



LIGHTHOUSE

WRITERS WORKSHOP



LATE SUMMER/FALL

Session Catalog

CLASSES AND EVENTS



Interested in drafting a novel? Finishing that memoir? Trying out a short story? **Lighthouse Writers Workshop** offers workshops and classes year-round, for writers of all levels and types. Our classes are taught by some of the best working writers in the Denver area, and most courses are capped at 10 to 12 participants to allow for personalized instruction.

Our **Late Summer/Fall Session** catalog features eight-week, four-week, weekend, one-day, and online courses. We've also included information on our Young Writers Program classes for grades 3-12.

Late Summer classes are now open for registration! Fall Session classes will open on September 7. Stay up to date by signing up for our weekly e-news at lighthousewriters.org.



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8-WEEK WORKSHOPS

TUITION

\$325/Members;

\$355/Non-Members

Nonfiction Workshop: Sharing and Refining Your Craft

[Late Summer Session](#)—Joel Warner,
Mondays, starting 8/14/2017
4:00 to 6:00 PM

[Fall Session](#)—Joel Warner,
Mondays, starting 10/16/2017
4:00 to 6:00 PM

How do you turn a kernel of an idea into a money-making story? How do you shape 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.

Intermediate Novel Workshop

Late Summer Session—Rachel Weaver,
Mondays, starting 8/14/2017
6:30 to 8:30 PM

Fall Session—Tiffany Quay Tyson,
Thursdays, starting 10/19/2017
6:30 to 8:30 PM

This workshop is designed for novelists who've already begun their work or have finished and are seeking 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 of their manuscript with the instructor and the group for constructive critique.

Intro to Personal Narrative and Memoir

Late Summer Session—John Cotter,
Mondays, starting 8/14/2017
6:30 to 8:30 PM

Fall Session—Erika Wurth, Mondays,
starting 10/16/2017

(Please note: The Fall session of this class will not meet on Monday 10/30 and Monday 11/6. Those meetings will instead be held on Friday 10/20 and Friday 10/27.)

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 how to develop the first-person narrator, privacy vs. publicity, 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.

Intro to Writing the Short Story

Late Summer Session—Seth Brady Tucker, Mondays, starting 8/14/2017
6:30 to 8:30 PM

Fall Session—Mark Mayer, Thursdays,
starting 10/19/2017
6:30 to 8:30 PM

Required Text (Fall only): *Paris Stories*, by Mavis Gallant, and *Going to Meet the Man: Stories*, by James Baldwin

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 as well as reading published short stories and essays about the writing process. The second four weeks will be devoted to workshopping one another's stories. Everyone will submit one short story. Throughout the session, we'll also discuss the different aspects of short stories, like point of view, dialogue, pacing, setting, showing vs. telling, and tone. Join us!



Advanced Poetry Workshop

Late Summer Session—Elizabeth

Robinson, Mondays, starting 8/14/2017
6:30 to 8:30 PM

Fall Session—Andrea Rexilius, Tuesdays,
starting 10/17/2017
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.

Advanced Memoir and Narrative Nonfiction

Late Summer Session—Ann McCutchan,
Tuesdays, starting 8/15/2017
4:00 to 6:00 PM

Required Texts: *Ensouling Language: On the Art of Nonfiction and the Writer's Life*, by Stephen Harrod Buhner and *The Situation and the Story*, by Vivian Gornick

Geared toward advanced writers interested in working on first-person essays and memoir, this workshop will 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.

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.

Intermediate Short Story Workshop

Late Summer Session—Courtney Morgan, Tuesdays, starting 8/15/2017
6:30 to 8:30 PM

Fall Session—Courtney Morgan,
Tuesdays, starting 10/17/2017
6:30 to 8:30 PM

Required Texts (Both sessions): *Bird by Bird*, by Anne Lamott and *The Anchor Book of New American Short Stories*, edited by Ben Marcus

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 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 POVs, Freytag's pyramid, dialogue (summarized and direct), and showing vs. telling. To gain permission, please send a brief writing sample (three to five pages) to info@lighthousewriters.org.

Intermediate Poetry Workshop

Late Summer Session—Andrea Rexilius, Tuesdays, starting 8/15/2017
6:30 to 8:30 PM

Fall Session—Mathias Svalina, Wednesdays, starting 10/18/2017
6:30 to 8:30 PM

This workshop will create a community of poets who will become adept at reading each other's works. 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.

Advanced Novel Workshop

Late Summer Session—William Haywood Henderson, Tuesdays, starting 8/15/2017
6:30 to 8:30 PM

Fall Session—William Haywood Henderson, Tuesdays, starting 10/17/2017
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.

Boulder Advanced Novel and Short Story

Late Summer Session—Erika Krouse, Tuesdays, starting 8/15/2017
6:30 to 8:30 PM

Fall Session—Erika Krouse, Tuesdays, starting 10/17/2017
6:30 to 8:30 PM

This Boulder workshop is for advanced novelists and short story writers who are looking for ideas, perspective, inspiration, motivation, intellectual stimulation, and community. Using constructive feedback, we'll help you refine essential elements of your fiction, such as characterization and character motivation, plot structure, conflict, setting, voice, point of view, theme, style, and emotional impact. Short student-selected reading assignments will show us diverse approaches to narrative. Bring a notebook, your creativity, and a positive attitude.

Please note: Workshop participants self-select as "advanced" and must have prior workshop experience at Lighthouse or elsewhere.

Intro to Writing the Novel

Late Summer Session—Doug Kurtz,
Wednesdays, starting 8/16/2017
6:30 to 8:30 PM

Fall Session—Doug Kurtz, Wednesdays,
starting 10/18/2017
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 or future.

Writing Children's Picture Books: Getting Started

Late Summer Session—Denise Vega,
Wednesdays, starting 8/16/2017
6:30 to 8:30 PM

In this hands-on workshop, you do not need to have a story already written. We'll use the first two weeks to develop and complete a story through brainstorming and writing prompts. In the remaining six weeks, we'll explore various aspects of writing the picture book through workshoping and discussing the stories written in the first two weeks (or a different story if you have one—your choice). During the workshop sessions, we'll look at a variety of picture book aspects and discover what is and isn't working in your story while exploring ways to strengthen it.

Prerequisite: Intro to the Children's Picture Book, previous children's book workshop, or permission of the instructor. For information on how to obtain permission from the instructor, please email info@lighthousewriters.org.

Advanced Long-Form Narrative: Novel and Memoir

Late Summer Session—Benjamin Whitmer, Wednesdays, starting 8/16/2017
6:30 to 8:30 PM

Whether fiction or memoir, taking on a book-length narrative can be overwhelming. This class is designed to help guide you through the process and refine your work in progress. During the eight weeks, we'll endure some lectures, do some exercises, take a look at hybrid examples, explore the intersections between the novel and memoir, and workshop up to 50 pages of your book. This class is intended for advanced novelists and memoirists.

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.

Daytime Fiction and Memoir Workshop

Late Summer Session—Rachel Weaver,
Thursdays, starting 8/17/2017
10:00 AM to 12:00 PM

Fall Session—Rachel Weaver, Thursdays,
starting 10/19/2017
10:00 AM to 12:00 PM

This class is for fiction and memoir writers at any stage of writing or editing a book. 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.



The Table: Intermediate/Advanced Screenwriting Workshop

Late Summer Session—Michael Catlin, Thursdays, starting 8/17/2017
6:30 to 8:30 PM

Fall Session—Michael Catlin, Thursdays, starting 10/19/2017
6:30 to 8:30 PM

Through group critiques, we will 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 principals 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 intermediate/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.

Advanced Short Story Workshop

Late Summer Session—Andrea Dupree, Thursdays, starting 8/17/2017
6:30 to 8:30 PM

Required Text: *News from Heaven*, by Jennifer Haigh

This weekly workshop is for advanced writers of short stories, with each session concentrating on critique of member submissions as well as discussion of published works as models of craft. Writers of longer works are welcome, but 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.

Introduction to Poetry

Late Summer Session—Mathias Svalina, Thursdays, starting 8/17/2017
6:30 to 8:30 PM

Fall Session—Lynn Wagner, Thursdays, starting 10/19/2017
6:30 to 8:30 PM

In this introductory workshop, we'll explore 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, with the aim of identifying what makes their 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.



Experimental/Hybrid Forms

Late Summer Session—Selah Saterstrom,
Wednesdays, starting 8/16/2017
6:30 to 8:30 PM

Fall Session—Richard Froude,
Wednesdays, starting 10/18/2017
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 for you to produce a lot of writing in a safe environment as we explore textual experimentation and hybridity.

Writing the YA and MG Novel

Late Summer Session—Victoria Hanley,
Thursdays, starting 8/17/2017
6:30 to 8:30 PM

Fall Session—Victoria Hanley, Thursdays,
starting 10/19/2017
6:30 to 8:30 PM

This workshop is for those actively working on a novel in the Young Adult (YA) or Middle Grade (MG) genres. In this hands-on workshop, critique is the focus, with the aim of bringing professional flair to your novel while showcasing your voice. You'll submit up to 60 pages of writing to the workshopping process over the course of this class. Craft lessons will not be included except by way of discussing participants' writing.

Prerequisite: This is an intermediate to advanced level class. Previous experience in the structure of the novel is required, with at least 15 pages ready for workshop when the class begins. To join, participants must have previously taken Intro to the Novel or Novel Bootcamp, or gained 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.

Intermediate Memoir and Personal Narrative

Late Summer Session—John Cotter, Thursdays, starting 8/17/2017
6:30 to 8:30 PM

Fall Session—Steve Knopper, Thursdays, starting 10/19/2017
6:30 to 8:30 PM

This class is well-suited for writers who have completed Intro to Personal Narrative, 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 toward the needs of the group, assignments and topics will vary.

Playwriting Workshop

Late Summer Session—Melissa Lucero McCarl, Saturdays, starting 8/19/2017
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 class with in-class prompts to help you develop and push your dramatic voice, and we'll end with workshop. Screenwriters welcome.

Draft a Screenplay

Fall Session—Diane Bell, Mondays, starting 10/16/2017
6:30 to 8:30 PM

This course will guide screenwriters of all levels from 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 also to write something that really has the chance to stand out and get made.

Work in Progress Workshop: Fiction, Nonfiction, or Memoir

Fall Session—Rebecca Berg, Mondays, starting 10/16/2017
6:30 to 8:30 PM

No critiquing. No taking pages home and writing comments. No being critiqued, either. This nontraditional workshop is for novelists, memoirists, short story writers, and essayists who are working on long-form narratives or collections, who are at least 20 pages into their projects, and who want to use their writing time to focus on finishing or reworking a draft. Each session will have two main features: a mini-lecture and discussion on a craft topic and a weekly "sound check:" two to three pages shared out loud with the group. The group will then respond to these sound checks as readers rather than as writers. A major goal will be to help you to stay connected with your original passion for your project.

Prerequisite: Writing 101, an intro level workshop at Lighthouse, or instructor's permission. To gain permission, please send a brief writing sample (five to 10 pages) along with your workshop history to info@lighthousewriters.org.

JOIN US!

Lighthouse members get discounts on workshop tuition and event tickets plus benefits like:

- 10% off all Book Bar purchases
- Reduced subscription rates for the *Colorado Review*, *Copper Nickel*, and *5280*
- Access to member events, like happy hours and Friday 500
- Member Writing Hours at Lighthouse—now every weekday, 9 AM to 5 PM

Membership starts at just \$60.
Sign up at lighthousewriters.org.



Speculative Fiction Workshop

Fall Session—Courtney Morgan,
Mondays, starting 10/16/2017
6:30 to 8:30 PM

Optional Text: *Wonderbook: The Illustrated Guide to Creating Imaginative Fiction*, by Jeff Vandermeer

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 try our own forays out of realism.

Advanced Short Story Woodshop

Fall Session—Alexander Lumans,
Tuesdays, starting 10/17/2017
6:30 to 8:30 PM

Required Text: *The O. Henry Prize Stories 2017*, ed. by Laura Furman

In this "woodshop," we'll be reframing the guiding question of workshop. Rather than critiquing stories we've already finished, we'll focus on generative writing, discussion of established stories, and encouraging what is "broken" in our stories, we'll be deeply exploring each author's original intentions. One of the great benefits of this experience is that it can help us learn to look at our own work more objectively—to see it as a reader does and determine how and where it has impact.

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.

Advanced Essay—The Mind at Work

Fall Session—Emily Sinclair, Wednesdays,
starting 10/18/2017
6:30 to 8:30 PM

In this class, for experienced writers of nonfiction and memoir, our subject will be the essay and the ways in which it allows us to watch the mind at work. Freed from the expectations of traditional narrative, essays invite readers to follow along as a writer explores answers to a question. Frequently, what is most loved about essays is the way in which the power of a piece arises not from knowing what happened, but rather, what new understanding the writer has as a result of her ruminations. Our topics will include voice, structure, and shape as we move toward the heart of our subject matter. Each student will have a draft of up to 20 pages workshopped twice. Every week, we'll workshop two draft manuscripts from people in class and we'll also read a published essay.

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.

Reading as a Writer: 20th-Century Schools of Poetry

Fall Session—Elizabeth Robinson,
Mondays, starting 10/23/2017
6:30 to 8:30 PM

In this class, we will survey various schools within 20th-century poetry. Our aim is to help poets learn about the schools of writing that shaped contemporary poetry and to identify their own poetic lineages. The instructor will provide a reader, and each week we'll practice writing in the style of a different "school." Get ready to write as an imagist, a surrealist, a confessional poet, a New York school poet, a LANGUAGE poet, etc.

4-WEEK WORKSHOPS

TUITION

\$205/Members;

\$230/Non-Members

Writing 101: Gotta Start Somewhere

Late Summer Session—Joy Sawyer, Mondays, two sections, starting 8/14/2017 and 9/18/2017
6:30 to 8:30 PM

Wednesdays, one section, starting 9/13/2017
10:00 AM to 12:00 PM

Fall Session—Joy Sawyer, Tuesdays, two sections, starting 10/17/2017 and 11/14/2017
6:30 to 8:30 PM

Wednesdays, one section, starting 11/15/2017
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.

Draft a Short Story

Late Summer Session—Alexander Lumans, Tuesdays, starting 8/15/2017
6:30 to 8:30 PM

This writing intensive course will focus on the most important elements of writing short fiction while keeping you on deadline. We'll start at the beginning (how to write a great opening), then discuss narrative arc, your story's characters, and conclusion. By the end, you'll have something to show for yourself—and maybe something to publish. Perfect for any level of fiction writer, whether you're a seasoned pro or just want to try your hand at something new. Come with an idea and a willingness to write!

Novel Bootcamp

Late Summer Session—William Haywood Henderson, Wednesdays
Part I: Your Story, starting 8/16/2017
Part II: Your Novel's World, starting 9/13/2017
6:30 to 8:30 PM

Fall Session—William Haywood Henderson, Wednesdays
Part III: Your Novel's Arc, starting 10/18/2017
Part IV: Your Novel's Voice, 11/15/2017
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—each session includes in-class discussion, lecture, writing exercises, and homework.

Reading as a Writer: Claudia Rankine

Late Summer Session—Khadijah Queen, Saturdays, starting 8/19/2017
12:30 to 2:30 PM

Required Texts: *Don't Let Me Be Lonely* and *Citizen*, by Claudia Rankine

Claudia Rankine's works combine the personal and public, image and text, memory and research, providing a unique multivalent perspective on contemporary issues. *Citizen* in particular has established Rankine as a powerful cultural voice. In this class, we will examine Rankine's clarity and precision as poetics practices that infuse her prose works with a sly hybridity that feels natural in its delivery and potent in its impact. Open to both poets and prose writers, this class will use exercises aimed at helping us get to the heart of what we want to say.

Spark and Re-Spark: A Creative Writing Refresh for the Hesitant, the Hopeful, the Stalled, the Drifty

Late Summer Session—Joy Sawyer, Saturdays, one section, starting 8/19/2017
12:30 to 2:30 PM
Saturdays, one section, starting 9/16/2017
10:00 AM to 12:00 PM

Fall Session—Joy Sawyer, Saturdays, two sections, starting 10/21/2017 and 11/18/2017
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 spark, refresh, and redirect your writing process and your project. If you aren't sure what to do, where to go from here, or how to start again, this intensive course is for you. We'll clear roadblocks, mend injuries, and set an exhilarating course for progress, and we'll design a workable plan of action for your project and get a draft or revision under way. Plus we'll write like mad things! There will be a hint of homework, but there's no workshoping in this experiential endeavor for writers of fiction, narrative creative nonfiction, and poetry.

Reading as a Writer: *Othello*

Late Summer Session—David Rothman,
Weekend Intensive: Friday, 9/8/2017, 6:00 to 8:00 PM; Saturday, 9/9/2017, 10:00 AM to 12:00 PM and 2:00 to 4:00 PM; Sunday, 9/10/2017, 10:00 AM to 12:00 PM

Required Text: *Othello*, by William Shakespeare

Othello is one of Shakespeare's most terrifying tragedies because of the convincing virtue of its heroes, Othello the Moor and his Venetian wife Desdemona, and the spontaneous, relentless malice of its traitorous villain, Iago. As A. C. Bradley has written, "The reader's heart and mind are held in a vice, experiencing the extremes of pity and fear, sympathy and repulsion, sickening hope and dreadful expectation." That is just as true today as it was at the play's premiere in 1604. Join us as we discuss and read through one of the most powerful works about sex, race, and murderous jealousy ever created.

End of Scene

Late Summer Session—Rebecca Berg,
Mondays, starting 9/11/2017
6:30 to 8:30 PM

Your characters have butted heads or made love, literally or figuratively. Now—how does the scene end? This class is for anyone who has ever wrestled with "getting out" of a scene—whether the problem is a curtain that drops too abruptly or a scene that trickles on while you escort your characters out of the room. We'll consider options and pitfalls, and we'll look at examples from contemporary fiction and memoir for inspiration. Participants will have an opportunity to bring in a scene they've written for discussion by the group.

Revising the Short Story

Late Summer Session—Mark Mayer,
Tuesdays, starting 9/12/2017
6:30 to 8:30 PM

This workshop will provide you with a straightforward, step-at-a-time method for revising your stories. We'll build practices for identifying the central emotional question, tuning scenes and sequence, narrating with efficiency and surprise, and concluding or, as George Saunders puts it, "stopping without sucking." We'll also look at exemplary revisions from Alice Munro, Wells Tower, and others. This workshop is designed to challenge new writers and seasoned revisers alike. Please bring a draft of a story you're eager to rethink and rewrite.

Reading as a Writer: The Short Fictions of Jorge Luis Borges

Late Summer Session—Alexander Lumans, Tuesday, starting 9/12/2017
6:30 to 8:30 PM

Required Texts: *Collected Fictions*, by Jorge Luis Borges

Jorge Luis Borges, the famous Argentine writer and key figure in Spanish-language literature, is best-known for his deceptively simple short fictions. His collected stories are compilations of short stories interconnected by common themes, including dreams, labyrinths, libraries, mirrors, fictional writers, philosophy, and religion. By the end of this class, students will have a greater appreciation for Borges's experimental efforts, his creative ideas, and his ability to conjure a grand mythos of surrealism. Moreover, students will be able to experiment with writing in the same vein as Borges, employing his tactics for their own means and ends. Students do not need to have any experience with Borges to enroll and enjoy.

Conflict: The Glue that Holds Story Together

Late Summer Session—Michael Catlin, Wednesdays, starting 9/13/2017
6:30 to 8:30 PM

Required Text: *The Anatomy of Story*, by John Truby

Simply put, dramatic conflict is created when a character is prevented from getting something he or she wants. Action is the result of conflict. Without conflict there is no action moving the story forward, nothing to hold it together—no stakes. In this craft workshop, we will examine conflict and its responsive partner: action.

Dialogue That Talks Back

Fall Session—John Cotter, Mondays, starting 10/16/2017
6:30 to 8:30 PM

We hear so much about what dialogue can't do but we don't often mark what it can do. In this four-week course, we'll discover winning ways to make reported speech ring true, try our hand at a score of exercises, and study successful examples of snappy patter in both fiction and nonfiction. We'll also address dialogue issues in memoir, how to adapt your speaker's style to your own prose rhythms, and spend a weirdly long time talking about Richard Nixon's office transcripts from '72 (really). Fiction and nonfiction writers welcome. Curious poets and skeptical dramatists welcome too.

Writing as Ritual: Building a Daily Writing Practice

Fall Session—Mathias Svalina, Tuesdays, starting 10/17/2017
6:30 to 8:30 PM

In this workshop, you will devise your own daily writing practice that is meditative, fun, and productive. This practice could be writing in response to physical activities, to works of art, to a focused idea, to a form—any daily work that merges writing and daily ritual. The first week will introduce students to daily writing practices and ask them to propose a practice. Each following week, we will discuss the compelling aspects of each other's work as well as examine the habits of writers and artists who use a repetitive practice. By the end of the workshop, each student will have produced a large body of rough drafts.

Lone Tree: Mini Workshop for Novel and Memoir

Fall Session—Eleanor Brown, Tuesdays, starting 10/17/2017
6:30 to 8:30 PM

If you're looking for some constructive critique and feedback on your novel or memoir but don't have time to commit to an eight-week workshop, this all-levels class for fiction and memoir writers is for you. Each participant will have the opportunity to be workshoped once during the four weeks, and discussions and lectures will be tailored to meet the needs of the group but will likely include topics such as 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.

Reading as a Writer—Cormac McCarthy's *No Country for Old Men* and *The Road*

Fall Session—Benjamin Whitmer, Wednesday, starting 10/18/2017 6:30 to 8:30 PM

Required Texts: *The Road* and *No Country for Old Men*, by Cormac McCarthy

Cormac McCarthy's *The Road* is a harrowing and deeply personal novel. It's also the book that made him big, thanks to Oprah, and a sister novel to his previous book, *No Country for Old Men*. In these four sessions, we will look at *No Country for Old Men* first, and then move into *The Road*, seeking those places where the two converse with each other. At the same time, we will explore McCarthy's usage of intertextuality and pastiche, and how they might apply to our own work. Given the subject matter, a rowdy and unruly series of discussions can almost be guaranteed. And a whole lot of fun.

Writing Lively YA Voices and Scenes That Don't Suck

Fall Session—Victoria Hanley, Thursdays, starting 10/19/2017 4:00 to 6:00 PM

Bringing out fresh character voices is key to creating enduring stories in the YA and MG genres. 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 hone character voices and tighten scenes as you write your novel. Open to all from beginner to advanced.

The Sonnet

Fall Session—David Rothman, Weekend Intensive: Friday, 11/10/2017, 6:00 to 8:00 PM; Saturday, 11/11/2017, 10:00 AM to 12:00 PM and 2:00 to 4:00 PM; Sunday, 11/12/2017, 10:00 AM to 12:00 PM

Other forms may come and go, but the sonnet seems to be eternal. Invented by a lawyer (will wonders never cease?) in the first half of the 13th century, the 14-line form was a centerpiece of Italian lyric in the Renaissance, crucial to the development of English poetry in Shakespeare's time, and has been essential to scores of modern poets of every background imaginable. Join us for a romp through the 800-year history of the sonnet as we study how to make them ourselves and join that great tradition.

Writing and the Politics of Everyday Life

Fall Session—Adam Fagin, Monday, starting 11/13/2017 6:30 to 8:30 PM

Literature articulates the present, historically, 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 a history as well as a politics to our every word. In this class, we'll think and write about our how we see and approach the world, considering how our own politics, articulated and unarticulated, express themselves in our language.

Lone Tree: The Big Edit

Fall Session—Eleanor Brown, Tuesdays,
starting 11/14/2017
6:30 to 8:30 PM

You've finished a draft of your novel or memoir—hurray! Now what? How do you go about revising a large project without sinking into line editing and total despair? Through concrete, practical exercises that will help you get a big-picture vision of your story and its strengths and opportunities, we'll turn the amorphous process of cleaning up your draft into a manageable practice.

Plotting the Plotted Plot

Fall Session—Michael Catlin,
Wednesdays, starting 11/15/2017
6:30 to 8:30 PM

Required Text: *The Anatomy of Story*, by John Truby

It has been said that the story is the *why* of the adventure, while the plot is the *method* by which the story unfolds. In this workshop, we'll spend a lot of time on the method of creating plots—particularly your plot for your story. We'll talk about why certain genres follow certain kinds of plot structures, and why it's good to take those apart and reuse them. We'll use beat sheets, step outlines, and treatments. We'll examine what structure, symbol, and metaphor have to do with the plot of your story and spend time in the story world, playing with character webs.





ONLINE WORKSHOPS

TUITION

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

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

8-Week: Online Intermediate/ Advanced Fiction Workshop

Late Summer Session—Jessica Roeder,
starting 8/21/2017

Fall Session—Jennifer Wortman,
starting 10/23/2017

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.

Prerequisite: A Lighthouse beginning fiction workshop or permission of the instructor. For permission, please email info@lighthousewriters.org.

8-Week: Online Memoir Workshop

Late Summer Session—Eleanor Brown,
starting 8/21/2017

Fall Session—Eleanor Brown,
starting 10/23/2017

This workshop is for memoir writers of all levels with projects of all sizes, from

personal essay to book-length. Each week we'll discuss a student submission, explore an aspect of writing craft particular to memoir, and complete a writing exercise. Participants will be expected to submit work for discussion twice.

8-Week: Online Poetry Workshop

Late Summer Session—Jennifer Denrow, starting 8/21/2017

Fall Session—Jessica Roeder, starting 10/23/2017

This workshop focuses on your poems—writing them, reading them, listening to them, and discussing them. We'll read some old and new published poems for hints as to how they tick. Most importantly, we'll write new poems or pre-poems using exercises as a starting point. Throughout, we'll discuss and think about what a poem might be (rather than what it should be), how we might approach writing them, and why we write and read them. Join us at any stage in your exploration of poetry.

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

Late Summer Session—Christopher Merkner, starting 8/21/2017

Fall Session—Christopher Merkner, starting 10/23/2017

This 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 writing, a few illuminating readings, some fun and challenging exercises, and a weekly informal workshop/discussion. As the course rolls along, we'll dive into more formal workshoping. Writers can expect to leave with a clearer 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

Late Summer Session—Jennifer Wortman Memory, Obsession, Aversion, Dreams, starting 8/21/2017

Family, Friends, Lovers, Foes, starting 9/18/2017

This class, for writers of all levels and genres, will rev up 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 memory to dreams, family to foes. We'll read theme-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 Hybrid, Experimental, and Cross-Genre Forms

Fall Session—Jennifer Denrow, starting 10/23/2017

In this class we'll explore where and how literature can cross borders of genre, form, and expectations. We'll read works that defy old senses of what writing can do and invent our own forms of expression to see what kinds of truths can be found there. The first four weeks of class, we'll immerse ourselves in hybrid/experimental forms, reading a variety of texts that have fallen into these categories, all the while doing writing exercises that will aid us in the construction of our own work. During the second four weeks, we'll workshop the pieces we've been constructing and attempt to come to some conclusion as to why these forms have burgeoned in recent years.



One-Day Classes

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

[Late Summer Session](#)—Doug McPherson,
Friday, 9/15/2017

9:00 AM to 3:00 PM

What? Freelance writers with disposable income? It's not crazy talk. Buy stuff you don't really need after you take this course that features fun exercises, helpful handouts, and several proven tips you can put to use immediately to 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 revenue flowing.

TUITION

\$65/MEMBERS;
\$75/NON-MEMBERS
for half-day seminars

\$120/MEMBERS;
\$140/NON-MEMBERS
for full-day seminars

Practical Skills for Poetry Culture

Late Summer Session—Elizabeth

Robinson, Saturday, 9/30/2017

9:00 AM to 3:00 PM

This class will help poets get oriented to the various ways they can participate fully in the life of poetry. We will discuss how and where to submit work, the difference between publication of poetry and prose, the centrality of poetry readings for poets, and various modes of publication (e.g., broadside, chapbook, book, periodical). Expect some (easy! fun!) preparatory homework.

Find A Publisher For Your Children's Book: A Day-Long Immersion

Fall Session—Denise Vega, Saturday,

10/21/2017

10:00 AM to 4:00 PM

This hands-on immersion will explore where you are with your completed picture book or MG/YA novel and what steps you are ready to take. We'll look at questions to help you evaluate whether your manuscript is truly ready for submission, discuss the role of an agent, and use a variety of resources to identify potential publishers and agents for your work. You'll learn the elements of an effective query and cover letter, how to format your manuscript, and how to track submissions and follow up. The goal is to leave this workshop with the draft of a query, a list of potential agents/publishers, and the methodology to proceed toward publication.

Scrivener: A Software Bootcamp

Fall Session—Mark Springer, Saturday,

12/16/2017

9:00 AM to 4:00 PM

Scrivener is a writing tool that enables you to plan, research, structure, write,

and revise your work all in the same application. It is powerful, flexible, and well suited to all types of writing projects. The one downside: With great power comes a steep learning curve. This intensive will help you quickly master Scrivener, so you can make the most of the software right from the start. This is a hands-on software course, with participants building proficiency by completing exercises in class.

Requirements: No previous experience with Scrivener is required, but proficiency in basic computer skills is a must. Participants are expected to bring a laptop computer with Scrivener software installed.

Half-Day Classes

Intro to Writing the Children's Picture Book

Late Summer Session—Denise Vega,

Saturday, 8/12/2017

1:00 to 4:00 PM

This course is for anyone interested in learning about picture books and their unique aspects. We'll review structure, language usage, and character development as well as deconstruct popular picture books to understand what makes them work. You'll then apply what you've learned to books and manuscripts provided by the instructor so you can begin to approach your own manuscripts with a new eye. Bring a favorite picture book to share! This class is a prerequisite for the 8-week workshop, Writing the Children's Picture Book: Getting Started.

The Wonders of Research

Late Summer Session—Jenny Shank,
Saturday, 8/26/2017
10:00 AM to 12:30 PM

If the word *microfiche* gets you excited, this is the class for you. We'll explore a variety of research techniques to enhance your fiction or nonfiction. We'll discuss how to ask experts questions without bugging them, crowd-source the answers to your questions, find local resources for your investigations, learn when you need hands-on experience to write a scene and how to get it, and discuss how much research to do before you start your project. Bring in a passage of your work-in-progress that you think could benefit from some additional research, and we'll use it to brainstorm some ideas.

Getting Dialogue Right

Late Summer Session—Eleanor Brown,
Saturday, 10/14/2017
9:00 to 11:30 AM

In both fiction and nonfiction, our goal is to emulate real speech without all the annoying bits. But how, exactly, does that work? We'll look at excellent examples of writers who handle conversation and speech well, talk about common problems writers wrestle with, and analyze our own work to find areas for improvement. Bring two 2-page examples of dialogue from your own writing for exercises.

Come Closer

Late Summer Session—Eleanor Brown,
Saturday, 10/14/2017
12:00 to 2:30 PM

Manipulating the psychic distance between the reader and the story's characters can have a seismic effect on your writing. You can control what characters reveal, how readers connect to them emotionally, and

the space (or lack thereof) you leave the reader to fill in the blanks. You'll discover concrete ways to control that distance, analyze how writers play with it, and talk about its effect on story. We'll talk about showing and telling, surprise and suspense, and how you might be ruining your story by withholding too much. Bring samples of your own writing for exercises.

Free Indirect: A Notorious POV

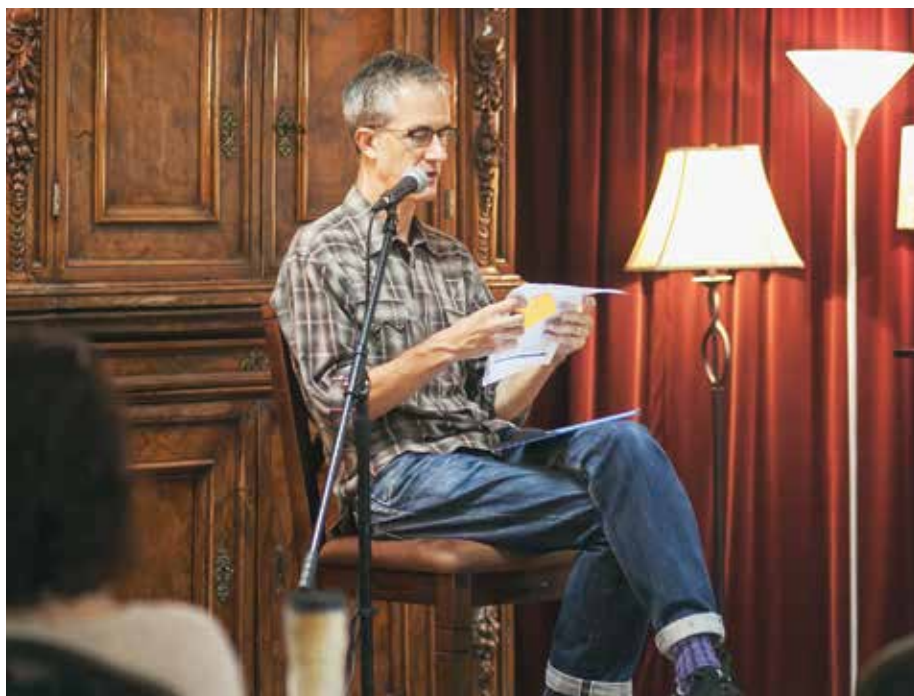
Fall Session—John Cotter, Saturday,
10/28/2017
10:00 AM to 12:30 PM

We all know the difference between first, second, and third person, but there are more different shades of third than we can fit on a color wheel. Free indirect, for example, in all its manifestations, remains the style du jour among contemporary fiction writers. Mastery of this style is an essential tool. In this course, we'll study the evolution, variations, challenges, and power of free indirect narration. You'll never read or write third person the same way again, and your work will be stronger for it.

Punctuate Your Love

Fall Session—John Cotter, Saturday,
11/4/2017
10:00 AM to 12:30 PM

Deft punctuation isn't just the final shellac on a good piece of writing, it's a marvelous tool that can change a piece's meaning and enhance its message. We'll crack the secrets of the semicolon, plumb the poetry of ellipses, and parse out the uses, abuses, and seduces of the comma. There'll be fun exercises, brain twisters, lewd jokes, and definitive answers to long-lingering questions. You'll leave knowing the difference between a phrase with an adjective and an adjective phrase, why an em dash is not like an en dash, and what



the heck to do when a sentence ends with a quote. Rather than see our pieces rejected for nonsensical titles and jots, we'll secure the latches for takeoff and fly with confidence into print.

Outlines for People Who Hate Outlining

Fall Session—Eleanor Brown, Saturday, 12/9/2017
9:00 to 11:30 AM

Outlining your story can save you a ton of work, heartache, and wrong turns. But many writers avoid it—some because they believe they'll lose a sense of discovery, others because they think outlines need to be academic, and more because they just don't know how. Let's discover all the options there are for thinking through your story without constraining or confusing you. For the most benefit, come with a project you've been thinking about or working on.

About Last Night: Handling Backstory and Flashback

Fall Session—Eleanor Brown, Saturday, 12/9/2017
12:00 to 2:30 PM

In both fiction and nonfiction, there is no story without backstory. We can't understand or care about a character's situation without knowing their history. But delivering that information is tricky. Too early and we get bored, too late and we're lost. Too much and we're distracted, too little and we're confused. Let's explore backstory, flashback, info-dumping, and story vs. history, in published works and your own. Bring two 1-2 page examples of backstory in your own writing to use for exercises.



YOUTH WORKSHOPS

Saturday Workshops

1:00 to 4:00 PM, \$50

September 16

Fiction Toolbox for Grades 3–5

Instructor: Tiffany Quay Tyson

We'll look at elements of fiction like plot, conflict, and character through drawing, games, reading, and writing. We'll use what we learn to spark new stories, sharing our work throughout the afternoon.

Intro to Graphic Novel for Grades 6–8

Instructor: Caitlin Plante

Explore the graphic novel by looking at several examples and then experiment with ways that drawing and writing can complement each other—and tell terrific stories too.

October 21

Hocus Pocus: Poetry Brings Objects to Life for Grades 3–5

Instructor: Malinda Miller

Do objects have a personality? We'll select an object—a salt shaker? a phone? a pair of glasses?—and personify it by giving it human characteristics, then write a series of poems about it, exploring poetic forms along the way. You'll leave with several fun new poems and a new understanding of character and personification, too!

Up All Night: Write Your Own Thriller/Suspense Story for Grades 6–8

Instructor: Alison Preston

Halloween is approaching—join us for a spooky afternoon of writing! We'll experiment with dark characters and foreboding settings, and we'll learn tricks for building suspense to make sure our readers can't sleep until the last page is turned.

Write & Talk for Teens: Writing for Job or College Applications

Instructor: Karen McChesney

Learn how to approach tricky questions on applications and get the job or college acceptance you want. Bring in a hardcopy or online application that you're working on or want to start, and we'll walk through ways you can make it stand out. And just for fun, we'll end the afternoon with a more creative approach, perhaps by answering our applications from the perspectives of fictional characters or asking some creative application questions of our own.

November 18

Diaries, Dispatches, & Documents: Epistolary Writing for Grades 3–5

Instructor: Alison Preston

Join us as we experiment with epistolary forms in our fiction. We'll use letters (or postcards! or emails!) to better understand where our characters come from, and we'll use diary and journal entries to deepen the perspectives of our characters and drive forward our plot lines.

Prompt Up! for Grades 6-8

Instructor: Jesaka Long

Spend your Saturday afternoon filling your laptop, journals, and spirals with new writing. You'll find inspiration from a mix of writing prompts ranging from the serious to the quirky. And you'll get to try “improv for writers” that doesn't even require you to leave your chair or speak a word. You'll leave with tons of new writing and ideas for more, more, more.

Write & Talk for Teens: Playing with Point of View

Instructor: Andrea Bobotis

Every story has a unique perspective. In this workshop, we'll learn the nuts and bolts of point of view as a literary device, while also discussing some common misconceptions about it. We'll experiment with writing in first, second, and third person, and we'll make our way toward the finer details of narration, such as narrative distance and character lens. Plan to leave with the draft of a new story—one with a clear and strong viewpoint.

December 16

DADA Poems: Making Sense of Nonsense (Or Not!) for Grades 3–5

Instructor: Torin Jensen

Explore how the spirit of DADA, an early 20th-century art movement that loved laughter, nonsense, and mischief, can breathe life into the writing process. From the use of writing games to sound poems, we'll examine some wacky and fun ways to write poetry. Everyone will leave with a poem of their own, a poem some people may tell you "doesn't make any sense"—but you'll know better!

The I That's Not You: How to Write in First Person for Grades 6–8

Instructor: Andrea Bobotis

Some of the most striking novels and short stories (*To Kill a Mockingbird*, "The Tell-Tale Heart") are told in first person point of view. First person highlights a narrator's unique voice and offers a rare glimpse into his or her mind. In this workshop, we'll learn strategies for writing effectively in the first person, and we'll experiment with unreliable—and even unlikeable!—narrators. Plan to leave with the draft of a story told from the singular perspective of "I."

Write & Talk for Teens: Putting Your Words Into the World

Instructor: Jesaka Long

Before being published, you have to share your work with others for workshoping, which isn't easy. Learn tips and tricks for sharing your work, whether it's passing a piece of paper or reading out loud. Then we'll talk about how you can take steps toward publication. Everyone will leave with specific ideas for publications and contests looking to publish writing by high school students.

School Closure Workshops

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

October 27

Novel Imaginarium for Grades 3–8

Instructor: Jesaka Long

Join us for a fun, fast-paced opportunity to create characters, settings, and plots—and put them into action in your new novel. We'll incorporate games, drawing, and collaboration as we build our new worlds from the ground up! You'll leave with several pieces of a new novel and the know-how to keep writing it.

December 28

This Old House for Grades 3–8

Instructor: Kellye Crocker

We'll explore the Lighthouse Writers Workshop building—the magnificent 1893 Milheim House—and use our findings to spark unique settings, characters and plots in our writing.

January 4

Create Your Year for Grades 3–8

Instructor: Alison Preston

Decorate a 2018 calendar with new stories, poems, writing prompts, your favorite quotes, and more! A blank calendar, art supplies, and plenty of inspiration will be provided.

Afterschool Workshops

4:30 to 6:00 PM, \$150

Writing World Tour for Grades 3–5

Mondays, October 2, 9, 16, & 23

Instructor: Alison Preston

For each session of Writing World Tour, you'll learn about and experiment with a new type of writing, meeting several local authors along the way. We'll explore fiction, poetry, songwriting, and screenplay. By the end of the workshop, you'll have a portfolio with a piece of original writing from each genre.

Not Enough Told Stories for Grades 9–12

Tuesdays, October 3, 10, 17, & 24

Instructor: Jesaka Long

When you're searching for a new novel to read or pursuing personal essays, do you see characters and stories like you? Taking inspiration from movements like #WeNeedDiverseBooks and #OwnVoices, we'll explore the need for stories in all genres about diverse people and the reasons why it's important that we share our own experiences. You'll leave the class with at least one polished long poem, short story, or personal essay that reflects your unique story.

NaNoWriMo for Grades 6–8

Mondays, October 30 and November 6, 13, 20, & 27

Instructor: Kellye Crocker

Join 500,000 other writers around the globe and write a novel in November! We'll examine novel elements like character, setting, conflict, and plot, but mostly we'll write, write, write, and cheer each other on throughout the month.

Note: Our first class is October 30, when we will meet each other and set goals for the month, and we'll celebrate our writing in early December, date and time TBD.



Online Workshops

Writing the Short Story

For Grades 9-12: August 21–September 21

For Grades 6-8: October 23–November 17

Instructor: Andrea Bobotis

Because of the condensed space of a short story, each component is crucial. In this online workshop, we'll first break down the fundamentals of the form—character, plot, and imagery, to name a few—and then we'll put them back together to create a blueprint for a first-rate short story. You'll leave the online workshop not only with a strong foundation in the basics of the genre, but also with a completed draft of your own story.

UPCOMING EVENTS

Member Writing Hours

Monday through Friday,
9:00 AM to 5:00 PM
@Lighthouse, 1515 Race Street
Lighthouse members can stop by on weekdays and find a quiet spot to write. Guests are welcome to come and write with us once before joining.

Drop-In Writing

Tuesdays, August 22, September 26, October 24, November 28, and December 26, 1:00 to 3:00 PM
@Denver Art Museum, 100 14th Avenue, Hamilton Building—Level 1
Join us as we explore a different gallery (and write!) each month at the Denver Art Museum. Free with museum admission.

Writing the West

Wednesdays, September 13, October 18, and November 29
2:30 to 4:30 PM
@American Museum of Western Art, 1727 Tremont Place
Once a month, meet us at AMWA for some inspired writing among Western masterpieces. \$5

Friday 500

Fridays, August 11 & 25, September 8 & 22, October 12 & 26, November 10 & 24, and December 8 & 22, 4:30 to 6:30 PM
@Lighthouse, 1515 Race Street
Every second and fourth Friday, head to Lighthouse for some pre-weekend writing. It's free for members, with snacks and drinks included.

The Desert Nights, Rising Stars Writers Conference

February 22 - 24, 2018
Arizona State University

Featuring Kaveh Akbar, Charlie Jane Anders, Cecil Castellucci, Rosemarie Dombrowski, Tod Goldberg, Tara Ison, Jenny Johnson, Roy Keesey, Bill Konigsberg, Steve Kuusisto, Nina McConigley, Kevin McIlvoy, Ander Monson, Amy K. Nichols, Alix Ohlin, Daniel José Older, Pola Oloixarac, Derek Palacio, Kristen Radtke, Claire Vaye Watkins, keynote speaker Natalie Diaz and more

ASU Virginia G. Piper
Center for Creative Writing
Arizona State University

Early registration ends December 31st
Learn more at piper.asu.edu/conference



Citizen by
Claudia Rankine

A program of the
NEA's Big Read



This fall, join us for a city-wide conversation about race, justice, and Claudia Rankine's *Citizen: An American Lyric*.

October 7: Big Read Kickoff Party at the Clyfford Still Museum

November 15: Claudia Rankine in Conversation with Mayor Michael B. Hancock at Boettcher Hall

November 16: Claudia Rankine Craft Talk at Lighthouse

Visit www.bigreaddenver.org for more dates and events.

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.

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.



LIGHTHOUSE
WRITERS WORKSHOP

1515 Race Street
Denver, CO 80206

lighthousewriters.org

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