Matthew Sweeney is based in Cork currently, having previously been resident in Berlin, Timișoara and, for a long time, London. His last collection was *Black Moon* (2007). Several books prior to that include *Sanctuary* (2004) and *Selected Poems* (2002). New from Salt in 2010 is his retrospective selection under the title *The Night Post*. Bilingual collections of Sweeney's work came out in Germany and Holland in 2008. Earlier translations appeared in Mexico, Romania, Latvia and Slovakia.

### LORY MANRIQUE-HYLAND

Lory Manrique-Hyland grew up in Miami, Florida. She lived in New York City for twelve years, travelled extensively in Europe, Asia and the Middle East, and now resides in Co. Cork, Ireland with her husband and two children. Lory has a Bachelor of Fine Arts degree in Dramatic Writing from New York University's Tisch School of the Arts; and a Master's degree in Creative Writing Literature from the City College of New York. She is also a certified adult educator.

Lory has worked in publishing in New York, and has taught English and Creative Writing to children and adults around the world. Her first novel, *Revolutions*, was published by Sitric Books (The Lilliput Press) in 2004. She was the winner of the 2004 Sitric Books and Evening Herald Paperback Writer competition, and was awarded a Cork County Council Arts Grant in 2005 and again in 2010. She has appeared on the Ryan Tubridy radio show, Drivetime with Mary Wilson, The View, the Dublin Writers Festival, twice at the World Book Fest in Cork and other shows and national newspapers in connection with discussions on Cuba as well as *Revolutions*. She's currently working on her second novel.

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## FICTION WORKSHOP WITH LORY MANRIQUE-HYLAND

This workshop is a continuation of the fall 2010 Fiction Workshop, and will build on the foundations of fiction writing discussed there. However, all are welcome to attend. The only prerequisite is some experience writing fiction, even if your work is unpublished. Each week of this course will include both instruction and workshop, where you can present your work and receive critique. Topics to be covered include story structure, character development, finding your voice and writers' perspectives on writing. Participants are encouraged to bring in pages (short stories or longer fiction) to share from the first day (11 copies, please).

### Workshop Overview

*Week One:* Introductions & how to critique/ give & receive feedback.

*Week Two:* Character Development

*Week Three:* Story Structure 1

*Week Four:* Story Structure 2

*Week Five:* Finding your voice

*Week Six:* Text Analysis

In addition to weekly topics, the class will workshop students' writing and discuss quotes by respected authors.

### PARTICIPATION DETAILS

- Intimate class size (ten maximum) individual attention guaranteed from a much published, prize-winning author.
- Held weekly on Wednesdays, 7-9 pm, from 30 March (Fiction).
- Fee: €120 (€100 Concession) for six workshops.

To Book: please contact The Munster Literature on (021) 431-2955 or email [info@munsterlit.ie](mailto:info@munsterlit.ie). Further details are also available on [www.munsterlit.ie](http://www.munsterlit.ie).  
Due to the limited capacity, we suggest that you book your place as soon as possible.

## POETRY WORKSHOP WITH MATTHEW SWEENEY

**Week 1: The Senses--** *'Poetry is a fresh look and a fresh listen': Robert Frost*

A workshop to show the importance of the senses to avoid vagueness (the big enemy of poetry); the importance of precision; how to recognise & eliminate clichés. A grounding workshop, necessary for all that follow.

**Week 2: The All-important Visual--** *'For all the history of grief/an empty doorway and a maple leaf': Archibald MacLeish*

A look at how important the visual and images are in poetry. Also discussed will be the connection between poetry and film; haiku, and how it has informed poetry in English in the 20th century; and how narrative can work in an imagistic manner.

**Week 3: The Possibilities of Play--** *'The progress of any writer is marked by those moments when he manages to outwit his own inner police system': Ted Hughes*

Exploring how to avoid being dull and predictable. How to introduce surprise and strangeness, and the liberating effects these will have. How curiosity can improve poetry. How one can even risk being silly. I have heard poetry described as *Serious Play* and it struck me as a good definition.

**Week 4: Lying Your Way to the Truth--** *'I admire works that use fantasy, treat the world as a trampoline': Seamus Heaney*

Poetry does not have to be autobiographical. Invented details can sometimes paradoxically be more true to the situation of a poem. We will look at the effects such breaking away can bring to poetry. We will also see what can happen when one crosses the border of realism into the weird zone.

**Week 5: The Seriousness of Humour--** *'I like a joke with a jag in it': Cissie Lavelle (my Granny)*

Beginner poets are reluctant to introduce humour into their poetry, or risk mixing it with seriousness, but the effect of doing this will lend warmth to your piece of writing. What my granny was alluding to, albeit not in a literary context, was what is known in literary circles as black humour – as perfected by Kafka, among others.

**Week 6: Form, Traditional and Homemade--** *'I load myself with chains and try to get out of them', Austin Clarke*

The liberating effects of form—how coping with the challenges can paradoxically ease your path. As well as traditional forms—the sonnet, the villanelle, the sestina—we will be looking at how poets often come up with homemade forms, something to help the poem hang together. We will also look at the rigour of drafting.

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