



CHARLOTTE**LIT**

CHARLOTTE CENTER FOR LITERARY ARTS, INC.

COURSE**CATALOG**

2017

2018

Welcome!

Charlotte Lit's 2017-2018 Course Catalog and New Subscription Packs

Greetings, Lit fans! Inside: an incredible lineup of more than 40 classes taught by some of the best instructors in Charlotte—and new, **money-saving subscription packs** to save you up to 44 percent.

Subscriptions are packs of pre-paid units purchased at a discount—a huge savings over single-class prices. You can register for single classes at listed prices—but you'll save if you buy a pack.

HOW TO SELECT AND SIGN UP: 3 EASY STEPS

1. BROWSE THIS CATALOG to find the classes you want.

And add up the subscription units you need (see the illustration below). There's a planner on pages 22-23 to help you keep track.

2. BUY A SUBSCRIPTION PACK THAT FITS at charlottelit.org/shop.

Consider adding a Charlotte Lit membership to increase your savings. Memberships start at \$75/year, or just \$7/month with our new monthly-draft plans. You can select one when you buy your subscription.

3. REGISTER FOR YOUR CLASSES at charlottelit.org/workshops.

If you bought a subscription pack, choose the "use my pre-paid units" ticket.

Note: If you prefer not to buy online, return the planner on pages 22-23 by mail to Charlotte Lit with your payment.

That's it! Questions? Contact Kathie@charlottelit.org or Paul@charlottelit.org.

We can't wait to see you in class this fall.

Kathie Collins & Paul Reali
Charlotte Lit Co-founders

MAGAZINE WRITING THAT SELLS: Freelance Fundamentals

Craft Class/Nonfiction, Journalism, Personal Essay

Learn to navigate the world of freelance magazine writing with an established pro. We'll learn the elements of successful magazine articles and essays, what editors are looking for, how to submit work and where to find the best markets for publishing. The class includes writing exercises and in-class critiques. *For: Writers—All Levels.*

 3 Wednesdays, 10:00 a.m.-1:00 p.m. | October 25; November 1, 8

 Instruction + Discussion + Group and Instructor Feedback

 Members \$165; Non-members \$195; **Subscription Units = 3**

Each class shows the number of subscription units needed. One unit equals 3 hours of class time, so a 3-hour class = 1 unit, a 6-hour class = 2 units, etc.

Subscription Pack options:

5 Pack: Buy 4 units get 1 free, a \$325 total value, \$220 Charlotte Lit members/\$260 non-members

8 Pack: Buy 6 units, get 2 free, a \$520 total value, \$330 Charlotte Lit members/\$390 non-members

12 Pack: Buy 8 units, get 4 free, a \$780 total value, \$440 Charlotte Lit members/\$520 non-members

Can't decide how to use your pre-paid units? No worries—they're good until May 2018 for any class on our calendar.



TONY
ABBOTT



BRYN
CHANCELLOR



JODI
HELMER

Multi-Week Courses

ADVANCED POETRY WORKSHOP: The Poetry of Philip Levine

Craft Class/Poetry

In this advanced workshop, we'll study and analyze the poems of Philip Levine, exploring what we can learn about the craft of poetry from his work. The second half of each class period is dedicated to a formal workshop experience in which class members read and critique one another's poems. Previous poetry workshoping experience required. Enrollment in this class requires instructor invitation or permission. Contact Charlotte Lit for details. *For: Experienced Poets.*

-  6 Wednesdays, 10 a.m.–12:30 p.m. | Sept. 13, 20, 27; Oct. 4, 11, 18
-  Instruction + Discussion + Workshop Feedback
-  Members \$275; Non-members \$325; Subscription Units = 5

FICTION 101: Craft Essentials

Craft Class/Fiction

Learn and practice the basics of fiction writing—character, plot, dialogue, setting, point of view, and revision—through instruction, class discussion, writing exercises, and workshop feedback. By the end of the fourth session, students will have completed a short story or the first chapter of a novel. Open to novice writers as well as to those who want to revisit fundamentals and jump-start new work. *For: Writers—All Levels.*

-  4 Wednesdays, 6:00–9:00 p.m. | Sept. 13, 20, 27; Oct. 11
-  Instruction + Discussion + Writing Exercises + Workshop Feedback
-  Members \$220; Non-members \$260; Subscription Units = 4

MAGAZINE WRITING THAT SELLS: Freelance Fundamentals

Craft Class/Nonfiction, Journalism, Personal Essay

Learn to navigate the world of freelance magazine writing with an established pro. We'll learn the elements of successful magazine articles and essays, what editors are looking for, how to submit work and where to find the best markets for publishing. The class includes writing exercises and in-class critiques. *For: Writers—All Levels.*

-  3 Wednesdays, 10:00 a.m.–1:00 p.m. | October 25; November 1, 8
-  Instruction + Discussion + Group and Instructor Feedback
-  Members \$165; Non-members \$195; Subscription Units = 3

SPELLBIND, SUBDUE, CAPTIVATE, SELL: The Power of Oral Storytelling

Exploration and Inspiration

Have you ever told a joke? Do you know the story of your birth? Can you describe a trip, an accident, a trick, a surprise? If so, you're a storyteller. We all are. The human mind is hardwired to perceive and communicate life events in story form. In this course, we'll learn techniques for finding the stories we want to share. Then, using fun games and activities designed to inspire confidence and poise, we'll learn to enhance those stories with voice, gesture, and characterization. We'll also learn how to use oral storytelling as a tool for enhancing our writing. *For: Everyone.*

 4 Wednesdays, 6:00-9:00 p.m. | January 10, 17, 24, 31

 Dialogue + Exercises + Play + Feedback

 Members \$220; Non-members \$260; Subscription Units = 4

ART AND ARCHETYPE: Seeing the Pattern Beneath the Story

Exploration and Inspiration

Heaven-Hell-Hero; Mother-Maiden-Crone; Sun-Moon-Stars—these motifs, and hundreds of others, make up the Archetypes of the Collective Unconscious. C. G. Jung understood archetypes to be the original patterns or prototypes through which we comprehend all experience—lenses through which we perceive and make sense of the world and tell stories about it. In this class, we'll enrich our reading and writing lives by learning how writers and artists use the Hero's Journey and other archetypal motifs in literature, film, and visual art. *For: Everyone.*

 Wednesdays, 10:00 a.m.-1:00 p.m. | February 7, 14, 21

 Instruction + Sample Readings and Film Clips + Discussion

 Members \$165; Non-members \$195; Subscription Units = 3

SHAPESHIFTING: When Novels Move to Film

Exploration and Inspiration

Major works of literature are major sources of inspiration for filmmakers, but novel-based films don't always follow the novelist's script. We'll explore the transformation stories undergo as they make their way to screen, looking closely at directors' decisions—and their effects. We'll see films based on the following, which you'll read in advance: February 28: Poe's *The Fall of The House of Usher*, Bierce's *An Occurrence at Owl Creek Bridge*, and Wolff's *Bullet in the Brain*. March 14: O'Connor's *Wise Blood*. April 25: Byatt's *Angels and Insects*. *For: Everyone.*

 3 Wednesdays, 6:00-9:15 p.m. | February 28, March 14, & April 25

 Advance Reading + Instruction + Film Viewing + Group Discussion

 Members \$165; Non-members \$195; Subscription Units = 3



JANICE
DAVIN



KATHIE
COLLINS



PAUL
REALI



SAM
SHAPIRO



RUTH
MOOSE



AMY
ROGERS

“You can, you should, and if you’re brave enough to start, you will.”

Stephen King,
On Writing: A Memoir of the Craft

Full-Day Workshops

THE LONG AND THE SHORT OF IT: Flash Fiction Intensive

Craft Class/Fiction

Short stories are getting shorter. There are contests for 50 word stories, 100 word stories, 250 to 1,500 word stories all with the same prerequisite, they must TELL a story, something we do every day in all kinds of ways. In this class we'll look at various structures, a variety of stories, read and discuss. We'll study technique, form and impact, then focus on writing our own mini-stories and micro-fictions, and read and workshop them. *For: Writers—All Levels.*



Saturday, 9:00 a.m.–3:30 p.m. | September 16



Instruction + Discussion + Writing Exercises + Workshopping



Members \$110; Non-members \$130; Subscription Units = 2

EXPLORING FOOD WRITING: An Excursion Workshop

Craft Class/Personal Essay, Opinion

If you love food—eating it, talking about it, photographing it, critiquing it—and want to learn to share your passion and insight in a meaningful way, this workshop is sure to satisfy your culinary, aesthetic, and intellectual appetites! We'll spend the lunch hour learning on the job at one of Plaza Midwood's fabulous dining establishments, and bookend the day at Charlotte Lit where we'll discuss the ins and outs of effective food writing and discover formats and media for sharing our favorite culinary experiences. (*Lunch cost not included in workshop fee.) *For: Everyone.*



Full-Saturday Workshop, 10:00 a.m.–5:00 p.m. | September 23



Instruction + Discussion + Writing Exercises + Restaurant Excursion



Members \$110; Non-members \$130; Subscription Units = 2



BEGINNING PLAYWRITING: A Two-Day Intensive

Craft Class/Playwriting

Explore the most effective way to tell stories in dramatic form and emerge from this two-day intensive with three complete scenes and a plan for completing a draft of a ten-minute play. We'll study the basic elements of drama (action, character, conflict, dialogue) through a variety of examples, while focusing in detail on your own writing. Each class member will have an opportunity to workshop at least one scene from their work in progress. *For: Writers—All Levels.*

-  Saturday and Sunday, 10:00 a.m.–5:00 p.m. | Sept. 30 & Oct. 1
-  Instruction + Discussion + Writing Exercises + Workshopping
-  Members \$220; Non-members \$260; Subscription Units = 4

EXPLORING EKPHRASTIC POETRY: An Excursion Workshop

Craft Class/Poetry, Personal Essay

Ekphrasis: the art of writing (typically, though not exclusively, in verse form) about a work of visual or performance art—painting, sculpture, ballet, symphony, or even film. It's a unique form of conversation in which the writer reflects upon, describes, narrates, re-imagines, furthers, or deepens the story told in one work of art and, in doing so, creates another. We'll prepare for the day at Charlotte Lit, and then move to the Mint Museum, where we'll practice the art of deep reflection and artistic response. (*Museum entry not included in workshop fee.) *For: Writers—All Levels.*

-  Saturday, 10:00 a.m.–5:00 p.m. (hour lunch) | January 27
-  Instruction + Discussion + Writing Exercises + Gallery Excursion
-  Members \$110; Non-members \$130; Subscription Units = 2

LET THE IMAGE SPEAK: Visual Journaling for Writers (and Everyone!)

Exploration and Inspiration

Visual journals have become wildly popular as vehicles for discovering and expressing the aesthetic and feeling-toned aspects of our lives, expression that can be difficult for even the most gifted of writers. By using imagery instead of, or as an accompaniment to, more traditional journal techniques, we gain insight into the less verbal parts of ourselves and our experience—insight that can fuel new writing, and even more importantly, change the way we see the world. *For: Everyone.*

-  Saturday, 10:00 a.m.–5:00 p.m. (hour lunch) | February 24
-  Instruction + Practice with Visual Arts Materials + Sharing
-  Members \$110; Non-members \$130; Subscription Units = 2



BECCA
WORTHINGTON



DIANA
PINCKNEY



CATHERINE
ANDERSON



JUDY
GOLDMAN

WRITING YOUR LIFE: Memoir Intensive

Craft Class/Memoir, Personal Essay

At its core, a good memoir is a good story. It has a narrative arc, compelling characters, effective dialogue, an engaging perspective, and a protagonist with self-awareness (or, at least, a developing sense of it). In this workshop, you'll learn tactics for turning personal and family tales into muscular stories with universal appeal. We'll discuss story structure, character development, dialogue, and the ethical considerations of writing about family members and loved ones. *For: Writers—All Levels.*

-  Saturday, 10:00 a.m.–5:00 p.m. (hour lunch) | March 24
-  Instruction + Discussion + Writing Exercises + Sharing + Q&A
-  Members \$110; Non-members \$130; Subscription Units = 2



JODI
HELMER

WRITE YOUR WAY AROUND THE WORLD: Travel Writing that Pays

Craft Class/Journalism, Nonfiction, Personal Essay

Travel writing is a job many people dream about. Now, learn how to make that dream come true! This class will help new writers learn how to develop ideas, approach editors, write articles and travel the world for free. In-class exercises and thoughtful critiques will help you hone your writing skills and get one step closer to getting published. *For: Writers—All Levels.*

-  Full-Saturday Workshop, 10:00 a.m.–5:00 p.m. (hour lunch) | May 5
-  Instruction + Discussion + Writing Exercises + Sharing + Q&A
-  Members \$110; Non-members \$130; Subscription Units = 2

“All these people saying they never got their Hogwarts letter: you got the letter. You went to Hogwarts. We were all there together.”

J.K. Rowling



Three-Hour Seminars

SHAPING THE RAW MATERIAL OF FAMILY HISTORY: Multi-Genre Story Making

Craft Class/All Genres

Whether you've inherited boxes of artifacts or only a few stories passed down to you, this multi-genre workshop will help you begin to shape the materials of family history into an artful essay, poem, or segment of a larger work. Specific topics include selecting significant details, fleshing out characters, providing historical or cultural context, employing multiple literary moves, and choosing the best structure. Participants should bring to workshop a photo, object, letter, postcard, document, or a brief draft related to family history. *For: Everyone.*

-  Monday, 6:00 p.m.–9:00 p.m. | September 18
-  Instruction + Discussion + Writing Exercises + Sharing
-  Members \$55; Non-members \$65; Subscription Units = 1

SO YOU WANT TO WRITE A NOVEL: How to Get Started

Craft Class/Fiction

Beginning a novel can feel like an overwhelming challenge. How do you know where a story really truly honestly starts or the best way to introduce readers to your fictionalized world? In this class, we'll discuss what should be included in a novel's opening, establishing the story world, selecting the perfect point of view, and creating character arcs that allow your characters to deepen and expand. We'll also explore how (or if) you should outline, locking into a reasonable writing schedule, working with critique groups, and getting a rhythm in place that will help you finish your novel within the next year. *For: Everyone.*

-  Thursday, 6:00 p.m.–9:00 p.m. | October 5
-  Instruction + Reading Examples + Discussion + Writing Exercise
-  Members \$55; Non-members \$65; Subscription Units = 1

Buy a Subscription and Save!
Become a Charlotte Lit member and save even more. Details on page 2 or charlottelit.org/shop.

INSTRUCTORS



REBECCA
MCCLANAHAN



KIM
WRIGHT

“We are all apprentices in a craft where no one ever becomes a master.”

Ernest Hemingway



KATHIE COLLINS

LISTENING FOR SOUL: Journal Writing as Contemplative Practice

Exploration and Inspiration

When practiced with intention, journal writing can be an effective tool for greater self-awareness, a practice of deep personal inquiry. In this seminar, we'll discover techniques for uncovering the inner lining of life's major and minor happenings, getting a glimpse of the ways soul perceives and experiences the daily round. You'll leave the session with more clarity about some aspect of your life and with new passion for transcribing your soul's mythic journey, with all its deep longings and surprising joys. *For: Everyone.*

-  Saturday, 10:00 a.m.-1:00 p.m. | October 7
Wednesday, 6:00 p.m.-9:00 p.m. | May 16 (à la carte classes)
-  Reading + Discussion + Contemplation + Writing Exercises + Sharing
-  Members \$55; Non-members \$65; Subscription Units = 1



JULIE FUNDERBURK

FINDING YOUR OWN FORM: Possibilities of the Free Verse Line

Craft Class/Poetry

The interplay between line and sentence: this is the music of free verse. We tend to think of free verse as offering no rules and therefore wide-open possibilities. But perhaps a better way to consider it is that each poem establishes its own music, in the context of itself. In this class, we'll explore some model poems to become more cognizant of the choices available. Then we'll discuss drafts from the class. *For: Writers—All Levels*

-  Wednesday, 6:00 p.m.-9:00 p.m. | October 18
-  Instruction + Reading Examples + Discussion + Writing Exercises
-  Members \$55; Non-members \$65; Subscription Units = 1



PAUL REALI

SCRIVENER BASICS: Unlocking the Best Software for Writers

Tools of the Trade

Scrivener is an invaluable piece of software for writing and organizing a book-length project—when you know how to use it. Developed by writers for writers, it does so much, but how do you know where to begin? How do you customize it for the way you work, and what can you leave aside? This half-day course will enable you to unlock Scrivener's most important features and leave ready to work. If you bring your laptop with work in progress, you'll get your book project set up before you leave. *For: Writers—All Levels.*

-  Wednesday, 6:00 p.m.-9:00 p.m. | October 25 or May 9
Wednesday, 10:00 a.m.-1:00 p.m. | January 17 (à la carte sessions)
-  Instruction + Q&A + Teacher-Assisted Practice
-  Per Session: Members \$55; Non-members \$65; Subscription Units = 1

FROM PARADISE LOST TO HENRIETTA LACKS: The Long Reach of Frankenstein

Exploration and Inspiration

Mary Shelley's novel *Frankenstein; or, The Modern Prometheus* was first published in 1818, yet this genre hybrid—early science fiction/gothic romance—remains an essential classic. In this seminar, we'll look at the novel's plot, structure, and characters, then explore how the story came to be written, including an examination of the Romantic Era's fascinating major players. Afterwards, we'll explore the novel's cultural impact and its relationship to precursors, especially *Paradise Lost*. We'll finish with a look at a few of the hundreds of books and films that have interpreted (and reinterpreted) Shelley's creation. *For: Everyone.*

-  Thursday, 6:00 p.m.–9:00 p.m. | October 26
-  Instruction + Discussion + Film Clips
-  Members \$55; Non-members \$65; Subscription Units = 1

MARRIAGE OF THE MOMENT: Haiku and Sumi-e

Exploration and Inspiration

Develop your capacity for awareness, for being in the moment, by learning to practice the ancient arts of haiku writing and sumi-e (black-ink painting). In this seminar, we'll discuss and sample both art forms, then take a haiku walk, listening for those moments in which nature speaks directly to our hearts. Afterwards, we'll return to the writing studio where we'll turn those moments into our own poems and paintings. *For: Everyone.*

-  Saturday, 10:00 a.m.–1:00 p.m. | October 28
-  Reading + Discussion + Contemplation + Writing Exercises + Sharing
-  Members \$55; Non-members \$65; Subscription Units = 1

HOW TO WRITE SO PEOPLE WILL LISTEN: Op-Eds and Essays

Craft Class/Nonfiction, Personal Essay

Ridiculous rhetoric and alt-facts may well belong to the people on the other side of the cause, but there's more to convincing others of your point of view than passionate pleas for simple logic. In this seminar, we'll discuss strategies for developing and refining thoughtful written commentaries that get readers to listen and how to pitch suitable publications. Students may opt to submit advance writing for individual critique. We'll also practice the fine art of voicing our opinions through in-class writing prompts and group sharing. *For: Writers—All Levels.*

-  Wednesday, 6:00 p.m.–9:00 p.m. | November 8
-  Instruction + Reading Examples + Discussion + Writing Exercises
-  Members \$55; Non-members \$65; Subscription Units = 1



DAVID
POSTON



MARTIN
SETTLE



MARVIN
ESPY



ED
WILLIAMS



GILDA
MORINA
SYVERSON

FAMILY ISSUES: When, Why, and How to Write about Family

Craft Class/Memoir, Personal Essay

Deciding whether and how to write about family can be more difficult than family relationships themselves. In this class, we'll look at successful (and not so successful) examples, discuss reasons for and responsibilities involved in the inclusion of family stories in memoir and personal essays, talk about strategies for uncovering the universal in particular family tales, and use writing prompts to create new material. You'll leave class with a better understanding of "family issues" and enthusiasm for revising your ongoing projects. *For: Everyone.*

- Wednesday, 6:00 p.m.–9:00 p.m. | November 15
- Reading + Discussion + Writing Exercises + Sharing
- Members \$55; Non-members \$65; Subscription Units = 1

EMBODIED WRITING: Breaking New Ground Through Movement

Exploration and Inspiration

Imagine tapping into all of yourself when you write. Your body is part of your process. Discover the difference it makes to your work when you include subtle movements based on The Feldenkrais Method. Get past the chattering brain and into deeper mind. We'll be sitting and standing, so wear comfortable clothes, and slip-on shoes if you wish. We'll open by writing—with prompts or your own idea. By the time we return to writing at the end, you'll experience the changes these subtle movements can bring to your thinking and writing. *For: Everyone.*

- Saturday, 10:00 a.m.–1:00 p.m. | November 18
- Movement Instruction and Practice + Writing Exercises
- Members \$55; Non-members \$65; Subscription Units = 1

THE FINE ART OF COOKING UP A POEM: Learning from Poems You Love

Craft Class/Poetry

Everything you need to know about writing outstanding poetry is embedded in the poems of the poets you love—in the form of "poetic ingredients" that comprise their outstanding poems. Learn how to use any poem you love to inspire and instruct you in crafting your work in this hands-on workshop. *For: Writers—All Levels.*

- Wednesday, 6:00 p.m.–9:00 p.m. | December 6
- Reading + Discussion + Writing Exercises + Sharing
- Members \$55; Non-members \$65; Subscription Units = 1



BRENDA
SORKIN



KATHRYN
SCHWILLE



MAUREEN
RYAN GRIFFIN

THE SOUL OF THE POEM: Practicing the Art of Deep Listening

Exploration and Inspiration

A good poem can take your breath away; a great poem can wake you up and compel you to change your life. In this experiential class for readers and writers, we'll practice the contemplative art of drinking in the life force of a poem. We'll use multiple approaches, including dialogue, journaling, and meditation, to get to the heart of the poem—and ourselves. New poems each session; register for either, or both! *For: Everyone.*

-  Wednesday, 10:00 a.m.–1:00 p.m. | December 13
-  Wednesday, 10:00 a.m.–1:00 p.m. | January 24 (à la carte sessions)
-  Readings + Discussion + Journaling, Meditation, Collage
-  Per Session: Members \$55; Non-members \$65; Subscription Units = 1

REELING THEM IN: Yawn-Free Tactics for Talking About Your Book

Craft/All Genres, Publishing

These days, selling your book means talking about it—a lot! From cocktail party conversation to the query letter, from the pitch slam to 15 elevator floors with a literary agent—you have to be ready to tell your story quickly and effectively. How can you summarize your 50,000, or 80,000, or 100,000-word book in 30 seconds? In this workshop, you'll learn how. We'll practice talking about and writing about your book in one sentence, one paragraph, and one page, and discuss the particulars for each of those forms. *For: Writers—All Levels.*

-  Wednesday, 6:00 p.m.–9:00 p.m. | December 13
-  Instruction + Discussion + Writing Exercises + Speaking Presentation
-  Members \$55; Non-members \$65; Subscription Units = 1

CRAFTING THE PERSONAL ESSAY: Writing From Lived Experience

Craft Class/Memoir, Personal Essay

The personal essay is an effective method for uncovering the deeper thoughts, causes, and concerns that lie beneath your lived experience. It's also a compelling format for directly communicating what you think and feel about a topic, a way of conveying personal experience or expertise in a subject in a conversational tone that invites the reader into your world. In this class, we'll discuss what goes into an effective and satisfying personal essay—and what doesn't. Through in-class examples, writing exercises, and feedback, we'll learn how to artfully express both the mundane and the novel, and discover more about ourselves in the process. *For: Writers—All Levels.*

-  Wednesday, 10:00 a.m.–1:00 p.m. | January 10
-  Instruction + Reading Examples + Discussion + Writing Exercises
-  Members \$55; Non-members \$65; Subscription Units = 1



KATHIE
COLLINS



PAUL
REALI



PATRICE
GOJO



KATHRYN SCHWILLE



BETSY THORPE



KATHRYN SCHWILLE

3 HOURS, 3 STORIES: 2018 Fiction Jump Start

Craft Class/Fiction

Where do good ideas come from? What can we do when we get stuck? Spend a morning on strategies for finding stories and dive into prompts and exercises that can get you going. We'll talk about how a story can grow from an anecdote, a fleeting image, an overheard conversation or something you've read. By the end of the session you'll have openings for at least three stories—and an idea of what to do next. *For: Writers—All Levels.*

 Saturday, 10:00 a.m.–1:00 p.m. | January 20

 Instruction + Discussion + Writing Exercises

 Members \$55; Non-members \$65; Subscription Units = 1

HOW TO WRITE A QUERY LETTER AND FIND AN AGENT:

It's Not About Who You Know, but What You Know

Publishing

A writer may spend years pouring heart and soul into a manuscript, but become paralyzed when it's time to seek publication. Is the book really ready? What is a query letter? How does this business even work? How can I find an agent? In this seminar, we'll talk about the elements of a query letter, querying etiquette, and how to find agents to approach. Then we'll talk about agents (Who are these people? Why are they even necessary?), your author biography (yes, you have one), and your elevator pitch. You'll leave for home feeling more confident about taking those next steps toward publication. *For: Writers with complete or nearly-complete manuscripts.*

 Saturday, 10:00 a.m.–1:00 p.m. | February 3

 Instruction + Reading Examples + Discussion + Feedback + Q&A

 Members \$55; Non-members \$65; Subscription Units = 1

THE ART OF THE SENTENCE: Craft Essentials

Craft Class/All Genres

Beautiful sentences will get you nowhere if your story or poem lacks tension, unity of effect, or emotional believability. How can a single sentence—its length, rhythm and structure—help move your work toward these necessities? You'll learn a writing exercise to flex your sentence-building muscle, and we'll study the work of prosers and poets whose work can guide our way. *For: Writers—All Levels.*

 Tuesday, 6:00 p.m.–9:00 p.m. | February 6

 Instruction + Discussion + Writing Exercises

 Members \$55; Non-members \$65; Subscription Units = 1

WRITING HYBRID FORMS:

The Prose Poem

Craft Class/All Genres

Ever feel like you've penned-in one of your poems or stories by insisting it stay true to its form? In this class, we'll open up our poems and stories by introducing them to the other form. In doing so, we'll create the hybrid known as a prose poem. We'll begin by looking at prose poems by contemporary writers Claudia Rankine, Stuart Dybek, Lydia Davis, and James Tate, then practice prose poem techniques: spading up deep images, quickly building a character, and letting image and character nourish and play off each other. Afterwards, we'll write and share our own prose poems. *For: Writers—All Levels.*



Wednesday, 6:00 p.m.–9:00 p.m. | February 7



Instruction + Discussion + Writing Exercises + Sharing



Members \$55; Non-members \$65; Subscription Units = 1

FICTION IN A FLASH: Exploring Micro Narrative Forms

Craft Class/Fiction

Everybody's talking flash fiction, with online and print journals, anthologies and contests offering numerous paths to publication. Some authors are even writing complete novels-in-flash. In this class, we'll explore what makes micro narratives of 50, 250, or 1,000 words pop off the page, and how writers can convey character, arc and emotion in a small space. We'll read a range of flash fiction examples, experiment with short-shorts through a series of exercises, and discuss venues for our micro masterpieces. *For: Writers—All Levels.*



Wednesday, 6:00 p.m.–9:00 p.m. | February 21



Instruction + Discussion + Writing Exercises



Members \$55; Non-members \$65; Subscription Units = 1



CHARLES
ISRAEL



PAULA
MARTINAC

“Books are the plane, and the train, and the road. They are the destination, and the journey. They are home.”

Anna Quindlen, *How Reading Changed My Life*

INSTRUCTORS



IRENE
BLAIR
HONEYCUTT



DAVID
RADAVICH



KARON
LUDDY

“Poetry soothes and emboldens the soul to accept mystery.”

John Keats

3 Weeks, 3 Poets:

Craft Classes with Three of Our Favorite Poetry Teachers

1. CELEBRATION AND CONSOLATION: The Poetic Rite of Expressing Deep Emotion

Craft Class/Poetry

Of poetry's many gifts is its ability to help us process our deepest emotions, bringing us toward revelation and healing. When practiced with this level of awareness and intention, the writing of a poem is more than the creation of a work of art; it becomes a sacred rite. *For: Writers—All Levels.*

 Wednesday, 10:00 a.m. - 1:00 p.m. | March 7

 Instruction + Discussion + Writing Exercises + Sharing

 Members \$55; Non-members \$65; Subscription Units = 1

2. SPEAKING OUT: Poetry as Political Speech

Craft Class/Poetry

Poetry has a long and rich history as a primary form of political discourse. In this class, we will discuss what makes a poem political, look at examples of political poetry from the past and present, and generate new work based on today's headlines. The challenge is to address contemporary issues with aesthetic integrity. Bring work in progress and/or news articles on topics that move you. *For: Writers—All Levels.*

 Wednesday, 10:00 a.m. - 1:00 p.m. | March 14

 Instruction + Discussion + Writing Exercises + Sharing

 Members \$55; Non-members \$65; Subscription Units = 1

3. TELLING THE WHOLE STORY: The Art of the Narrative Poem

Craft Class/Poetry

Rather than focusing only on image, emotion, or musicality, a narrative poem typically tells a fuller story. In this class, we'll look at the structural devices that help us with the task, learn how to build tension, use voice, and express passage of time. Through in-class writing exercises, we'll begin our own narrative poems and share them with one another. *For: Writers—All Levels.*

 Wednesday, 10:00 a.m. - 1:00 p.m. | March 21

 Instruction + Discussion + Writing Exercises + Sharing

 Members \$55; Non-members \$65; Subscription Units = 1

SHOW AND TELL:

Craft Essentials

Craft Class/All Genres

In this session, we will analyze effective examples of both scene and summary by successful writers, including F. Scott Fitzgerald, Colum McCann, Mary Karr, and Chimamanda Ngozi Adichie. We will discuss the ways in which both showing and telling can strengthen our writing and improve specific scenes. Writers will see how mini-scenes can bring summaries to life, and how a few lines of summary can create tension and movement within and between scenes. Writers, both fiction and nonfiction, will leave with strategies and exercises to use in their own work. Students are also encouraged to bring examples of their own writing to refer to in class. *For: Writers—All Levels.*

-  Wednesday, 6:00 p.m.–9:00 p.m. | March 21
-  Instruction + Reading Examples + Discussion + Writing Exercises
-  Members \$55; Non-members \$65; Subscription Units = 1

THE ART OF DIALOGUE:

Craft Essentials

Craft Class/All Genres

Let's talk about effective dialogue – when to use it, how to use it, what it can do – or not do. How can speech reveal character? How can it do more than that? How can it be planted in a garden that enriches it? We'll start with an exercise and move on to study the work of master story-tellers. In the meantime, eavesdrop on your fellow humans and listen for the unsaid. *For: Writers—All Levels.*

-  Wednesday, 6:00 p.m.–9:00 p.m. | March 28
-  Instruction + Discussion + Writing Exercises
-  Members \$55; Non-members \$65; Subscription Units = 1

SCENE STUDY:

Craft Essentials

Craft Class/All Genres

Using examples from published literary works, as well as writing exercises, we'll examine the individual components of scene making—setting, action, dialogue, and manipulation of time—along with the ways these interact to create tension, subtext, momentum and dramatic impact. We will also discuss the similarities and the differences of scene function in different genres (e.g., fiction, creative nonfiction, and narrative nonfiction). *For: Writers—All Levels.*

-  Wednesday, 6:00 p.m.–9:00 p.m. | April 11
-  Instruction + Reading Examples + Discussion + Writing Exercises
-  Members \$55; Non-members \$65; Subscription Units = 1



KRISTIN
DONNALLEY
SHERMAN



KATHRYN
SCHWILLE



SARAH
CREECH



CATHY
PICKENS

SHAPING YOUR STORY: Craft Essentials

Craft Class/Fiction

What makes a reader engage with a story? As you think about the broad outline of your work, or of your favorite works, where do you find points of tension or challenge for the reader? These points form the basic elements of story shape. In this seminar, we'll examine classic "shapes" of stories (including the three-act structure and the hero's journey) to help you start or reignite a sagging or stalled project. You'll learn to deepen plotting, and strengthen conflict (both internal and external). Understanding story shape can you develop and complete a story that is satisfying—and sellable. *For: Writers—All Levels.*

 Wednesday, 6:00 p.m.–9:00 p.m. | April 18

 Instruction + Reading Examples + Discussion + Writing Exercises

 Members \$55; Non-members \$65; Subscription Units = 1



REBECCA
MCCLANAHAN

READER AND WRITER: Ten Ways to Enjoy the Party

Exploration and Inspiration

Reading literature is a contact sport, an active conversation, a dance between author and reader that begins with what Virginia Woolf called "the twist and turn of the first sentences." This presentation introduces ten basic principles for becoming more imaginative and active readers of published works as well as works-in-progress, including our own drafts and the drafts of our peers or students. We will look closely at several literary texts, both poetry and prose, and apply techniques such as close reading, imitation, attention to structural and linguistic patterns, and oral interpretation. *For: Everyone.*

 Saturday, 10:00 a.m.–1:00 p.m. | April 28

 Instruction + Discussion + In-class practice

 Members \$55; Non-members \$65; Subscription Units = 1



AXEL
DAHLBERG

FROM THE BEDSIDE TABLE: Jump-start Your Writing with What You're Reading

Craft Class/All Genres

Love to read? Love to write but struggle with ideas and motivation? Why not use your love of reading to spur your writing? All great writers are avid readers—we have to be! This seminar has a clear mission: to get you writing and keep you writing. We will have a discussion around reading, use excerpts from published works for directed writing sessions, then discuss what we produce to further develop your ideas and insights. You'll leave with new beginnings, fresh ideas, strategies for finding writing prompts in what you read, and the tools to develop those ideas. *For: Writers—All Levels.*

 Wednesday, 6:00 p.m.–9:00 p.m. | May 2

 Instruction + Discussion + Writing Exercises

 Members \$55; Non-members \$65; Subscription Units = 1

About Our Faculty

Accomplished Writers, Excellent Teachers—Here at Charlotte Lit

Tony Abbott is the winner of the NC Award in Literature for 2015. He is the author of seven books of poems, two novels, and four books of literary criticism. He is the Charles A. Dana Professor of English Emeritus at Davidson College, where he has taught since 1964. He and his wife Susan live in Davidson. They have three sons and seven grandchildren.

Catherine Anderson, author of *The Creative Photographer*, knows the power of images to speak to us on a deep level. She has expanded this knowledge in her work as a SoulCollage Facilitator where imagery, imagination and intuition are used together to access our inner wisdom. Catherine teaches creativity, photography and book-making workshops in her studio in Charlotte, and at Ghost Ranch and John C. Campbell Folk School. She has published four books of collage imagery as well as *Journaling the Labyrinth Path*.

Bryn Chancellor's first novel *Sycamore* (Harper, 2017) has been hailed as a "hypnotic debut" (O: The Oprah Magazine) and "a transporting vision of community, connection and forgiveness" (Publishers Weekly). Her story collection *When Are You Coming Home?* won the Prairie Schooner Book Prize, and her fiction has appeared in numerous literary journals. Honors include the Poets & Writers Maureen Egen Writers Exchange Award. A graduate of Vanderbilt University's MFA program, she is an assistant professor at UNC Charlotte.

Kathie Collins, Ph.D., co-founder of Charlotte Lit, earned her doctorate in Mythological Studies with an emphasis in Depth Psychology at Pacifica Graduate Institute. A poet and lifelong student of Jungian psychology, Kathie thrives in the in-between space from which dreams and creativity emerge. Kathie's poetry has appeared in *Kakalak*, *BibleWorkbench*, and *Between*. Her chapbook *Jubilee* was published by Main Street Rag in 2011.

Sarah Creech is the author of two novels, *Season of the Dragonflies* (William Morrow, 2014) and *The Whole Way Home* (William Morrow, 2017). Her short fiction and essays have appeared in *The Cortland Review*, *WritersDigest.com*, *StorySouth*, *Literary Mama*, and others. She lives in Charlotte with her husband and children and teaches at Queens University of Charlotte.

Axel Dahlberg is the author of the acclaimed *Forever Hellos*, *Hard Goodbyes* (endorsed by Make-A-Wish, National Institutes of Health, and Society of Pediatric Nurses). He has an MFA in creative writing from Arizona State University (where he taught for seven years) and a BA in English from the University of Minnesota. A professional ghostwriter for more years than he cares to remember, Axel has helped countless individuals conceptualize and complete their writing dreams and goals.

Janice Davin is a teacher and a professional storyteller who delights audiences with stories of lasting value. During 35 years in the classroom, Janice told stories to calm savage beasts, subdue mutinies, and make learning memorable. Janice has an MA in Oral Traditions, and presents workshops and retreats for children and adults. Janice is a past president of the North Carolina Storytelling Guild, and a board member of Charlotte Friends of Jung.

Marvin Espy, originally from Cincinnati, trained under Franklin M. Shands, and studied oils under Henry Koerner at the Art Institute of Pittsburgh, where he earned an Associate's in Visual Communication. After a break of nearly 27 years Marvin began painting again. He won "Best of Show" at Hart Witzen's SHOWDOWN events in 2013 and 2016. His work has been featured at Art with Heart, Art Unleashed, and FABO Art Café. Marvin lives in Charlotte with his wife and daughter.

Julie Funderburk is author of the poetry collection *The Door That Always Opens* from LSU Press and a limited-edition chapbook from Unicorn Press. She is the recipient of fellowships from the North Carolina Arts Council and the Sewanee Writers' Conference, and a scholarship from the Bread Loaf Writers' Conference. Her work appears in *Best New Poets*, *Cave Wall*, *The Cincinnati Review*, *Hayden's Ferry Review*, and *Ploughshares*. She is an Assistant Professor of Creative Writing at Queens University in Charlotte, where she directs The Arts at Queens.

Judy Goldman is the author of *Losing My Sister* (finalist for both ForeWord Review's and South-eastern Booksellers Alliance's Memoir of the Year), two poetry collections, and two novels. Her work has appeared in *Real Simple*, *The Southern Review*, *Kenyon Review*, *Gettysburg Review*, *Ohio Review*, *Prairie Schooner*, and *Shenandoah*. Among her awards are the Sir Walter Raleigh Fiction Award, Mary Ruffin Poole Award for First Fiction, Gerald Cable Poetry Prize, Zoe Kincaid Brockman Poetry Prize, Hobson Award for Distinguished Achievement in Arts and Letters, Fortner Writer and Community Award, and Beverly D. Clark Author Award from Queens University.

Patrice Gopo is an essayist whose work has appeared in a variety of publications, including *Gulf Coast*, *Full Grown People*, *Creative Nonfiction*, and online in *The New York Times* and *The Washington Post*. Her radio commentaries have appeared on Charlotte's NPR Station WFAE. Her work has been nominated for a Pushcart Prize, and the Arts & Science Council of Charlotte/Mecklenburg awarded her a Regional Artist Project Grant. Patrice lives in Charlotte, and is at work on a collection of essays about race, immigration, identity formation, and the search for a sense of belonging.

Maureen Ryan Griffin has taught the art and craft of writing for more than 20 years through a variety of venues, including Queens University, Central Piedmont Community College; the John Campbell Folk School, and the Chautauqua Institution. An award-winning poetry and nonfiction writer, Maureen's work has appeared in *Calyx*, *Chelsea*, *Cincinnati Poetry Review*, *The Texas Review*, and others. She is the author of *Spinning Words into Gold: A Hands-On Guide to the Craft of Writing*, a grief workbook entitled *I Will Never Forget You*, and three poetry books. She offers individual coaching and critique, as well as retreats, workshops, and classes, through her business, WordPlay.

Jodi Helmer. Journalist. Author. Writing teacher. Doggie momma. Beekeeper. Veggie grower. Vintage needlework collector. Napper. Eater. Canadian. Jodi has many roles and has built a freelance career by writing about them—and a host of other things that pique her curiosity. Her work has appeared in *Entrepreneur*, *Hemispheres*, *National Geographic Traveler*, *CNNMoney*, *AARP*, *Farm Life*, *Health*, and others. She is the author of four books, including *The Green Year* and *Farm Fresh Georgia*. Jodi teaches writing workshops, offers one-on-one consulting and query critiques, and speaks at journalism conferences to help other writers achieve their goals.

Irene Blair Honeycutt's fourth poetry book, *Beneath the Bamboo Sky* (Main Street Rag, 2017), sub-titled *Poems and Pieces on Loss and Consolation*, "is my attempt to honor life by giving voice to sorrow and joy. Much of the book is about the loss of siblings—a grief not often recognized in our culture." Irene founded CPCC's annual literary festival, now called Sensoria. Upon her retirement, the college established a Distinguished Lectureship in her name. Her work has been published in *Nimrod*, *Southern Poetry Review*, *The Southern Poetry Anthology: VII*, and *Virginia Quarterly Review*, and others. She lives in Indian Trail, and continues to teach and mentor poets.

Charles Israel, Jr., teaches creative writing at Queens University of Charlotte. His poetry chapbook, *Stacking Weather*, was published by Amsterdam Press. He's also had poems and stories in *Field*, *The Cortland Review*, *Crazyhorse*, *Nimrod International Journal*, *Zone 3*, *Pembroke Magazine*, *Eleven Eleven*, *Journal of the American Medical Association*, *Waccamaw Journal*, *Loud Zoo*, and *North Carolina Literary Review*. He also likes playing tennis and urban bike riding.

Karon Luddy was born in Lancaster, SC, the fourth of six children of hardworking, salt of the earth parents, and moved to Charlotte in 1976. During a midlife renaissance, Karon resigned from Apple Inc. to pursue her lifelong passion—literature. In 2005, she earned an MFA in Creative Writing in Fiction from Queens University, yet poetry has been a constant in her creative life. 2007 saw the publication of her first book of poetry, *Wolf Heart* (Clemson University Press) and her first novel, *Spelldown* (Simon & Schuster). Karon is currently working on a poetry collection, *Circling God*.

Paula Martinac is the author of four published novels, including the Lambda Literary Award-winning *Out of Time*; a collection of short stories; and three books of nonfiction. Her short stories have appeared in *Conditions*, *Blithe House Quarterly*, *Art & Understanding*, *Bloom*, and *The Raleigh Review*. Her fourth novel, *The Ada Decades*, was published in Spring 2017 by Bywater Books. She is also a playwright and journalist, and teaches creative writing at UNC Charlotte.

Rebecca McClanahan's ten published books include *The Tribal Knot*, *Word Painting*, and *The Riddle Song and Other Rememberings*, winner of the Glasgow Award in nonfiction. Her work has appeared in *Boulevard*, *The Sun*, *Kenyon Review*, *Gettysburg Review*, *The Southern Review*, *Best*

American Essays, *Best American Poetry*, the Pushcart Prize series, and in anthologies published by Beacon, Norton, Doubleday, St. Martin's, Putnam, and Penguin, and others. Rebecca received the Wood Prize from *Poetry Magazine*, the Carter Prize for the Essay, and five literary fellowships from New York Foundation for the Arts and the North Carolina Arts Council. She teaches in the MFA programs of Queens University of Charlotte and The Rainier Writing Workshop.

Ruth Moose was on the creative writing faculty at UNC Chapel Hill for 15 years. Her first novel, *Doing it at the Dixie Dew*, won the St. Martin Press Malice Domestic Award and was published in 2014, with its sequel, *Wedding Bell Blues*, following in 2016. Previously published are three short story collections, *The Wreath Ribbon Quilt*, *Dreaming in Color*, and *Neighbors and Other Strangers*, with individual stories in *The Atlantic* and other places; six collections of poetry, most recently, *The Librarian and Other Poems*. She lives in Pittsboro, NC.

Cathy Pickens' first mystery, *Southern Fried*, won the coveted St. Martin's Press Malice Domestic Award for Best Traditional Mystery. She's written five books in the series, as well as *Charleston Mysteries* (History Press), an essay on historic crime cases in *27 Views of Charlotte*, a regular column for *Mystery Readers Journal*, and articles on writing craft and on business. She served as national president of Sisters in Crime and on the national board for Mystery Writers of America. As a long-time professor in the McColl School of Business at Queens, she won numerous teaching awards.

Diana Pinckney is a popular writing teacher, an award-winning poet, and author of *Fishing with Tall Women* (Persephone Press Book Award, 1996), *Green Daughters* (Lorimer Press, 2011), *Alchemy* (Main Street Rag, 2013), and *The Beast and the Innocent* (Main Street Rag, 2015). Her poems have been published in prestigious journals and anthologies throughout the country. Her awards include prizes from *Atlanta Review*, *Broad River Review*, *EKPHRASIS*, *Persimmon Tree*, and the East Coast States Poetry Competition. Diana is the recipient of the 2013 Irene Blair Honeycutt Award for Lifetime Achievement in the Literary Arts at CPCC's Sensoria Festival.

David E. Poston taught in public schools, at UNC Charlotte, and at Charlotte's Young Writers' Workshop. Now retired, he volunteers extensively, edits a poetry column for the Friends of the Gaston County Public Library newsletter, and teaches occasional writing workshops for Hospice and other venues. His poetry collections are *My Father Reading Greek*, *Postmodern Bourgeois Poetaster Blues*, and *Slow of Study*, and his work has appeared in a variety of journals and anthologies. His interest in *Frankenstein* and *Paradise Lost* goes back to his graduate school days at UNCC, and his article on teaching the texts concurrently appeared in *English Journal*.

David Radavich's poetry collections have often revolved around political themes: *America Bound: An Epic for Our Time* (2007), *Middle-East Mezze* (2011), and *The Countries We Live In* (2014). His plays have been performed across the U.S., including six Off-Off-Broadway, and in Europe. A cycle of plays called *On the Verge* focuses on various aspects of violence in our time. He has published numerous informal and scholarly essays and performed in a variety of countries, including Egypt, France, Germany, Greece, and Iceland. David has served as president of the Thomas Wolfe Society, Charlotte Writers' Club, and North Carolina Poetry Society.

Paul Reali is the co-author of *Creativity Rising*, a why-to and how-to guide to finding creative solutions, and the author or editor of three additional books on creativity. He has an MS in Creativity from the International Center for Studies in Creativity at SUNY Buffalo State, where he also is an adjunct instructor and the managing editor of its imprint, ICSC Press. Paul has been a trainer and facilitator for more than 25 years, in the areas of creativity, innovation, and business and writing skills. He is co-founder of Charlotte Lit, and coordinator of its Authors Lab program.

Amy Rogers is contributing editor for NPR station WFAE's food blog, "WFAEats: All Things Food and Culture." Her books include *Hungry for Home: Stories of Food from Across the Carolinas*. She has been a contributor to *Cornbread Nation I: The Best of Southern Food Writing*, *The Food Network*, and many other publications. Raised in Michigan, New York, and Florida, she lives in Charlotte, where she considers herself "Southern by choice."

Kathryn Schwillie's short stories have appeared in *New Letters*, *Memorious*, *Printer's Row*, *Crazy-horse*, *West Branch* and other magazines. Her stories have twice won honorable mention in the Pushcart Prize and in 2013 she was awarded an Individual Artist Fellowship from the NC Arts Council. Her novel-in-stories, *What Luck, This Life*, is forthcoming from Hub City Press in 2018.

Martin Settle is a poet and an assemblage artist living in Charlotte. As a poet, he has published three books: *The Teleology of Dunes* (Main Street Rag, 2015), *Coming to Attention: Developing the Habit of Haiku* (Main Street Rag, 2016), and *The Backbone Alphabet* (Xlibris, 2017). In 2016, Martin won The Poetry of Courage Award (North Carolina Poetry Society), the Nazim Hikmet Poetry Award, and the Griffin-Farlow Haiku Award. As an assemblage artist, Martin likes to build habitats for ideas, using found objects. He has shown his work at Ciel Gallery, McColl Center, Elder Gallery, Gallery C3, Hart Witzten, Quincy University, and UNC Pembroke.

Sam Shapiro is a manager and programmer for Charlotte Mecklenburg Library. For 30 years, he has programmed the popular, award-winning film series at Main Library and ImaginOn. In addition to presenting hundreds of classic and contemporary films to the public, Sam has also been an Instructor of Film Studies at UNC-Charlotte for 25 years. Sam is a regular contributor of book reviews to the *Charlotte Observer* and *Raleigh News & Observer*.

Kristin Donnalley Sherman lives in Charlotte, where she works as a writer, editor, and writing coach. She's published both fiction and nonfiction, and is currently at work on two novels. Her work has appeared in *Brevity*, *Barrelhouse*, *Silk Road*, *Main Street Rag* and *Flashquake*, and she has won or been a finalist in numerous contests, including Elizabeth Simpson Smith Short Fiction, the Writers Workshop Memoirs, the Reynolds Price Fiction, River Styx Micro-fiction, and the Press 53 Open Awards for Short Short Fiction.

Brenda Sorkin is a Feldenkrais Practitioner and Senior Trainer for Movement Intelligence. She has had a practice in movement education for more than 30 years, working individually with clients, guiding classes open to the public, and offering certification programs. Her career has emphasized the value of movement in every area of our lives. An additional benefit to bringing attention to subtle movements is that it enhances receptivity to our creative process. Brenda is also a student of mythology, dialoguing with the myths in prose, and offering experiential mythological seminars.

Gilda Morina Syverson, writer, poet, artist, educator, and speaker, is the author of the memoir *My Father's Daughter, From Rome to Sicily*. Gilda's story was a Novello Literary Award Finalist, a 2015 Nominee for the Ragan Old North State Award for Nonfiction, a 2016 Nominee for Author of the Year for the Artist Guild Award, a 2016 Honorable Mention for the New England Book Festival, and the 2017 Runner-Up for Autobiography in the Great Southeast Book Festival. Gilda has been a long-time memoir instructor in Charlotte, including 15 years at Queens University of Charlotte.

Betsy Thorpe has been in the publishing business since the 90's, when she started at Atheneum Publishers. Since then, she grew her way into the role of editor at HarperCollins, Broadway Books, Macmillan, and the trade division of John Wiley & Sons. She started Betsy Thorpe Literary Services when she had her first child, and has been running it as a full-time business for more than 11 years. She is the co-author of numerous non-fiction books, including three that have been written about in the New York Times, and has a literary agent for her first novel, *The Thin Place*.

Ed Williams was editor of The Charlotte Observer's editorial pages for 25 years before his retirement in 2008. He majored in history and edited the student daily newspaper at the University of Mississippi. In 1967, after two years in the Army, he became a reporter for Hodding Carter's Greenville (Miss.) Delta-Democrat Times. In 1972-73 he was a Nieman Fellow at Harvard University. He joined The Observer as an editorial writer in 1973. His writing was part of Observer projects that won the Pulitzer Prize for Public Service in 1981 and 1988. In 2011 he was inducted into the North Carolina Journalism Hall of Fame. Lorimer Press published a collection of his writing, *Liberating Dixie: An Editor's Life, from Ole Miss to Obama*.

Becca Worthington, since receiving her BA in Playwriting in 2002, has had 12 of her plays performed in four states, two countries, and in three languages. She received a playwriting scholarship to Sewanee Writer's Conference in 2006, and was a finalist for the Mark Twain Prize for Comic Playwriting at the KCACTF Festival. She served as Literary Manager and Playwriting Instructor of award-winning off-Broadway theatre company The Barrow Group from 2010-2015, and is currently a Teaching Artist specializing in Playwriting for the Children's Theatre of Charlotte.

Kim Wright is the author of *Love in Mid Air*, *The Unexpected Waltz*, *The Canterbury Sisters* and her latest novel, *Last Ride to Graceland*, which has just been announced as the 2017 recipient of the Willie Morris Award for Southern Fiction. For the past three years she has been a developmental editor through The Story Doctor, helping writers with issues of story arcs, structure, and pacing.

Course & Subscription Planner

Step 1: Mark the courses you want to take, and circle the Subscription Units

I want this ✓	Class (Alphabetical)	Instructor	Date or Start Date	Time	Sub. Units
	3 Hours, 3 Stories: Fiction Jumpstart (p13)	Schwille	1/20/18	10a-1p	1
	Advanced Poetry Workshop: Levine (p3)	Abbott	9/13/17+5	10a-12:30p	5
	Art and Archetype (p4)	Collins/Reali	2/7/18+2	10a-1p	3
	Art of Dialogue: Craft Essentials (p16)	Schwille	3/28/18	6-9p	1
	Art of the Sentence (p13)	Schwille	2/6/18	6-9p	1
	Beginning Playwriting Intensive (p6)	Worthington	9/30/17+1	10a-5p	4
	Celebration, Consolation: Poetic Rite... (p15)	Honeycutt	3/7/18	10a-1p	1
	Crafting the Personal Essay (p12)	Gopo	1/10/18	10a-1p	1
	Embodied Writing: Movement (p11)	Sorkin/Schwille	11/18/17	10a-1p	1
	Exploring Ekphrastic Poetry Excursion (p6)	Pinckney	1/27/18	10a-5p	2
	Exploring Food Writing: Excursion (p5)	Rogers	9/23/17	10a-5p	2
	Family Issues: Writing About Family (p11)	Syverson	11/15/17	6-9p	1
	Fiction 101: Craft Essentials (p3)	Chancellor	9/13/17+3	6-9p	4
	Fiction in a Flash: Micro Narratives (p14)	Martinac	2/21/18	6-9p	1
	Finding Your Own Form: Free Verse (p9)	Funderburk	10/18/17	6-9p	1
	Fine Art of Cooking Up a Poem (p11)	Griffin	12/6/17	6-9p	1
	From Paradise Lost to Henrietta Lacks (p10)	Poston	10/26/17	6-9p	1
	From the Bedside: Jump Start Writing (p17)	Dahlberg	5/2/18	6-9p	1
	How to: Query Letter, Find an Agent (p13)	Thorpe	2/3/18	10a-1p	1
	Let the Image Speak: Visual Journaling (p6)	Anderson	2/24/18	10a-5p	2
	Listening for Soul: Journal Writing (p9)	Collins	10/7/17	10a-1p	1
	Listening for Soul: Journal Writing (p9)	Collins	5/16/18	6-9p	1
	Long...Short: Flash Fiction Intensive (p5)	Moose	9/16/17	9a-3:30p	2
	Magazine Writing That Sells (p3)	Helmer	10/25/17+2	10a-1p	3
	Marriage...Moment: Haiku & Sumi-e (p10)	Settle & Espy	10/28/17	10a-1p	1
	Reader & Writer: 10 Ways to Enjoy... (p17)	McClanahan	4/28/18	10a-1p	1
	Reeling Them In: Talk About Your Book (p12)	Reali	12/13/17	6-9p	1
	Scene Study: Craft Essentials (p16)	Crech	4/11/18	6-9p	1
	Scrivener Basics (p9)	Reali	10/25/17	6-9p	1
	Scrivener Basics (p9)	Reali	1/17/18	10a-1p	1

I want this ✓	Class (Alphabetical)	Instructor	Date or Start Date	Time	Sub. Units
	Scrivener Basics (p9)	Reali	5/9/18	6-9p	1
	Shapeshifting: Novels Move to Film (p4)	Shapiro	2/28/18+2	6-9:15p	3
	Shaping Raw Material of Family History (p8)	McClanahan	9/18/17	6-9p	1
	Shaping Your Story: Craft Essentials (p17)	Pickens	4/18/18	6-9p	1
	Show and Tell: Craft Essentials (p16)	Sherman	3/21/18	6-9p	1
	So You Want to Write a Novel (p8)	Wright	10/5/17	6-9p	1
	Soul of the Poem: Deep Listening (p12)	Collins	12/13/17	10a-1p	1
	Soul of the Poem: Deep Listening (p12)	Collins	1/24/18	10a-1p	1
	Speaking Out: Poetry/Political Speech (p15)	Radavich	3/14/18	10a-1p	1
	Spellbind: Power of Oral Storytelling (p4)	Davin	1/10/18+3	6-9p	4
	Telling the Whole: Narrative Poems (p15)	Luddy	3/21/18	10a-1p	1
	Write Your Way Around the World (p7)	Helmer	5/5/18	10a-5p	2
	Write...Listen: Op-Eds and Essays (p10)	Williams	11/8/17	6-9p	1
	Writing Hybrid Forms: Prose Poem (p14)	Israel	2/7/18	6-9p	1
	Writing Your Life: Memoir Intensive (p7)	Goldman	3/24/18	10a-5p	2
TOTAL SUBSCRIPTION UNITS NEEDED (add circled items in last column) → → → → →					

Step 2: Select the Subscription Plan that fits best

Select the number of subscription units you need for the classes you have selected. Tip: Remember that each subscription unit = one 3-hour block. A class might be one, two, or more 3-hour blocks.

Subscription Plan Options	Member Cost	Non-Member Cost	Value
5 Units (Buy 4 Get 5)	\$220 (save \$105)	\$260 (save \$65)	\$325
8 Units (Buy 6 Get 8)	\$330 (save \$190)	\$390 (save \$130)	\$520
12 Units (Buy 8 Get 12)	\$440 (Save \$340)	\$520 (save \$260)	\$780

Note: If your course selections do not match the plan units (say, if you need 6), you have options. You can move up to the next tier and add more classes to your list, or purchase single units for \$55 (members) or \$65 (non-members). You can select your classes at any time during the year; your credits are good until May 30, 2018, and we will add additional classes to the schedule that are not included in this catalog.

Step 3: Purchase your plan (and a Charlotte Lit membership to save more)

Here are the two ways to purchase your subscription plan and select your courses.

Option 1: Visit charlottelit.org/shop and select your plan. To get member pricing and other great benefits, add a Charlotte Lit membership. Memberships begin at \$75/year, or \$7/month with a monthly billing plan. After you purchase a plan, we'll send an email with instructions for selecting your classes.

Option 2: Sign up by mail. Fill out pages 22-23 and mail them with a check to Charlotte Lit, 1817 Central Avenue #302, Charlotte, NC 28205. Find more membership options at charlottelit.org/shop.

Name:	Address:
Phone:	Email:
Charlotte Lit Member? Yes No Add a membership: General \$75 Family \$100 Supporting \$250	

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