

L U M I N E
I N T E R N A T I O N A L
E D U C A T I O N

Arete 1-on-1 Tutorial Programs
Course Catalog, Instructor Guide & Syllabi

Illumine Your Future
Beijing · Shanghai · New York

ABOUT LUMINE

Lumine International Education is a premier educational consultancy headquartered across Beijing, Shanghai, and New York. We specialize in preparing ambitious students for success at the most selective American independent secondary schools and universities. Our approach is built on the conviction that academic excellence is about developing the intellectual habits, critical literacies, and expressive confidence that define a well-prepared scholar.

Our 1-on-1 Tutorial Programs connect each student with a dedicated instructor—an accomplished educator or practitioner drawn from America’s leading independent schools and universities—for individualized, intensive coursework. Every tutorial is tailored to the student’s current abilities, academic aspirations, and admissions timeline, ensuring that progress is both rigorous and personally meaningful.

OUR EDUCATIONAL PHILOSOPHY

At Lumine, we believe that the core academic competency most valued by elite American schools is the ability to read deeply, think critically, and write persuasively in English. Whether a student is preparing for a boarding school interview, building a writing portfolio for competition submissions, or developing the analytical skills needed to thrive in an honors humanities classroom, our programs are designed to cultivate these foundational capacities.

Our instructional model is guided by three principles:

- **Rigor with purpose.** Every lesson, reading assignment, and writing task is designed to move the student toward a concrete outcome—a polished essay, a competition submission, a graded writing sample—while building transferable intellectual skills.
- **Mentorship, not just instruction.** Our instructors serve as academic mentors who understand both the craft of teaching and the culture of American independent schools. They help students not only improve their work but also understand the expectations and unwritten norms of the academic communities they aspire to join.
- **Authentic intellectual growth.** We do not believe in shortcuts. Our tutorials build genuine analytical depth, original voice, and disciplined revision habits—the qualities that admissions officers, teachers, and competition judges recognize as evidence of true academic promise.

PROGRAM OVERVIEW

Lumine’s 1-on-1 tutorials span six distinct program areas, each addressing a critical dimension of the student’s academic and personal development. Programs may be taken individually or combined into a comprehensive learning plan aligned with admissions timelines and personal goals.

I. “Deep Read”

One book. One mentor. One transformative reading experience.

The Deep Read program pairs each student one-on-one with an experienced American humanities instructor to undertake an intensive close reading of a single literary work—a novel, play, or collection of essays. Over the course of the tutorial, the student learns to move beyond surface comprehension into genuine literary analysis: identifying authorial choices, tracing thematic patterns, evaluating narrative structure, and articulating interpretive arguments with precision.

The program culminates in the production of a book report or short analytical essay, serving as the student’s first formal exercise in critical academic writing. This deliverable not only provides tangible evidence of intellectual engagement but also prepares the student for the kind of graded writing samples that selective schools evaluate during admissions.

Instructors: Dr. Katherine G., Mr. Leif R., Mr. Matt B.

II. Critical Writing

Building the academic writing foundation that top schools demand.

Critical Writing is the cornerstone of Lumine’s tutorial offerings. Designed to address the single most important academic skill assessed in elite secondary school and college admissions—the ability to construct and sustain a rigorous analytical argument in English—this program provides continuous, progressive training in the conventions and craft of academic essay writing.

The program develops three interconnected competencies. First, **Argument Building**: students learn to move from summarizing impressions to constructing precise, debatable thesis statements, mastering the rhythm of claim-first, evidence-driven academic prose, and deploying close reading techniques to anchor analysis in textual evidence. Second, **Contextual Awareness**: students develop sensitivity to the cultural and historical coordinates of English-language literary works, become fluent in the discourse norms of American humanities classrooms, and close the gap in “hidden academic rules” that international students often face. Third, **Original Analytical Voice**: through sustained cycles of reading, writing, and revision, students cultivate a distinctive analytical perspective, build efficient workflows from annotated reading to analytical drafting, and develop the self-diagnostic habits essential for independent improvement.

Instructors: Dr. Katherine G., Mr. Leif R., Mr. Matt B.

III. Creative Writing

Develop your artistic voice. Compete on the national stage.

Unlike analytical writing, which prizes objectivity and logic, creative writing is a window into personality, rhetorical skill, and emotional depth. Lumine's Creative Writing program adopts a competition-driven, portfolio-building approach: students develop original work in poetry, fiction, personal narrative, and other genres while preparing submissions for prestigious national and international competitions.

Target competitions include the Scholastic Art & Writing Awards, the New York Times student competition series, the Ocean Awareness Contest, the Princeton Writing Prize, the Kenyon Review Contests, the Bennington Young Writers Awards, and Yale YoungArts, among others. Students also receive guidance on applications to selective summer writing workshops such as the Iowa Young Writers' Studio and the Kenyon Young Writers Workshop.

Each tutorial cycle alternates between reading-intensive sessions—studying prize-winning work by leading contemporary authors—and revision-intensive sessions focused on the student's own drafts. The goal is to produce a polished, competition-ready portfolio of 15–20 pages of poetry or 2,000–3,000 words of prose by the end of the program.

Instructors: Ms. Lucie H.

IV. Journalism Writing

Real-world storytelling meets rigorous editorial craft.

The Journalism Writing program offers project-based, interest-driven instruction in the fundamentals and advanced techniques of journalistic writing. Working one-on-one with a professional journalist, students learn to identify compelling story angles, design interview protocols, structure feature articles and opinion pieces, and refine their work through iterative editorial revision.

This program is ideal for students who wish to contribute to school publications, launch independent media projects, or develop a body of published journalism as part of their extracurricular profile. Rather than following a fixed session count, the program is structured around the student's specific project and publishing goals.

Instructors: Ms. Cathy F.

V. John Locke Essay Competition Coaching

Original research meets rigorous argumentation on the world stage.

The John Locke Global Essay Prize is one of the most prestigious academic essay competitions for pre-university students worldwide, inviting entries across Philosophy, Politics, Economics, History, Psychology, Theology, Law, and other disciplines. Lumine offers individualized coaching for students preparing a John Locke submission, guiding them through every stage of the process—from selecting a question and formulating an original research angle, through structured research and argument development, to producing a polished 2,000-word essay that meets the competition's exacting standards.

Because each John Locke essay is a unique intellectual project shaped by the student's chosen question and disciplinary interests, this program follows an individualized work plan rather than a

fixed syllabus. The instructor adapts the research methodology, source materials, and revision strategy to the specific demands of each essay.

Instructors: Dr. Katherine G., Mr. Leif R., Mr. Matt B.

VI. Life Coaching

The inner skills that sustain outer achievement.

Lumine's Life Coaching program addresses the personal development dimensions that are essential for students navigating the demands of elite academic environments. Through structured one-on-one sessions, students build capabilities in self-awareness, goal setting and management, time planning and prioritization, stress management, and social skill development.

This program is particularly valuable for students transitioning to boarding school life, managing the pressures of a competitive admissions cycle, or seeking to develop the executive function and emotional intelligence that support sustained academic and personal success.

Instructors: Mr. Brian S. Lee

VII. Peer Tutoring

Insider perspectives from students who've been there.

The Peer Tutoring program connects prospective students with current students at top American independent schools for candid, structured conversations about school life. Under Lumine's coordination, peer mentors share firsthand insights on academics, extracurricular activities, social dynamics, and the day-to-day realities of boarding school, providing the kind of authentic, student-level perspective that no brochure or campus tour can replicate.

Sessions are designed to help incoming students build realistic expectations, identify opportunities for engagement, and develop the confidence to thrive from their very first term.

Instructors: Coordinated by the Lumine Advisory Team

OUR INSTRUCTORS

Lumine’s instructors are accomplished educators and practitioners recruited from America’s leading independent schools and research universities. Each brings deep subject-matter expertise, extensive teaching experience, and a genuine commitment to student development.

Dr. Katherine G. | *Critical Writing & Deep Read Instructor*

Ph.D. Art History, University of Texas at Austin · B.A. Art & Architecture, Princeton University

Dr. Katherine G. is a Visiting Assistant Professor at Wake Forest University and an accomplished art history scholar. She holds a Ph.D. in Art History from the University of Texas at Austin and a Bachelor’s degree in Art and Architecture from Princeton University. With a diverse teaching portfolio, Dr. G. has experience instructing Honors U.S. History and serving as a Teaching Assistant in art courses at UT Austin. She has held leadership roles in the Art History associations at both Princeton and UT Austin, and has contributed significantly to the Art Journal in various capacities. Fluent in French and Spanish, Dr. G. has published extensively in her field and actively engages in professional activities. She also taught history for a year at The Thacher School, one of the most prestigious private boarding schools in the United States.

Mr. Leif R. | *Critical Writing & Deep Read Instructor*

M.A. & B.A., University of Massachusetts, Amherst · University of Chicago Outstanding Educator Award, 2021 · Northfield Mount Hermon School Alumnus

Mr. Leif R. completed his bachelor’s and master’s degrees at the University of Massachusetts, Amherst, earning teaching certification and licensure at both the middle and high school levels. An English teacher by training, he has been recognized as a “master teacher” by several former heads of school, and in 2021 he received the University of Chicago’s Outstanding Educator Award—nominated by a former student and graduate of Phillips Andover Academy. Since 1996, Mr. R. has worked in American day and junior boarding schools as a teacher, coach, advisor, dorm parent, and administrator. He served as Placement Director at The Bement School and most recently at Eaglebrook School, where he received the Head’s Award for his dedication as Director of Secondary School Advising. His intimate knowledge of U.S. secondary schools and the application process is supplemented by strong relationships with admissions offices and extensive experience working closely with families from mainland China, Hong Kong, and South Korea.

Mr. Matt B. | *Critical Writing, Deep Read & History Instructor*

B.A. History, Bates College · M.Ed. (Literacy), University of Virginia · Graduate Certificate in Special Education, UVA

Mr. Matt B. has taught, coached, and advised at independent schools in Maine and Connecticut for 14 years. A product of independent schooling himself, he understands the transformative experiences these communities have on students. His teaching spans English, World History, U.S. History, and U.S. Government at levels from introductory to Advanced Placement. Mr. B. is known for his engaging teaching style and emphasis on critical thinking and historical context. His courses

emphasize original perspectives and analytical skills, and he is dedicated to helping students develop independent research capabilities and academic writing proficiency.

Ms. Rachel K. | *Humanities & History Instructor*

B.A. History & American Studies, Dartmouth College

Ms. Rachel K. is a history teacher at Santa Fe Preparatory School with prior experience at two of America's most esteemed independent schools—The Thacher School and Choate Rosemary Hall. She has a broad academic background in history, political science, and cultural studies. At Thacher, she played a key role in curriculum development; at Choate, she participated in the admissions process. Ms. K. focuses on fostering independent thinking and adapting her instruction to each student's unique learning style and needs. She provides mentorship in writing and research within the humanities and social sciences and helps students improve interview performance.

Ms. Lucie H. | *Creative Writing Instructor*

Published Author & Creative Writing Practitioner · MFA-Level Literary Training

Ms. Lucie H. is an experienced creative writing instructor, published author, and literary practitioner who brings professional expertise to her teaching. Her curriculum is built around the close study of prize-winning work by leading contemporary authors—including Louise Glück, Ocean Vuong, Jhumpa Lahiri, and George Saunders—and systematic portfolio development aligned with major competition calendars. Ms. H. designs each tutorial cycle to alternate between reading-intensive and revision-intensive sessions, guiding students toward a competition-ready portfolio of poetry (15–20 pages) or prose (2,000–3,000 words). She has guided students to produce polished submissions for the Scholastic Art & Writing Awards, the Princeton Writing Prize, the Kenyon Review Contests, Yale YoungArts, and the Bennington Young Writers Awards, as well as applications to selective summer workshops including the Iowa Young Writers' Studio and the Kenyon Young Writers Workshop.

Ms. Cathy F. | *Journalism Writing Instructor*

B.A. Media, New York University · M.S. Journalism, Northwestern University (Medill School of Journalism)

Ms. Cathy F. holds a bachelor's degree in Media from New York University and a Master of Science in Journalism from the Medill School of Journalism at Northwestern University, where she covered arts and culture, social justice, and international politics for Medill Reports. She has authored multiple published bylined features and served in editorial and public relations capacities for international NGOs and law firms. Based in Germany, Ms. F. brings a global perspective and rigorous editorial standards to her instruction. Her students have earned recognition at national competitions including the Scholastic Art & Writing Awards Gold Key.

Mr. Brian S. Lee | *Life Coaching & Director of Coaching*

B.A. Psychology & Asian Studies, Swarthmore College · M.A. China Studies, Zhejiang University · Phillips Exeter Academy Alumnus · ICF Associate Certified Coach (ACC)

Mr. Brian S. Lee is Lumine's Director of Coaching and an ICF-certified executive coach specializing in cross-cultural communication, personal development, and facilitation. A Korean-American who has lived in nine countries, Brian is a graduate of Phillips Exeter Academy and Swarthmore College (Psychology & Asian Studies). He holds a Master's degree in China Studies from Zhejiang University and was granted a Fulbright-Hays fellowship in 2014 to research and support women educators in rural China. Brian has delivered coaching and facilitation programs in English and Mandarin for global organizations including Nike, UNICEF, and Harvard University. He facilitates graduate-level courses for RIT in New York and NewCampus in Singapore. He currently serves as Lead Coach at BridgeWorks Global, Faculty at the Teleos Leadership Institute's Coaching Essentials International program, Consultant and Executive Coach at GloCoach, and Mentor at 500 Global. Over his career in global education, he has interviewed more than 900 international families and facilitated seminars reaching over 6,000 participants. Brian also serves on the board of the Cape Eleuthera Foundation and volunteers as a mentor for refugees with Open Door Policy.

WHY LUMINE 1-ON-1 TUTORIALS?

Lumine's 1-on-1 tutorial model offers distinct advantages that group instruction simply cannot match:

Fully Personalized Pacing	Every session is calibrated to the student's current level, learning style, and goals. There is no wasted time on material already mastered and no risk of falling behind.
Expert Practitioners	Our instructors are not generalist tutors—they are subject-matter experts with years of experience at top schools, active professional credentials, and deep understanding of what selective institutions expect.
Tangible Deliverables	Every program produces concrete, high-quality work: analytical essays, creative writing collections, journalism articles, competition entries, or book reports that can serve as writing samples or admissions supplements.
Admissions Alignment	Our programs are designed with specific admissions timelines in mind. Whether the student is preparing a graded writing sample, building a competition record, or developing skills tested in school entrance interviews, instruction is oriented toward real deadlines and real outcomes.
Holistic Development	Beyond academic skills, Lumine addresses the personal readiness—time management, self-awareness, social confidence—that determines whether a student merely gains admission or truly thrives.

GETTING STARTED

To learn more about Lumine's 1-on-1 Tutorial Programs or to schedule an initial consultation, please contact our advisory team. We will work with you to assess the student's current profile, define clear objectives, and design a tutorial plan that aligns with your family's academic and admissions goals.

LUMINE INTERNATIONAL
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<https://lumine-edu.com>

P A R T I I

Detailed Course Syllabi

Session-by-session outlines for each of Lumine's core 1-on-1 tutorial programs. Instructors are encouraged to adapt pacing, readings, and exercises to each student's needs.

CRITICAL READING FOUNDATIONS

“Deep Read”

From Close Reading to the First Analytical Essay

Duration: 8 sessions (60 min each, weekly) | **Audience:** Students beginning literary analysis; ideal entry point for early planners

This foundational course pairs the student with an instructor to undertake a sustained close reading of one literary work. The goal is to transition the student from passive reading to active, evidence-based interpretation—and to produce a polished book report or short analytical essay as a tangible deliverable.

Core Text: One literary work selected collaboratively (e.g., *The Great Gatsby*, *To Kill a Mockingbird*, *Things Fall Apart*, or a comparable novel/play).

Reference: Selected chapters from Robert Dale Parker, *How to Interpret Literature* (Ch. 2: New Criticism); Lois Tyson, *Critical Theory Today* (Ch. 1).

Session	Topic	Description & Activities
1	Orientation & First Read	Introduction to the course arc and deliverable expectations. Discuss the student’s reading background. Select the core literary work. Introduce active reading: annotation techniques, marginalia, and reading journals.
2	The Art of Close Reading	New Critical principles: attention to language, imagery, tone, and structure. Practice close reading on a short passage. Distinguish between summary, interpretation, and analysis.
3	Character, Voice & Narrative Structure	Analyze the author’s construction of character and narrative voice. Explore point of view, reliability, and characterization. Map the narrative arc: exposition, rising action, climax, resolution.
4	Theme & Motif	Move from “what happens” to “what it means.” Identify recurring themes, symbols, and motifs. Practice tracing a motif through multiple chapters with textual evidence. Introduce the concept of a thesis—the interpretive claim.
5	Textual Evidence & Quotation	How to select, introduce, and analyze textual evidence. The “quotation sandwich”: context → quote → analysis. Avoiding the plot summary trap. Practice embedding quotations into analytical prose.
6	Building the Essay	Introduction to the analytical essay scaffold. Thesis refinement: precision, specificity, arguability. Topic sentences, transitions, logical flow. Develop a detailed essay outline together.
7	Drafting Workshop	In-session guided drafting. Write the introduction and at least one body paragraph collaboratively. Instructor models real-time revision: cutting, reorganizing, strengthening analysis.
8	Revision & Reflection	Line-by-line revision of the full draft. Focus on argument coherence, evidence integration, prose clarity. Introduction to self-editing techniques. Finalize the essay to submission quality.

Deliverable: One polished analytical essay or book report (500–1,000 words), suitable as a graded writing sample or admissions supplement.

CRITICAL WRITING – COURSE I OF II

Analytical Writing Workshop*Argument Building & Contextual Awareness*

Duration: 10 sessions (60 min each, weekly) | **Audience:** Students who have completed Course I or demonstrate equivalent foundations

This intermediate course deepens the student’s capacity for sustained academic argumentation through a carefully sequenced two-essay arc. Both essays engage the same core literary work, allowing the student to build progressively deeper analytical skill: Essay 1 develops a close-reading-driven argument, while Essay 2 expands the analysis by integrating historical and cultural context. This interconnected design ensures that each assignment deepens the previous one, and the final revised pair can serve as a graded writing sample demonstrating range and sophistication.

Core References: Lois Tyson, *Critical Theory Today* (selected chapters); Robert Dale Parker, *How to Interpret Literature* (Chs. 5–6); selected entries from *Keywords for American Cultural Studies*. One core literary work chosen collaboratively; supplementary texts as needed.

Session	Topic	Description & Activities
1	From Summary to Argument	The critical difference between description and analysis. Practice generating multiple thesis statements of varying strength from the core literary work. Introduction to the claim → evidence → warrant structure.
2	Academic Prose Craft	Sentence-level craft in academic writing. Claim-first paragraph structure; topic sentences and transitions. Avoiding hedging, vagueness, and first-person over-reliance. Revise sample paragraphs for precision and authority.
3	Close Reading as Method	Advanced close reading: diction analysis, syntax, figurative language, tone shifts. How to let the close reading generate the argument rather than illustrate a pre-existing one. Develop a thesis for Essay 1.
4	Essay 1: Drafting	In-session drafting of Essay 1—a close-reading-driven literary analysis of the core text. Focus on argument structure, evidence integration, and paragraph coherence.
5	Essay 1: Revision	Workshop revision of Essay 1. Introduction to reverse outlining as a diagnostic tool. Strengthen analytical depth and prose clarity. Finalize Essay 1.
6	Historical & Cultural Context	Why context matters: reading literature in its cultural moment. Introduction to historicist and cultural criticism. Examine the core text through its historical lens (race, gender, class, or another relevant dimension).
7	The Hidden Academic Rules	Unspoken conventions of American humanities classrooms. Academic discourse norms: formality, attribution etiquette, the distinction between argument and opinion. How contextual knowledge transforms an analysis.

8	Essay 2: Drafting	In-session drafting of Essay 2—a contextually informed analysis of the same core text. The student builds on insights from Essay 1 while integrating historical, cultural, or critical context to produce a more layered argument.
9	Essay 2: Revision	Workshop revision of Essay 2. Focus on balancing textual evidence with contextual evidence, strengthening warrants, and ensuring the argument advances beyond Essay 1.
10	Review & Diagnostic	Final revision of both essays as a matched pair. Self-diagnostic exercise: identify personal patterns in argumentation and prose style. Discuss how the two essays demonstrate analytical progression. Goal-setting for Course III.

Deliverables: Two polished, interconnected analytical essays (400–800 words each) on the same literary work—one close-reading-driven, one contextually informed—demonstrating progressive analytical depth. Together they form a matched writing sample suitable for admissions or academic evaluation.

CRITICAL WRITING – COURSE II OF II

Advanced Critical Essay*Original Analytical Voice & Theoretical Sophistication*

Duration: 10 sessions (60 min each, weekly) | **Audience:** Students who have completed Course II or demonstrate strong analytical writing foundations

The capstone course guides the student through the full arc of producing an original critical essay—from discovering a genuine point of interest in a literary work, to surveying existing scholarly conversation and locating one’s own position within it, to reading relevant theoretical and historical materials, to refining an argument that is truly original, constructive, and defensible. The finished essay (1,500–2,500 words) integrates literature review, close reading, historical context, and theoretical analysis—demonstrating the kind of independent intellectual work that marks readiness for advanced humanities coursework.

Core References: Lois Tyson, *Critical Theory Today* (Chs. 5, 9–12); Robert Dale Parker, *How to Interpret Literature* (Chs. 8–10); Bruce Burgett & Glenn Hendler, eds., *Keywords for American Cultural Studies*. One full-length literary work chosen collaboratively; selected published scholarship on the text.

Session	Topic	Description & Activities
1	Finding Your Point of Entry	Close reading of the selected literary work with attention to what genuinely interests or puzzles the student. Identify 2–3 passages, themes, or tensions that spark authentic curiosity. The goal is to discover—not impose—a research question worth pursuing.
2	The Scholarly Conversation	Introduction to reading published literary criticism: how scholars argue, what constitutes an “intervention,” and how to identify gaps or disagreements. Read 2–3 short critical essays on the chosen text. Locate where the student’s emerging interest sits in relation to existing scholarship.
3	Theoretical Frameworks I	Deep dive into a selected critical framework (feminist, Marxist, psychoanalytic, or postcolonial—chosen based on what best illuminates the student’s question). Read a theoretical excerpt alongside the literary text. Use the framework as an analytical tool, not a template.
4	Theoretical Frameworks II	Explore a second framework or relevant historical/cultural context. Compare how different lenses open different dimensions of the text. Begin to see the student’s own argument taking shape in dialogue with theory and scholarship.
5	Refining the Argument	Sharpen the thesis: is it original? Constructive? Defensible? Test the argument against counterexamples and alternative readings. Integrate insights from the literature review, theory, and close reading into a unified analytical position.
6	Structuring the Long Essay	Architecture of a 1,500–2,500-word critical essay: framing the question and engaging existing scholarship, presenting the thesis, deploying close reading and theoretical analysis as evidence,

		synthesis and implications. Strategies for sustaining an argument across pages.
7	Drafting Workshop I	Guided drafting of the introduction (framing the scholarly conversation and the student's intervention) and the first analytical body section. Integrating literature review with the student's own close reading.
8	Drafting Workshop II	Continue drafting: body sections deploying close reading, historical context, and theoretical tools. Draft the conclusion: what has the essay demonstrated, and why does it matter?
9	Revision & Self-Diagnosis	Full-draft revision. Self-diagnostic protocol: reverse outlining, argument mapping, evidence auditing. Is every claim supported? Does the essay engage scholarship without being derivative? Does the student's own voice lead?
10	Final Polish & Capstone Review	Line-level editing: academic tone, sentence variety, diction precision, quotation mechanics. Finalize the capstone essay. Retrospective: how the student's analytical voice has developed across all three courses.

Deliverable: One substantial critical essay (1,500–2,500 words) that engages published scholarship, deploys close reading and theoretical analysis, and presents an original, defensible argument—suitable as a graded writing sample, competition entry, or admissions supplement.

CREATIVE WRITING — POETRY TRACK

Voice, Form & the Competition Portfolio*From First Drafts to Polished Submissions*

Duration: 12 sessions (60/90 min each, weekly) | **Audience:** Students interested in poetry; preparing for Scholastic, NYT, Princeton Writing Prize, YoungArts, and other competitions

This course guides students from reading and analyzing prize-winning poetry to developing, revising, and polishing their own original poems. The goal is a competition-ready portfolio of 15–20 pages by the final session. Sessions alternate between reading-intensive study and revision-intensive work.

Mentor Texts: Works by Louise Glück, Ocean Vuong, Ada Limón, Ross Gay, Tracy K. Smith, Mary Oliver, Terrance Hayes, Natasha Trethewey, and selected Scholastic Gold Key winners. Instructor may substitute or supplement based on student interest.

Session	Topic	Description & Activities
1	What Should I Write?	Where do poems come from? Generating raw material from personal experience, observation, memory, and imagination. Reading and discussion of selected model poems. Generative writing exercises.
2	Finding Your Voice	What is “voice” in poetry? Distinguishing the speaker from the poet. Compare voice across contemporary poets. Workshop: revise a draft poem with attention to voice consistency and authenticity.
3	Thematic Exploration	Moving beyond “topic” to “theme”: how poems make meaning through layered inquiry. Reading thematically linked poem sets. Identify the thematic engine in the student’s own drafts.
4	Poetic Forms & Structure	Introduction to formal structures: sonnet, villanelle, ghazal, pantoum, and intentional free verse. Reading formal poems by contemporary masters. Practice writing in a received form.
5	Narrative vs. Lyric	Two fundamental modes: the poem that tells a story vs. the poem that captures a moment. Reading examples of each. Experiment with switching modes in the student’s own work.
6	Imagery & Metaphor	The image as the basic unit of poetic energy. Concrete vs. abstract; the “show, don’t tell” principle. Extended metaphor, simile, and figurative logic. Revise drafts with a focus on imagery.
7	Mid-Course Portfolio Review	Review the portfolio-in-progress. Categorize poems by strength and revision needs. Discuss sequencing and thematic coherence for competition submission. Deep revision of the strongest pieces.
8	Sound, Rhythm & Music	The sonic dimension: assonance, consonance, enjambment, caesura. How line breaks create rhythm and meaning. Practice reading aloud; revise for sound and lineation.
9	Cross-Genre Experiments	Prose poetry, ekphrasis, epistolary poems, erasure poetry, the elegy. Read examples; write 1–2 experimental pieces. How experimenting with form expands range.

10	Competition Strategy	Overview of target competitions: Scholastic, NYT, Ocean Awareness, Princeton Writing Prize, Kenyon Review, YoungArts. Submission requirements, deadlines, and judging criteria. Select and sequence poems for the portfolio.
11	Final Revision I	Intensive line-by-line revision. Focus on precision: every word must earn its place. Title refinement, opening and closing lines, formatting.
12	Final Revision II & Submission	Final polish and proofreading. Format per competition guidelines. Prepare cover letters or artist statements as required. Planning for continued writing.

Deliverable: A polished poetry portfolio of 15–20 pages, formatted and ready for competition submission and/or summer workshop applications.

CREATIVE WRITING — FICTION TRACK

Narrative Craft & the Short Story Portfolio*From Character Sketches to Competition-Ready Prose*

Duration: 10 sessions (60/90 min each, weekly) | **Audience:** Students interested in fiction, personal narrative, and essay; preparing for Scholastic, summer workshops, and college applications

This course guides students through the craft of short fiction and personal narrative, with the goal of producing 2,000–3,000 words of polished prose suitable for competition submission or workshop application. Sessions alternate between close study of published fiction and intensive revision of the student’s own work.

Mentor Texts: Stories by Jhumpa Lahiri, George Saunders, ZZ Packer, Flannery O’Connor, Kazuo Ishiguro, Carmen Maria Machado, and selected Scholastic Gold Key prose winners. Instructor may substitute based on student interest.

Session	Topic	Description & Activities
1	Where Stories Begin	Sources of fiction: memory, observation, “what if,” overheard dialogue. Reading contrasting short stories. Generative exercises: flash fiction prompts, character sketches, scene-setting.
2	Competition Strategy	Overview of competition calendars: Scholastic, Iowa Young Writers’ Studio, Kenyon, Adroit, and others. Portfolio requirements and deadlines. Reverse-engineer the writing timeline.
3	Voice & Point of View	First person, close third, omniscient: how POV shapes reader experience. Compare POV choices in published stories. Workshop: evaluate and experiment with POV in the student’s draft.
4	Character Development	Flat vs. round characters; desire, conflict, and the engine of narrative. Reading character-driven stories. Workshop: deepen the characters in the student’s story.
5	Structure & Narrative Arc	Story architecture: Freytag’s pyramid, in medias res, non-linear structures, the “moment of change.” Map the arc of the student’s draft; identify structural strengths and weaknesses.
6	Scene, Summary & Pacing	The scene as the fundamental unit. When to dramatize vs. summarize. Dialogue: making characters speak distinctly. Pacing: controlling the reader’s sense of time.
7	Imagery, Language & Style	Prose style as a tool of meaning. Concrete detail, sensory language, figurative prose. Reading stylistically distinctive stories. Revise with a focus on language.
8	Deep Revision Workshop	Full-story revision. Does the opening hook? Does the ending resonate? Is every scene necessary? The student practices self-editing techniques.
9	Second Piece or New Form	Begin a second piece: short story, personal narrative, or creative nonfiction essay. Apply all techniques from prior sessions to new material.

10	Final Polish & Submission	Line-level editing and proofreading. Format per competition guidelines. Prepare supplementary materials. Planning for the next competition cycle.
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Deliverable: A polished short fiction portfolio of 2,000–3,000 words (1–2 stories or narrative pieces), formatted for competition submission and/or workshop application.

JOURNALISM WRITING

Project-Based Editorial Mentorship*From Story Idea to Published Piece*

Duration: Flexible (project-driven; typically 6–12 sessions) | **Audience:** Students with a specific journalism project, publication goal, or interest in developing a journalism portfolio

The Journalism Writing course does not follow a fixed session sequence. Instead, it is structured entirely around the student’s chosen project—a feature article, opinion column, investigative piece, interview profile, or multimedia story—and guided by the editorial mentorship of a professional journalist. The instructor works with the student from story conception through final publication-ready draft, replicating the workflow of a professional newsroom.

Project Phases

Each project moves through five editorial phases, with pacing calibrated to the project’s scope and the student’s experience:

Phase 1: Story Discovery	Identify the student’s interests and brainstorm story ideas. Evaluate newsworthiness, angle, and feasibility. Define the target publication or platform. Deliverable: a refined story pitch.
Phase 2: Research & Reporting	Design a research plan: background reading, source identification, interview preparation. Craft interview questions. Conduct interviews (student-led, with instructor coaching). Deliverable: research dossier and interview transcripts.
Phase 3: Drafting	Explore article structures: inverted pyramid, narrative feature, op-ed, Q&A, profile. Write the first draft with guidance on lede, nut graph, transitions, and kicker.
Phase 4: Editorial Revision	Line editing for clarity, concision, and journalistic voice. Fact-checking: verify all claims and attributions. Address ethical considerations: fairness, accuracy, sourcing transparency.
Phase 5: Publication Prep	Final proofing and formatting per target publication guidelines. Prepare supplementary materials: headline, subhead, author bio, photo captions. Submission and retrospective.

Deliverable: One or more publication-quality journalism pieces tailored to the student’s chosen platform and goals.

Sample project types: feature article for a school newspaper or online magazine; opinion column on a topic of personal significance; interview-based profile; multimedia or long-form investigative piece; or a series of shorter pieces building a journalism portfolio.

JOHN LOCKE ESSAY COMPETITION COACHING

Individualized Research & Argumentation*From Question Selection to a Polished 2,000-Word Competition Essay*

Duration: Flexible (typically 8–12 sessions, calibrated to the student’s project) | **Audience:** Students preparing for the John Locke Global Essay Prize or similar academic essay competitions

The John Locke Global Essay Prize invites pre-university students to write original 2,000-word essays across disciplines including Philosophy, Politics, Economics, History, Psychology, Theology, Law, Public Policy, International Relations, and Science & Technology. Because each essay is a unique research-driven project shaped by the student’s chosen question, this program follows an individualized work plan rather than a fixed syllabus.

The instructor works with the student through a structured research-to-writing arc, adapting the methodology, source materials, and revision strategy to the specific demands of each essay and discipline.

Work Plan

Each coaching engagement moves through the following phases:

Phase 1: Question & Angle	Review the competition’s essay questions across all categories. Identify the question that best aligns with the student’s intellectual interests, existing knowledge, and capacity for original thinking. Develop an initial angle or hypothesis. Deliverable: a one-paragraph essay proposal.
Phase 2: Research & Reading	Design a targeted reading plan: academic articles, book chapters, primary sources, and data relevant to the chosen question. Teach the student to read scholarly sources critically—extracting arguments, identifying debates, and spotting gaps. Build an annotated bibliography.
Phase 3: Argument Development	Refine the central argument: is it original? Is it defensible? Does it engage with existing scholarship rather than merely summarize it? Stress-test the thesis against counterarguments. Develop a detailed essay outline.
Phase 4: Drafting	Write the first draft with attention to the competition’s 2,000-word limit. Structure the essay for maximum argumentative impact: framing the question, presenting the thesis, marshaling evidence, addressing objections, and drawing implications.
Phase 5: Revision & Polish	Iterative revision focused on argumentative rigor, evidence quality, prose clarity, and disciplinary conventions. Ensure the essay demonstrates independent thinking and intellectual maturity. Final proofing and formatting per competition guidelines.

Deliverable: One polished 2,000-word competition essay, formatted per John Locke submission guidelines, ready for submission.

Note: This coaching model is also applicable to other academic essay competitions with similar formats, such as the Marshall Society Essay Competition, the Royal Economic Society Essay

Competition, or school-specific research paper requirements. The instructor adapts the work plan to the specific competition's requirements and evaluation criteria.

LIFE COACHING

Personal Development for Young Scholars*Self-Knowledge, Relationships, Time Management & Future Vision*

Duration: 10–20 hours across 2–3 months | **Audience:** Students ages 11–14 preparing for boarding school transition, managing academic pressures, or seeking personal growth

Lumine’s Life Coaching program, designed and led by an ICF-certified executive coach, guides students through a structured personal development curriculum. Drawing on established frameworks from psychology, coaching science, and cross-cultural communication, the program is personalized for each student and organized in seven progressive chapters.

Session	Topic	Description & Activities
1	Understanding Your “Self”	Write out personal origin story. Develop self-knowledge through structured reflection. Personality analysis report. Frameworks: Peterson’s Self-Authoring Program (Past & Present), Maslow’s Hierarchy of Needs, MBTI assessment.
2	School, Society, Life	Overview of different forms of learning and schooling: public, charter, magnet, private, international, boarding. Choosing a path with self-agency. Understanding school pedagogy, handbooks, and academic culture.
3	Relationships	Rank and categorize relationships across tiers: family, friends, teachers, coaches, community. Learn to invest in high-priority relationships and set boundaries with others. Understand key decision-makers and how to build trust with mentors.
4	Time & Stress Management	Learn to prioritize tasks and defeat procrastination. Frameworks: Eisenhower Matrix, Pomodoro Technique, 80/20 Pareto Principle. Stress self-evaluation. Define personal success. Contextualize extrinsic and intrinsic motivators.
5	Your Future	Outline your ideal self: how you will motivate yourself, how you will motivate others, and how others will motivate you. Set four personal milestones. Frameworks: Peterson’s Self-Authoring Program (Future), personal vision statement.
6	Confidence, Charisma & Ownership	Develop self-esteem and ownership over one’s path. Socializing into a target culture: navigating new social environments with confidence. Self-talk analysis and positive affirmations. Book club discussion.
7	Personal Project	Apply learning by pursuing a unique, personal project utilizing new skills. Demonstrate accomplishments through a Keynote presentation and personal statement. Prepare a summary of growth for target schools.

Deliverables: A personal project with Keynote presentation, a personal statement, and a structured self-development plan—tangible evidence of growth that students can share with target schools.