



LIGHTHOUSE
WRITERS WORKSHOP



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.



OUR RETREAT PHILOSOPHY

In the 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 also 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.

ABOUT LIGHTHOUSE

Lighthouse Writers Workshop is Colorado's nonprofit literary arts center. Our mission is to ensure literature maintains its proper prominence in culture and individuals achieve their fullest potential as artists and human beings. For over 20 years, we've offered award-winning writing workshops, author events, and community engagement programs to people of all ages and backgrounds in Denver and beyond. For more information, visit lighthousewriters.org.

INSTRUCTOR BIOS

Serena Chopra is a teacher, writer, dancer, filmmaker, soundscape designer, and visual and performance artist. She has two books, *This Human* and *lc*, as well as two films, *Dogana/Chapti* and *Mother Ghosting*. She has been a featured artist in *Harper's Bazaar* (India) as well as in the Denver *Westword's* "100 Colorado Creatives." She has recent publications in *Foglifter* and *Matters of Feminist Practice* (Belladonna). She is Assistant Professor of Creative Writing at Seattle University.

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.

Erika Krouse is the author of two books of fiction: *Contenders* (novel) and *Come Up and See Me Sometime* (short stories). Two new books are forthcoming from Flatiron Books: *Tell Me Everything: Memoir of a Private Eye* and *Save Me: stories*. Erika's 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.

Karen Palmer is the author of the novels *All Saints* and *Border Dogs*. She is a Pushcart Prize winner and the recipient of fellowships from the National Endowment for the Arts, the Colorado Council on the Arts, and the MacDowell Colony. Her work has appeared in *Best American Essays 2017*, *Virginia Quarterly Review*, *The Kenyon Review*, *The Rumpus*, *Five Points*, *The James Franco Review*, *Arts & Letters*, and *The Manifest-Station*. Karen lives in Los Angeles and has taught at Lighthouse since 2004.

A poet and multimedia artist, **Diana Khoi Nguyen** is the author of *Ghost Of*, which was selected by Terrance Hayes for the Omnidawn Open Contest. In addition to winning the 92Y "Discovery" / Boston Review Poetry Contest, 2019 Kate Tufts Discovery Award, and Colorado Book Award, she was also a finalist for the National Book Award and L.A. Times Book Prize. A Kundiman fellow, she is currently a writer-in-residence at the University of Tennessee at Knoxville and teaches in the Randolph College MFA. In the fall, she will begin teaching at the University of Pittsburgh as an Assistant Professor.

Amanda Rea's stories and essays have appeared in *Harper's*, *Best American Mystery Stories*, *One Story*, *American Short Fiction*, *Freeman's*, *The Missouri Review*, *The Kenyon Review*, *The Sun*, *Electric Literature's* Recommended Reading, *Indiana Review*, *Lit Hub*, and elsewhere. She is the recipient of a Rona Jaffe Foundation Writers Award, a Pushcart Prize, the William Peden Prize, and has been twice shortlisted for *Best American Short Stories*.



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.

The Art of Confession

Led by Erika Krouse

When done well, literary confession generates sympathy, creates immediacy, and solidifies the narrator's relationship with an empathetic reader. But how do you navigate the trickier aspects of confession: drama vs. self-indulgence, getting the reader to care, and scariest of all, what your mother might think? In this all-genre class, we'll examine how the experts navigate their real and imaginary confessions, and plunder their secrets for our personal use. And then confess to it.

Re-Let Your Hair Down: Writing from Chance Encounter and Divination

Led by Serena Chopra

Remember when writing was fun? In this workshop we'll explore writing exercises that animate the writing process. Using methods derived from Surrealist games to divinatory hermeneutics, we'll attempt to re-see, re-imagine, and refresh our relationship to composition, narrative, and language. If you're in a rut, chance and divination can reignite your practice; if you're in the zone, this workshop will help you discover new methods for engaging, exploring, and expanding your craft. Consider this workshop a dance party for your craft—we'll dump expectations, shake it all out, and come home early and sober enough to re-experience our writing body with integrity, joy, and less rigidity.



The Art of Time in Narrative

Led by Amanda Rea

Every story is determined, in large part, by the period of time the writer chooses to narrate. Often we do this by default or instinct, but in this workshop we'll look closely at how time—switchbacks, changes of camera angle, pacing, and narrative “clocks”—can be used to create structure, suspense, and depth.

Radical Empathy: Ethical Inhabitation

Led by Diana Khoi Nguyen

Often we are asked to put ourselves “in someone else’s shoes.” But sometimes, there are costs to empathy, as well as limitations. After briefly tracing the roots and rise of empathy, we'll consider informed approaches to empathy, including a radical form of empathy, which is: to put yourself in the shoes of someone you wouldn't normally want to. We'll look toward examples of radical empathy in literature (poetry, prose, plays), photography, and film, tracing where writers and artists inhabit the bodies and roles of their younger selves, future selves, and sometimes their own parents (who may or may not also be their abusers).



“Spending a week amid a community of writers truly restored my spirit, imagination, and commitment to my creative work. So many elements combined to make the retreat the true highlight of my year so far: a beautiful, natural setting; an insightful, accessible, and caring faculty; a supportive, hilarious, and brilliant bunch of people; morning hikes; afternoon rains; chipmunks; chocolate cake; stomachaches caused by laughter.”

- Laura Bond

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WORKSHOPS (Continued)

Everywhere We Go

Led by Karen Palmer

What would Cheryl Strayed's *Wild* be without the Pacific Crest Trail? Imagine *Lord of the Rings* without Middle Earth, or *Huckleberry Finn* without the Mississippi River. Would Chimamanda Ngozi Adichie's *Half of a Yellow Sun* be the same book if it were set in Alaska rather than Nigeria? In this workshop, we'll use a series of prompts to develop dynamic settings, shape character, set tone, and anchor the narrative, and (best of all, perhaps!) generate unexpected story elements.

Break, Shift, Depletion, Transformation: Writing Rupture through Nature

Led by Serena Chopra

How can the landscape and nature influence our conversations about trauma? In this workshop, we'll use hermeneutic strategies to witness, excavate, and contour our engagements with trauma, from the intimate to the catastrophic, in writing. Without judging the significance of our traumas, we'll engage the concepts of break, shift, depletion, and transformation. We'll move beyond metaphor, towards scientific and objective observation, in order to re-vision possibilities for writing trauma. Bringing the body of the environment and the environment of the body into conversation, this workshop aims to inform both process and craft. We'll begin in the classroom, go on an hour and a half walk and then return to the classroom for additional writing and conversation.

Revision by Addition, Recursion, Permutation

Led by Diana Khoi Nguyen

Too often we think of revision as a carving away, carving out of words. In this workshop, we'll begin by looking at examples from film/TV, as well as examples of short story/novels, as well as poetry—works that revise by composing additional material alongside the original. We'll focus on why the accretion of details and language is essential for the work. We'll then distill what we learn through prompts derived from these examples and apply them to our own work; you'll leave with more than when you began.

I Want to Write. So Why Don't I?

Led by Michael Henry

We all write for different reasons, but at the heart of it, there's something precious about using language in creative ways, making stories that are beautiful, reverberant, troubling, and lasting—a process which moves us to spend time, money, and energy at a task that has few tangible, worldly rewards. Conversely, many of us don't write as much as we'd like to, for different reasons. And that often drives us nuts. In this workshop, we'll uncover some of the reasons we want to write, and some of the impediments to that desire, and we'll discuss—and try out—several techniques that will hopefully re-energize our writing lives.

CRAFT 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 craft 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.

A Writer's Archive

Led by Andrea Dupree

In Sarah M. Broom's beautiful memoir, *The Yellow House*, she uses a set of documents, photographs, memories, interviews, and research to create the rich tapestry that is the story of her first and only childhood home. Everything we write—whether it's fiction, nonfiction, or poetry—would do well to work with such inventory to create layers and depth, especially when faced with spotty recollection or static observation. In this talk, we'll go through some of the methods Broom uses to enrich her work, and begin to compile strategies for our own.

Recommended Reading: *The Yellow House* by Sarah M. Broom

The Thirteenth Character

Led by Karen Palmer

Julia Phillips' brilliant novel *Disappearing Earth* unfolds over the course of a year. Each of twelve chapters is told from the point of view of a different character, all loosely connected to the disappearance of two little girls from the Kamchatka Peninsula in Eastern Russia. Place—the earth of Phillips' title: cold forests, isolated cities, and far-flung indigenous communities—functions as a thirteenth character. This character speaks in imagery. It sets the tone, drives the plot, and develops the author's themes, binding disparate elements into a compelling whole. Together, let's examine this secret weapon. How can we use place to deepen our stories?

Recommended Reading: *Disappearing Earth* by Julia Phillips

CRAFT TALKS (Continued)

Writers Watch Movies: *Michael Clayton*

Led by Erika Krouse

Why do writers love the movie *Michael Clayton*? Maybe it's because the script is so brilliant that George Clooney agreed to work for free. Maybe it's Tilda Swinton's Academy Award-winning performance as the utterly unique villain. Maybe it's the timeline, the tension, or the way characterization and plot tightly intersect to create story. Come and find out! In this talk, we'll watch non-spoiler clips demonstrating storytelling choices on dialogue, sound, perspective, characterization, setting, and editing. After the discussion and dinner, there will be a full screening of the film in the Chapel.

We the Animals

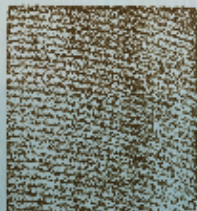
Led by Amanda Rea

In this free-ranging discussion, we'll examine the narrative voice, point of view, and lyricism of Justin Torres' coming-of-age novel, *We the Animals*, which has been called "a dark jewel of a book." Exercises will center on scene-setting, metaphor, and memory.

Recommended Reading: *We the Animals* by Justin Torres

Farewell

During our last hour together, participants and instructors will all gather to consolidate our thoughts from the weekend, say so long to good friends, and get a group photo on The Point.





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 number at Shadowcliff is 970.627.9220; their website is 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.

Grand Lake is in the Rocky Mountains above 8,300 feet in altitude, and Shadowcliff is not an ADA-compliant facility. Please direct any accessibility questions to info@lighthousewriters.org.

Of course, you might prefer other nearby lodging options: We recommend the Rapids Lodge, just down the hill from Shadowcliff. Phone: [970.627.3707](tel:970.627.3707). Website: rapidslodge.com.

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

RETREAT COSTS

Single Rooms: \$1,275, includes a private room and shared bathrooms, workshops, lodging, and meals

Double Rooms: \$1,050, includes a spot in a double room with shared bathrooms, workshops, lodging, and meals

Triple Rooms: \$975, includes a spot in a triple room with shared bathrooms, workshops, lodging, and meals

Meals and Workshops Only: \$775, includes workshops, daily passes, and meals

Workshops Only: \$550, includes workshops and daily passes

All prices increase by \$50 on June 1.

Payment plans are available. Please call us at 303.297.1185 to arrange.

CANCELLATION POLICY: If you need to cancel your reservation for any reason, the following rules apply:

\$50 cancellation fee if you cancel on or before June 1.

\$200 cancellation fee after June 1.

No refunds available for any cancellations after July 1. All cancellations at this point are responsible for the full cost of workshops and room and board.

To register, please visit lighthousewriters.org or call 303.297.1185.

SCHEDULE

	SUNDAY, JULY 12	MONDAY, JULY 13	TUESDAY, JULY 14	WEDNESDAY, JULY 15	THURSDAY, JULY 16	FRIDAY, JULY 17
MORNING WORKSHOPS 9 AM - to - 11:30 AM	CHECK IN 3 PM - to - 6:00 PM	The Art of Confession (Krouse) CHAPEL Re-Let Your Hair Down (Chopra) CLIFFSIDE	The Art of Time in Narrative (Rea) CHAPEL Radical Empathy (Nguyen) CLIFFSIDE	Everywhere We Go (Palmer) CHAPEL Break, Shift, Depletion, Transformation (Chopra) CLIFFSIDE	Revision by Addition, Recursion, Permutation (Nguyen) CHAPEL I Want to Write (Henry) CLIFFSIDE	Farewell (Grand Lake instructors and participants) CHAPEL *9:00 to 10:00 AM
AFTERNOON CRAFT TALKS 3 PM - to - 4:30 PM	RECEPTION & READING 7:30 PM - to - 9 PM	A Writer's Archive (Dupree) CHAPEL	The Thirteenth Character (Palmer) CHAPEL	Writers Watch Movies (Krouse) CHAPEL Craft Talk: 4:30 to 5:30 PM, full viewing after dinner	We the Animals (Rea) CHAPEL	

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

Join us for a week of writing, workshops, and engaging conversation in the inspiring high country of Colorado!



Limited to 40 participants.
Spots fill fast, so register now!

Call 303-297-1185,
or visit: lighthousewriters.org.



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