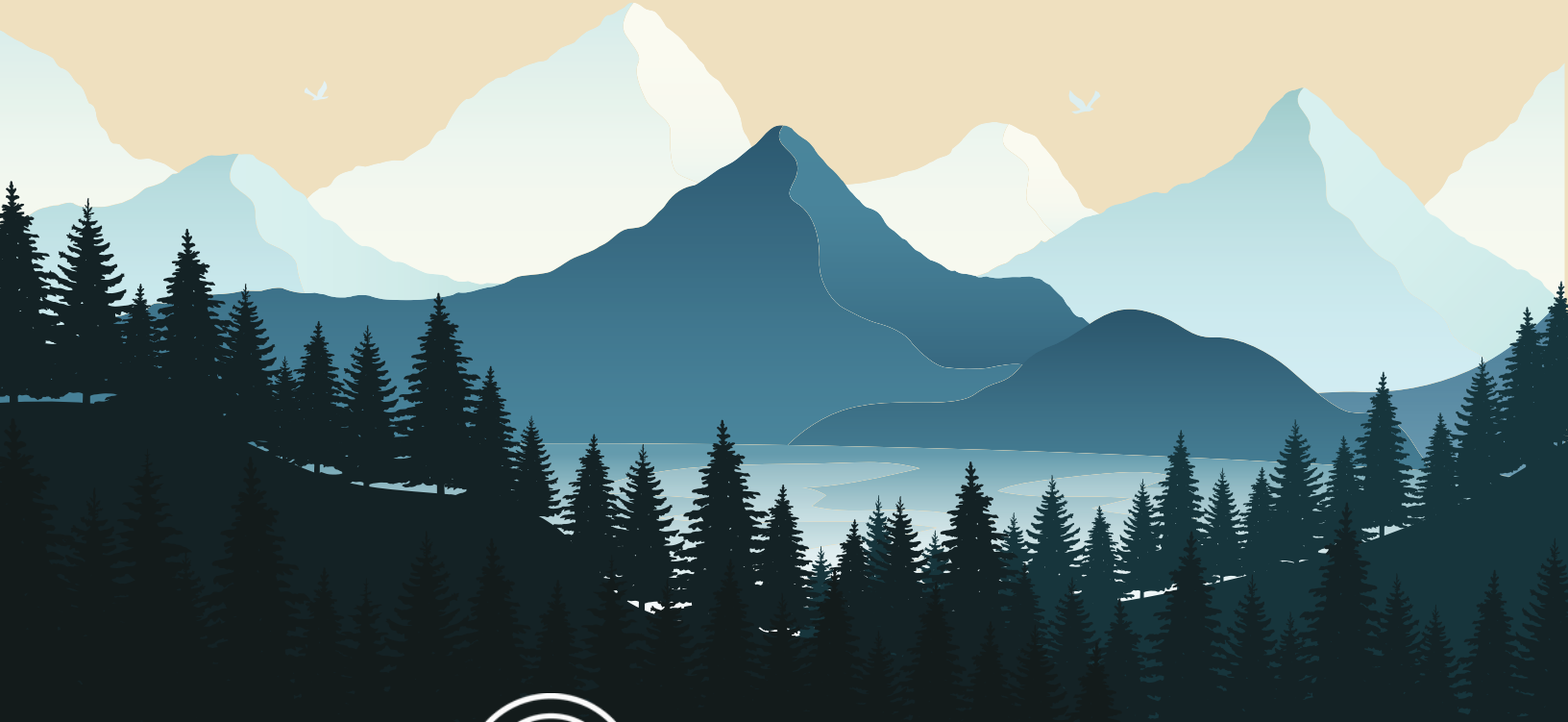




**GRAND
LAKE
RETREAT**

JULY 9 - 14, 2023



LIGHTHOUSE
WRITERS WORKSHOP

GRAND LAKE



THE RETREAT

Join Lighthouse Writers Workshop in the scenic mountain town of Grand Lake, Colorado, to immerse yourself in writing, reading, and creative discovery with a community of like-minded writers.

Each day you're invited to attend workshops and activities, sit in on craft talks, and share your work at fireside readings, all with the goal of inspiring new ideas, new writing, and new ways of seeing.



ABOUT LIGHTHOUSE

The mission of Lighthouse Writers Workshop is to provide the highest caliber of artistic education, support, and community for writers and readers in the Rocky Mountain Region and beyond. We strive to ensure that literature maintains its proper prominence in culture, and that individuals achieve their fullest potential as artists and human beings.



OUR RETREAT PHILOSOPHY

In the more than 20 years of our Grand Lake Retreat, we've come to admire what "getting away" has to offer: a chance to focus solely on pursuits that feed our lives as writers and readers, as creative people. We appreciate the ways in which a majestic natural landscape allows the mind freedom to wander and discover, as well as connect to sensation—an integral part of good writing, no matter what genre.



The retreat is structured to allow for extensive engagement with craft. Our dynamic courses invite a great deal of collaboration and dialogue, opportunities for sharing, and guided—or unguided—writing time. We also build in free time to allow for hikes, bike rides, yoga, journaling, and wandering through the town of Grand Lake. We value socializing, too, hanging out with other writers of various backgrounds and interests, away from the constraints and responsibilities of our everyday lives. Because sometimes what a writer needs most is other writers.

We hope you'll join us in this most inspiring place and find a little creative breathing room of your own.



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INSTRUCTORS



Andrea Dupree serves as Program Director for Lighthouse and teaches fiction there and at the University of Denver. Her short stories have appeared in *Ploughshares*, *The Virginia Quarterly Review*, *Colorado Review*, *The Normal School*, and elsewhere. She's been honored with two fellowships from MacDowell, several Pushcart nominations, and a distinguished mention in Best American Short Stories.



Michael Henry is co-founder and Executive Director at Lighthouse, where he teaches poetry and memoir. His work has appeared in *5280 Magazine*, *Georgetown Review*, *Threepenny Review*, *Mountain Gazette*, and *Rio Grande Review*. He's also the author of two collections of poetry, *No Stranger Than My Own* and *Active Gods*, as well as a chapbook, *Intersection*. In 2017, he was awarded a Livingston Fellowship from the Bonfils-Stanton Foundation. A book of his nonfiction, *Over the Mountains There Are More Mountains: Bikepacking the Colorado Trail*, is forthcoming from Bower House press in 2023.



INSTRUCTORS



Erika Krouse's memoir, *Tell Me Everything: The Story of a Private Investigation*, was published in March 2022 by Flatiron Books, and has been optioned by Playground Entertainment for TV adaptation. Erika is also the author of *Contenders* (novel), and *Come Up and See Me Sometime* (short stories). Her fiction has appeared in *The New Yorker*, *The Atlantic*, *Ploughshares*, and *One Story*. A Beacon Award winner, Erika is also a faculty mentor for the Lighthouse Book Project.



Juan J. Morales is the son of an Ecuadorian mother and Puerto Rican father and the author of three poetry collections, including *The Handyman's Guide to End Times*. His fourth collection is forthcoming from University of New Mexico Press. His poetry has appeared in *Crazyhorse*, *The Laurel Review*, *Acentos Review*, *Copper Nickel*, *Pleiades*, *terrain.org*, *Pank*, *Poetry*, the anthology *Infinite Constellations*, and elsewhere. Juan is a CantoMundo Fellow, a Macondo Fellow, the editor/publisher of Pilgrimage Press, and the Associate Dean of the College of Humanities Arts & Social Sciences at Colorado State University Pueblo.



INSTRUCTORS



Diana Khoi Nguyen was born and raised in California. She is the author of the chaplet *Unless* (Belladonna*, 2019) and poetry collection, *Ghost Of* (Omnidawn Publishing, 2018), which was a finalist for the National Book Award and recipient of the 2019 Kate Tufts Discovery and Colorado Book Awards. Her second collection of poems, *Root Fractures*, is forthcoming from Scribner in early 2024. In Spring 2022, she was an artist-in-residence at Brown University. Currently, she teaches creative writing at Randolph College Low-Residency MFA and is an Assistant Professor at the University of Pittsburgh.



Karen Palmer is the author of the novels *All Saints* and *Border Dogs*. She has been awarded the National Endowment for the Arts, MacDowell, and Yaddo fellowships, alongside grants from the Colorado Council on the Arts. Her short story, "Virtuoso Mio," received a Pushcart Prize and is anthologized in *The Bedford/St. Martin's Introduction to Literature*. Other writing has appeared in *The Rumpus*, *The Kenyon Review*, *The Denver Post*, *Five Points*, and more. Karen has taught at UCLA Extension and Lighthouse, and is currently working on a memoir.



WORKSHOPS

Each morning, we invite you to start the day with a choice of two engaging workshops. These classes are focused on generating fresh work and rethinking integral elements of craft. They offer a combination of writing exercises and discussion on specific topics. Because of this focus, there are no formal writing critiques.

Monday

Hike and Write

Led by Michael Henry

A yearly tradition! Take a gentle hike up the North Inlet Trail, enter Rocky Mountain National Park, and write something beautiful. Michael will guide you, protect you from marmots, and provide some inspirational writing prompts to help you bring the wildness of life, and a sharp focus on detail, onto the page.

Draft a Story (or Essay)

Led by Andrea Dupree

“Don’t dread; do,” says a well-known credo for writers. Whether you’re brand new to short forms (essays or stories) or you just need the impetus to sit down and draft a new piece, this workshop will encourage participants to quickly draft a story using guided prompts. All participants will read a published story prior to the meeting, and while discussing elements of a successful story, will engage in writing their own. No experience required, but a willingness to knock out a draft without dread is recommended. We’ll leave the workshop with ideas about how to further develop the draft.



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Tuesday

Textual Image and Visual Text: Composing with Image and Text

Led by Diana Khoi Nguyen

Like a photo locket, this session is twofold: in the first half, we'll pore over works from across genres which employ dynamic use of images and text: image as text, text as image, text in image, and so forth. What if creative writing includes writing with image as well? In the second half, we'll try our hand at composing with our own palette of text and images, via generative prompts inspired by our readings/lookings/findings from the first segment. There will be no official "workshopping" of what we make, but a joyful offering of our dis/uncoverings.

Love Shack: How to Write about Love

Led by Karen Palmer

It's been a tough three years in this crazy old world, and while trauma and loss are always subjects of interest to writers and readers, this generative workshop will focus instead on love in its many manifestations: parental love, romantic love, love of vocation, of community, of country, of nature. Through discussion and in-class exercises (adaptable to whatever genre is your jam), let's explore how we as writers think about this most mercurial of emotions. How do we capture lightning on the page?

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Wednesday

I Spy: Observation and Description

Led by Erika Krouse

Have you ever driven somewhere and once you arrive, you don't remember one minute of the journey? In this demanding digital age, sometimes a writer's problem isn't in the words or ideas—it's in the act of observation itself. This generative class will explore techniques to closely observe people and surroundings with a more writerly eye, and then we'll bring our fresh observations to the page in new ways. Writers of all genres can expect discussion, examples, and lots of fun observation/writing exercises.

Repetition and Permutation

Led by Diana Khoi Nguyen

While repetition may be employed both on the page or in everyday conversations for emphasis, extended repetition begins to nod at something else, be it ritual, a mirror of external systems, or an attempt for liberation amid constraint, to name a few possibilities. In this workshop, we'll take a look at examples of repetition across genres, and how they unfurl. When do they shift from mere repetition into the realm of permutation? And where do these moments lead?

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Thursday

Depictions of Nature and Animals: A Poetic Exploration

Led by Juan J. Morales

In the woods and so close to Grand Lake and Rocky Mountain National Park, there is an energy that inspires and reminds us to write. It can be spotting a moose on a nearby trail, memories of the childhood game of “what’s your favorite animal,” or the witnessing of an endangered whale on a lucky coastal trip. In this generative workshop, we’ll write to awaken our imagination and wonder by delving into depictions of nature, the symbolic power of wildlife, and work under the guidance of Elizabeth Bishop, Linda Hogan, Rigoberto González, and other contemporary poets.

How to Finish, Finally

Led by Karen Palmer

Why is it sometimes so hard to sit down and do what we most desire? Writing is soul-satisfying in the way of all creative endeavors; it also comes with unique barriers to completion. In this workshop we'll focus on tricks of the trade for finally getting to THE END. We'll examine both psychological and practical barriers to finishing and how we can address them.



BOOK TALKS

After lunch, we'll gather each afternoon to hear from our Grand Lake instructors on a variety of topics. Meant to engage and inspire, these book talks will consist of a 45-minute lecture followed by a Q&A session. Each talk centers on a book or text, although many will incorporate other readings as well and, while we do encourage it, you need not read the recommended book in order to participate.

Monday: from Sand Creek—How We Write History and Place

Led by Juan J. Morales

On October 5, 2022, Interior Secretary Deb Haaland announced an expansion of the Sand Creek Massacre National Historical Site dedicated to the massacre by US troops of more than 200 Native Americans on Nov. 29, 1864 in southeastern Colorado. Acoma Pueblo writer Simon Ortiz's *from Sand Creek* not only explores this tragic portion of our nation's history, but it also preserves the experience of the veteran and "what it is to be an American, a U.S. citizen, and an Indian." Originally published in 1981, his collection remains an iconic work that continues to teach us today. This craft talk will explore how we can be inspired by its form, achievements, and memory work.

Recommended Text: *from Sand Creek* by Simon J. Ortiz

Tuesday: Asking Questions

Led by Andrea Dupree

How do questions about our own lives, our obsessions, and the world around us help create propulsion in narratives? We'll take a close look at several sections of Rebecca Makkai's novel *I Have Some Questions For You*, investigating how she uses each of these elements to create an addictive story. The first half of this talk will look at specific passages and is open to anyone, and the second half will be more of a book club with spoilers involved. Come for either or both!

Recommended Text: *I Have Some Questions for You* by Rebecca Makkai

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Wednesday: Writers Watch Movies—*Amélie*

Led by Erika Krouse

It's a love story. It's a study in narrative storytelling and characterization. It's a whimsical explosion of the senses. And it's French! Let's take an in-depth look at Jean-Pierre Jeunet's delightful 2001 film, *Amélie*. In this talk, we'll discuss non-spoiler clips that demonstrate this film's brilliant narration, plot, characterization, setting, color theory, and the mixture of realism and the fantastical to create something entirely new. After the discussion and dinner, there will be a full screening of *Amélie* in the Chapel.

Thursday: The Conveyance—Emotion in Poems, and Elsewhere

Led by Michael Henry

We'll be taking a close look at Ada Limón's latest collection, *The Hurting*, with an eye toward how she's able to contain (and argue with) emotion—within the line, the rhythm, the image, and the page, hoping to uncover not only the secret to the beauty and power of Limón's writing, but perhaps some new ways of thinking about our own lives and work.

Recommended Text: *The Hurting* by Ada Limón

LODGING

Shadowcliff Lodge, our retreat site, borders Rocky Mountain National Park and the roaring North Inlet Stream. It's perched on a cliff overlooking Grand Lake Village and the Colorado Great Lakes area. The food at the lodge is homemade and delicious, and the rooms all have spectacular views. Participants share a room with one or two other writers (the rooms can sleep six comfortably). The Phone: 970.627.9220. Web: shadowcliff.org.

PLEASE NOTE: Shadowcliff is a rustic mountain lodge; that's why the room prices are so reasonable. Think shared bathrooms and periodic shared meal setup/cleanup responsibilities. It's all part of the camaraderie and charm that Shadowcliff has to offer. We keep coming back every summer for one reason: we love the place.

Of course, you might prefer other nearby lodging options: We recommend the Rapids Lodge, just down the hill from Shadowcliff.

Phone: 970.627.3707. Web: rapidslodge.com.

For more options, check out the Chamber of Commerce website: grandlakechamber.com.





COSTS

Single Rooms

\$1,625 members/\$1,685 nonmembers

Breakdown:

Workshops: \$600 (after May 31: \$650)

Room and board: \$1025



Double Rooms

\$1,260 members/\$1,320 nonmembers

Breakdown:

Workshops: \$600 (after May 31: \$650)

Room and board: \$660



Meals and Workshops Only

\$925 member/\$985 nonmembers

Breakdown:

Workshops: \$600 (after May 31: \$650)

Daily pass to Shadowcliff: \$75

Meals at Shadowcliff: \$250





Workshops Only

\$675 member/\$735 nonmembers

Breakdown:

Workshops: \$600 (after May 31: \$650)

Daily pass to Shadowcliff: \$75



CANCELLATION POLICY

If you need to cancel your reservation for any reason, the following applies:

\$100 cancellation fee for cancellations before May 10. After May 10, we are unable to refund the cost of room and board, and a \$200 cancellation fee applies. After June 10, we are unable to provide any refund or credit. At this point, you are able to donate your space to a writer who wouldn't have otherwise been able to afford it, or seek a replacement.

SCHEDULE



SUNDAY
7/9

MONDAY
7/10

TUESDAY
7/11

WEDNESDAY
7/12

THURSDAY
7/13

FRIDAY
7/14

Morning Workshops | 9:30-11:30AM

**Draft a Story
(or Essay)**
(Dupree)

**Textual
Image and
Visual Text**
(Nguyen)

I Spy
(Krouse)

How to Finish
(Palmer)

**Hike and
Write**
(Henry)

Love Shack
(Palmer)

**Repetition
and
Permutation**
(Nguyen)

**Depictions of
Nature and
Animals**
(Morales)

Farewell
with
Grand Lake
instructors
and
participants
CHAPEL

Check In

3:00
- to -
6:00 PM

Reception
and
Reading

7:30
- to -
9:00 PM

**From Sand
Creek**
(Morales)

**Asking
Questions**
(Dupree)

**Writers Watch:
Amélie**
(Krouse)

**The
Conveyance:
Emotion in
Poems, and
Elsewhere**
(Henry)

9:00
- to -
10:00 AM

Afternoon Book Talks | 3:00-4:30PM

Hike and Write will meet at Rempel and leave together.

Classes listed first each day (Draft a Story, Textual Image and Visual Text, I Spy, How to Finish) are held in Chapel.

Classes listed second each day (Love Shack, Repetition and Permutation, and Depictions of Nature and Animals) are held in Cliffside. For the Hike and Write, please meet in Rempel.

UNLESS NOTED ABOVE, READINGS WILL BE HELD NIGHTLY IN THE CHAPEL, 7:30 TO 8:30 PM.
COURSE SCHEDULE IS SUBJECT TO CHANGE.



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