

# WINTER/SPRING 2019

## Session Catalog

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### CLASSES AND EVENTS



**LIGHTHOUSE**  
WRITERS WORKSHOP

**Lighthouse Writers Workshop** offers workshops and classes year-round, for writers of all levels and backgrounds. Our classes are taught by some of the best working writers in Colorado, and most courses are capped at 10-12 participants to allow for personalized instruction.

Our Winter/Spring catalog features eight-week, four-week, weekend, one-day, and online courses as well as information on our Young Writers Program for grades 3-12. Workshops are held at our Denver location; at Lighthouse North in Louisville; in Lone Tree; in Lakewood; and online.

Winter Session classes are now open for registration. Spring Session classes will open on January 17. Stay up to date by signing up for our weekly e-newsletter at [lighthousewriters.org](http://lighthousewriters.org).





**CONTENTS**

8-Week Workshops .....4

4-Week Workshops .....15

Online Workshops .....24

Craft Seminars .....27

Youth Workshops.....34

# 8-WEEK WORKSHOPS



## Daytime Intro to Fiction and Memoir

**Winter Session**—Courtney E. Morgan,  
Mondays, starting 1/7/2019  
10:00 AM to 12:00 PM

**Spring Session**—Courtney E. Morgan,  
Wednesdays, starting 3/20/2019  
10:00 AM to 12:00 PM

In addition to lots of alone time, writers need a supportive, interactive group to learn a bit more about the crafting of books and to test run those pages tapped out under the midnight moon. This class for beginning fiction and memoir writers will be a combination of group discussion, lecture, and workshop. All participants will have the opportunity to share chapters for constructive critique and feedback. Discussions and lectures will be tailored to meet the needs of the group but will likely include effective character development, establishing and maintaining tension, character and plot arc, how to hook a reader into the story, and how to make scenes work together.

## Nonfiction Workshop: Sharing and Refining Your Craft

**Winter Session**—Joel Warner, Mondays,  
starting 1/7/2019  
4:00 to 6:00 PM

**Spring Session**—Joel Warner, Mondays,  
starting 3/18/2019  
4:00 to 6:00 PM

How do you turn a kernel of an idea into a money-making story? How do you turn all your notes and reporting into a compelling narrative arc? Students will share and workshop each other's nonfiction writing, ranging from blog posts to magazine articles to nonfiction book chapters. Perfect for nonfiction first-timers as well as returning students who want to build on what they've learned.

**TUITION**  
\$325/Members;  
\$355/Non-Members

## Speculative Fiction Workshop

**Winter Session**—Courtney E. Morgan,  
Mondays, starting 1/7/2019  
4:00 to 6:00 PM

**Spring Session**—Courtney E. Morgan,  
Tuesdays, starting 3/19/2019  
4:00 to 6:00 PM

In this workshop, we'll explore the realms of the unreal—finding the narrative possibilities that open up when we let go of our stranglehold on objective reality. We'll look at examples of speculative fiction and discuss differences between surrealism, fantasy, fabulism, and magical realism. Finally, we'll make our own forays out of realism and do deeper explorations for those already familiar with the genre.

## Intermediate Poetry Workshop

**Winter Session**—Seth Brady Tucker,  
Mondays, starting 1/7/2019  
6:30 to 8:30 PM

**Spring Session**—Diana Khoi Nguyen,  
Mondays, starting 3/18/2019  
Please note: This session will skip the weeks  
of March 25 and April 8  
6:30 to 8:30 PM

This workshop will create a community of poets adept at reading each other's work. Workshop time will concentrate on studying and supporting the poetry of participants and becoming attuned to how their poems come together, both in sequences or manuscripts and in terms of how they resound within trends in contemporary poetry. In addition to close reading of poems, we'll respond to in-class prompts, practice reading aloud, and look at literary periodicals with an eye toward submitting our work.

## Intermediate Memoir and Personal Narrative

**Winter Session**—Steve Knopper,  
Mondays, starting 1/7/2019  
6:30 to 8:30 PM

**Spring Session**—Steve Knopper,  
Thursday, starting 3/21/2019  
6:30 to 8:30 PM

This class is well-suited for writers who have completed Intro to Personal Narrative and Memoir, are engaged in writing personal essays or memoir, and desire feedback on their ongoing projects. Readings each week will expand writers' exposure to the broad field of personal essay and memoir with an emphasis on structure, voice, integrating research, and other aspects of artful nonfiction storytelling. Each class will consist of weekly reading discussions, in-class writing exercises, craft talks, and guided workshop by peers. Because each class is tailored to the needs of the group, assignments and topics will vary.





## **Introduction to Poetry Workshop**

**Winter Session**—Serena Chopra,

Mondays, starting 1/7/2019

6:30 to 8:30 PM

**Spring Session**—Lynn Wagner,

Thursdays, starting 3/21/2019

Please note: This session will skip the week of March 28

6:30 to 8:30 PM

In this introductory workshop, we'll explore the ways in which sound, image, and idea conspire to create the poem. We'll support each other's experiments and learn from the approach of other poets, identifying what makes poems do what they do and acquiring tools for crafting our own imaginative works. There'll be inventive exercises and plenty of feedback to get you inspired and thinking about language in new ways.

## **Intro to Writing the Short Story**

**Winter Session**—Nini Berndt, Mondays,

starting 1/7/2019

6:30 to 8:30 PM

**Spring Session**—Nini Berndt, Mondays,

starting 3/18/2019

6:30 to 8:30 PM

This class will introduce you to the short story form and, more importantly, get you writing. We'll spend the first four weeks concentrating on writing exercises and reading published short stories and essays about the writing process. The second four weeks will be devoted to workshopping one another's work. Everyone will submit one short story. Throughout the session, we'll also discuss the different aspects of short stories—point of view, dialogue, pacing, setting, showing vs. telling, and tone.

## **Poetics: Why We Write and Read Poetry**

**Winter Session**— Elizabeth Robinson,

Mondays, starting 1/7/2019

6:30 to 8:30 PM

This course will study poetics essays from several eras and poetic movements. This is an invitation for poets to think more deeply about why we write and read poetry. What is poetry's value and power? What commitments do we have that are intrinsic to why, and how, we write poems? We'll not only read, but we'll try writing our own short poetics essays. In addition, we'll attempt to write poems that enact the principles of various poetics statements. The goal is to create a dynamic conversation between poetics and poetry.

## **Intermediate Novel Workshop**

**Winter Session**—Tiffany Quay Tyson,

Tuesdays, starting 1/8/2019

6:30 to 8:30 PM

**Spring Session**—Tiffany Quay Tyson,

Tuesdays, starting 3/19/2019

6:30 to 8:30 PM

This workshop is designed for novelists who've already begun their work or have finished and seek guidance, structure, and inspiration to keep writing. Discussions will center on how to identify and articulate the central dramatic question, craft the scene, and build tension. We'll study point of view and character development as well as practice the fundamentals of pacing. Participants will share chapters from their manuscript with the instructor and the group for constructive critique.

## Intro to Personal Narrative and Memoir

**Winter Session**—John Cotter, Tuesdays, starting 1/8/2019  
6:30 to 8:30 PM

**Spring Session**—Thirii Myo Kyaw Myint, Wednesdays, starting 3/20/2019  
6:30 to 8:30 PM

This workshop will help you understand how to turn your own experiences into riveting stories with universal themes. Through craft talks, class discussion, homework assignments, and close readings of published work, the class will introduce you to the possibilities and pitfalls of personal narrative. We'll cover such concepts as privacy v. publicity, how to develop the first-person narrator, showing v. telling, and how to mine your experience for deeper meaning. Because each class is tailored toward the needs of the group, assignments, and topics will vary.

## Advanced Poetry Workshop

**Winter Session**—Andrea Rexilius, Tuesdays, starting 1/15/2019  
6:30 to 8:30 PM

**Spring Session**—Elizabeth Robinson, Mondays, starting 3/18/2019  
6:30 to 8:30 PM

This course gives experienced poets a community of inquiry in which to workshop poems and consider issues in contemporary poetry. We'll consider each author's poems individually while also taking a broader view: How do the poet's writings fit together toward a possible manuscript? What attitudes and beliefs about poetry inform this poetry? Each meeting will include some in-class writing as well as discussion about the nature and value of poetry.

**Prerequisite:** At least one intermediate or advanced class or permission from the instructor. To apply, please email a writing sample (three to five poems) and a brief

description of your workshop history to [info@lighthousewriters.org](mailto:info@lighthousewriters.org).

## Advanced Novel Workshop

**Winter Session**—William Haywood Henderson, Tuesdays, starting 1/8/2019  
6:30 to 8:30 PM

**Spring Session**—William Haywood Henderson, Tuesdays, starting 3/19/2019  
6:30 to 8:30 PM

A novel is a huge undertaking, and this class is intended to help you break down the process into manageable units, gain perspective, and sharpen the aspects that set your novel apart and make it yours. We'll discuss readings, complete various exercises designed to free your inner Faulkner (or insert other famous writer here), and workshop up to 50 pages. This class is intended for advanced novelists who have completed a sizeable portion of their manuscripts.

**Prerequisite:** At least one intermediate or advanced class or permission from the instructor. To apply, please email a writing sample (three to five pages) and a brief description of your workshop history to [info@lighthousewriters.org](mailto:info@lighthousewriters.org).



## Lighthouse North: Intro to Novel and Memoir

**Winter Session**—Doug Kurtz, Tuesdays, starting 1/8/2019  
6:30 to 8:30 PM

**Spring Session**—Doug Kurtz, Tuesdays, starting 3/19/2019  
6:30 to 8:30 PM

This class will help writers tackle what may seem like the overwhelming task of writing a novel or memoir. Whether you're looking for guidance to help you along in your current draft or are just beginning to face the challenge, this eight-week introductory workshop will provide insight and direction to move you forward. Covering critical questions related to dramatic tension, conflict, character development, dialogue, plotting, setting, and scene work, this class promises an enlightening and encouraging experience to aid your writing.

## Writing and Feminism

**Winter Session**—Natalie Rogers, Wednesdays, starting 1/9/2019  
6:30 to 8:30 PM

In this eight-week course, students will workshop personal essays and short stories that explore feminist concerns in today's world. We will read visionary feminist writers to spark ideas and gain insight into the complex dynamics that inform intersectionality, solidarity, and community. Through generative in-class exercises, students will draft pieces that address themes pertinent to our current moment. While offering feedback to peers, our workshop will celebrate difference as "that raw and powerful connection from which our personal power is forged" (Audre Lorde) with the understanding that "solidarity requires sustained, ongoing commitment" (bell hooks). Throughout the course, we will reflect on how feminism can inform our own writing processes,

the support we provide to peers, and our engagement with the greater community.

## Experimental/Hybrid Forms

**Winter Session**—Diana Khoi Nguyen, Wednesdays, starting 1/9/2019  
6:30 to 8:30 PM

**Spring Session**—Serena Chopra, Wednesdays, starting 3/20/2019,  
6:30 to 8:30 PM

Where does nonfiction end and fiction begin? When does prose become poetry, the written word become visual art, theory become a fistful of rare flowers? In this generative workshop, we'll make our home at these intersections. Class time will be split between discussion of assigned readings, writing exercises, and sharing creative approaches and responses to experimental works.

**Please note:** This is a generative workshop, so there will be no formal critique offered. The goal is to produce a lot of writing in a safe environment as we explore textual experimentation and hybridity.

## Writing Noir Fiction

**Winter Session**—Benjamin Whitmer, Wednesdays, starting 1/9/2019  
6:30 to 8:30 PM

Noir is as central to American literature as jazz is to American music. In this eight-week course, we'll read two to three short noir novels (picked entirely idiosyncratically by the instructor), discuss them, and then turn our attention to how noir can inform our own writing. The goal is not to get students to write noir, but to see how pushing things a little darker—getting to the edge of our comfort zones—can inform our work. Students are invited to bring works-in-progress to workshop and revise, or to start anew with fresh material.



## Intro to Writing the Novel

**Winter Session**—John Cotter,  
Wednesdays, starting 1/9/2019  
6:30 to 8:30 PM

**Spring Session**—John Cotter,  
Wednesdays, starting 3/20/2019  
6:30 to 8:30 PM

Whether you're just starting out or reworking your draft, this introductory workshop will provide insight and direction to help you tackle the overwhelming task of writing a novel. We'll cover critical questions related to dramatic tension and conflict, character development, dialogue, plotting, setting, and scene work. It's an enlightening, encouraging experience to aid you in your writing, present and future.

## The Table: Advanced Screenwriting Workshop

**Winter Session**—Michael Catlin,  
Thursdays, starting 1/10/2019  
6:30 to 8:30 PM

**Spring Session**—Michael Catlin,  
Thursdays, starting 3/21/2019  
6:30 to 8:30 PM

The Table is an eight-week advanced critique workshop with a focus on the completed draft of your screenplay. Through group critiques, we'll examine your script for use of best practices of the form, dynamic character development, engaging dialogue, and an organic and well-motivated plot. The group will provide feedback, focusing on the screenwriter's effective use of the form and the principles of storytelling. The purpose of this class is to iterate drafts and move the development of your screenplay toward a "Reading Draft" that film and television producers might seriously consider.

**Prerequisite:** This workshop is for advanced screenwriters who have taken at least one screenwriting workshop and

have a completed draft of a full-length screenplay. For permission to join the class, please email a draft of your screenplay and a brief description of your workshop history to [info@lighthousewriters.org](mailto:info@lighthousewriters.org).

## Intermediate Short Story Workshop

**Winter Session**—Christopher Merkner,  
Thursdays, starting 1/10/2019  
6:30 to 8:30 PM

**Spring Session**—Christopher Merkner,  
Thursdays, starting 3/21/2019  
6:30 to 8:30 PM

Building on the foundations of Intro to Writing the Short Story, this class will consist primarily of workshopping short story drafts. Each participant will have two opportunities to submit his or her work for peer review. In addition, we'll use writing exercises and published short stories as launching points for generating new material and discussing aspects of the short story craft, such as scope, narrator reliability, structure, tension, and plot. Writers are encouraged to repeat this class as often as needed to provide the structure for consistent output.

**Prerequisite:** Intro to Writing the Short Story or instructor's permission. Students need to have workshop experience and a basic understanding of the different POVs, charting a story with Freytag's pyramid, dialogue (summarized and direct), and balancing showing with telling. To gain permission, please send a brief writing sample (three to five pages) to [info@lighthousewriters.org](mailto:info@lighthousewriters.org).

## Advanced Short Story Workshop

**Winter Session**—Paula Younger,  
Thursdays, starting 1/10/2019  
6:30 to 8:30 PM

**Spring Session**—Andrea Dupree,  
Tuesdays, starting 3/19/2019  
6:30 to 8:30 PM

This weekly workshop is for advanced writers of short stories, with each session concentrating on critique as well as discussion of published works as models of craft. Writers of longer works are welcome, though the focus is on self-contained chapters and stories.

**Prerequisite:** At least one intermediate or advanced class or permission from the instructor. To apply, please email a writing sample (three to five pages) and a brief description of your workshop history to [info@lighthousewriters.org](mailto:info@lighthousewriters.org).

## Advanced Memoir and Narrative Nonfiction

**Winter Session**—Thirri Myo Kyaw Myint,  
Thursdays, starting 1/10/2019  
6:30 to 8:30 PM

**Spring Session**—Joanna Howard,  
Mondays, starting 3/25/2019  
6:30 to 8:30 PM

This workshop is for advanced writers interested in working on first-person essays and memoir. We'll focus on such topics as dramatic tension, narrative arc, character development, scene building, and retrospection. Through discussion, exercises, occasional readings, and critiques, the class will help you continue to develop your voice—and the story you need to tell.

**Prerequisites:** Intermediate/Advanced Personal Essay Workshop or permission of the instructor. To apply, please email a writing sample (three to five pages) and a brief description of your workshop history to [info@lighthousewriters.org](mailto:info@lighthousewriters.org).

## Writing the Literary Thriller

**Winter Session**—David Heska Wanbli Weiden, Thursdays, starting 1/10/2019  
6:30 to 8:30 PM

One of the hottest genres in publishing today is the literary thriller. *Gone Girl*, *The Girl on the Train*, and *The Witch Elm* are just a few examples of this popular form. In this class, we'll examine how to combine suspenseful narrative structure with effective prose, dialogue, characterization, and theme. Whether you're working on a novel, novella, or short story, these techniques will enhance your writing and you'll have an opportunity in this workshop to have your writing critiqued in a supportive atmosphere.

## Lighthouse North: Writing the YA or MG Novel in Louisville

**Winter Session**—Victoria Hanley,  
Thursdays, starting 1/10/2019  
6:30 to 8:30 PM

**Spring Session**—Victoria Hanley,  
Wednesdays, starting 3/20/2019  
6:30 to 8:30 PM

Writing a novel for the young adult (YA) or middle grade (MG) audience requires a blend of vigorous technique and strong literary voice. In this hands-on workshop, we'll study novel writing through the unique YA and MG lens. You will submit up to 60 pages of your writing (15 pages every other week) and receive personal critique in the form of written and recorded comments to encourage professional flair. Critique will be focused on creating engaging and authentic young voices; honing the relationship between voice and point of view; writing dialogue filled with emotion and subtext; using setting and pacing to enhance the plot; and scoping out the true beginning and ending to your book.

**Prerequisite:** For intermediate to advanced writers. Requires either previous introductory

classes or permission of the instructor. To apply, please email a writing sample (three to five pages) and a brief description of your workshop history to [info@lighthousewriters.org](mailto:info@lighthousewriters.org).

### **Draft a Screenplay**

**Winter Session**—Diane Bell, Mondays, starting 1/14/2019  
6:30 to 8:30 PM

This course will guide screenwriters of all levels of feature-film ideas to a finished first draft. Each week, we will focus on different aspects of the craft of screenwriting while specific homework and feedback will keep you on track to completion. Expect to be inspired and to raise your screenwriting skills to the next level—the aim is not just to write a screenplay, but to write something that really has the chance to stand out and get made.

### **Lighthouse North: Intermediate Fiction and Memoir**

**Winter Session**—Rachel Weaver, Mondays, starting 1/14/2019  
6:30 to 8:30 PM

**Spring Session**—Rachel Weaver, Mondays, starting 3/18/2019  
6:30 to 8:30 PM

This workshop is designed for writers who are somewhere in the drafting process and seek guidance, structure, and inspiration to keep writing. Discussions will center on how to identify and articulate the central dramatic question, craft the scene, and build tension. Members will study point-of-view and character development, and practice the fundamentals of pacing through the balanced use of showing and telling to maintain dramatic conflict. Participants will share up to 30 pages of their manuscript with the instructor and the group for constructive critique.

### **Daytime Intermediate/Advanced Fiction and Memoir**

**Winter Session**—Rachel Weaver, Tuesdays, starting 1/15/2019  
9:30 to 11:30 AM

**Spring Session**—Rachel Weaver, Tuesdays, starting 3/19/2019  
9:30 to 11:30 AM

This class for intermediate or advanced fiction and memoir writers will be a combination of group discussion, lecture, and workshop. All participants will have the opportunity to share chapters for constructive critique and feedback. Discussions and lectures will be tailored to meet the needs of the group but can include effective character development, establishing and maintaining tension, character and plot arc, how to hook a reader into the story, and how to make scenes work together.

**Prerequisite:** At least one intro or intermediate fiction or nonfiction workshop, or permission from the instructor. To gain permission, email a writing sample and a brief workshop description (three to five pages) to [info@lighthousewriters.org](mailto:info@lighthousewriters.org).



## Lighthouse North: Daytime Fiction and Memoir

**Winter Session**—Rachel Weaver,  
Wednesdays, starting 1/16/2019  
9:00 to 11:00 AM

**Spring Session**—Rachel Weaver,  
Wednesdays, starting 3/19/2019  
9:00 to 11:00 AM

In addition to alone time, writers need a supportive, interactive group to learn more about the crafting of books and to test run those pages. This class is for fiction and memoir writers at any stage of writing or editing a book. Class will be a combination of group discussion, lecture, and workshop. All participants will have the opportunity to share pages for constructive critique and feedback. Discussions and lectures will be tailored to meet the needs of the group but will likely include effective character development, establishing and maintaining tension, character and plot arc, how to hook a reader into the story, and how to make scenes work together.

## Daytime All-Levels Poetry Workshop

**Winter Session**—Carolina Ebeid,  
Thursdays, starting 1/17/2019  
10:00 AM to 12:00 PM

**Spring Session**—Carolina Ebeid,  
Thursdays, starting 3/21/2019  
10:00 AM to 12:00 PM

In this exploratory craft workshop open to poets of all levels, we will read a wide variety of new and old poems, excavating the many possibilities for what a poem is and what a poem can do. There will be writing exercises and prompts both in and out of class to kickstart our imagination, and each week, we will also closely read and engage with fellow participant poems. This work aims to hone investigation skills and cultivate your individual aesthetic, imagination, and creative-critical “voice”

as a writer-thinker, and establish an open, stimulating space in which you will both produce creative work and provide peer feedback based on our discoveries.

## 8-Week: Lakewood—Story Architecture for Fiction and Nonfiction

**Spring Session**—Emily Sinclair, Mondays,  
starting 3/18/2019  
6:30 to 8:30 PM

In this eight-week workshop, you’ll explore story structure, conflict, voice, and other topics that will help you write stories and narrative nonfiction that are dramatic, compelling, and get to the heart of what you want to say. Every week, we’ll read and discuss published short stories and creative nonfiction to see how other writers get the job done. We’ll also read and respond to drafts written by our fellow students with two opportunities to workshop up to 20 pages of your writing in a supportive and encouraging environment, with detailed feedback from the instructor. Optional exercises will be given designed to help you understand how to put various ideas into practice. Open to writers of all levels and writers of fiction, creative nonfiction, and memoir.



## Chapbook Workshop

**Spring Session**—Andrea Rexilius,  
Tuesdays, starting 3/19/2019  
6:30 to 8:30 PM

Students will arrange and revise a cohesive 12-15 page chapbook that will be workshopped in class. We will begin with writing prompts to generate and revise work, conversations about sequencing a series and finding your collection's narrative arc, as well as reading and analyzing exemplary chapbook publications. The class will conclude with each student producing 12 do-it-yourself chapbooks for distribution. We will also consider various approaches to chapbook publication: small presses, chapbook contests, letterpress printing, and bookbinding techniques. Students should come prepared with at least 10 pages of their own writing that they believe belongs in a single chapbook collection.

## Breaking Silences: Fiction Workshop

**Spring Session**—Natalie Rogers,  
Wednesdays, starting 3/20/2019  
6:30 to 8:30 PM

In this course, we will explore the process of writing fiction that breaks silences. Class time will focus on workshop of student writing and generative exercises. We'll delve into works by contemporary authors, such as Jesmyn Ward and Jenny Zhang, who use fiction to address issues marginalized in public discourse and explore why we write and how our creative endeavors foster personal growth. How can we form creative writing communities that support the growth of all artists? How do our responsibilities as writers extend beyond our time at the desk? We'll address all of these issues with honesty, fairness, and a good sense of humor. Open to all levels.



## Lone Tree: Intro/Intermediate Fiction Workshop

**Spring Session**—David Heska  
Wanbli Weiden, Wednesdays, starting  
3/20/2019  
6:30 to 8:30 PM

This workshop is for all writers seeking to learn the essentials of writing fiction, improve their craft, and explore new techniques and will challenge and support fiction writers at all levels of experience. Each week will have its own theme and consist of four basic components: workshop discussions of participants' work, a craft topic, recommended reading, and a writing exercise. Topics will include structure and plot, point of view, characterization, dialogue, setting, voice, and theme. Appropriate for all levels, but especially intended for those who consider themselves beginning or intermediate writers.

## Writing Women's Fiction

**Spring Session**—Carleen Brice,  
Thursdays, starting 3/21/2019  
6:30 to 8:30 PM

Women read and write all kinds of fiction but for lack of a better term, the publishing industry calls books about relationships between mothers, daughters, sisters, lovers, and friends “women’s fiction.” Whether you have a first draft, a completed manuscript, or just an idea for a novel of the heart, this class is for you. Through in-class discussion, writing exercises, reading assignments, and workshopping parts of your manuscript, we’ll focus on the elements and storytelling techniques of women’s fiction that create novels book clubs can’t get enough of.

## Playwriting Workshop

**Spring Session**—Melissa Lucero McCarl,  
Saturdays, starting 3/23/2019  
Please note: This session will skip the week of April 27

10:00 AM to 12:00 PM

This all-levels course is designed to help you discover your dramatic voice and to lure out those wild and woolly characters clamoring to tell their story through you. We’ll cover the ground rules of the stage (structure, character, plot, dialogue, motivation, subtext, silence, etc.) and see how the best plays and playwrights adhere to, and continually break, them. We’ll start with in-class prompts to help you develop and push your dramatic voice and we’ll end with workshopping our work. Screenwriters welcome.

### 8-Week: Getting It Done—96 Hours Toward a Finished Draft

**Winter Session**—Mark Springer,  
Mondays, Wednesdays, and Fridays,  
starting 1/7/2019  
9:00 AM to 1:00 PM

**Spring Session**—Mark Springer,  
Mondays, Wednesdays, and Fridays,  
starting 3/18/2019  
9:00 AM to 1:00 PM

Every writer has the same goal: “I’m going to finish my draft...soon.” Then we all get distracted—before we know it, soon becomes later and our draft still isn’t done. This eight-week, 96-hour intensive writing experience is your chance to flip the script. Using the Pomodoro Technique, a proven time-management system that keeps you focused and driven, you will commit yourself to distraction-free writing for eight “pomodoros” per day—Monday,

Wednesday, and Friday—for eight weeks. Over the course of the guided intensive, the repetition of this technique will strengthen your writing habits, help you become more productive, and change the way you think about writing time—all while you make progress toward a finished draft.

The intensive includes daily writing prompts (if you want or need them); Friday group check-ins to discuss process and progress; help with goal-setting and accountability; use of the Lighthouse attic for writing during business hours; and the inspiration of fellow writers in the trenches. Attendance each day is encouraged but not required. Please note that is not a class or a workshop; rather, it is guided time to help you get the writing done.

### TUITION

\$250/Members; \$310/Non-Members



# 4-WEEK WORKSHOPS

## Lighthouse North: Writing 101— Gotta Start Somewhere

**Winter Session**—Tanja Pajevic, Mondays,  
starting 1/7/2019  
6:30 to 8:30 PM

In this experiential, non-critiquing writing workshop, you'll immerse yourself in a wide variety of writing exercises, learn to use your journal as a creative catalyst, assess your writing strengths, set do-able writing goals, reflect on and learn from your own writing process, and discuss future workshop options. No previous experience necessary. Just bring a pen, paper, and your burning desire to write.

## Lakewood: What's Your Story

**Winter Session**—Emily Sinclair, Mondays,  
starting 1/7/2019  
6:30 to 8:30 PM

Everyone's got a story to tell and this four-week class is designed to help you start yours, whether it's a short story, an essay, or creative nonfiction. We'll explore fundamentals of fiction and nonfiction through weekly readings, discussions, and writing exercises that will inspire you and get you writing. You'll have opportunities to share your work and get oral feedback from the class and from the instructor. (Please note we do not have formal workshops with written responses in this class.) In addition, you'll get strategies for creating an ongoing writing practice that works for you. Classes are welcoming, inspirational, and fun. This class is suitable for experienced writers who need a little inspiration and for those just beginning to explore writing.

### TUITION

\$205/Members;  
\$230/Non-Members

## **Reading as a Writer: *Sing, Unburied, Sing* by Jesmyn Ward**

**Winter Session**—Alexander Lumans,  
Tuesdays, starting 1/8/2019  
6:30 to 8:30 PM

An intimate portrait of a family and an epic tale of hope and struggle, Jesmyn Ward's *Sing, Unburied, Sing* journeys through Mississippi's past and present, examining the ugly truths at the heart of the American story and the power—and limitations—of family bonds. This class will challenge students to read the text closely and carefully. Students will consider not only how Ward tells a compelling story, but also how she crafts her language, her characters, and her larger subject matters. Students will then be able to employ what they've learned about successful writing in their own work.

## **Writing 101: Gotta Start Somewhere**

**Winter Session**—Joy Roulier Sawyer,  
Tuesdays, two sections, starting  
1/8/2019 and 2/5/2019  
6:30 to 8:30 PM  
Wednesdays, one section, starting  
2/6/2019  
10:00 AM to 12:00 PM

**Spring Session**—Joy Roulier Sawyer,  
Tuesdays, two sections, starting  
3/19/2019 and 4/16/2019  
6:30 to 8:30 PM  
Wednesdays, one section, starting  
4/17/2019  
10:00 AM to 12:00 PM

In this experiential, non-critiquing writing workshop, you'll immerse yourself in a wide variety of writing exercises, learn to use your journal as a creative catalyst, assess your writing strengths, set do-able writing goals, reflect on and learn from your own writing process, and discuss future Lighthouse workshop options. No previous experience necessary. Just bring a pen, paper, and your burning desire to write.

## **A Strange Object: The Art of Constraints**

**Winter Session**—Alexander Lumans,  
Wednesdays, starting 1/9/2019  
4:00 to 6:00 PM

In writing, self-imposed constraints (be they simple, complex, or totally wild) can serve to ignite your prose through a little outside pressure. Constraints push writers outside of their comfortable modes into new areas of experimentation. And these areas are where the real risky art—what Barthelme was describing when he wrote “the aim of literature [...] is the creation of a strange object covered with fur which breaks your heart” — gets made. This course is for nonfiction and fiction writers, for beginners and advanced writers, or for anyone wanting to apply a little pressure to their prose and see what comes out shimmering!

## **Four-Stories-in-Four-Weeks**

**Winter Session**—Kali Fajardo-Anstine,  
Wednesdays, starting 1/9/2019  
6:30 to 8:30 PM

As writers, we have our own conscious and unconscious thematic obsessions, which consciously we routinely revisit in our work. Through voice, point-of-view, plot, and structure, these obsessions take shape and narrative form. In this class, we will write four stories in four weeks, each week trying a new point-of-view (first person, second person, third person limited, and third person omniscient). Looking at works by authors such as Alice Munro, Edward P. Jones, Flannery O'Connor, and Joy Williams, class time will focus on discussion of readings, weekly writing prompts, and instructor feedback on story drafts. By the end of the course, students will revise a scene (or complete story), fine tuning point-of-view shifts and thematic unity.

## Novel Bootcamp

**Winter Session**—William Haywood Henderson, Wednesdays  
Part I: Your Story, starting 1/9/2019  
Part II: Your Novel's World, starting 2/6/2019  
6:30 to 8:30 PM

**Spring Session**—William Haywood Henderson, Wednesdays  
Part III: Your Novel's Arc, starting 3/20/2019  
Part IV: Your Novel's Voice, 4/17/2019  
6:30 to 8:30 PM

Our Novel Bootcamp is a four-part series of workshops designed to help you get a handle on the novel writing process. Take a single part or all four parts in any order—each session includes in-class discussion, lecture, writing exercises, and homework.



## Writing the Politics of Everyday

**Winter Session**—Adam Fagin, Thursdays, starting 1/10/2019  
4:00 to 6:00 PM

Literature articulates the present by showing us our world in new ways—our relationship to nature, how we talk to each other, the hidden content of what we say and fail to say. In other words, there's history as well as politics to our every word—to what we think, how we move, and what we wear. In this class, we'll think and write about how we see and approach the world, and think about how our own politics, articulated and unarticulated, express themselves in our language.

## Writing and Personal Transformation

**Winter Session**—Joy Roulrier Sawyer, Thursdays, starting 1/17/2019  
6:30 to 8:30 PM

Is writing for healing and personal growth, such as journaling, separate from the craft of literary writing? How are the two different—and how might they overlap? In her book, *Writing as a Way of Healing: How Telling Our Stories Transforms Our Lives*, Louise DeSalvo explores how writers such as Virginia Woolf, Isabelle Allende, Tim O'Brien, Audre Lord, and others, experienced personal transformation through writing, covering such topics as: writing as symbolic repair, qualities of a healing narrative, managing difficult emotions in memoir writing, and self-care for writers. In this workshop, we'll explore the work of several pioneers in the transformative writing field as well as experiment with some of their tips and techniques.

**Note:** This workshop is not designed to take the place of personal therapy.

## Writing the Short Memoir

**Winter Session**—Vicki Lindner,

Saturdays, starting 1/19/2019

10:00 AM to 12:00 PM

The short memoir (10-20 pages) evokes an important experience in the writer's life that, like an essay, transcends the personal to suggest philosophical or social significance. In this class, writing exercises, discussion, and creative responses to readings will lead writers to discover the voice and structure of this short form. We'll talk about where to start, when to use scenes and summaries, how to excavate memories from hidden caves, and how to do research to find material that amplifies the meaning of your past. At the end, we will workshop your drafts in small groups. You may choose to have the instructor review what you've written and offer suggestions for the next draft. This class may be taken more than once—an opportunity to begin a different short memoir.



## Reading as a Writer—Dante's *Inferno*

**Winter Session**—David Rothman,

Weekend Intensive: Friday, 2/1/2019,

6:00 to 8:00 PM; Saturday, 2/2/2019,

10:00 AM to 12:00 PM and 2:00 to

4:00 PM; Sunday, 2/3/2019, 10:00 AM

to 12:00 PM

Everyone says it's one of the greatest things ever written, but you probably read it so long ago you just can't quite remember why, or you never got through it, or you're not sure why people say this. Join us as we visit Hell with one of the greatest poets and storytellers in the history of the world, Dante Alighieri. We'll revel in intrigue, lust, murder, betrayal, hatred, fear, love and, of course, damnation and salvation. Dante's *Divine Comedy* is in fact everything everyone says it is: a tremendous work of transcendent imagination, perhaps the single greatest poem written since the fall of Rome.

## Spark and Re-Spark: Reignite Your Craft and Creativity

**Winter Session**—Joy Roulier Sawyer,

Saturdays, starting 2/2/2019

12:30 to 2:30 PM

**Spring Session**—Joy Roulier Sawyer,

Saturdays, two sections, starting 3/23/2019 and 4/20/2019

12:30 to 2:30 PM

Revive your most powerful and productive writing core and recover your momentum and morale in this four-week intervention designed to reignite your creativity. We'll clear roadblocks, mend injuries, and regain focus. We'll design a workable plan of action for your writing project and get a draft or revision under way. Plus we'll write like mad! There will be gentle workshoping (and only a hint of homework) in this experiential endeavor for writers of fiction, poetry, and narrative nonfiction.

## Lighthouse North: Points of View— Building your Repertoire

**Winter Session**—Daniel Levine,  
Mondays, starting 2/4/2019  
6:30 to 8:30 PM

This class will explore the varieties of POVs at our disposal as writers: first person, close third, omniscience, and even the elusive second person. Through lecture, in-class writing, and discussion of selected readings, we'll track the ways POV can be evoked, make more informed decisions in our own work, and learn to see the available angles at each moment in our storytelling.

### What a Concept!

**Winter Session**—Michael Catlin,  
Wednesdays, starting 2/6/2019  
6:30 to 8:30 PM

We all begin our stories with an idea, but an idea alone does not a story make. This class—for all writers at all stages—will help you move from concept to story. The concept, or premise as some call it, is where we determine who our main character is and begin the process of fleshing out the journey they take in pursuit of the compelling reason the story is being told. By the end of the four weeks, you will have a concept document that identifies a clear foundation on which to base your story and a vision forward.

## Lighthouse North: Poetry 101

**Winter Session**—Radha Marcum,  
Thursdays, starting 2/7/2019  
6:30 to 8:30 PM

Are you drawn to write poetry but baffled at how to begin? Or are you a poetry-curious prose writer? In this four-week class we'll explore what makes a poet's voice unmistakable—the magic of images and metaphors, sounds and rhythms, diction and voice. Taking a wide range of classic and contemporary poems as models, we'll create word experiments and learn simple poetic techniques through journaling, in-class writing prompts, and suggested weekly exercises.

**Note:** This is not a critiquing workshop. Curiosity, flexibility, and experimentation will be highly encouraged. No previous experience necessary.

## 4 X 4: Four-Poems-in-Four-Weeks

**Winter Session**—Lynn Wagner,  
Thursdays, starting 2/14/2019  
6:30 to 8:30 PM

The generative workshop is an alchemical space where we're invited to take risks, through experimentation, on behalf of new and vital work. Over four weeks, we'll engage with unique strategies that will open and energize our creative process, resulting in four new poetic works or poems by course's end. Writers of all levels looking for a structure to produce new work are welcome to join us for this generative and focused adventure at the seam where form and content meet.

## Two Days, One Story or Essay

**Winter Session**—BK Loren, Weekend Intensive: Saturday, 3/9/2019 and Sunday, 3/10/2019  
10:00 AM to 3:00 PM

Come to class on Saturday empty-handed. Leave Sunday with the first draft of a story or essay. No fooling around; just a weekend of focused writing. On Saturday, we'll do exercises to generate new writing. We'll also study a "checklist" of what makes a good story or essay. Saturday night, clear the decks, because you will be writing a complete story—maximum seven pages, double spaced with Microsoft Word default margins, by Sunday morning. Bring 13 copies of that story to class where you will read it aloud as we follow along. It takes 11 minutes to read seven pages. The other nine minutes will be for your colleagues to critique your work on the spot and hand notes back to you for revision. This class is not for the faint of heart. But then again, we're writers. We can take it!

## Deep Dive into Perspective

**Spring Session**—Amanda Rea, Mondays, starting 3/18/2019  
6:30 to 8:30 PM

Craft books will tell you choosing the right point of view is the most important part of the writing process. But how do you know which point of view is "right"? And how do you take full advantage of it? In this workshop, we'll examine how perspective intersects with character, pacing, and plot, and look at writers who've used it to dazzling effect. Discussion will include all available points-of-view, psychic distance, switching POV, unreliable narration, and the infamous author-narrator-character merge.

## Screenwriting 101

**Spring Session**—Jennifer Taylor-Whitehorn, Mondays, starting 3/18/2019  
6:30 to 8:30 PM

Interested in learning how to write a screenplay? How to adapt that novel or memoir for the big screen? Just looking for a new way to see your project come to life? This class is ideal for first time screenwriters, screenwriters with a new idea, or any writer looking to see their story in a new light. Writers will walk away from this class with a solid knowledge of cinematic structure, what makes a good screen character, and what you need to know to create: a bullet proof outline so you're ready to write your script and crank out those first 10 pages!

## Query Letter Bootcamp

**Spring Session**—Angie Hodapp, Wednesdays, starting 3/20/2019  
6:30 to 8:30 PM

The query letter is an absolute necessity for novelists, memoirists, and nonfiction writers seeking agents. In this course, you'll learn to think like an agent, spending time each week reviewing a mock query-letter slush pile and discussing which query letters would prompt you to request sample pages and which wouldn't. You'll learn the anatomy of a query letter and practice writing synopsis paragraphs that are clear, concise, and compelling. In addition, you'll learn how to use your query letter to perfect your pitch, so that when you find yourself sitting next to an agent or editor at Lit Fest, you'll be prepared to speak confidently about your manuscript. By the final session, you'll have a polished, ready-to-send query letter, plus tips and tools that will maximize your chances of landing a publishing contract.



## Reading as a Writer: The Elegy

**Spring Session**—Elizabeth Robinson, Saturdays, starting 3/23/2019 10:00 AM to 12:00 PM

Elegy, a distinct and essential genre, addresses the human experience of loss. Whether as consolation or protest, the elegy speaks both to individual loss and the universal experience of bereavement. This reading as a writer course will study four different books—Forrest Gander's *Be With*, Stephane Mallarme's *Anatole's Tomb*, C.D. Wright's *One with Others*, and Jeffrey Pethybridge's *The Bright Treatise*—each using a variety of formal strategies and tonal registers to help participants shape their own elegiac writing.

## Unlocking the Secrets of Verse Form

**Spring Session**—David Rothman, Weekend Intensive: Friday, 4/5/2019, 6:00 to 8:00 PM; Saturday, 4/6/2019, 10:00 AM to 12:00 PM and 2:00 to 4:00 PM; Sunday, 4/7/2019, 10:00 AM to 12:00 PM

What, exactly, is blank verse and where did it come from? What is the history of rhyme, and why isn't there any in Ancient Greek, Classical Latin, Biblical Hebrew, and Old English? What is free verse, and how does it work? If, as William Carlos Williams said, "A poem is a machine made out of words," this is a course for inventors and mechanics. We will look at a range of the strongest poems in English to see how their meters and rhythms work, and mark them up to understand the craft that went into making them. Bring pencils...and pliers.

## Table Read Your First 10 Pages

**Spring Session**—Jennifer Taylor-Whitehorn, Mondays, starting 4/15/2019 6:30 to 8:30 PM

Bring your screenplays, shorts, and pilots and we'll read our first 10 pages the way they're meant to be read: aloud! Nothing catches problems in a script more than listening to your pages read aloud by a room full of non-actors, which is why the table read is a vital part of the dramatic writing process. We'll dive right in, discussing strong openings, lasting character introductions, sharpening dialogue, and polishing those crucial first 10 pages. No take home reading, as workshops will be done only after pages are performed in class. Bring your amateur acting chops or lack thereof, as we learn how to listen for that pitch perfect dramatic writing tone. Students can be prepared to be mini-workshopped weekly to track progress and strengthen your scenes. Don't have a screenplay yet? No problem. This is a great place to start penning those opening pages to get your idea off to a running start.



## Writing Scenes in Nonfiction

**Spring Session**—Helen Thorpe,  
Tuesdays, starting 4/16/2019  
4:00 to 6:00 PM

In this class we'll learn how to assemble factual details into a convincing nonfiction scene, and how to recount those details in a way that builds drama. We'll look at how a nonfiction writer can create a sense of place, develop characters, incorporate dialogue, and use point of view to carry the reader into another reality.

## Draft an Essay

**Spring Session**—John Cotter, Tuesdays,  
starting 4/16/2019  
6:30 to 8:30 PM

This generative, writing-intensive course will focus on the most important elements of writing personal essays while keeping you on deadline. We'll start with evocative landscape, zoom into convincing characters, and make sure each of our essays comes equipped with a sturdy backbone of ideas. By the end, you'll have something to show for yourself—and maybe something to publish. Perfect for any level of writer, whether you're a seasoned pro or just want to try your hand at something new. Come with or without an idea and leave with a solid draft.



## Lighthouse North: New Territory— Inventive Ways into the Short Story

**Spring Session**—Ramona Ausubel,  
Wednesdays, starting 4/17/2019  
6:30 to 8:30 PM

This generative class is for experienced writers and beginners alike. We'll explore new terrain together and support and appreciate each other's contributions. We'll write together each week and read and discuss the results. Exercises will be fun, weird, and surprising, all meant to push you into new creative territory. We'll also read a short story each week related to our exercise. You'll leave with four story-starts and new tools for getting unstuck and re-inspired.

## Working with Irreverence

**Spring Session**—Christopher Merkner,  
Thursdays, starting 4/18/2019  
4:00 to 6:00 PM

This fiction workshop will ask writers to cultivate and revise fiction that renders difficult and painful material in fresh, engaging ways for a complex twenty-first century audience. Working with fictional modes from satire to scatology to gallows humor, writers will read, write, share, and discuss fiction that complicates the human condition by facing its most unpleasant realities.

## Lighthouse North: Writing Lively Voices and Scenes that Don't Suck

**Spring Session**—Victoria Hanley,  
Thursdays, starting 4/18/2019  
6:30 to 8:30 PM

Fresh character voices are key to creating enduring stories in any genre. Placing characters in active scenes that come across on the page is also crucial. This four-week class will focus on exercises designed to help you discover more about your writing self as you hone character voices and tighten scene work. Open to writers of all levels.



### **Writing the Modern Fairy Tale**

**Spring Session**—Khadijah Queen,  
Saturdays, starting 4/20/2019  
Please note: This course will skip the  
week of April 27)

10:00 AM to 12:00 PM

In this class, we'll explore both age-old and contemporary examples of the fairy tale and apply some techniques to our own writing. Magic, unique logic, parable, allegorical settings, impossible romance, evil villains, magical creatures, unexpected heroes—we will examine all the tools for telling stories in every kind of narrative form. Representative authors include Alexander Chee, Ilya Kaminsky, Carmen Maria Machado, Toni Morrison, Anne Sexton, Leslie Marion Silko, and others. Open to all genres.

### **Lighthouse North: Poetry from Visual Art**

**Spring Session**—Radha Marcum,  
Thursdays, starting 4/25/2019  
6:30 to 8:30 PM

Poets have long used artworks as objects of meditation, as territory for discovery and inspiration. In this generative class, we'll explore paintings, photographs, and other works of art as starting points for poems or lyrical prose pieces while close-reading poetry inspired by visual art.

### **Shame in Your Writing**

**Spring Session**—Candace Walsh,  
Weekend Intensive: Saturday, 5/4/2019  
and Sunday, 5/5/2019  
10:00 AM to 3:00 PM

We don't get to be human without feeling shame, and fiction or memoir that does not consciously engage with shame will not ring true. As memoirists and fiction writers, we need to depict speakers and characters in uncomfortable situations. They need to risk being unlikable. When a reader reads about a character doing something the reader is ashamed of, it galvanizes their attention in part because it has the power to set them free. In this class, you'll learn how to channel, steer, and manage shame so that shame does not channel, steer, and manage your writing process. Be prepared to write and share (not mandatory) in a safe, supportive setting.

# ONLINE WORKSHOPS



## TUITION

\$325/Members;  
\$355/Non-Members  
for 8-week sessions

\$205/Members;  
\$230/Non-Members  
for 4-week sessions

## 8-Week: Online Nonfiction Workshop

**Winter Session**—Mark Mayer, starting 1/14/2019

**Spring Session**—Mark Mayer, starting 3/25/2019

This workshop is for memoir and personal essay writers with projects of all sizes. Each week has three basic components: in-depth discussion of student work; talks on the craft of memoir and personal essay with related readings; and writing exercises. All levels welcome.

## 8-Week: Online Poetry Workshop

**Winter Session**—Jennifer Denrow, starting 1/14/2019

**Spring Session**—Jennifer Denrow, starting 3/25/2019

This workshop focuses on your poems—writing them, reading them, listening to them, and discussing them. Every week we'll take a close look at a few participants' poems or poetry-based projects in the middle stages of composition. At the same time, we'll consider two or three published poems for hints as to how they tick. We'll write new poems or pre-poems using brisk prompts and strange challenges. Throughout, we'll discuss the range of what poems might be and do. Join us at any stage in your exploration of poetry.

## 8-Week: Online Writing the Children's Picture Book

**Winter Session**—Denise Vega, starting 1/14/2019

Writing picture books for children requires a solid understanding of how this unique book is put together, how illustrations enhance and tell part of the story, and the key role of language. In this workshop you don't need to have a story already written (but it's fine if you do). In the first two

weeks, you'll learn what a picture book is and develop a partial or full story through brainstorming and writing prompts. The remaining six weeks will be devoted to your stories. You'll explore various aspects of writing the picture book through online workshoping and discussing each other's work. Through giving and receiving feedback on each other's work, we'll look at a variety of picture book aspects including beginnings and endings, characters, structure, illustration's potential role in your story, use of the language tools including rhyme, alliteration, onomatopoeia, and more.

### **8-Week: Online Intermediate/ Advanced Fiction**

**Winter Session**—Jacinda Townsend, starting 1/14/2019

This class is a continuing forum for experienced fiction writers. Each week has three basic components: in-depth discussions of student work, topics in the craft of fiction with related readings, and writing exercises. All fiction forms welcome: novel, short story, and beyond. Participants may repeat this class as often as desired.

### **8-Week: Online Introduction to Fiction and Nonfiction—A Primer on All Things Prose**

**Winter Session**—Christopher Merkner, starting 1/14/2019

This online workshop-based class will introduce writers to the fundamentals of prose writing in the genres of fiction and nonfiction. Each week will include an introductory lecture on a craft skill common to effective prose, a few illuminating readings, a few fun and challenging exercises, and a weekly informal workshop and discussion. As the course proceeds, we'll dive into more formal workshoping. Writers can

expect to leave with a clear sense of the kinds of prose writing out there, some essential craft techniques, no fewer than eight new creative pieces, and exposure to more formal workshop techniques and experiences.

### **4-Week: Online Writing Jumpstart**

**Winter Session**—Jennifer Wortman Memory, Obsession, Aversion, Dreams, starting 1/14/2019

Work, the Body, Food, Music, starting 2/11/2019

This class, for writers of all levels and genres, will ignite your writing practice with exercises designed to help you generate new material or build on existing work. Each week we'll find inspiration by focusing on one of four writing-friendly themes: from nature to sin, memory to dreams. We'll read thematically-related published pieces, keep a freewriting journal, and prepare some early drafts to share. Participants will also create individualized writing goals and discuss aspects of the writing process.

### **8-Week: Online Betwixt, Stretched, Of-the-Moment: Hybrid and Unexpected Forms**

**Spring Session**—Jessica Roeder, starting 3/25/2019

A new session welcoming new and returning Betwixters, this class will explore more ways of mixing things up—poetry and prose, text and image, one extreme and another, abstract and concrete, old and new, fact and fiction, constraint and freedom. Weekly reading packets and a book or two will get us going. This is a generative and active class, where you will build up your file of drafts rather than critiquing and receiving critiques.

## 8-Week: Online Advanced Fiction Workshop

**Spring Session**—Jennifer Wortman, starting 3/25/2019

This class is a continuing forum for experienced fiction writers. Each week has three components: in-depth discussion of student work, craft talks with related readings, and writing exercises. All fiction forms welcome: novel, short story, and beyond!

**Prerequisite:** One Lighthouse intermediate-level fiction workshop or permission of the instructor. To apply, please email a writing sample (three to five pages) and a brief description of your workshop history to [info@lighthousewriters.org](mailto:info@lighthousewriters.org).

## 8-Week: Online Intermediate Fiction Workshop

**Spring Session**—Christopher Merkner, starting 3/25/2019

This eight-week workshop will focus on in-depth workshop of your developing fiction. Each week's class has four basic components: reading and discussion of published long- and short-form fiction; discussions of topics such as pacing, exposition and narration, deepening emotional and intellectual resonances, and stimulating plot complexity; take-home and in-class writing exercises; and the formal workshopping of participants' long- and short-form fiction projects. This is a continuing forum for writers who have already completed a Beginning Fiction (short story or novel) Workshop.

## 4-Week: Online Conflict Through Character

**Spring Session**—Jacinda Townsend, starting 4/22/2019

How do we write characters that jump off the page? How do we allow those characters to do and tell us what they want? How do we give those characters the freedom to create narrative premise? In this course, we will examine the six ways characters announce themselves on the page that help create unforgettable plot structure.





# CRAFT SEMINARS



## TUITION

\$65/Members;  
\$75/Non-Members  
for half-day seminars

\$120/Members;  
\$140/Non-Members  
for full-day seminars

## Full-Day Seminars

### Day-Long, Kick-Butt, Get-Your- Writing-Year-in-Order Workshop

**Winter Session**—Shari Caudron, Sunday,  
1/6/2019

10:00 AM to 4:00 PM

If you're like most writers, you've disappointed yourself time and again when it comes to meeting your writing goals. You didn't write enough. You didn't read enough. You didn't make contacts to help you get ahead in the writing world. Even worse, you beat yourself up for all this—which didn't make the writing any easier. This strategy and goal-setting workshop, designed for writers of all genres and experience levels, will help you to identify goals that are important to you; uncover barriers to productivity; develop a specific, 12-month writing plan with deadlines; create a system of accountability for meeting those deadlines; and get a jumpstart on the project you need to be working on right now. You'll leave the workshop with a draft, a plan, and the enthusiasm to achieve your goals.

### How to Make a (Darn Good) Living as a Freelance Writer

**Winter Session**—Doug McPherson,  
Friday, 2/1/2019

9:00 AM to 3:00 PM

Freelance writers with disposable income? It's not as crazy as it sounds. This course features fun exercises, helpful handouts, and several proven tips you can put to use to immediately get checks—yes, made out to you—in the mail. We'll cover how to start your own freelance writing business, create a business plan, identify and tap hidden (but well-paying) markets, generate article ideas, write query letters, and find alternative writing assignments to keep the revenue flowing.

## Reboot Your Memoir

**Winter Session**—Tanja Pajevic, Saturday, 2/16/2019  
10:00 AM to 4:00 PM

Writing your memoir can be an especially rewarding journey. At times, though, it can also be quite challenging. There's a reason so many memoirists get stuck, particularly once the initial excitement has worn off and we're stuck in the mucky middle of writing a book. In this one-day course, we'll cover solid techniques for rebooting your memoir. We'll reassess your current roadmap, define what's working and clarify what needs tweaking, identify the saboteurs that come with writing memoir, and more.

## Lighthouse North: World Building and Character Development in Speculative Fiction

**Winter Session**—Courtney E. Morgan, Saturday, 2/23/2019  
10:00 AM to 4:00 PM

Join us for a seminar exploring the realms of the unreal—fantasy, sci-fi, magical realism, surrealism, fable, fairytale—anything that departs from our stranglehold on a “true” reality. We'll look at the ways that the imaginary can perhaps get closer to an emotional or ideological truth. This class will particularly focus on two of the most important, and most difficult, craft elements of speculative fiction—building a world and peopling it with rich characters. World building is a tricky art, especially when you're crafting one from scratch. How do you get in the important details without miring the narrative in the minutia? And in the face of fascinating fantastical worlds, how do you create vital characters who matter, both to the reader and within the context of their world? We'll explore this and more in this one-day foray into the speculative sphere.

## Lighthouse North: Stalking the Story

**Spring Session**—Karen Auvinen, Saturday, 4/6/2019  
10:00 AM to 4:00 PM

To write well, you must learn to circle the story until it reveals itself to you. Come play in this generative workshop meant to teach you how to stalk your writing. Exercises will spur writing that will surprise you and offer new perspective and energy to whatever you are working on. Poets, fictions writers, memoirists, and the mildly curious are all welcome.

## Get Your First 25 Pages Submission Ready

**Spring Session**—Rachel Weaver, Sunday, 4/7/2019  
10:00 AM to 4:00 PM

Your opening pages are what agents, editors, and readers use to determine if they'll read your book. Join this class to learn some concrete crafting choices that you can make to ensure those opening pages pull readers in and leave them wanting more. Participants will apply the concepts discussed in class directly to the opening 25 pages of their memoir or novel and will leave with a rock solid beginning sure to hook readers.

## Narrative Spring and Editorial Voice

**Spring Session**—Sam Knights, Saturday, 4/13/2019  
10:00 AM to 4:00 PM

This world seems a constellation of fireflies competing with the din of engines and endless clichés. Writing functions in much the same way. We see the flicker of beauty but can't always flesh it out without using stock language. In this workshop, we will celebrate Hélène Cixous's *Three Steps on the Ladder of Writing*, as well as work by MFK Fisher and Charles D'Ambrosio,

by generating a sequence of resonate passages of prose or poetry (or both). We'll produce work that balances the initial narrative spring within ourselves as well as the editorial voice that helps us get to an essential sense of beauty. Additionally, we'll generate content based on memories and a sense of now-ness and triggers from the everyday world and discuss strategies for navigating the overwhelm that comes with writing.

### **Embody Your Writing: A Performance Workshop**

**Spring Session**—Suzi Q. Smith, Saturday, 5/18/2019

10:00 AM to 4:00 PM

Whether they like it or not, most writers will eventually find themselves in front of an audience to share their work aloud. In this all-day session, you'll practice reading your work aloud, speaking into a microphone, and gain a few performance techniques. Bring an excerpt of your writing that you would like to practice with! You'll leave with new skills to hone your public speaking abilities to give more engaging public readings for your audiences. All levels and genres welcome.

## **Half-Day Seminars**

### **Writing the Impossible**

**Winter Session**—Selah Saterstrom, Saturday, 1/26/2019

1:00 to 3:30 PM

How do we move into the space of "big themes"—loss, recovery, transformation—when the largeness of such themes can feel intimidating? In this seminar, we will work with several writing strategies to help harness the energy of material that might otherwise feel vast or impossible. Additionally, we will work on uncovering the narratives we feel compelled to articulate in our writing. All genres welcome.

### **Lighthouse North: Hey, Look Over There! Misdirection in Fiction**

**Winter Session**—Jenny Itell, Saturday, 1/26/2019

1:00 to 3:30 PM

Sure, there's making readers think the butler did it when really it was the chef. But what about misdirection in works of fiction that aren't whodunnits? In literary fiction, we want to steer our readers, but not always along a straight path and not in an obvious way. In this workshop, we'll look at the works of writers such as Sarah Waters and Donna Tartt and we'll experiment with misdirection using dialogue, plot, and character development in our own work. Come with stories ideas, or a draft in progress that could use some heightened tension.

### **Fun with First Person: Making the Most of Point of View**

**Winter Session**—Jenny Itell, Saturday, 2/9/2019

10:00 to 12:30 PM

First person is often considered a straightforward point of view: "I" sees, "I" tells. In this workshop, we'll delve into the first-person point of view and how to use it to its full advantage. We'll talk about ways to gain the equivalent of psychic distance when writing in first person; we'll also look at examples of first-person plural, narrators with obsessions, and the unreliable narrator. And of course, we'll try our hand at some of the narrative techniques we examine, so come with some characters in mind that you'd like to get to know better.

## Finish Your Manuscript Series

This series of workshops, taught by the Book Project faculty, is designed for advanced writers who have a complete manuscript and have reached the point where their pages need a final polish before submitting to agents and publishers. Across five months and five meetings, you'll work through all aspects of your book, test point of view and plot and complexity, and end with agent Shana Kelly, who will provide a refresher on all things "business" and send you off with a submission plan.

We recommend taking these courses as a series to get the continuity you need to complete your book and send it into the world (not to mention the entire series comes at a discounted price). However, these courses are available à la carte as well.



### Buckle Down and Wrap Up Your Book

**Winter Session**—Eleanor Brown,  
Saturday, 1/26/2019  
10:00 AM to 12:30 PM

Can't quite make it to the finish line with that almost-done book-length manuscript? You're not alone! We'll find that missing time in your schedule, talk about how to edit a long work without getting caught in the weeds, and why success in editing is different than success in drafting so you can make a plan to (finally!) finish your book.

### Plot Diagnostic

**Winter Session**—Erika Krouse,  
Saturday, 2/23/2019  
1:00 to 3:30 PM

You've stared at your manuscript until you can't see it anymore, read it aloud to your dog, chanted over candles and considered deals with the devil, but something in your plot still isn't working and you don't know what it is. In this diagnostic class, we'll examine our stories' stakes, agency, ramifications, conflicts, and dramatic questions through the lens of the narrative arc (exposition, inciting incident, rising action, crisis, climax, falling action, resolution). There is a cure! Class is appropriate for any prose writer with a full draft of a (short or long) plot-challenged story.

## The Darkness and The Light

**Spring Session**—Benjamin Whitmer,  
Saturday, 3/23/2019  
10:00 AM to 12:30 PM

We get too comfortable with our own manuscripts after a time. After we've polished and honed what we have until it's almost seamless is the most dangerous time for a manuscript. That's when we've focused so strongly on the craft that we've lost sight of the project. This class will focus on pushing your manuscript to make the lights lighter and the darks darker; to bring out the conflict in every scene; and to look for new opportunities in revision to make your book both a brighter and blacker version so your characters and themes can be that much more distinct.

## Expanding Into Beauty

**Spring Session**—William Haywood  
Henderson, Saturday, 4/20/2019  
10:00 AM to 12:30 PM

Now that you've laid out (and written!) your whole manuscript, now that you've gotten your characters from Point A to Point Z, now that you've read through your pages for consistency and cause-and-effect, it might be time to look for the final level of complexity and beauty that will really make your book sing. In this class, we'll look at where and how to open your manuscript into those beautiful moments that rise above and beyond story. These moments can be either plot-based or idea based and they're often the moments that embed themselves in your reader's memory. Think of the scene in Marilynne Robinson's *Housekeeping* where the

girls follow that train through town, watching that woman in the train window until the bridge takes her away across the lake. Strange, indelible, and deeply evocative of the girls' emotional lives.

## Realities of the Marketplace

**Spring Session**—Shana Kelly,  
Saturday, 5/4/2019  
10:00 to 12:30 PM

You are almost ready to submit your book to agents and publishers, but you have forgotten everything you ever knew about this process. Come to this session and refresh your memory! We will talk about submission guidelines and materials, the marketplace and comp titles, what drives an agent crazy, and how to come up with a reasonable submission plan. We will also discuss handling agent feedback or a lack of it, signing with agents, and book contracts.



## TUITION

\$325/non-members, \$285/members  
al la carte courses: \$75/nonmembers,  
\$65/members

## Characters Who Come Alive

**Winter Session**—John Cotter, Saturday, 3/2/2019

10:00 AM to 12:30 PM

"The characters all sound alike." "I couldn't tell the voices apart." "Wait, who's that again?" Let's banish these phrases from our readers' minds. In this class we'll talk about what makes characters pop, what makes them flop, and how to make people seem vivid without making them cartoons. We'll discuss introducing new characters, crafting their dialogue, building their arcs, and making sure they undergo transformation (or don't, as serves our purpose). We'll look at successful examples, map out exercises, and try our hand at ventriloquism. We'll leave with more people than we came in with, and bolder.

## Facing Up to Fears: Flash Fiction, Prose Poetry, and Hybrid Forms

**Spring Session**—Juan Morales, Saturday, 3/23/2019

1:00 to 3:30 PM

In Augusto Monterroso's famous flash piece, he writes, "When the man woke up, the dinosaur was still there." With one sentence he opens up a world to the possibilities of horror, mystery, and suspense. We will look to Monterroso and other writers—including Charles Simic, Amy Hempel, and Julio Cortázar—to better understand how short forms can capture where fear, desire, and daily life can intersect. We will explore blockheads, stanzagraphs, units of time, and other craft aspects that help us write and delve into the short form.

## What's the Deal with Desire?

**Spring Session**—Jenny Itell, Saturday, 4/6/2019

10:00 AM to 12:30 PM

Books about writing tell us that our characters must want, and want intensely, and that it's character desire that sets a story in motion. But how do we capture with words such a tricky and often elusive thing? What do our characters want, for what do they pine and yearn, and how can we convey this and interweave it with scene? In this generative workshop, we'll look at a few examples of desire in motion, and then we'll work on tapping deeper into what our characters want; we'll capture character desire on the page and make sure we're using it to propel our fictional or memoir-based stories forward.

## Lighthouse North: Secrets from the Slush Pile—Writing Next-Level Fiction

**Spring Session**—Jennifer Wortman, Sunday, 4/27/2019

10:00 AM to 12:30 PM

This class, taught by the associate fiction editor for the *Colorado Review*, will explore the timeless trick to getting published by literary journals: writing a fantastic story. Rather than focusing on the logistics of submitting work, we will use the lit journal slush pile as a springboard for discussing larger issues in the craft of fiction. What distinguishes a consummate story from the merely competent? What problems do editors see again and again? How can we use this knowledge to strengthen our writing? Through discussion and exercises, we will address these questions and more.



THE WRITER'S STUDIO WITH

# KEVIN YOUNG



**Kevin Young** is the author of *Bunk: The Rise of Hoaxes, Humbug, Plagiarists, Phonies, Post-Facts, and Fake News*, and several collections of poetry including *Brown*, *Book of Hours*, and *Jelly Roll: A Blues*.

**Tuesday, March 19, 2019**

**Inside the Writer's Studio, in conversation with journalist Tina Griego**

Rock Mountain College of Art + Design  
6:30 to 8:30 PM (Doors at 6:00 PM)

**Wednesday, March 20, 2019**

**Craft Talk with Kevin Young**  
Lighthouse Writers Workshop  
1:30 to 3:30 PM

**Tickets and all-access passes on sale January 14 at [lighthousewriters.org](http://lighthousewriters.org).**

# YOUTH WORKSHOPS

## Saturday Workshops

1:00 to 4:00 PM, \$50/before February 1,  
\$60/after February 1

### February 16

#### Books into Movies for grades 3-5

Instructor: Candace Kearns Read

Learn the secrets to adapting a book into a screenplay! Come with a story you've written or a book you love, and leave with at least the first five pages of a screenplay based on that story. We will cover the basics of formatting, dialogue, characters, and action. You will also learn what makes a story work well on the screen, and how to tell which form your story should be.

#### Time Travelers: Historical Fiction for grades 6-8

Instructor: Alison Preston

Do you sometimes wonder if you were born in the wrong era? Do you experiment with time travel through your writing? Then join us for historical fiction writing! We'll learn to make our period details impeccably true to the time and our dialogue old-fangled and archaic, and we'll help each other catch every last anachronism. We'll share our love of research and writing and you'll leave class with new writing and a clear path forward—er, backward!

### February 23

#### Lighthouse North: From Idea to Story for grades 3-5

Instructor: Julie Danneberg

Bring your ideas and leave with a completed first draft of a story! In this interactive class, we'll explore the steps of the writing process, from deciding on an idea, brainstorming, and including all sorts of rich detail to deciding on the best structure and then actually writing a complete story. Along the way there will be lots of sharing, laughing, snacking, and finally, finding the joy of finishing a whole story in an afternoon.



## **Lighthouse North: Writers Save the World for grades 6-8**

Instructor: Alison Preston

To quote an old sage, "people are crazy and times are strange." Whether it's concise and persuasive letters-to-the-editor, strongly-worded petition language, a speech for the history books, or the perfect slogan for a protest sign, words really matter right now. Join us as we practice this powerful and pertinent kind of writing. Your political stripes don't matter, but your passion for and belief in using words and writing for positive change in the world do. Come with a pen and leave knowing how to wield it like a sword.

**March 16**

### **Mythical Creatures for grades 3-5**

Instructor: Andrea Bobotis

What would a mermaid say if you interviewed her? What if Bigfoot could speak his mind? Is the giant sea Kraken, feared by early sailors, merely misunderstood? In this workshop, we'll examine a range of classic and contemporary mythical creatures before diving into our own mythmaking.

### **Graphic Novels & Scripts for grades 6-8**

Instructor: Jesaka Long

You can see the art in graphic novels, but do you know how writers get their words on the page? Scripts! We'll explore graphic novel scripts and peek at the process of how those pages and panels are planned. All writers, artists, and genres welcome.

**March 23**

### **Lighthouse North: Build Your Writing Portfolio for grades 3-5**

Instructor: Alison Preston

Bring a piece of your own writing, and we'll spend the afternoon workshoping and revising it to create a polished piece. We'll

also play writing games and explore zany prompts to have some fun and create new work!

### **Lighthouse North: Say Something! Writing Dialogue for grades 6-8**

Instructor: Jesaka Long

We're going to borrow some how-to from screenwriters to make your dialogue pop off the page. You'll learn the magic tips to make your characters unique, funny, emotional, witty, and so much fun to write. By the end of this workshop, you'll know the rules for writing dialogue (and how to break 'em), and your writing will spark with the most dynamic banter you've ever heard (or written).

**April 20**

### **Inside Out: Jump into Your Characters for grades 3-5**

Instructors: Sara Alan and Susan Knudten

Want to know what it feels like to be your favorite character from a book or story? With the help of some super-fun theater games, in this workshop, you'll get to experience what it's like to be that character, see the world through their eyes, and feel what it's like to be inside someone else's brain. You can be a character from a story you are writing or from a book you've read. Join us for an afternoon of exploring characters from the inside out.

### **Droids, Drones, and the Unknown for grades 6-8**

Instructor: Caitlin Plante

Journey into science fiction paradise! We'll explore time travel, technological futures, the paranormal, and the deepest realms of outer space. We'll study some of our favorite sci-fi stories to learn the techniques and craft, and then draft and share our fantastical stories.

## School Closure Workshops

9:30 AM to 1:30 PM, \$65/before

February 1, \$75/after February 1

### Tuesday, March 26

#### Your Cool Book for grades 3-5

Instructor: Jesaka Long

Are you ready for this? In these four hours, we are going to finish a whole book of writing prompts! We'll explore writing inspired by one word, by things about you, by lists, by things you make up, by places, by pictures, and more. Your writer's notebook will be bursting with new ideas and stories to write!

#### Fairy Tales Retold for grades 6-8

Instructor: Caitlin Plante

Many contemporary movies and books share a beating heart with an old fairy tale. We'll explore several fairy tales and their modern-day cousins and each choose a fairy tale to adapt; from there, the possibilities are endless!

### Thursday, March 28

#### Books with Pictures, Not Picture Books for grades 3-5

Instructor: Caitlin Plante

We all love picture books, but what about the newfound trend of books with pictures? In this class, we'll explore some books with pictures and consider how and why an author decides to add pictures to them. Then, of course, we will create our own books with pictures!

#### Screenwriting Lab for grades 6-8

Instructor: Jesaka Long

Learn how to write a screenplay for a movie or TV show! We'll explore the basics of screenwriting like dialogue, characterization, action, and script formatting, and you'll leave with the start of a brand new original script.



### April 27

#### Lighthouse North: Dream Stories & Poems for grades 3-5

Instructor: Jessica Comola

Capture your dreams on the page! We'll explore what our wildest imaginations offer us in terms of fodder for stories and poems. We'll explore "dream logic," work through some exercises to get dreams and daydreams onto paper, and begin to refine them toward more developed stories or poems of our own.

#### Lighthouse North: Books into Movies for grades 6-8

Instructor: Candace Kearns Read

Learn the secrets to adapting a book into a screenplay! Come with a story you've written or a book you love, and leave with at least the first 5 pages of a screenplay based on that story. We will cover the basics of formatting, dialogue, characters, and action. You will also learn what makes a story work well on the screen, and how to tell which form your story should be.

**Monday, April 15**

### **Lighthouse North: Chose Your Own Adventure for grades 3-5**

Instructor: Caitlin Plante

You're being chased by a bear—do you try to outrun it, or climb a tree to escape? Or you've discovered a genie in a lamp—do you wish for a roller coaster, for a million dollars, or for more wishes? The popular Choose Your Own Adventure series lets the reader become the story's hero, and this is your chance to write a Choose Your Own Adventure of your own! We'll brainstorm exciting plots and tempting choices, then play with the structure of our stories to make them easy to read and fun to share.

### **Lighthouse North: Graphic Novels for grades 6-8**

Instructor: Jesaka Long

Explore the popular form of the graphic novel. We'll look at several examples of graphic novels and experiment with ways that drawing and writing can complement each other—and tell terrific stories too.

**Monday, April 29**

### **Story-thon for grades 3-5**

Instructor: Alison Preston

Join us to write four stories in four hours. We'll use prompts, games, books, YouTube clips, and music to generate ideas and write, write, write. There will be prizes! You'll be challenged to keep your mind and your pen moving and you'll leave class with at least four new stories to share and submit.

### **Choose Your Own Adventure for grades 6-8**

Instructor: Caitlin Plante

You're being chased by a bear—do you try to outrun it, or climb a tree to escape? Or you've discovered a genie in a lamp—do you wish for a rollercoaster, for a million

dollars, or for more wishes? The popular Choose Your Own Adventure series lets the reader become the story's hero, and this is your chance to write a Choose Your Own Adventure of your own! We'll brainstorm exciting plots and tempting choices, then play with the structure of our stories to make them easy to read and fun to share.

### **Afterschool Workshops**

4:30 to 6:30 PM, \$140/before

February 1, \$150/after February 1

#### **4-Week: Fantasy Stories for grades 5-8**

Instructor: Kellye Crocker

Mondays, starting February 25

4:30 to 6:00 PM

Why do so many fantasy stories hold us spellbound? They include magic, fantastic characters, and enchanted worlds! But if you want your fantasy story to make sense and thrill readers, your magic has to follow rules. The good news? You make the rules! In this class, writing will appear on the page (almost as if by magic) as we play with portals, enchanted objects, spells, and more to create at least one finished fantasy story.

#### **4-Week: Lighthouse North—Finish It! for grades 6-8**

Instructor: Alison Preston

Tuesdays, starting February 26

Do you have notebooks full of unfinished stories, poems, screenplays, and novels? Or do you have unwritten ideas that you want to put on this page? In this four-week workshop, we'll each choose a piece or two of writing to work on, and we'll cheer each other on as we draft, edit, and get it finished! All genres welcome. You'll leave with at least one finished piece of writing you can put in a writing portfolio or submit for publication.

## Young Writers Drop-In Writing

### Homeschool Writers Toolbox for grades 3-5

Every other Thursday, 1/17, 1/31, 2/14, 2/28, 3/14, 3/28, 4/11, 4/25, and 5/9  
1:00 to 2:00 PM

Instructor: Kim O'Connor

\$15 per session

### Homeschool Writers Toolbox for grades 6-8

Every other Thursday, 1/24, 2/7, 2/21, 3/7, 3/21, 4/4, 4/18, and 5/2

1:00 to 2:00 PM

Instructor: Kim O'Connor

\$15 per session

Home schoolers, join us twice a month to learn a new writing skill, explore elements of writing craft, and play with words. We'll write stories, poems, screenplays, and more in this hands-on, student-led workshop. Returning students will have the opportunity to continue pieces from session to session and to request future class topic.

### Teen Drop-In Writing

Every other Thursday, 1/24, 2/7, 2/21, 3/7, 3/21, 4/4, 4/18, and 5/2

4:30 to 6:00 PM

Instructor: Jesaka Long

\$19 for spring 2019

Teens, join us every other Thursday to explore genres, experiment with words, craft stories, pen poems, draft screenplays, make zines, and work on any other types of writing that you wish! Come once, twice, or every time; the \$19 tuition covers each session in spring 2019. Returning students will have the opportunity to continue pieces from session to session and to request future class topics.



## Young Writers Events

### YAC Free Creative Writing Lab

Monday, 2/18/2019

9:30 AM to 1:30 PM

Instructor: Jesaka Long and the Young Authors Collective

Join us for a free morning of creative writing led by teen writers from Lighthouse's Young Authors Collective and facilitated by instructor Jesaka Long. Please bring a notebook and your lunch; a snack will be provided.

### Willfully Submit: Young Writers Edition

Saturday, 4/20/2019

10:30 AM to 12:30 PM

Instructor: Kim O'Connor

\$5

Spend some time at Lighthouse learning how to submit your writing for publication! We'll show you the ropes of the submission process and suggest some places you might send your work. If you have one, bring a laptop computer to use. Ages 8-18 welcome.



## Financial Assistance

We strive to keep Lighthouse classes accessible to everyone. Our Writership Program provides financial assistance to any writers who need it. To apply, visit [lighthousewriters.org/content/writership-tuition-assistance](http://lighthousewriters.org/content/writership-tuition-assistance).

## Class Materials

Copies of all required texts are available to Lighthouse students at a 10% discount at the Tattered Cover on Colfax. Simply tell a Tattered Cover employee you are enrolled in a course at Lighthouse and they will direct you to where the books are shelved.

## Cancellation Policy

If you need to cancel a workshop for any reason, the following refund schedule applies:

- More than three weeks before start date: A cancellation fee of 10% of the total workshop cost applies.

- Less than three weeks before start date: 15% cancellation fee applies.
- Less than one week before start date: 25% cancellation fee applies.
- 48 hours or less before class start: No refund is available.

All deposits and payments made are non-transferable. Lighthouse cannot provide refunds, transfer payments, or offer makeup sessions for classes a student might miss, for any reason.

All tickets and special events purchases are non-refundable and non-transferable. If Lighthouse has to cancel a class, you will receive a full refund.

Any balance due should be paid by the first session. Please call Lighthouse if you wish to set up a payment plan. Checks should be made payable to Lighthouse Writers. Lighthouse reserves the right to charge late fees and interest on any overdue balance. Lighthouse also reserves the right to remove any student from a workshop at the instructor's discretion.



## Become a Lighthouse member!

Lighthouse members get discounts on classes and events, plus access to members-only benefits like Member Writing Hours, Friday 500, and more. Our standard membership starts at just \$60 a year, with discounted rates for students and seniors. Sign up online at [lighthousewriters.org](http://lighthousewriters.org).

