FOR MORE DETAILED CLASS DESCRIPTIONS, PLEASE VISIT WRITER.ORG
NOTE: TWC will be closed December 25th and January 1st

FICTION

Introduction to the Short Story
Christopher Linforth

In this class, we will read classic and contemporary short stories and develop our own theories and opinions on the constituent elements of the genre. That is: what makes a short story and what makes it good. Through a set of writing exercises, we will explore the craft of short fiction and establish a sound grasp of the essential building blocks: character, point of view, dialogue, setting, plot, structure, theme. Students will leave with a written, workshop and revised story and have plenty of material for many others.

Fiction I
T. Greenwood

If you have always wanted to write a novel but didn’t know where to start, this workshop will help you understand the process of writing a novel so you can get started putting pen to paper. We will focus on everything from generating ideas to developing characters to establishing point of view. We will touch on many elements of fiction (dialogue, scene, etc...), but the emphasis will be on discovering the writing process that works best for you.

Mystery and Suspense Writing
Con Lehane

This course will cover the essential aspects of mystery and suspense fiction writing—compelling openings, characters readers care about, exciting action, suspenseful situations, seamless plots, stories that endure—with an emphasis on creating suspense and mystery, the elements of fiction that keep readers turning pages. The basic format of the class will be a workshop in which participants discuss each other’s writing. I’ll also assign exercises and some reading. The workshop is open to both beginning and seasoned fiction writers, whether of stories or novels.

Writing and Healing
Ann McLaughlin

By writing about experiences we can objectify them and help to heal. Workshop members may write about personal experiences or ones they have heard about with a view toward beginning or continuing work on a novel or a short story. We will emphasize character development, plot and the telling detail.

Perspective
Kathryn Johnson

Acquiring editors name lack of control of point of view as one of the most frequent reasons for rejection of fiction manuscripts. Yet many authors don’t even consider perspective while writing their stories. Learn how to create a solid point-of-view plan for your novel or short story and with it a crisp

1/2 Page Ad

7.5” wide x 4.5” high
We can't revise a novel in a single Saturday morning (more's the pity!), but we can create a check-list of things to avoid that often cause rejection. We'll also discuss elements that entice literary agents and editors to ask for a story. Come for a relaxed Saturday morning session with your fellow authors.

1 Saturday 1-3:30 p.m. 2/1
Bethesda All $50

Fiction III
Virginia Hartman
What does any fiction writer need more than a community, a few extra sets of eyes and a couple of new techniques? That's what we'll provide in this class. Skillful and supportive reading and critiquing will be encouraged, as will revision with a focus on dramatic tension and characters who demand to be heard. Please bring 15 copies of a work in progress (short story or novel excerpt) to the first class.
Note: No class on 2/22.
6 Saturdays 1-3:30 p.m. 2/1-3/15
Bethesda Advanced $270

The Elements of Fiction: Plot
T. Greenwood
Whether you are an outliner or a writer who flies by the seats of your pants when it comes to plot, your novel still needs structure. In this workshop, we will study the architecture of a novel and devise a plan for plotting your novel.
4 Saturdays 2/1-2/22

6 Stories, 6 Weeks
Mark Cugini
In this class, students will write, workshop and critique six new stories. In class discussions will focus on the various elements of fiction and writers will be given weekly prompts to “jumpstart” their writing. The goal of this course is to complete new work and to receive specific feedback for revisions.
6 Mondays 7-10 p.m. 2/3-3/10
Bethesda All $315

Fiction II
Aaron Hamburger
This workshop is designed for fiction writers at intermediate to advanced levels who have a short story or novel in progress.
8 Tuesdays 6:30-8:30 p.m. 2/4-3/25
Capitol Hill Intermediate $290

6 Stories, 6 Weeks
Sinta Jimenez
For the intermediate short story writer, work on six short stories in a guided process that covers the elements of fiction and short story writing.
6 Wednesdays 6-8 p.m. 2/5-3/12
Bethesda Intermediate $215

8 Stories, 8 Weeks
Sinta Jimenez
For the intermediate short story writer, work on eight short stories in a guided process that covers the elements of fiction and short story writing.
8 Thursdays 6-8 p.m. 2/6-3/27
Bethesda Intermediate $290

Master Novel I:
Developing Your Novel
Amin Ahmad
Through a combination of in-class writing prompts, lecture, and workshop, we will focus on deepening each writer’s work in three areas. Craft issues: We will investigate beginnings, endings, effective plotting, and novel structure. We also will discuss character development, point of view, dialogue and setting. Novel writing process: Discover a process that works for you to write regularly, power through writer’s block and to edit/revise your work effectively. Critique: Learn to read other students’ work like a writer, identifying what is working well and what needs to be developed further. The goal is to create a cohort of writers who support each other.
Admission: By permission of instructor: email up to a 10-page writing sample by Jan 1 to caitlin.rizzo@writer.org. Students will be notified of the instructor’s decision by Jan 8. Limited to 10 students.
10 Tuesdays 7-9:30 p.m. 2/11-4/15
Bethesda Master $430
The Action-Adventure Novel  
**Kathryn Johnson**

Some of the most popular novels in a wide range of genres - suspense, mysteries, thrillers, science fiction, historical fiction and more - fall into this category. When you portray dramatic, vivid scenes that involve the characters in physically challenging situations, you capture readers’ minds and take them along on the adventure. See how authors of these best-sellers do it and learn to use their techniques in your own novels.

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<th>1 Saturday</th>
<th>10 a.m.-12:30 p.m.</th>
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<tr>
<td>Bethesda</td>
<td>All</td>
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Characterization in the Novel  
**T. Greenwood**

When writing a novel, we must know our primary characters inside and out. We need to understand their desires, motivations and frustrations, their histories and their futures. This workshop will focus on the development of authentic characters. We will examine character as both autonomous and residing within the context of the other novelistic elements and we will discuss the challenge of creating and integrating these various elements into a cohesive and credible whole.

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<th>8 Saturdays</th>
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<th>3/1-4/19</th>
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<tr>
<td>Online</td>
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Fiction II: Writing for Middle Grade and Young Adult Readers  
**Judith Tabler**

To write good fiction, you must be able to create character and scene development, dialogue, conflict and plot development. Each writer will be asked to submit up to 25 double-spaced pages. Permission of the instructor or previous completed workshop required.

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<th>4 Wednesdays</th>
<th>7-9:30 p.m.</th>
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<td>Bethesda</td>
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Short Story II  
**Jennifer Buxton**

For the writer who feels comfortable with the basic terms of fiction and has some works in progress. We will focus on developing each story to its fullest, assessing whether each scene or section contributes to the whole and asking what, if anything, the story needs to become fully developed and engaging. Optional outside readings of published stories to supplement our discussions and fuel our ambitions.

Note: No class on 4/17.

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<th>8 Thursdays</th>
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<tr>
<td>Bethesda</td>
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Young Adult Novels  
**Kathryn Johnson**

Authors will learn how to slant their fiction for two of the most popular fiction genres today: young-adult (teen) and new-adult (for and about 20-somethings). This half-day class is for adult authors who are interested in agents and publishers. Avoid the mistakes that most new authors make when sending a query or samples of their work. Your workshop leader has sold more than 40 books, and advised others who have found agents and/or publishers, using her tips. We also will address self-promotion techniques to encourage discoverability by readers once your book has been published.

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<th>2 Saturdays</th>
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<td>Annapolis</td>
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**Bethesda All $50**

**Short Story II**  
*Mark Cugini*

This workshop will put a strong emphasis on sentence-level writing and revision. Students in this class will revise their stories, discuss contemporary authors and critique each other's work. The goal of this course is to complete a polished draft of one short story and learn a variety of revision strategies.

6 Saturdays 1-4 p.m. 3/22-4/26

Bethesda All $315

**Nail the Short Story to Write First-Rate Fiction**  
*Amy Abrams*

Most novelists master the art of fiction by writing short stories. In this seminar, we explore creating the arc of your protagonist, choosing the best point of view, writing authentic dialog, enhancing story through setting and determining tone. Moreover, we see that these components work together creating a cohesive whole. This powerful dynamic is the essence of a winning short story and the essential tool you need for a successful novel.

1 Saturday 10 a.m.-4 p.m. 3/29

Bethesda All $115

**Writing Short Stories**  
*John Morris*

Are you ready to take your short story draft to the next level? Need help completing the draft? Longing for motivation to begin? This workshop is designed to meet those needs, creating a helpful, supportive workshop atmosphere for all participants. The goal is for each writer to present a successful draft, with emphasis on encouragement, hard work and practical suggestions. The workshop leader will provide detailed written comments on all manuscripts.

8 Mondays 7-9:30 p.m. 3/31-5/19

Bethesda Intermed/Advanced $360

**First Draft Hell: Edits Make Heaven**  
*Amy Abrams*

In this fiction seminar, you learn to write powerful first drafts, then delete and tweak for publishable narratives. By allowing abandon on initial manuscripts, you protect the raw potency of your work. It’s tricky editing; no wonder you want to beeline for the fridge and surf the web. You’ll learn tools to sift your story down to size. The seminar also shows you how to clarify and refine key components including dialog, setting and character while maintaining tone. Point of view is a whole planet onto itself - and we will go there, too.

1 Saturday 10 a.m.-4 p.m. 4/5

Bethesda All $115

**Bethesda Intermediate $135**

**The Short Story: Point of View**  
*Jennifer Buxton*

Why do some writers claim that point of view is the single most important decision a writer makes? This workshop will explore the powers and limitations of various points of view. We will workshop student stories with emphasis on how each writer’s choice of perspective helps or hinders the tale being told and whether the story is fully developed. Weekly