

# Lighthouse North Memoir Intensive

Saturday, April 25th, 2020

8:30 AM to 4:30 PM

\$165 members/\$175 nonmembers

Join us on Zoom for a full day of craft classes and panel discussions focused around the unique experience of writing memoir. This one-day intensive will feature classes on the tricky craft of writing yourself as a character, how best to weave in the reflective voice, and how to keep the reader hooked. Panel discussions will explore writing about your family and the emotional ups and downs of reliving your own past. Every participant is welcome to compete for one of three 20-minute meetings with memoir agent Allison Devereux of The Cheney Agency.

## Schedule and Course Descriptions:

8:30-9:00 AM: Check in, coffee, book table, breakfast snacks

9:00-10:15 AM:

### **Writing Yourself as a Character with Karen Auvinen**

A successful and compelling memoir tells the story of a character (you) who changes over time. This class explores best practices and offers techniques that will transform your narrative from a voice telling the reader what happened to a story where the reader engages with you as the main character and joins you on the ride.

Max: 15

### **Essential Elements to Hold a Reader's Attention with Rachel Weaver**

In this class we'll break down the essential elements of memoir that most effectively hook a reader, including how to determine what to include and what to leave out, various memoir structures that work, how to effectively handle point of view, how to keep the story moving, and a variety of ways to grab the reader's attention in the early pages.

Max: 30

### **Photographs, Duality, and Deep Listening as a Path to Memoir with Karen Tolchin**

This course is a generative activity designed for memoir writers of all levels. Participants will use photographs (provided by the presenter) as a way to stir meaningful reflection about their lives, playing on the tension between dueling images. Partners will take turns practicing deep listening.

Max: 10

10:45 AM-12:15 PM:

### **How to Evoke Memory in a Vivid Way with Karen Auvinen**

This class takes the raw footage of your own memories and gives you techniques for turning them into vividly rendered scenes in your memoir. Bring a willingness to play as well as a few memories or key scenes from your work in progress; we'll work to make them come alive.

Max: 10

### **The Power of Reflective Voice with Tanja Pajevic**

Like any other technique (scene, characterization, etc.), reflective voice is a tool to help deepen your story. In this class, we'll discuss what reflective voice is, why it matters and how to weave it into your story, using examples from contemporary memoirs to illuminate our discussion.

Max: 15

### **Hurts So Good—The Emotional Map of Writing Memoir with Rachel Weaver, Jenny Shank and Erika Krouse**

Join Rachel Weaver, Jenny Shank, and Erika Krouse for a panel on all the fears, joys, and left hooks that drafting a memoir entails. This will be a frank discussion about what it means to take a long hard look at your own past and begin to shine a light on the truth of it. How do you juggle all the emotions on top of trying to craft the book? How do you know if you are making a fool of yourself? What makes it worth it?

Max: 30

12:15-1:45 PM: Lunch

12:30-1:30 PM: 3 Agent Meetings

### **1:45-2:45 PM: The Fall Out—What Happens When Your Truth is Available to Anyone: Michelle Theall, Keele Burgin, and Tracy Ross**

Join three published memoirists, Michelle Theall, Keele Burgin, and Tracy Ross for a discussion of what happens after your memoir is published. We'll discuss our own journeys through the triumphs, the challenges, and the unexpected turns of the brave act of putting a memoir out in the world. We'll follow this panel discussion with a brief Q&A.

Max: 50

3:00-4:30 PM:

### **The Ethics of Creative Nonfiction with Kathy Winograd**

Terry Tempest Williams claims that "The minute we pick up our pen, we are on the path of betrayal." Come partake in a communal "exam" on the slippery slope of truth and privacy where memory is suspect and story culpable. We'll look at some of the laws around truth and libel in creative nonfiction and how some writers have dealt with the issues of both. Bring an excerpt of a piece you are struggling with. We'll try some experiments in ethic-making when truth and memory are fallible.

Max: 50

## **One-on-One Meetings with Agents:**

**How to submit your work to win one of the three 20-minute conversations with memoir agent Allison Devereux of The Cheney Agency:**

To submit your work to compete for one of three 20-minute conversations with literary agent Allison Devereux, email up to ten double spaced pages with standard 12-point Times New Roman font and one inch margins to [rachel@lighthousewriters.org](mailto:rachel@lighthousewriters.org) by April 11 no later than 11:59 PM. Winners will be contacted by email by April 18.

In the subject line write: sub for Allison Devereux

At the top of every page of your submission include: a page number, your first and last name, and your email address.

Allison Devereux joined The Cheney Agency in 2019 as agent and foreign rights director. She represents narrative nonfiction, memoir, cultural history, natural history, science, sports, philosophy, and select literary fiction. A graduate of the University of Texas at Austin's Plan II Honors Program, she began her publishing career at Macmillan before working as an agent and foreign rights manager at MacKenzie Wolf.