

LIGHTHOUSE WRITERS WORKSHOP PRESENTS

LITFEST

2020

JUNE 1–JULY 3
DENVER, CO & VIRTUALLY EVERYWHERE

FICTION
NONFICTION
POETRY
HYBRID
DRAMATIC WRITING

A month of seminars, parties, workshops, salons, agent consultations, readings, and more.

[LIGHTHOUSEWRITERS.ORG/LITFEST](https://lighthousewriters.org/litfest) | [#LITFEST2020](https://twitter.com/LITFEST2020)



LIGHTHOUSE
WRITERS WORKSHOP

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LITFEST

2020

Lit Fest is moving to a new, virtual dimension! In the summer of 2020, with even the Olympics postponing the games, Lighthouse made the only decision we safely could: move all of our festival programming to Zoom and other platforms. Instead of a two-week celebration in Denver, we're expanding Virtual Lit Fest to span a full month, June 1 through July 3, available wherever you are. That's our silver lining.

You know what else now counts as a silver lining? Our biggest roster of visiting authors ever, including Hanif Abdurraqib, Steve Almond, Jami Attenberg, Emily Rapp Black, Robin Black, Sarah M. Broom, Andre Dubus III, Garth Greenwell, Sheila Heti, Jane Hirshfield, Lacy M. Johnson, Kenneth Lin, Peter Orner, Wendy C. Ortiz, Morgan Parker, Ariana Reines, Akhil Sharma, Francesca Sloane, Justin Torres, and Thomas Chatterton Williams; more than 100 craft seminars taught by these writers, Lighthouse core faculty, and more; 11 informative business panels featuring agents, editors, and authors; nine evening salons featuring everything from painfully funny live storytelling to wise discussions of writing in a chaotic world; and 24 public readings to put an inspiring cap on it all.

While we may be sheltering in place rather than sheltering under the tent during a thunderstorm, we'll still be able to buy books from the Tattered Cover virtual popup store. Those nerve-wracking agent consultations? Maybe a little easier to face on Zoom from the comfort of our own homes, our emotional support animals by our sides. Not to mention the evening readings and salons in our living rooms, with our choice of food, beverage, and loungewear. We'll see you (virtually) in June.

TICKETS AND PASSES ON SALE APRIL 9! ←



LIGHTHOUSE
WRITERS WORKSHOP

→ SEE THE FULL CALENDAR OF EVENTS ON PAGE 39

NOTE: All workshops and events will be held on Zoom and via livestream, and all times are Mountain Daylight Time (MDT).

Advanced Workshops | 4

Lit Fest features weeklong and weekend advanced workshops in novel, poetry, memoir, narrative nonfiction, and screen/playwriting. Participation is by application only, and classes are limited to 10 students each (12 for poetry). Weeklong advanced workshops meet five mornings, Monday through Friday, and include an opportunity to meet one-on-one with the instructor. Weekend advanced workshops consist of two 4-hour sessions. The priority deadline for application is March 14 and details can be found on our website at lighthousewriters.org.

Two-Weekend Intensives | 9

Two-weekend intensives are limited to 12 participants and meet four times, Saturdays and Sundays, June 6–7 and June 13–14. These classes are designed for all levels of writers and focus on craft elements and advice on developing projects. Participants share work for light feedback from classmates as well as the instructor—typically during the second weekend. See class descriptions for more detail.

One-Weekend Intensives | 9

One-weekend intensives are designed for 10–15 participants and generally meet twice, Saturday and Sunday, either June 6–7, June 13–14, June 20–21 or June 27–28. These workshops are designed to deepen participants' understanding of specific craft elements. (Please note that while participants may share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider applying to our advanced weeklong or weekend workshops.)

Craft Seminars | 11

Craft seminars are designed to help writers of all levels break through creative blocks and gain new insight into particular topics, techniques, or genres. Most seminars are capped at 15 participants; seminars with an asterisk next to their title can accommodate up to 30 participants. (Please note that while participants occasionally share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider applying to our advanced weeklong or weekend workshops.)

Salons | 31

Salons are informal, dynamic evening discussions or performances featuring three or more speakers with varying perspectives on a theme.

Brown-Bag Business Panels | 33

Bring your lunch and learn about the business side of writing and publishing from agents, writers, and editors. Topics covered will include how to pitch to editors, using social media as a writer, and publishing as an underrepresented writer. A Business Panel Five-Pack gets you discounted entry into the panels of your choice.

Agent/Editor Consultations | 35

Agents and editors are available to meet one-on-one with Lit Fest passholders. Given the busy schedules of publishing professionals, this is a rare chance to receive direct feedback and advice, and to have your questions answered. See page 44 for pass details and pricing.

Readings & Free Events | 37

Stick around after class and hear visiting and Lighthouse faculty and fellow Lit Fest participants read their work!

Pricing and Registration Information | 43

Attend workshops and events à la carte or purchase a festival pass for the full experience. Writership tuition discounts are available by application. See our website for details.

Lit Fest Faculty

Lit Fest faculty bios are available online at lighthousewriters.org.

*All events and dates are subject to change.
Check lighthousewriters.org for the most up-to-date information.*

**ONE-WEEKEND
ADVANCED WORKSHOPS**

TUITION: \$525/MEMBERS; \$585/NON-MEMBERS

Saturday and Sunday, June 6–7

8:30 AM to 12:30 PM

Weekend Short Prose Intensive: The BS Detector

Instructor: Steve Almond

Writing is decision making, nothing more and nothing less. What word? Where to place the comma? How to shape the paragraph? Join Steve Almond for a workshop focused on improving the decisions you make in your writing. By looking critically and carefully at other people’s work, you’ll walk away with a better sense of how to improve your own. The idea is not to slow your rate of composition via compulsive revision, but to instead make better decisions in the first place and to recognize quickly when you haven’t.

Accepted participants will submit short pieces of up to 4,000 words by noon (MDT) on May 8.

Weekend Fiction Intensive: Grand Entrances

Instructor: Jami Attenberg

Sometimes all it takes is a great first sentence to convince a reader to spend the next three hundred pages with your book. We’ll look at texts that have compelling beginnings: ones which instantly hook the reader with their irresistible plots, addictive voices, and instantly fascinating characters. Additionally, a talk on stake-building will be given. In critiques we’ll examine the first 15 to 20 pages of students’ work, focusing on grabbing the attention of the reader, agent, or editor—and keeping them interested.

Accepted participants will submit up to 20 pages by noon (MDT) on May 8.

Weekend Nonfiction Intensive: Body Stories

Instructor: Wendy C. Ortiz

This workshop will explore nonfiction as a vehicle for experimentation, meaning, and change. Using the body (literally and metaphorically) we’ll explore the myriad ways of describing the body as it comes into contact with other people, physical structures (such as “home”), streets, cities and natural settings, states, territory, and, ultimately, the earth as a whole, in order to describe the everyday as well as the ineffable. We’ll investigate a variety of concrete examples of how other writers have done so, including brief excerpts from zines, chapbooks, literary journals, storytelling in legal scholarship, and more traditional modes. Workshop participants will have opportunities to experiment and practice with nonfiction strategies that push the boundaries of the genre.

Accepted participants will submit short pieces of up to 5,000 words by noon (MDT) on May 8.

Saturday and Sunday, June 13–14

8:30 AM to 12:30 PM

Weekend Poetry Intensive: Declarations

Instructor: Morgan Parker

The power of a poem can come from many sources. This intensive will focus on declaring that power, harnessing the sometimes ragged, sometimes razor-sharp ambition of your voice into a semi-controlled environment—the poem. We’ll draw from an assortment of poems, art forms, histories, and critiques, and through a mix of in-class exercises and discussions, aim to activate them in service of our voice.

Accepted participants will submit 1–2 poems by noon (MDT) on May 15.

Weekend Screenwriting Intensive:

Kill Your Darlings and Write Better Ones

Instructor: Francesca Sloane

The pulse of every good TV show is characters that crawl inside your heart and wreck it. A good character is someone we root for; a great character is one that we become so invested in that we can’t NOT watch to see what they’re going to do next. When they’re destroyed, we’re

STEVE ALMOND



JAMI ATTENBERG



WENDY C. ORTIZ



LACY M. JOHNSON



“My workshop with Julie Buntin showed me an opening into my novel that I hadn’t seen before; the insights Julie and my brilliant classmates offered cracked the story open for me in a brand new way, and I left the week feeling encouraged and challenged, ready to get back to work.”

— *Alison Wisdom, Lit Fest 2019 participant and author of the forthcoming novel We Can Always Save Ourselves (HarperPerennial)*

destroyed, and that’s a satisfying television experience! By workshoping teasers and first acts, we’ll ensure that we’re setting up characters worthy of that love. This involves setting up the entire world around them, hooking them in the first five pages, finding motivations that matter, and conveying a tone and texture for the world you’re creating. We’ll discuss tangible ways to craft real, organic characters that breathe life into your script from the moment we meet them. We’ll be working with Emmy winner, *Fleabag*, available on Amazon Prime. The script will be provided.

Accepted participants will submit their first 15 pages by noon (MDT) on May 15.

Weekend Fiction Intensive: A Tolerance for Ambiguity
Instructor: Justin Torres

Gloria Anzaldúa announced the arrival of the New Mestiza consciousness thusly: “She learns to juggle cultures. She has a plural personality, she operates in a pluralistic mode—nothing is thrust out, the good, the bad, and the ugly, nothing rejected, nothing abandoned. Not only does she sustain contradictions, she turns the ambivalence into something else.” What might this mean for our purposes as fiction writers, what is this “something else” that ambivalence might be morphed into? How does Anzaldúa’s point on the necessity of pluralistic thought when ‘reading’ culture echo Keats’s idea of the importance of negative capability in literature, “The capacity to be in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason”? For Keats, the greatest writers were capable of this, and to that end, the purpose of this workshop will not be so much to fix your stories, but to keep them from becoming too fixed. As we workshop pieces, we’ll constantly be on the lookout for opportunities to deepen the negative capability of the work itself.

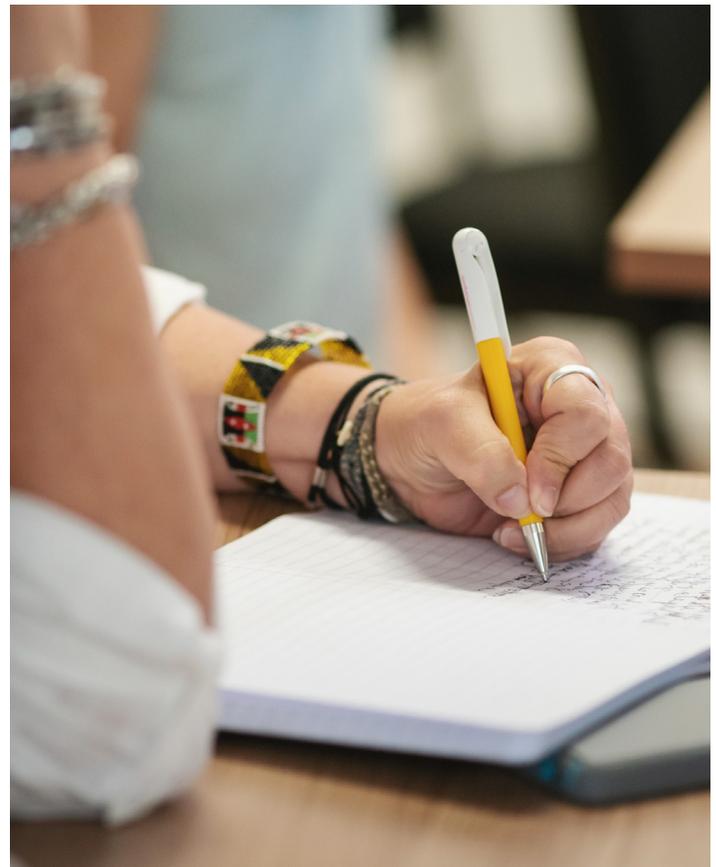
Accepted participants will submit up to 15 pages by noon (MDT) on May 15.

1:00 PM to 5:00 PM

Weekend Nonfiction Intensive:
How to Tell the Truth
Instructor: Lacy M. Johnson

The best memoirs and personal essays don’t simply relate the events of a writer’s life from start to finish, but instead dramatize a journey of the mind, using a writer’s personal experience as a lens through which to bring some aspect of human experience into focus. But memory is a shifting and unreliable thing, and the stories we tell ourselves about who we are and the lives we’ve lived often deviate from corroborating evidence. In this intensive we’ll tackle this ethical and creative challenge, as well as the challenges of navigating other people’s memories (which may differ in important ways from our own), and how to overcome the fear many of us encounter when we commit to telling the truth.

Accepted participants will submit complete essays or excerpts from longer works of up to 4,000 words by noon (MDT) on May 15.



MORGAN PARKER



FRANCESCA SLOANE



JUSTIN TORRES



**WEEKLONG
ADVANCED WORKSHOPS**

TUITION: \$850/MEMBERS; \$910/NON-MEMBERS

Monday through Friday, June 8–12

9:00 AM to 11:30 AM

Weeklong Fiction Workshop: A Nontraditional Workshop
Instructor: Robin Black

In this workshop, instead of discussing participants' stories individually, each session will be structured around particular points of craft. In the context of exploring these points, we'll examine their implications for each story or novel passage. Our points of focus will likely include beginnings and endings, choices of point of view and tense, creating and effectively using secondary characters, reading your own work for revision, etc. The final list of topics will ultimately be determined by the submissions themselves. This workshop's subject-matter-based approach has the benefit of putting the emphasis on lessons that reach beyond an individual work, while removing the ego and the vulnerability of traditional workshops. The whole question of whether the group likes or doesn't like any given piece will be off the table. The goal is less to find a game plan for improving individual pieces—though that will almost certainly be a side benefit—than to deepen every participant's understanding of a variety of craft issues. This workshop is recommended for both short fiction writers and novelists. Creative nonfiction writers are also welcome to apply.

Accepted participants will submit up to 25 pages by noon (MDT) on May 11 and will have the opportunity to schedule a meeting with Robin Black during the week of class.

**Weeklong Nonfiction Workshop:
The Archive as Story Builder**
Instructor: Sarah M. Broom

In this class, we'll consider the use of documents, photographs, images, memories, objects, sounds, and more, in the layering and development of creative nonfiction stories. Participants will also discuss matters related to structure, voice, narrative build, setting, and character development, especially in relationship to their own drafts, and how their personal archives can contribute richness to these elements. Through a combination of workshop, discussions, and in-class writing exercises, writers will leave with a set of tools with which to continue their projects and tackle revision.

*Writers accepted into the class are encouraged to read Annie Dillard's *The Writing Life* and Vivian Gornick's *Situation & Story* and submit one chapter or essay of no more than 20 pages by noon (MDT) on May 11. Participants will have the opportunity to schedule a meeting with Broom during the week of class.*

**Weeklong Poetry Workshop: Invitations, Inventions,
Inventories, and Turnstiles**
Instructor: Jane Hirshfield

Over the course of this generative workshop, we'll explore the palette of energies including thought, feeling, curiosity, fearlessness, connection, music, and some central strategies of language by which poems enter the world and find new expansions of leap, engagement, and meaning. The goal is to experiment, to come away from the week with a set of poem-starts (or finished poems) that will open into new paths of writing. You'll also try modes of making that might not have been otherwise found, yet lead to what are distinctly and irreplaceably your own words, intimate to this very moment of your own life. Bring five poems (not by you, no longer than one page) that take your breath away; a notebook or laptop for writing; the desire for reinvention and fresh discovery.

Accepted participants will submit 1–2 poems by noon (MDT) on May 11 and will leave the workshop with multiple drafts to develop. Participants will have the opportunity to schedule a meeting with Hirshfield during the week of class.

ROBIN BLACK



SARAH M. BROOM



JANE HIRSHFIELD



KENNETH LIN



PETER ORNER



THOMAS CHATTERTON WILLIAMS



HANIF ABDURRAQIB



**Weeklong Dramatic Writing Workshop:
The First Act, the One Act, or the Pilot**

Instructor: Kenneth Lin

This weeklong workshop will aim at hitting that crucial first note: as viewers, we know a TV show has to hook us early if it's going to hook us at all. Otherwise we just find something else that does. We'll work through our scripts with an eye on the moving parts—establishing a narrative, introducing killer characters, and honing your voice. The goal will be for writers to leave the week with specific ideas about how to sharpen their material and continue on with focus and energy. Meetings will include table reads, exercises, and discussions of the business of plays, film, and TV.

Accepted participants will submit a first act or pilot by noon (MDT) on May 11 and will have the opportunity to schedule a meeting with Lin during the week of class.

**Weeklong Fiction Workshop:
Creating Indelible Moments**

Instructor: Peter Orner

Sometimes it's the indelible moments that make all the difference. What makes certain moments, big or small, stick for years in a reader's mind? Leopold Bloom on the toilet in *Ulysses*. Or when a woman gets stuck in a window (on a dare) while bombs are dropping on London in Muriel Spark's novel, *The Girls of Slender Means*. Or a moment when two kids, on a whim, begin trashing a house in Munro's "Vandals." We'll focus on how to lend gravity to seemingly small instances, the pins in the machinery of the novel, in order to give your story those moments that lodge in a reader's mind.

Accepted participants will submit up to 20 pages by noon (MDT) on May 11 and will have the opportunity to schedule a meeting with Orner during the week of class.

**Weeklong Nonfiction Workshop: We Tell Each Other
Stories in Order to Live**

Instructor: Thomas Chatterton Williams

"We tell ourselves stories in order to live" is the opening line of Joan Didion's canonical autobiographical essay, "The White Album." For the purposes of this class, though, we may tweak it slightly: we tell each other stories in order to live. This is the small miracle of writing—when we skillfully express our own struggles, victories, insights, and observations, we create meaning, purpose, and fellowship within an unseen, unknown reader. The truth is that everyone has highly compelling and revelatory memories, but the trick to powerful, compelling memoir is to figure out which of these to emphasize or downplay in service of an immersive narrative arc. This workshop will focus on strategies of first-person nonfiction. Through a combination of free-writing exercises, readings, and discussions covering a variety of examples, we will think critically about structure, pacing, scene-setting, dialogue, and, perhaps above all, taste and judgment. These are the tools we have at our disposal to shape the inchoate jumbles of our life experiences into streamlined stories. For those who would like to, we will also talk about pitching.

Accepted participants will submit up to 20 pages by noon (MDT) on May 11 and will have the opportunity to schedule a meeting with Williams during the week of class

Monday through Friday, June 15–19

9:00 AM to 11:30 AM

**Weeklong Nonfiction Workshop:
Writing into Hybrid Forms**

Instructor: Hanif Abdurraqib

In this workshop, we'll consider the flexibility of creative nonfiction. How do we transcend genre to create something artistic and true? If writers bring other forms—poetry, fiction, dramatic writing—into their nonfiction, what are the ways to build meaning and create patterns or braids of narrative? Through a combination of workshops, discussions, and in-class writings, participants in this workshop will leave with a dynamic understanding of where to go next with their work. This course is ideal for those writing toward hybridity, but also to writers of more traditional nonfiction.

Accepted participants will submit chapters or essays of up to 20 pages by noon MDT on May 15.



**A DAY OF GIVING
TO RAISE VOICES COMMUNITY-WIDE**

Visit lighthousewriters.org/givefest
for more information.



Weeklong Nonfiction Workshop: Mapping the Memoir
Instructor: Emily Rapp Black

Art is architecture; art is artificial; art is...? The biggest challenge for any writer of narrative is finding the map from beginning to end. This workshop is designed for students who are writing a book-length memoir and wish to delve more deeply into issues of structure, style, and voice: these three craft points will be our focus, as these make up the net that holds a narrative together in a propulsive, engaging, immersive, and beautiful way. The goal of this workshop is to take your completed manuscript to the next level. We will also discuss different avenues of publication.

Accepted participants will submit up to 20 pages by noon (MDT) on May 18 and will have the opportunity to schedule a meeting with Emily Rapp Black during the week of class.

Weeklong Fiction Workshop: Style in Fiction
Instructor: Garth Greenwell

“Style” is something writers talk about a great deal, but often without a clear sense of what it means. In this workshop we’ll try to be as concrete as possible, examining the elements that make up style in order to see how they’re used to create something distinctive and, hopefully, unforgettable. We’ll look at a number of examples of published work with strong and compelling style and try exercises to encourage experimentation with the techniques we discuss. In workshoping students’ writing, we’ll pay special attention to stylistic elements while also considering other aspects of craft to give holistic and helpful feedback.

Accepted participants will submit up to 20 pages by noon (MDT) on May 18 and will have the opportunity to schedule a meeting with Greenwell during the week of class.

Weeklong Fiction Workshop: Writing What You’re Writing
Instructor: Sheila Heti

In this weeklong workshop, fiction writers will focus on generating new material for whatever project they are currently working on. The goal will be to deepen the writer’s relationship to the work in progress. We’ll do exercises, talk about process and how to refine it, and address the various obstacles each writer is grappling with. Ultimately the aim will be to make writing a more integrated and natural part of the participant’s life. The emphasis of the week will be on process and creation rather than fine-tuning a finished product, but there will be time reserved for sharing and feedback.

Accepted participants will leave the workshop with more material to refine later and new ideas about how to do so, and will have the opportunity to schedule a meeting with Heti during the week of class.

Weeklong Poetry Workshop: Love Lab
Instructor: Ariana Reines

In this workshop we’ll learn how to seduce without lying, how to praise without cliché, and how to write longing without becoming boring... at least not on paper! We’ll do this by cutting into the genre of love poetry from three angles: Desire, Exaltation, and Despair. We’ll study a range of poems, from Archilochus and Sappho to Michael Ondaatje, Bernadette Mayer, Uche Nduka, Julian Talamantez Brolaski, Simone White, Sir Philip Sidney, and more, alongside verse from sacred traditions—very often its own kind of love poetry—Hafez, Herbert, and the Song of Songs.

Accepted participants will submit up to three poems by noon (MDT) on May 18 and will have the opportunity to schedule a meeting with Reines during the week of class.

Weeklong Fiction Workshop: Varieties of Plotting
Instructor: Akhil Sharma

The most difficult issue for most developing writers is plotting. One way to think about plot is causation: A causes B, B causes C, C causes D. Another equally valid way to think of it is a rational organization of the passage of time. We’ll be looking at both by examining our manuscripts and craft talks, and by reading and discussing some of Chekhov’s short stories. For the workshop, please bring along Selected Stories of Anton Chekhov translated by Richard Pevear and Larissa Volokhonsky.

Accepted participants will submit up to 20 pages by noon (MDT) on May 18 and will have the opportunity to schedule a meeting with Sharma during the week of class.

EMILY RAPP BLACK



GARTH GREENWELL



SHEILA HETI



ARIANA REINES



AKHIL SHARMA



TWO-WEEKEND INTENSIVES**TUITION: \$345/MEMBERS; \$405/NON-MEMBERS****June 6–7 and June 13–14 | Morning Session****9:00 AM to 12:00 PM****Modulation: Your Voice and How to Use It****Instructor: William Haywood Henderson**

Your literary voice is like a fingerprint, individual to you alone—it has grown from what you’ve lived, what you’ve read, how you understand the world, and how you hope to shape the world on the page. In this intensive, we’ll steal from excellent examples, add layers and new tricks to your voice, and learn how to modulate your voice for pacing, mood, variety, and complexity. You’ll leave with an understanding of how your voice sets you apart and how you can use it for different effects on the page.

Give Me Your Tired, Your Poor, Your Muddled Pages: Revising and Reviving Prose You Thought Was Dead**Instructor: BK Loren**

You know that story/chapter you tucked away in your drawer, the one you think could be your best, but you just cannot get it right? Or the story/chapter you think sucks, but you secretly wonder if it could be good? Well, pull those pages out and bring ‘em to this class! We’ll do some radical revision on those pages, reveal their greatest potential, and breathe life into the tired and poor words. First, we radically revise. Next, voilà: we share the story that now has new life! For best results, bring a maximum of eight pages to class to work on.

June 6–7 and June 13–14 | Afternoon Session**1:00 to 4:00 PM****Form and Function: Organizing Through Objects****Instructor: Richard Froude**

In this generative workshop we’ll build a personal narrative around objects. We’ll start from close, unadorned description and work outwards, investigating physical and emotional connections and their echoes in our stories and lives. Participants should bring two objects to class: one that already has significance, and one that does not. We’ll write beside, about, and around these objects, using them as points of entry to access deeper autobiographical material. We’ll read from a variety of works to further contextualize our investigations. All are welcome: fiction, nonfiction, poetry, or anywhere in between.

The Poetry of Praise**Instructor: John Brehm**

In this intensive workshop, we’ll focus on reading and writing poems that draw on one of humankind’s most enduring and life-giving impulses: to praise, to honor, to pay homage, to exalt. We’ll use prompts as well as examples from Gerard Manly Hopkins, Pablo Neruda, Elizabeth Bishop, Denise Levertov, A.R. Ammons, Robert Hass, Catherine Barnett, Kevin Young, Ross Gay, Ellen Bass, and others to cultivate the power of praise in our own work.

ONE-WEEKEND INTENSIVES**TUITION: \$195/MEMBERS; \$255/NON-MEMBERS****June 6–7 | Morning Session****9:00 AM to 12:00 PM****Story Structure****Instructor: Alexandre Phillippe**

No matter what you write—novel, story, essay, poem, or screenplay—a story without structure is like a house without a foundation; sooner or later, it will to collapse. In this weekend intensive, we’ll discuss the fundamental elements of dramatic structure, including: inciting incident, plot points, story events, crisis, climax, resolution, and the major dramatic question. We’ll also deconstruct unconventional narratives, and participants will learn to structure their own stories on the spot.

June 13–14 | Morning Session**9:00 AM to 12:00 PM****Writing a Memoir That Reads Like a Novel****Instructor: Karen Auvinen**

A good memoir reads like a novel, one that takes the reader on a journey. This intensive teaches you how to move your story from the personal to the universal and give the reader a place to stand as the story unfolds around them. Topics include setting and place, character, energy, and making scenes that show instead of tell. Open to memoirists who have a good start on their book.

Writing Witness**Instructor: Elizabeth Robinson**

In a complex and troubling world, how do we redress injustice and destruction, trauma and vulnerability, in compelling language? This intensive will look to contemporary writing for models and inspiration. Students will generate and share work that seeks to interact meaningfully (and creatively!) with the dilemmas that mark contemporary experience.

June 20–21 | Morning Session

9:00 AM to 12:00 PM

Hybrid Composition**Instructor: Diana Khoi Nguyen**

While hybrid forms may often refer to prose poems, lyric essays, and so forth, we'll be thinking of hybrid composition more broadly, that is, work which does not conventionally fit into any one genre or tradition, work which incorporates multiple modes (which may include audio, visual and spatial elements), drawing from diverse disciplines and areas of engagement. Our gathering will be less concerned with categorization and will instead pay close attention to the engine of the work, and how best to usher it on its way. We'll begin by studying diverse published examples before generously reaching each others' hybrid compositions in a descriptive-based workshop.

June 27–28 | Morning Session

9:00 AM to 12:00 PM

Use Your Illusion—How to Conjure Words and Worlds in Speculative Fiction**Instructor: Alexander Lumans**

Lincoln Michel says, "Worldconjuring uses hints and literary magic to create the illusion of a world, with the reader working to fill in the gaps." In this weekend intensive, we'll focus on how to create realms in your reader's mind through the power of restrained detail, juxtaposition, and reinvention—from the big picture all the way down to the sentence level. Students will then experiment with modeled techniques to achieve the same literary magic in their own speculative stories. For intermediate and advanced writers interested in speculative fiction, this class will teach you clear and effective ways to plant the imaginary seeds of place.



TUITION: \$65/MEMBERS; \$75/NON-MEMBERS

Lit Fest passes include five seminars; five-pack options are also available (see pricing page for details)

Monday, June 1 | Morning Session**9:00 to 11:00 AM****This Is the End: Writing the Apocalypse****Instructor: Daniel Levine**

In literature, at least, the end has been nigh for a long time, but that doesn't stop us from inventing new apocalyptic scenarios every year. Now in the shadow of climate change, gun violence, pandemic, nuclear war, artificial intelligence (pick your disaster), the end may feel closer than ever before. We'll discuss how to evoke a global collapse that feels convincing and original to you, and we'll explore contemporary sci-fi, cli-fi, and literary examples to refine our unique visions of armageddon.

Monday, June 1 | Afternoon Session**2:00 to 4:00 PM****Emotional Transitions****Instructor: Paula Younger**

Are your stories filled with clunky transitions? Are you relying on section or chapter breaks too much? Are you using objects instead of a character's emotional state to move your story forward? Then this class is for you. We're going to analyze emotional transitions in successful fiction and nonfiction and try out exercises to help you transition your story in a more dynamic way.

Genre Blur: Writing Dreams in Poems, Flash, and Hybrid Forms**Instructor: Juan J. Morales**

Whether they be nightmares, cryptic messages, inward journeys, or data sifting, dreams can be our teachers, help us open our imagination, and stretch our lyrical muscles. In this generative seminar, we'll delve into the works of authors like Naguib Mahfouz, James Tate, Langston Hughes, Aracelis Girmay, Robinson Jeffers, and others to show how the dreamscape can help our writing blur genres and can awaken the past, present, and future.

Tuesday, June 2 | Morning Session**9:00 to 11:00 AM****How to Craft a Compelling Memoir****Instructor: Rachel Weaver**

Do you have a story to tell? Not quite sure how to get started? Or are you lost in the weeds of writing it all down? We'll break down all the essential elements of memoir: how to determine what to include and what to leave out, how to decide between various memoir structures, how to handle point of view, how to keep the story moving, and how to hook your reader into the story from the beginning.

Secrets of Suspense**Instructor: John Cotter**

What creates that elusive "un-put-downable" novel or story? We'll break down what makes readers turn pages in mysteries, thrillers, science fiction, literary crossover, even romance. We'll study excerpts by Dashiell Hammett, Natsuo Kirino, and other masters of the suspense genre. And we'll come up with a list of suspenseful stories ideas right there in class.

Tuesday, June 2 | Afternoon Session**2:00 to 4:00 PM****Channel Your Inner Slam Poet****Instructor: Tanaya Winder**

Slam poets are known for their command on stage and their ability to captivate an audience, but all writers are looking for ways to make their readings more engaging. The voice we each have is powerful and worth sharing. Come participate in writing prompts designed to help you rediscover and strengthen your inner passion and voice. Open to writers of all genres who are interested in improving their performance skills. We'll practice reading our work with a strong voice, hand gestures, pauses, and emphasis to cultivate a strong stage presence. Expect to interact and give feedback to your fellow writers.

Getting Published: Stories, Essays, Articles, and Books**Instructor: Jenny Shank**

You've been polishing your writing and are ready to submit it for publication, but just how do you do that? We'll delve into an overview of three different pathways to publication through literary journals, websites and magazines, and books. We'll discuss cover letters, query letters for magazines and book submissions, and *do's* and *don't's* for submissions. We'll investigate ways of tracking your submissions, useful websites for researching publications, and how to gauge whether you received a "good" rejection. You'll leave armed with a thick anti-rejection hide and a list of publications to submit your work to.

**FOR LIT FEST 2020 FACULTY BIOS, SEE
LIGHHOUSEWRITERS.ORG/INSTRUCTORS**

Tuesday, June 2 | Evening Session**6:00 to 8:00 PM****Creating Art in Dark Times****Instructor: R. Alan Brooks**

Some of the world's greatest art has emerged in its bleakest hours. In this seminar, we'll explore what causes fear and what we do to reinforce our creative fears; then we'll come up with strategies for overcoming them. Through writing prompts and discussion, participants will leave with some clear steps to take to overcome their fear and create meaningful works of art.

Wednesday, June 3 | Morning Session**9:00 to 11:00 AM****Dismantling the Writer's Block****Instructor: Carolina Ebeid**

In this seminar, we'll learn creative strategies to overcome the experience of being stuck in one's writing. After a discussion of the various natures of the Block, we'll participate in prompts, exercises, and rituals that will be useful practices to incorporate in the writing life. Open to all levels and genres.

Sequencing**Instructor: William Haywood Henderson**

There is an art to arranging the material in your fiction or memoir to achieve the maximum dramatic effect, but because it's an art, there are no steadfast rules—at first it involves trial and error, but you can learn to do it more efficiently. In this seminar, we'll work with your text to demonstrate how the pros arrange (and rearrange) their material to build solid, dramatic, propulsive drama. Bring a chapter or story/essay to class.

Wednesday, June 3 | Afternoon Session**2:00 to 4:00 PM****Radical Empathy: Ethical Inhabitation****Instructor: Diana Khoi Nguyen**

Often we are asked to put ourselves "in someone else's shoes." But sometimes, there are costs (emotional and otherwise) to empathy, as well as limitations. After briefly tracing the roots and rise of it, we'll consider informed approaches to empathy, including a radical exercise, which is to put yourself in someone's shoes who you'd much rather avoid. We'll look toward examples of radical empathy in literature (poetry, prose, plays), photography, and film—tracing where writers and artists inhabit the bodies/roles of their younger selves, future selves, and sometimes their own parents (who may or may not also be their abusers).

Situation and the Story**Instructor: Paula Younger**

According to Vivian Gornick: "Every work of literature has both a situation and a story. The situation is the context or circumstance, sometimes the plot; the story is the emotional experience that preoccupies the writer: the insight, the wisdom, the thing one has to say." We'll study some successful passages in memoir and fiction, and then use exercises to find our situations and stories.

You, You, and You: Second-Person Point of View in Narrative**Instructor: Jennifer Wortman**

Sometimes dismissed as precious and trendy, the second-person point of view lends an oddball perspective: Who's the protagonist? Who's speaking? And to whom? In this class, we'll explore these questions and more, looking at how writers such as Italo Calvino and Lorrie Moore successfully use the second person in their fiction. Through readings, discussion, and exercises, we'll consider when to use the second person in our own work and how to use it well.

Wednesday, June 3 | Evening Session**6:00 to 8:00 PM****Faith and Philosophy: The Deep Beliefs of Your Characters****Instructor: Nick Arvin**

When you know what your character believes at the deepest level, it's easier to know what they really want—and what they truly have at stake. In this seminar, we'll examine and describe our characters' beliefs in terms of the timeless questions of faith and philosophy. Then we'll work through how those beliefs provide a foundation for the wants and stakes that will propel our stories.

Thursday, June 4 | Morning Session**9:00 to 11:00 AM****It Was a Dark and Stormy Night: On Writing Setting****Instructor: Rachel Weaver**

Too much attention to setting can stall out a plot, and too little can cause a case of White Room Syndrome. In this seminar, we'll attempt to find that balance. We'll discuss how to use setting to characterize, how to use setting details to pull a reader into the scene more effectively and how to avoid common pitfalls (read: clichés) when working with setting.



**SEE THE FULL
CALENDAR OF EVENTS
ON PAGE 39**

Thursday, June 4 | Afternoon Session**2:00 to 4:00 PM****Milieu: The World of Your Story****Instructor: Dino Enriue Piacentini**

Too often, early drafts read as if they are set in a generic nowhere-land with little or no history, few concrete details, and a fuzzy sense of the social system within which characters operate. In this seminar, we'll consider the question of milieu—the physical, social, and historical world of stories. We'll identify different elements that create a story's milieu, discuss how milieu might affect characters' perceptions and actions, and then play around with writing exercises that help to uncover and capitalize on the unique world of your own stories. Bring a project you'd like to work on.

Oulipo Strategies: Making Poems with Unexpected Forms**Instructor: Elizabeth Robinson**

The Oulipo writers have specialized in creating generative prompts that are often pretty zany (a piece of writing in which the letter “e” never appears?). These peculiar prompts can be fantastic for leading poets to fresh poetry! This seminar will include lots of play, and participants will leave with plenty of ideas for further exploration.

Thursday, June 4 | Evening Session**6:00 to 8:00 PM****Outlining the Nontraditional Novel or Memoir****Instructor: Courtney E. Morgan**

Outlining your book can be a difficult process, and even more so when you're eschewing well-known structures like Freytag's pyramid or the three-act structure. In this seminar, we'll discuss ways to approach planning and writing a nonlinear book, a book in fragments, a cyclical story—or something else altogether. We'll explore tips and techniques for finding the right shape for your story, and strategies for planning and outlining the nontraditional narrative.

Friday, June 5 | Morning Session**9:00 to 11:00 AM****Two-Faced: The Art of Multiple Perspectives****Instructor: Jenny Shank**

Sometimes there's one perfect perspective through which to tell a story, but other times a story requires multiple angles to convey the full picture. Multiple perspectives can open up a story's possibilities, showcase a writer's range, and build suspense and tension. But they can also confuse or annoy the reader or slow the story's pacing if not incorporated with care. We'll study examples of multiple-perspective magic by Alice Munro, May-Lee Chai, Tommy Orange, and Yoon Choi and learn how to craft our own stories.

Writing Through the Photograph**Instructor: Carolina Ebeid**

This generative seminar will focus on the kinds of information a photograph can communicate to writers, and by extension, readers, and how that information can lend power to our writing. How, exactly, do we read a photograph; how does a 100 year-old photo communicate to us in 2020; how does a selfie, a school portrait, a darkened family Polaroid from 1987 each send a different message? We'll explore how to understand, interpret, and situate our photographs within our writing. Bring various photos, digital and printed.

Friday, June 5 | Afternoon Session**2:00 to 4:00 PM****Prompt Party****Instructor: Joy Roulier Sawyer**

Even experienced writers need a literary boost from time to time. In this seminar, we'll generate creative ideas and scintillating writing through an energetic prompt party. Writers can often uncover fresh material through “back door” writing, a process that bypasses their usual approaches to creativity. That fresh writing can then be stolen to help spice up deadbeat language in current projects, as well as to begin new ones. Come dance your way through several exercises designed to both delight and surprise—then shimmy out the Lighthouse front door with your own Lollapalooza of summer writing material. No experience necessary.

Scansion Blast**Instructor: David J. Rothman**

If, as William Carlos Williams said, “A poem is a machine made out of words,” this is a course in mechanics. Scansion is the technique of marking up lines of poetry to better understand how the verse works in each syllable. We'll look at some of the techniques poets have developed over the millennia and then use Robert Fitzgerald's method to mark up a few metrical poems. Bring pencils... and pliers.

When Desire Dates Doubt: The Crush as Literary Engine***Instructor: Steve Almond**

In this intensive and potentially profane seminar, we'll examine the role of the crush in literature—think Shakespeare, *Sula*, *The Great Gatsby*, and (why the heck not?) *Sixteen Candles*—and discuss the importance of desire and doubt in the generation of a manuscript. Then we'll do a short in-class exercise guaranteed to get your blood going.

**This class is a large seminar (for up to 30 people).*

**SEE PRICING
AND REGISTRATION
INFO ON PAGE 43**

Saturday, June 6 | Afternoon Session**2:00 to 4:00 PM****A Career in Book Covers*****Instructor: Jami Attenberg**

What do book covers say about an author and what kind of impact can they have on a career? We'll look through the covers of Attenberg's seven novels, both in the US and abroad, and discuss their impact in marketing, branding, and sales, and how she as a female author has been forced into various boxes in her career—and then fought her way out of them. How can writers establish themselves in ways outside of the confines of the publishing industry? How can we take control of our professional narratives using various platforms and strategies? How can we make our own choices to define ourselves?

**This class is a large seminar (for up to 30 people).*

Find Your Character and You've Found Your Plot***Instructor: Steve Almond**

Plot is generated by a well-defined character whose life is forced into disequilibrium. But the nature of that disequilibrium is largely determined by the character's deepest fears and desires. In this sense, character generates plot. In this seminar, we'll focus on how to develop characters who snap, crackle, and pop off the page. We'll look at the work of fiction and nonfiction writers (from Baldwin to Austen to Saunders) and do an in-class exercise that helps us see how deeply exploring character winds up creating an enthralling plot.

**This class is a large seminar (for up to 30 people).*

Sunday, June 7 | Afternoon Session**2:00 to 4:00 PM****The Beauty and Peril of Friendship*****Instructor: Steve Almond**

As writers, we tend to focus on romance and family drama as subjects worthy of our work. What we often overlook are the intense friendships that we have over the course of our lives, friendships that can rescue and redeem us, and that can also break our hearts. In this seminar we'll look at the work of masters such as Margaret Atwood and Ann Patchett in an effort to understand how certain friendships become both life raft and shark to us. We'll also do an in-class writing exercise that will help bring the lessons home.

**This class is a large seminar (for up to 30 people).*

Monday, June 8 | Morning Session**9:00 to 11:00 AM****Tension and Conflict: Keep Your Readers on the Edge of Their Seats****Instructor: Rachel Weaver**

High tension is probably the number one reason readers keep reading. If you can keep your reader turning pages by creating and maintaining tension scene after scene, that reader will stay up way too late reading your book and then tell everyone to go out and buy it. In this seminar, we'll delve into the interplay of all the elements that raise tension and create conflict, exploring how to craft your story to heighten tension within scenes as well as across your entire plotline.

Monday, June 8 | Afternoon Session**2:00 to 4:00 PM****How to Write a 'How to' Poem****Instructor: Nicky Beer**

In this seminar, we'll explore the "How to" poem—a poem that takes a set of instructions as its conceptual form. These kinds of poems oblige the writer to speak from a position of authority, albeit a slippery one. They often work to subvert their readers' expectations, sometimes by promising information that they don't quite deliver, or by providing guidance about tasks that sound impossible, undesirable, or downright perverse. We'll experiment playfully with this contemporary form and use the familiar format of instructions to create poems that can be surprising and strange.

Let's Get Intimate: Working with Narrative Distance**Instructor: Tiffany Quay Tyson**

Your narrator can pull the reader in close or keep them at arm's length. Our goal will be to bring the reader so close that they feel as if they are fully immersed in the world of your story. We'll look at examples from published work and discuss techniques for drawing the reader closer. We'll talk about how to eliminate filters that can make your reader feel disconnected. Come prepared to write new material or to substantially revise a scene from your work-in-progress.

The Sentence: Long, Short, Incomplete, Elegant, Crude, and Also Run-On***Instructor: Robin Black**

So often, as we obsess over plot, point of view, arcs, and epiphanies, the power of the basic sentence is ignored. But not in this class. Bring your writing tool of choice! We'll be composing sentences of all varieties, reading examples, and—no diagramming, I promise—discussing how they function and what they do and don't accomplish. Please note: Participants should bring a few sentences they admire with them to the seminar.

**This class is a large seminar (for up to 30 people).*

Monday, June 8 | Evening Session**6:00 to 8:00 PM****The Universal in the Particular*****Instructor: Thomas Chatterton Williams**

At its best, first-person writing proves the maxim, “I am human, nothing human is alien to me.” Too often, though, it can feel inadequate, unsatisfying. What, then, are the best ways to take private experiences or observations and mold them into lasting, transcendent narratives that create real meaning and insight into conditions and truths much larger than our own? We’ll look at more and less effective examples of the form to try to understand why, when first-person narrative works, it can work as well as—or better than—any other expressive form, and why when it fails, it fails so hard.

**This class is a large seminar (for up to 30 people).*

Tuesday, June 9 | Morning Session**9:00 to 11:00 AM****Getting Under the Skin:****Techniques for Closing Narrative Distance****Instructor: Jenny Shank**

Have you ever been told that your characters feel distant? Do you long to give your readers a seat so close to the action that they need a towel to wipe up the sweat and tears your characters spatter on them? Okay, that’s gross, but this class won’t be as it explores techniques for closing narrative distance through examples by Uzodinma Iweala, Fatima Farheen Mirza, and Jesmyn Ward. We’ll learn about filtering and how to avoid it, when to use internal dialogue, and how to effectively deploy sensory detail. Bring a page of writing that needs to get a little closer.

Tuesday, June 9 | Afternoon Session**2:00 to 4:00 PM****Contemporary American Women Poets: 2020 Edition****Instructor: Lynn Wagner**

After sampling dozens of books from big presses and small, this seminar promotes a half dozen living, breathing, spectacular American women writers you should not ignore. This year, attendees will receive a list of all the books sampled. In the running are Fatimah Asghar, Laure-Anne Bosselaar, and Elizabeth Spires, plus three more super sister writers. This year we celebrate Jean Valentine as a foremother. All are welcome.

Place, Setting, and World Building**Instructor: Courtney E. Morgan**

Setting is so much more than a backdrop against which the action of a story occurs. It can carry mood and tone, function as a mode of conflict, or even act as a character. In this seminar we’ll look at

different things setting can accomplish and practice methods for artfully building story worlds—whether you’re working in speculative or historical fiction, memoir, or fiction with a strong relationship to place, this class will help generate ideas and hone skills for flawless creation of setting.

Tuesday, June 9 | Evening Session**6:00 to 8:00 PM****Building a Personal Archive*****Instructor: Sarah M. Broom**

Whether you’re writing creative nonfiction, fiction, or even poetry, it can be useful to assemble a personalized set of documents, images, and sounds to help you develop new work or add layers and depth to projects that feel a bit thin or less-than-dynamic. Come with a photograph, map, news clipping, or object, and be ready to try some hands-on exercises.

**This class is a large seminar (for up to 30 people).*

Wednesday, June 10 | Morning Session**9:00 to 11:00 AM****Critical Chops****Instructor: John Cotter**

How do you review music, books, plays? How do you maintain critical credibility without falling prey to griping, score-settling, or pure subjective babble? Learn how to back up your hunches and probe beyond “thumbs up” and “thumbs down” to writing about what the arts can really mean, and how such writing can itself be art.

Truth in Memoir**Instructor: Ellen Blum Barish**

If you are writing personal narrative, you are relying on the truth as you remember it. But what is the definition of truth when the memories may be years old? How accurate do we need to be? What is close enough? What goes into constructing scenes, decisions about details, ways to handle time and dialogue that get as close to the truth of a story’s characters and themes without making things up? This workshop will include readings and discussion. Open to writers of nonfiction of all levels.





Wednesday, June 10 | Afternoon Session

2:00 to 4:00 PM

Mystic Speech: Psalms, Mantras, Litanies, Sutras

Instructor: Elizabeth Robinson

This seminar will reclaim the genres of 'religious' writing for more open-ended creative purposes. Students will work with forms traditionally associated with mysticism to embark on their own explorations and mystical inquiries. We may even try writing blasphemies!

Seven Deadly Sins of Screenwriting (and How to Make Them Work)

Instructor: Jenny Taylor-Whitehorn

Since the beginning of screenwriting how-to books, we've been told to avoid these seven deadly screenplay sins at all costs: voiceover, montage, flashbacks, monologues, dream sequences, breaking the fourth wall, and soundtracks. But why is it that we see them everywhere in film and television, and they're so darn good? We'll talk about why these techniques get a bad rap, and use examples and exercises to figure out how to use them to elevate your own work.

In Praise of Tangents*

Peter Orner

James Joyce defined an epiphany as the moment when a person, an event, or a thing is seen in a light so new that it's as if we've never seen it before. So often, writers spend entire drafts chasing that moment, when taking the less-traveled path can be more effective. In this seminar, we'll explore how tangents can lead to revelatory moments more directly than straight roads.

**This class is a large seminar (for up to 50 people) and will be held in the Grotto.*

Wednesday, June 10 | Evening Session

6:00 to 8:00 PM

Compelling Language for Screenplay*

Instructor: Kenneth Lin

Compelling prose in a novel doesn't always translate to compelling language for a screenplay. This seminar will help you develop concise, sharp language that drives the narrative and character development forward. We'll examine the screenplay form and explore how its constraints can illuminate all forms of writing.

**This class is a large seminar (for up to 30 people).*

Thursday, June 11 | Morning Session

9:00 to 11:00 AM

Literary Lineages and Writerly Identity

Instructor: Jessica Comola

Who, or what, influences your writing? This question lies at the core of how we think about tradition, literary history and inheritance, influence and inspiration, and even "borrowing" from the writers who have come before us. We'll look at examples of works that have directly and indirectly influenced one another and we'll discuss some concepts of writing into these pasts. This seminar will invite us to describe our writing and then use thought mapping or "lineage constellations" to identify and characterize our influences.

Writing Cinematically

Instructor: William Haywood Henderson

Everything connected to the writing of fiction is a process of discovery, and this process is a shared experience among the writer, the reader, and the characters. The best means to create this shared experience is through evocation. We'll borrow from cinema to create fiction (and memoir) that will make it into a reader's mind, effecting a complete suspension of disbelief and offering a world that is sustained and sensory.

"Coming from Melbourne to Lit Fest was exactly the crazy thing I needed to do. The experience reignited my belief in myself and my art. I felt excited, validated, and inspired, and met so many talented and generous people. I returned to my life and wrote my novel, *The Performance*, which is coming out with Riverhead—and other publishers around the world—in early 2021. Thank you Lit Fest and wonderful Denver!"

— Claire Thomas, Lit Fest 2018 and 2019 participant

Thursday, June 11 | Afternoon Session**2:00 to 4:00 PM****Comics Versus Prose Writing: What's the Difference?****Instructor: R. Alan Brooks**

This seminar will explore the fundamental differences between writing for graphic novels/comics and writing prose. Combining in-class exercises and discussion, together we'll learn where prose ends and the graphic begins, and we'll try our hand at something new. All levels welcome.

The Secret of Energy: Ways to Get Your Writing to Leap, Sing, and Smash!**Instructor: Karen Auvinen**

The secret to a great story is not plot or fantastic characters but energy. Learn how your scene, essay, story, or poem can explode off the page when you learn to control energy. Writers of all levels and genres welcome. Bring a notebook and pen for writing practice.

Thursday, June 11 | Evening Session**6:00 to 8:00 PM****The Scale of Experience: Poetry and Flash Fiction*****Instructor: Justin Torres**

What is the relationship between the personal and the political for our characters and our own work? How do we incorporate the vast competing scales of being—from the cosmic to the neural; from the macro to the micro; from totalizing abstractions like capitalism and democracy to individual emotions like greed and loneliness? What is the connection between scale and movement? What do we mean when we say a story moves, or that we, as readers, are moved? These are big, general questions but the fun will be looking at specific answers, specific techniques for utilizing scale in poetry and a couple of flash fiction pieces.

**This class is a large seminar (for up to 30 people).*

Friday, June 12 | Morning Session**9:00 to 11:00 AM****Push Upstairs: Recovering Our Stories****Instructor: Richard Froude**

We live our lives upon a scaffold of narrative. Childhood memories, family folklore, auspicious coincidences, even models of daily routine. How will we access these stories and adapt them into our writing? What are the keystones holding these arches together? What are the invisible foundations, unnamed but essential? Through directed writing exercises, this generative writing seminar will focus on finding written language for the stories we tell ourselves in order to live. Open to all styles, genres, and levels of experience.

On Voice: Or, How to Wield Your Words***Instructor: Lacy M. Johnson**

What do we mean by this slippery term “voice”? Is it word choice, point of view, or the way writers communicate, through subtle cues, the power we want to wield in the world? How can writers craft a “strong” or “confident” voice on the page, even if they don't feel strong or confident when they sit down to write? In this seminar, we'll look at numerous examples of writerly voice, and explore exercises and techniques that can help writers sound on the page like the version of themselves they want others to hear.

**This class is a large seminar (for up to 30 people).*

Writing Your Anxiety**Instructor: Wendy J. Fox**

There's a lot going on in the world, from climate to politics, from homelife to worklife. How do we, as writers, harness anxiety to be productive in our creative lives instead of letting it be a barrier? In this seminar, we'll discuss how anxiety can actually be a catalyst to productivity instead of a showstopper. This is an interactive class that incorporates relevant texts and includes time for guided writing with the goal of coming away with a draft that can serve as a beginning, middle, or end to your writing projects.

Friday, June 12 | Afternoon Session**2:00 to 4:00 PM****How to Write Gorgeous Prose (and Put It to Work)****Instructor: Andrea Bobotis**

Our fear of purple prose is holding us back. Lush writing, often judged as indulgent and old fashioned, can actually be resourceful and cutting edge. We'll discuss and practice the rigor of writing beautifully, such as how a delicate touch with syntax can create tension, how fertile images can advance plot, and how figurative language is capable of deepening what we know of character and setting. Through it all, we'll never lose sight of the profound pleasures of writing gorgeous prose. Audible gasps welcomed. Open to fiction and memoir writers of all levels.

The Mystery of Voice***Instructor: Jane Hirshfield**

This seminar will explore the making of voice in different craft realms (diction, subject, music, grammatical stance), hoping to approach that mysterious achievement, a writer's own, fully recognizable voice, replete with presence. We'll look at some individual poems and at the work of a few distinctive poets. This seminar will be looking at the experience of voice in poetry, but writers working in other genres are welcome to attend. Participants are encouraged to bring one brief example of their own choosing—the opening sentence or first lines of a work in which they hear an inhabiting, individual, singular speaker.

**This class is a large seminar (for up to 30 people).*

Saturday, June 13 | Afternoon Session**2:00 to 4:00 PM****Use Your Words****Instructor: Morgan Parker**

In this seminar, we'll explore the process of writing multiple genres, finding and defining your voice, and gathering material from pop culture, politics, and personal stories. Participants will reflect on writing with purpose and folding their here and now into their work.

**This class is a large seminar (for up to 30 people).*

Sunday, June 14 | Afternoon Session**2:00 to 4:00 PM****Building a Strong Foundation for a Novel or Memoir****Instructor: Rachel Weaver**

Without a strong foundation, your book risks eventual collapse. In this seminar, we'll discuss the ways to create or shore up a foundation on which to build a story that doesn't leak or sway with the wind. We'll discuss what makes a compelling character, how to effectively set character motivations, what sorts of obstacles create tension, and how to set the stakes for your character so that a reader will be pulled in most effectively.

Drawing for Writers**Instructor: Brian Kearney**

This is not a traditional "how to draw" class. Instead, we'll be working from the premise that everyone can draw, and that the ways of drawing are as various as the ways of speaking or writing. We'll use automatic and divinatory processes to generate images we then respond to with our writing. We'll explore how the drawings we have made can be inspiration for writing, how they can generate interesting tension with the words they inspire and even suggest new directions. We'll discover hybrid forms that take shape at the intersection of writing and drawing.

Monday, June 15 | Morning Session**9:00 to 11:00 AM****Essay as Song: What Essayists Can Learn from the Songwriters****Instructor: Ellen Blum Barish**

That song in your head—the one that's sticking with you because of its melody or key lines—is a lot like a short, well-crafted essay. A song's intro or hook, pre-chorus, verse, chorus, refrain, bridge, and outro mixed with the elements of essay—scene, detail, language, pacing, storyline, voice, and theme—can provide structures for powerful personal essays. We'll look at songs that illustrate this song-essay link and talk about ways they can offer fresh architectural blueprints for your essays. This seminar will include readings, listening, and discussion. Open to nonfiction writers of all levels.


 The logo for Story Fest 2020 features the words "STORY" and "FEST" in large, bold, black, sans-serif capital letters. The year "2020" is written in white inside a pink speech bubble that overlaps the letter "O" in "STORY".

STORY FEST

LIGHTHOUSE WRITERS WORKSHOP

**OCTOBER 2–4
DENVER, COLORADO**

Presenting Melissa Febos, Nick Flynn, Roxane Gay, Saeed Jones, Jeff VanderMeer, Lidia Yuknavitch, and more,

Story Fest 2020 will be an astounding three days of storytelling through literature, music, film, dance, visual and performing arts. It is a collaborative community festival—join us as we embark on three days of conversation-starting, community-building stories that will last infinitely longer.

More info at lighthousewriters.org/storyfest

Revising Efficiently: Some Techniques to Save Time**Instructor: Rachel Weaver**

Are you lost in the hazy fog of revision? Not sure what to do next? Have you been cutting and pasting, rewriting and moving things around and moving them back? It's easy to get caught in addressing surface problems rather than evaluating the backbone of the story from a crafting standpoint. We'll discuss concrete stages of revision, help you figure out where you are and what's next, and discuss solid techniques to make your revisions as efficient and effective as possible. You'll leave class with a long checklist of things you've done and things you've got left to do.

Monday, June 15 | Afternoon Session**2:00 to 4:00 PM****Secrets from the Slush Pile: Writing Next-Level Fiction****Instructor: Jennifer Wortman**

This seminar, taught by the associate fiction editor for *Colorado Review*, will explore the timeless trick to getting published in literary journals: writing a great story. Rather than focusing on the logistics of submitting work, we'll use the lit journal slush pile as a springboard for discussing larger issues in the craft of fiction. What distinguishes a consummate story from the merely competent? What problems do editors see again and again? How can we use this knowledge to strengthen our writing? Through discussion, readings, and exercises, we will address these questions and more.

Some Recent Queer Aesthetics***Instructor: Garth Greenwell**

One of the defining features of queerness, as an aesthetic in art and in life, is resistance to definition, and the last thing we want to do is draw lines around what counts as “queer” and what doesn't. Instead, we'll look at a number of recent artists across genre (music, dance, poetry) for whom queerness, however understood, is important to artistic practice. Some questions we'll consider: How do affective and sexual alliances inflect aesthetic alliances? How might diversely shaped erotic and affective lives contribute to innovative narrative forms? What is the relationship between sex and style? What aesthetic modes traditionally coded as queer—melodrama, camp, travesty, grand opera, soap opera, the freak show, the carnival, the burlesque—continue to supply queer artists with resources we find useful?

**This class is a large seminar (for up to 30 people).*

Monday, June 15 | Evening Session**6:00 to 8:00 PM****Throw in the Dead Cat*****Instructor: Akhil Sharma**

The first duty of a writer is to entertain. Too often we write something because we know how to write it and not necessarily because we are convinced it is interesting. When confronted with such a situation, it is essential to be bold—throw in the shocking plot twist and see how the characters come alive. This life is the thing that makes fiction compelling and what we need to aim for. The metaphorical dead cat demands that we need to strengthen other aspects of our writing as well: characterization, exposition, comedy. This seminar will examine the “dead cat” and the ripples that throwing it in starts.

**This class is a large seminar (for up to 30 people).*

Tuesday, June 16 | Morning Session**9:00 to 11:00 AM****Writing Yourself In****Instructor: Evelyn Hampton**

Octavia Butler said “you've got to write yourself in” when talking about the urgency of writing—but how do we really do this? This seminar draws inspiration from the work of Agnes Varda, a director known for turning the lens on herself while documenting the lives of others, to build a repertoire of approaches to incorporating our personal narratives into our fiction and nonfiction. We'll watch film clips, read from published works, discuss the slipperiness of subjectivity and the ethics of representation, and respond to prompts to generate new work. Open to writers of all genres and levels of experience.

Tuesday, June 16 | Afternoon Session**2:00 to 4:00 PM****Personal Essays With a Twist****Instructor: Jenny Shank**

How do you make a personal story appeal to other people? Essayist Leslie Jamison has described her writing as “memoir and journalism and criticism woven together.” In his acclaimed debut *They Can't Kill Us Until They Kill Us*, Hanif Abdurraqib also weaves personal stories with criticism of music, sports, politics, and more. We'll examine their work to learn how we can expand beyond the parameters of the self by incorporating cultural and historical touchstones, art criticism, scientific research, and other sources, making felicitous connections that improve the resonance of our essays.

Tightening Saggy Middles**Instructor: Paula Younger**

Too often we focus on our beginnings and endings, rather than the long middle where most of the story's complications and rising action happen. We'll examine successful writing excerpts and do exercises to help trim that saggy middle into a tight, tension-filled, every-detail-working center of your story that will help lead to a successful ending.

Writing in Response to, or Against: the “Widerruf”**Instructor: Diana Khoi Nguyen**

Widerruf, from the German 'wider,' which means against, contrary to, in the face of, or versus, counter, contra—and also, with. In this craft seminar, we'll look at poems which are in dialogue with another poem or piece of writing, at writers in dialogue with another writer (living, dead, undead). Often these works recant, retract, redact, or revoke, but they are not parodies; they are deadly serious. The widerruf is for anyone who utters, who speaks, who writes. It is an act of resistance, of writing in dialogue with—and also talking back. We'll begin by looking at poems by Terrance Hayes, Harryette Mullen, Tyehimba Jess, and follow other conversant poetry threads, ending with a list of possibilities for exploring your own widerruf engagement.

Tuesday, June 16 | Evening Session**6:00 to 8:00 PM****On Sound: What Poets Can Learn from Music*****Instructor: Hanif Abdurraqib**

In this seminar, we'll use samples of songs and music videos—spirituals and gospel, and the rap songs that have sampled spirituals and gospel—to try and arrive at that tricky-to-articulate magic moment in art: the big reveal. We'll examine the trick of pace, the landscape of silence, and percussive elements of voice, all in service of suggesting a big moment only to later reveal an even bigger moment in your work. Prose writers are also welcome to attend.

**This class is a large seminar (for up to 30 people).*

Wednesday, June 17 | Morning Session**9:00 to 11:00 AM****Extracting Your Internal Dialogue****Instructor: Wendy J. Fox**

We all have the words in our head, but when the time comes to get them on the page, that act of translation can be challenging. We'll talk through strategies for surfacing internal monologues and dialogue in order to create cohesive narratives. This is an interactive class that incorporates relevant texts and includes time for freewriting with the goal of taking abstract concepts into concrete forms.

Wednesday, June 17 | Afternoon Session**2:00 to 4:00 PM****The Actor's Guide to Dialogue****Instructor: Susan Knudten**

How does an actor make someone else's words sound natural coming out of their mouth? They study how people talk. We'll use an actor's perspective to explore how and why people speak the way they do: physical traits, regional traditions, personality characteristics, educational background, and more. Then we'll do an exercise to help you discover words, phrases, and descriptors to start a character key that you can refer to while you're writing—a cheat sheet to help you keep the dialogue differentiated and true to each different personality in your story. Appropriate for any genre with characters or dialogue.

Poets in Translation: Yosano Akiko and Francis Ponge**Instructor: Lynn Wagner**

Japanese poet Yosano Akiko was passionate, feminist, and modern. Poems from her first book, *Tangled Hair*, have been translated by Sam Hamill, Kenneth Rexroth, and Jane Reichhold. Our second poet, Francis Ponge, writes in French and is a poet of things. Employing surrealist tendencies, he wrote prose poems with such titles as "The Pleasures of the Door," "Nuptial Habits of Dogs," and ". . . Just Wind!" Translators

include Robert Bly, Cid Corman, and C.K. Williams. Through reading, discussion, and comparison, we'll delve into these poets and the gifts they bring to literary imagination.

The Process and the Writer***Instructor: Sheila Heti**

Everybody writes for a different reason and comes to their finished work by their own unique method. The very personal process of writing is tied to what that specific writer thinks art is for, and their strengths and weaknesses as a person and artist. This seminar will focus on helping each participant think about their own unique writing process, discover it, look at it, understand it, and respect it, and will involve both writing and conversation.

**This class is a large seminar (for up to 30 people).*

Wednesday, June 17 | Evening Session**6:00 to 8:00 PM****Preach: How the Bible Taught Me to Write*****Instructor: Emily Rapp Black**

This lecture analyzes the Bible as a literary document that can teach us important craft tools, as well as emphasizing the age-old idea that writing is, first and foremost, an act of service. We'll discuss endings and beginnings; setting the stage and stakes; making your conflicts matter; the power of scene; working with plot and memory; and literary citizenship and the life as a writer as modeled by several key Biblical characters. NOTE: This is NOT a religious Bible study and will approach this document from a non-religious perspective, as a literary text that is alive, built over centuries by multiple authors, and not divinely inspired.

**This class is a large seminar (for up to 30 people).*



Thursday, June 18 | Morning Session**9:00 to 11:00 AM****Queer Forms****Instructor: Serena Chopra**

This seminar uses textual expression as a means for exploring the intersection and interaction between genres, mediums, and disciplines. The dimensionality of hybridity provides apt articulation for nonlinear, multi-dimensional narratives and imaginations. Employing hybridity as a means of radical imagination, we will attempt to open language towards performativity, multiplicity, and embodiment. Along with text, we will use whatever tools we, as a group, bring to the table—video, sound, movement, etc.—to compose queer bodies of work.

The Classics of Story Structure...and the Ever-Popular B-Sides**Instructor: Jenny Shank**

According to an old adage, there are only two stories: 'A Stranger Comes to Town' and 'Someone Goes on a Journey or Quest.' We'll study these two classic story structures, as well as the Star-Crossed Lovers trope, and learn how to make them fresh for our own writing. We'll also discuss story structures that might not have "classic" status but definitely merit beloved b-side status: 'The Crazy Neighbor' and 'The Uninvited Guest.' After our writing exercises, you'll leave with the beginnings of your own classics-in-the-making.

Thursday, June 18 | Afternoon Session**2:00 to 4:00 PM****Anxiety as Influence****Instructor: Joanna Luloff**

Climate change, guns on campuses, "fake news," identity theft, antibiotic-resistant infections. Every day, we live with anxieties that might make us feel we are living through the apocalypse rather than waiting for it to come. How can we use our fears in our writing? How has literary realism and narrative nonfiction borrowed from, dystopian, apocalyptic, and science fiction to reveal our current anxieties? How have writers like Emily St. John Mandel, Kazuo Ishiguro, and Leslie Jamison made use of catastrophe in their work? This seminar will combine discussion, short readings, and exercises to turn our anxieties into productive prose.

Breath, Measure, and Line***Instructor: Ariana Reines**

In this seminar, we'll work through divergent approaches to lineation in contemporary verse. We'll look at how Eileen Myles and Tyehimba Jess cut their lines, we'll surrender to the measure in Alice Notley's *The Descent of Alette*, John Ashbery's *Flow Chart*, and Frank Stanford's *The Battlefield Where the Moon Says I Love You*, and explore how the rhythmic and imagistic cascades of Dylan Thomas and Tongo Eisen-Martin create, interact with, and also destroy poetic structure. Actually, all of these poets destroy structure. But it's their unusual interaction with structure that gives these poems their "very large charge," to deform a line from Sylvia Plath.

**This class is a large seminar (for up to 30 people).*

Dear So-and-So: Building Intimacy in the Epistolary Text**Instructor: Addie Tsai**

Since its popularization in the 18th century, after colliding with the expansion of postal routes, the epistolary novel seems to be here to stay. As the technology around messaging evolves, so, too, does the epistolary text, especially where young adult novels are concerned, although it reaches outwards to other genres, such as creative nonfiction and hybrid works. This seminar will offer a history of epistolary text, offer examples that cross time periods and technological trends, and explore what it is about the form that attracts so many writers.

Thursday, June 18 | Evening Session**6:00 to 8:00 PM****Creating Emotion and Avoiding Melodrama****Instructor: Paula Younger**

Sometimes we're so afraid of melodrama that we avoid emotion in our writing. But to convey important moments and break a reader's heart, you have to learn how to use the page and words to convey the deepest emotions. Join us to learn some tricks and discuss how to bring emotion to your important scenes and avoid the dreaded melodrama.

Friday, June 19 | Morning Session**9:00 to 11:00 AM****It Is 'I'! The Compelling First-Person Narrator****Instructor: Tiffany Quay Tyson**

How do you make sure your narrator is someone a reader wants to spend time with over the course of an entire novel? We'll look at examples of first-person narration from classic and contemporary fiction and explore what makes these narrators irresistible storytellers. We'll discuss the potential pitfalls and limitations of first-person narration, along with practical strategies for managing both. Using prompts, writers will work to make their first-person narrators more compelling and effective.



Friday, June 19 | Afternoon Session**2:00 to 4:00 PM****Poem as Collage****Instructor: Andrea Rexilius**

What can poets learn from the techniques of collage? In this image and text-based seminar, we'll discuss and practice collage in both written and visual mediums. Come ready to experiment and to play with textual fragments, images, scissors, paper, and glue.

The Limit's the Sky: Pursuing Formal Constraints in Prose**Instructor: Andrea Bobotis**

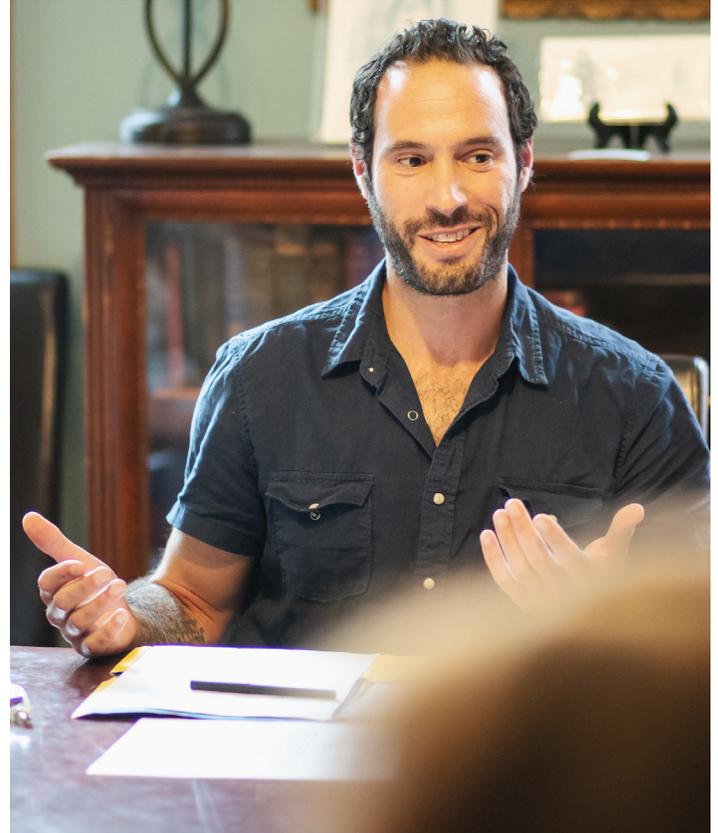
As prose writers, we necessarily limit ourselves with formal choices: point of view, setting, etc. But what about further constraints? What if you want to write your novel as a series of text messages? Or use an unconventional structure for your otherwise conventional story? We'll discuss the rewards of formal restrictions, including the way our creativity strengthens when it has something to push against, but we'll also talk through the risks, such as a device becoming gimmicky. We'll be interested in both the experimental (think Cortázar's *Hopscotch* or the Oulipo writers) and subtler formal constraints. Fiction and nonfiction writers welcome.

Saturday, June 20 | Morning Session**9:00 to 11:00 AM****How to Render Trauma Without Traumatizing Your Reader/Audience****Tanaya Winder**

Some of us write about historical, ancestral, and/or personal traumas that have affected us as well as our communities. At times it can be difficult to process these traumas or soul wounds, but one way to cope and help make sense of these events is through art, writing, and words. Learning how to render your heart on the page is one of the most helpful skills one can possess because you'll always have that as a means of processing joys, hurts, or all that comes in between. This workshop will offer writing prompts to help you open up, but also teach some techniques to help mediate your readers experience as they make their journey through your writing.

Micro-editing: Working with Nouns, Verbs, Adjectives, and Adverbs**Instructor: Erika Krouse**

In this hands-on seminar, we'll look at the intricacies and subtleties of the parts of speech—nouns, verbs, adjectives, and adverbs—and how to construct them into compelling/beautiful/magnificent sentences. What's your verb strategy, and are you using your verbs as micro-metaphors? Which of your nouns are doing the symbolic heavy lifting? Do adjectives actually describe? Are adverbs really so bad? Using lecture, discussion, exercises, and even some food items, we'll explore how to best use each element to build sentences that catch fire. Open to all genres.

**Saturday, June 20 | Afternoon Session****2:00 to 4:00 PM****Writer, Know Thyself: Your Leap from Doubt to Trust****Instructor: Catherine Hope**

You have doubts—of course you do; they come with the desire to be a writer. And as soon as you overcome one of them, another crops up. But you don't have to let them bog you down. You already have the keys to the extraordinary creativity you're seeking. In this seminar, we'll explore ways for you to more easily enter your state of creative grace and to build a working process you can count on. Bring unlined paper and a writing implement. We'll do some reading, some creating, some sharing, and you'll leave with an approach you can trust.

Your First Pages: Expositions and Hooks**Instructor: Erika Krouse**

The first few pages of a story are the try-out; after that, the reader makes a decision to keep reading or move on. How can you "hook" your readers and immerse them in your narrative world? What techniques do you need to create a firm writer–reader contract? In this content-heavy seminar, we'll explore requirements of hooks and expositions (a.k.a. beginnings): how to introduce your characters, ground the reader in your story, and begin the art of narrative intrigue. Bring your ideas to class and leave with new beginnings you can use immediately. Open to all prose writers.

Sunday, June 21 | Morning Session

9:00 to 11:00 AM

Le Domaine Perdu: Writing Your Lost World**Instructor: Amanda Rea**

Every story happens somewhere. But why do the places in some novels (or stories) seem to take root in your soul? How do authors craft such vivid, memorable worlds? In this seminar we'll go beyond setting to explore our own lost worlds—be they idyllic or haunting—and use the power of nostalgia to shape characters and stories. Open to fiction, nonfiction, and memoir writers of all levels.

Techniques of the Eternal Ballad**Instructor: David J. Rothman**

The ballad—a short, intense story in verse, often about people doing things they shouldn't—is an ancient form on almost every continent, with many of the earliest examples anonymous, and represents the beating heart of our verse language, the pattern into which it falls most easily and naturally. It is also still very much alive, in everything from poetry to country music, raps to greeting cards. But don't be fooled—it's hard to do well. Join us as we quickly survey more than 700 years of ballads in English and explore how to render the sexiest, wildest stories imaginable in verse for the ages.

Sunday, June 21 | Afternoon Session

2:00 to 4:00 PM

Music and Meaning**Instructor: Dan Beachy-Quick**

One of the purest pleasures in reading poetry is the music of the language itself. Sometimes the power in that music is so profound as to overwhelm the meaning of the poem itself. We'll read a number of poets remarkable for the music inherent in their verse: Gerard Manley Hopkins, Emily Dickinson, Ronald Johnson, John Keats, and Louis Zukofsky. Through examining their approaches to the musicality of verse, we'll conduct our own experiments on the page.

The Ticking Clock: Using Techniques from Thrillers to Increase the Tension in Your Writing**Instructor: David Heska Wanbli Weiden**

Whether you write literary or genre fiction (or even creative nonfiction), the techniques used in thriller novels can help you write prose that keeps your reader glued to the page. We'll explore strategies to help you write dynamic scenes, effective dialogue, and gripping plots. In the class, we'll use mini-lectures, examples from classic thrillers, and in-class exercises.

Monday, June 22 | Morning Session

9:00 to 11:00 AM

Two F-Words: Feminism and Fiction**Instructor: Brandi Homan**

Inventing a new language has often been described as one way—the only way?—for oppressed people to envision, and therefore create, a new world for themselves in literature and beyond. Here, we look specifically at work that challenges and offers alternatives to the possibilities currently and historically present for women (including transgender women and female-identified individuals). In this generative seminar, we'll consider fiction by Clarice Lispector, Andrea Lawlor, Roxane Gay, and Hillary Leftwich in order to imagine new worlds, new languages, and new opportunities for all women.

Monday, June 22 | Afternoon Session

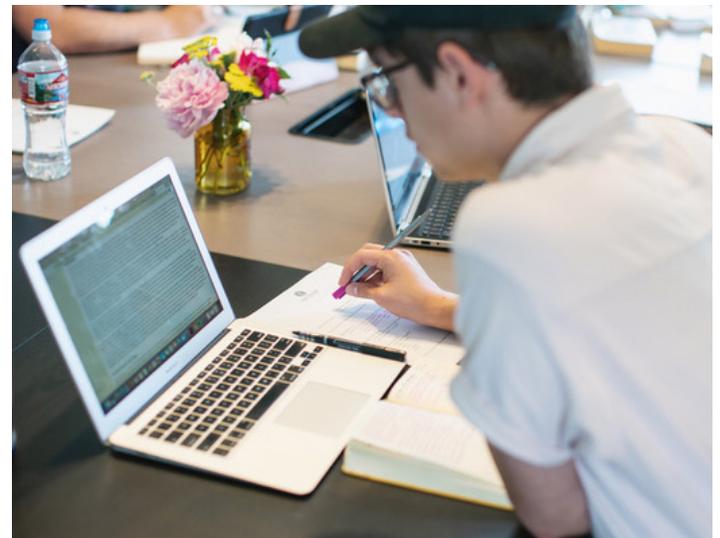
2:00 to 4:00 PM

Order out of Chaos: How to Structure Your Nonfiction**Instructor: Joel Warner**

Great nonfiction writing is all about structure. We'll delve into every aspect of building engaging nonfiction narratives, from developing introductions and conclusions to ordering your scenes. Then we'll put these ideas into practice, exploring how to turn your raw notes into perfectly organized outlines.

Writing the "I": Transformation and Our (Many) Selves**Instructor: Jessica Comola**

This seminar views the written "I" as a site of shifting, multiple identities. Who are we on the page? Or, what are all the things we can become? We'll read and discuss a variety of "I"-based poems that both declare the self and call it into question. A series of writing prompts will guide us through ways to engage our own "I" through writing.





Monday, June 22 | Evening Session

6:00 to 8:00 PM

Researching and Writing Not-So-Historical Fiction

Instructor: Cynthia Swanson

Near-history (or “not-so-historical”) novels appeal to readers of all ages. Unlike stories that take place during long-ago times, not-so-historical fiction is personal for many readers. What’s involved in writing a story set during a period that readers remember or have heard about directly from other generations? How do you ensure accuracy yet retain the ability to embellish in the interest of story? We’ll discuss planning, researching, and writing your near-historical novel. Using discussion, readings, and exercises, participants will learn how to create and promote successful near-history fiction.

Tuesday, June 23 | Morning Session

9:00 to 11:00 AM

One True Sentence: Writing Sentences that Stick

Instructor: Ellen Blum Barish

When something we read has us nodding along or marking the margins, a writer’s work has been done. The reader has been moved. The work as a whole may have moved us, but what stops and suspends us, gives us pause or the inclination to take out the yellow highlighter is one beautiful, true sentence. A sentence that sticks. What makes a sentence true? This seminar is designed to help jump-start works in progress. Bring that stuck page, paragraph, section, or transition and we’ll troubleshoot it with discussion and writing exercises. Open to nonfiction writers of all levels.

Tuesday, June 23 | Afternoon Session

2:00 to 4:00 PM

Sharpen Your Sentences

Instructor: John Cotter

We’ve all had the experience of reading a book with a promising plot but the writing—well, the writing. Readers are drifty; if writers don’t work to hone their sentences to a knife edge, they risk muting the impact of their ideas. The details of your story may be captivating, but unless the sentences pack punch, those ideas won’t communicate. In this seminar, we’ll talk about ways to structure our sentences for maximum impact, how to trim adjectives without losing your meaning, how to make verbs do the work, and the ways punctuation can push a point home.

Worldbuilding Made Easy

Instructor: Evelyn Hampton

“Worldbuilding” can sound intimidating — how do writers build a world, when constructing just a scene can be an elaborate process requiring days or weeks? This seminar builds through a series of writing exercises to examine how something as ordinary and familiar as a chair reveals an entire world, and we’ll look at images of chairs to see just how very world-revealing they are. Participants will come away with a grounded, accessible sense of what it means to build a world. This seminar is appropriate for writers of all levels and of any genre.

Tuesday, June 23 | Evening Session

6:00 to 8:00 PM

3:00 AM Epiphanies in the Afternoon

Instructor: Brian Kiteley

This generative seminar will use Brian Kiteley’s book of fiction exercises, *The 3 A.M. Epiphany*, as a resource and prod for building future fictions. The class will not read and discuss their own work, but participants will build ideas, fragments, and components of fiction. Writers should have read or seriously browsed the book by the time the class meets and perhaps have done a few of the exercises as practice. Find 25 of the exercises online here: bit.ly/3am-epiphany.

Wednesday, June 24 | Morning Session

9:00 to 11:00 AM

Your White Whale: Symbolism and the Objective Correlative

Instructor: Erika Krouse

Even if you’re not writing a symbolic story/essay/poem, you are a symbolic writer. You can’t help yourself. As human beings, we use clues and symbols from our real and fictional worlds to understand people, define value systems, explore questions, decide on plans of action, and create meaning from our experiences. In exchange, our symbolic writing

helps us grow as writers and human beings. In this class, we'll explore ways to use symbolism and the objective correlative (what?) to create richer, more evocative narrative worlds, both for you and your reader. Open to writers of all genres.

Wednesday, June 24 | Afternoon Session

2:00 to 4:00 PM

But Who Will Read It? Finding Your Audience

Instructor: Cynthia Swanson

When it comes to the dreaded question, "Who will find your book appealing?," there are two general schools of thought: "Everyone!" versus "XYZ specific, targeted audiences." Which is the right path? Furthermore, why should writers care? In this seminar, we'll discuss what it means to identify audience, the pros and cons of each school of thought, and what makes this question significant for writers as they prepare to bring a book into the world.

Close, Close (Close) Third Person

Instructor: Erika Krouse

We talk about the "close third person" point of view, but how do you really embody a character's innermost psyche and motivations? How can you heighten emotion in your writing through the closest point of view possible? In this seminar, we'll discuss the particular demands of close third person by exploring elements such as free indirect discourse, the perception layer, psychic distance, "head-hopping," interiority, and embodied physical action. Open to writers of fiction, nonfiction, and poetry.

Wednesday, June 24 | Evening Session

6:00 to 8:00 PM

Funny Despite Itself: Humor and Poetry

Instructor: Sommer Browning

Despite its best efforts, poetry can be funny. A good joke needs the same things that a good poem needs: concision, precision, a horse, and a priest. In this seminar we'll read funny poems (Harryette Mullen, Ron Padgett, Heather McHugh, Charles Simic) and dare to write them through a couple of writing exercises. Bring to class three jokes that you like.

Thursday, June 25 | Morning Session

9:00 to 11:00 AM

This is the End, My Only Friend: Two Types of Endings in Fiction and Nonfiction

Instructor: Alexander Lumans

We can readily recognize good endings when we read them; yet, when we write our own, the undertaking often feels obscured to us, if not downright impossible. So why are prose endings so difficult to land?

What makes an ending "surprising yet inevitable"? And how do we avoid those "unsatisfying" endings? There are a multitude of ways to end a story—this seminar will break down two of those types in fiction and nonfiction: the sublime image and the new decision. Through various examples and prompts, we'll address and try out two different (yet connected) ways writers choose to close their narratives in resounding and meaningful finales.

"Your Wild and Precious Life": Exploiting the Link Between Poetry and Memoir

Instructor: Karen Auvinen

It's often said poets make the best memoirists. That's because we deal in language and metaphor, image, and rhythm. This seminar explores the link between poetry and the memoir by focusing on employing the poet's toolkit to make a beautiful, memorable piece of nonfiction. Appropriate for poets seeking to write memoir and memoirists seeking to learn from poetry.

Thursday, June 25 | Afternoon Session

2:00 to 4:00 PM

Story Hot Seat

Instructor: Mario Acevedo

Are you having problems getting anywhere in your story? In this seminar you'll share a four-sentence paragraph about your work-in-progress. The rest of the participants will ask questions about your story theme, character motivations, and plot. This exercise is a great way to think through your story and untangle the knots in your narrative. Even if you choose not to share anything, attending this seminar will give useful insights into your work.

The Thinking Image

Instructor: Dan Beachy-Quick

When we begin to accept that an image is more than simply a picture in the mind that words help create but is instead a form of thinking and feeling possessed—in many ways—of its own life, then our approach to the creation of images takes on an almost philosophic burden. Our effort will be to immerse ourselves in the depths that an image opens for our consideration, and to begin to learn how to accomplish such efforts in our own work. Through exercises, readings, and discussion we'll spend our time broadening our sense of what an image is and how it might come to meaning in words.



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Thursday, June 25 | Evening Session

6:00 to 8:00 PM

Rituals and Routines for a Robust Writing Practice

Instructor: Courtney E. Morgan

In this seminar we'll discuss and develop some practices and rituals for noticing and utilizing the natural cycles in and around us—including the shifting of the seasons and cycles of the moon—to hone and amplify our own creative process and develop a writing practice that works with (rather than fighting against) these patterns. Get ready to get a little woo with your writing practice!

Friday, June 26 | Morning Session

9:00 to 11:00 AM

Bodies in Prose

Instructor: Wendy J. Fox

How do we negotiate our own physical space as we construct our pages? What do our bodies, and our relationships to our bodies, mean as we interact with our writing craft? In this seminar, we'll look at how our own relationship to our corporeal existence informs the prose we write. We'll examine and discuss sections of prose that address this topic, and we'll also write and discuss.

Friday, June 26 | Afternoon Session

2:00 to 4:00 PM

Chasing Inspiration: Creating a Joyful Writing Habit

Instructor: Tiffany Quay Tyson

In *On Writing: A Memoir of the Craft*, Stephen King says, "Amateurs sit and wait for inspiration, the rest of us just get up and go to work." But must writing always feel like work? Can't it also be fun? We'll look at the habits of successful published writers and talk about our own successes and failures with writing schedules. Our goal: to find the sweet spot that keeps us producing work on a consistent basis without stifling joyful moments of inspiration and discovery.

Writing Gender Beyond the Stereotypes

Instructor: Courtney E. Morgan

We all want to write complex and nuanced characters, but it can be easy to fall into the trap of constraining them to a box of assumptions and stereotypes. In this seminar we'll look at examples and work exercises to help us move beyond the binaries and boxes of gender and sex—and find full personhood for our characters of any gender.

Saturday, June 27 | Morning Session

9:00 to 11:00 AM

Sinner and Saints: Creative Use of Sacred Texts in Writing

Instructor: Nadia Bolz-Weber

Writers of all levels are encouraged to bring a favorite Bible story, Rumi poem, Buddhist koan, parable, or other spiritual text and learn how the sacred can be the best illuminator of the profane (and vice versa).

Saturday, June 27 | Afternoon Session

2:00 to 4:00 PM

Personal Essay Generator

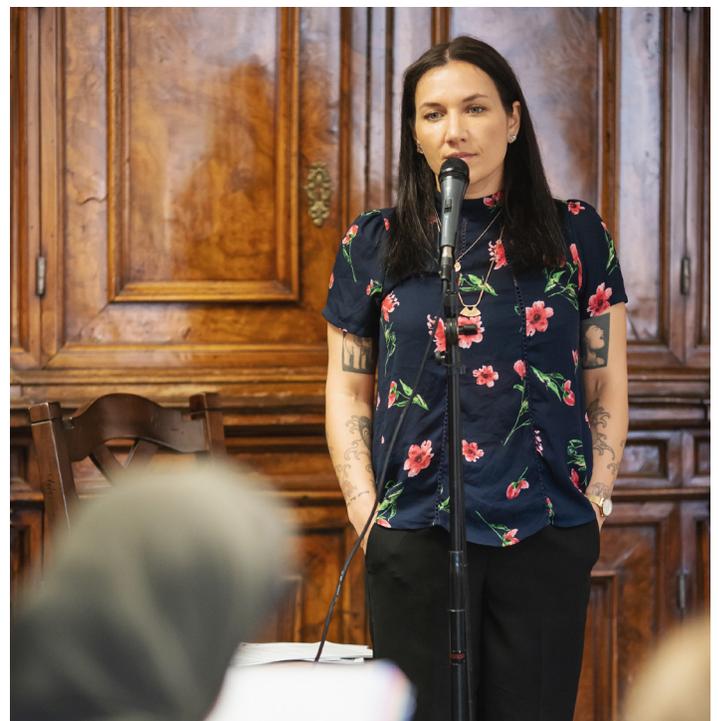
Instructor: Emily Flouton

This practical, generative seminar uses guided brainstorming techniques to enable each writer to come up with ideas for several nuanced personal essays they are uniquely qualified to write. Then, using writing prompts, you'll explore one or more of your ideas, developing it into the nub of an essay.

Punctuate Your Love

Instructor: John Cotter

Deft punctuation isn't just the final shellac on a good piece of writing, it's a marvelous tool that can change a piece's meaning and enhance its message. We'll crack the secrets of the semicolon, plumb the poetry of ellipses, and parse out the uses, abuses, and seduces of the comma. There'll be fun exercises, brain twisters, lewd jokes, and definitive answers to long-lingering questions.



Sunday, June 28 | Morning Session**9:00 to 11:00 AM****Draft a Short Story in Two Hours****Instructor: Amanda Rea**

In this generative seminar we'll outrun our inner critic by doing a series of exercises designed to leave each participant with the raw materials for a short story: compelling character, engaging narrative voice, and a palpable sense of conflict. We'll borrow techniques from great story writers, draw on our own experience, and write past our inhibitions in a fun and supportive atmosphere. Appropriate for both seasoned and beginning writers.

Sunday, June 28 | Afternoon Session**2:00 to 4:00 PM****Secrets: Strategies for Story****Instructor: Sarah Elizabeth Schantz**

In this seminar, we'll explore secrets as a major component for all storytelling. Secrets both separate us and bind us. Writers will learn how to make powerful allusions in their writing to build plot and develop character. In addition to learning the art of confession, we'll also explore subtext as strategy and when and how to privilege the reader's experience.

Monday, June 29 | Morning Session**9:00 to 11:00 AM****Live! Live! (An Exploration of Character Development)****Instructor: Daniel Levine**

Bringing characters to life is maybe the trickiest of a writer's many alchemies. We can try to describe them and toss them into lively scenes, yet still we are sometimes told our characters are "wooden" or "flat" or plain "lifeless." This seminar will break down a range of strategies to stimulate our characters into three-dimensional realism on the page, and send participants away with a fuller bag of resuscitating techniques.

Mapping Territory: Organizing Your Poetry Manuscript**Instructor: Radha Marcum**

Poem writing can be a powerful form of reflection on the events and trajectories of our lives. In this seminar, you'll discover how considerations of the prose memoir—storytelling, narrative arc, characters, and the exhilarating and terrifying territory of "truth-telling"—can be a lens through which to focus your writing of rich, lively memoir-in-poetry. Readings will include Anne Carson, Robert Hass, Seamus Heaney, Marie Howe, and others.

**Monday, June 29 | Afternoon Session****2:00 to 4:00 PM****Intro to Flash Fiction****Instructor: Robert McBrearty**

Stories under 1000 words, ranging from the traditional to the experimental, are growing in popularity. In this seminar, students will learn the basics of writing flash fiction. We'll use a combination of presentation, discussion, and examining models, and we'll write briefly in response to in-class prompts.

Me, Myself, and I: Constructing a Memoir's Fictional Hero**Instructor: Vicki Lindner**

Memoir is always about the Self, but the character writers call "I" doesn't have to be a true-to-life representation. In fact, the best "I-persona" is a partly a fictional character created by exaggerating and combining characteristics of the writer's past and present self. By enhancing physical and personality traits, you can turn this modified Self into a compelling performer, quasi-fictional as well as real. We'll look at examples from Andre Dubus III, Dagoberto Gilb, and Lucy Grealy, and then do prompted in-workshop exercises to create dramatic options for your fictional self.

Monday, June 29 | Evening Session**6:00 to 8:00 PM****These Eyes are Pencils: Writing from Images****Instructor: Alexander Lumans**

If a picture is worth a thousand words, shouldn't images be the best launching points for our writing? If we most often imagine in visual narratives and collages of memories, why can't we use this graphic inclination to our literary advantage? This seminar will give writers of any level the opportunity to finally write about the sublimely visual. We'll use everything from famous art pieces and scrapbook photos to found objects and fragmented recollections as spurs for our fiction, nonfiction, and poetry. Come ready to write with your eyes and see with your pencil.

Tuesday, June 30 | Morning Session

9:00 to 11:00 AM

Getting Unstuck Through the Power of Motive**Instructor: Mario Acevedo**

Friedrich Nietzsche said, “He who has a why to live can bear almost any how.” If you’re stuck in your work-in-progress, maybe it’s that you don’t understand your characters’ true motives. In writing we tend to emphasize “how” things happen but to deepen the story and draw the reader in we need to articulate the more compelling “why?” In this seminar we’ll explore character motives, discuss how we can develop the “why” behind them, and use this to drive the plot. We’ll use excerpts from your work-in-progress for writer prompts.

Writing a Great Nonfiction Book Proposal: A Crash Course**Instructor: Buzzy Jackson**

Book proposals sell books; if you’re an unpublished author, this is your chance to show an agent or publisher what you can do—so do it right! Learn how to format a book proposal, what editors and agents are looking for, and how writing a proposal can be a useful exercise in helping you understand your book. You’ll come away with a solid understanding of the do’s and don’t’s of book proposals and a book proposal template you can adapt for your own book project.

Tuesday, June 30 | Afternoon Session

2:00 to 4:00 PM

The Reliable Unreliable Narrator**Instructor: Andrea Bobotis**

What constitutes an unreliable first-person narrator? Being untrustworthy? Deliberately deceitful? Emotionally distant? If our unreliable narrators are too slippery, we risk alienating readers. We’ll examine the gamut of ways unreliable narrators show up in texts, while also discussing our authorial responsibilities toward them. Through examples and exercises, we’ll learn how to balance our unreliable narrators’ flaws with their roles as the primary voice of the text. Open to fiction writers of all levels.

Writing the Body**Instructor: Sarah Elizabeth Schantz**

The body is a site, a stage, a setting; the body is a container for character, a home, a prison. The body is capable of both creation and destruction because the body is a constant contradiction. This seminar will focus on how to fully embody our manuscripts and characters, whether we are writing ourselves or crafting fiction. We’ll learn how to get out of our heads (and sometimes the heads of our characters) via somatic experiments and other exercises, making it possible for our readers to step into the skin of the stories we write.

Tuesday, June 30 | Evening Session

6:00 to 8:00 PM

Write in Your Sleep: A Writer’s Guide to Lucid Dreaming**Instructor: Emily Flouton**

Did you know that with a little effort, you can consciously work on your writing while deep in REM sleep—and make marvelous discoveries while doing so? In this seminar for writers of all genres, we’ll learn simple techniques for inducing lucid dreams, then discuss strategies for using these dreams to generate ideas, seek guidance on current projects, and work out solutions to specific creative problems. Your wildly creative unconscious brain is ready to help you—why not let it?

Wednesday, July 1 | Morning Session

9:00 to 11:00 AM

A New Set of Instructions for Living**Instructor: Kathryn R. Trueblood**

Anyone beset by illness, catastrophe, or trauma has had to develop a new set of instructions for living. They have to stop measuring themselves by achievement in a market-driven society and find themselves “cracked open,” their vulnerabilities requiring a new set of priorities. How are we altered and how do we write about it? We’ll address strategies for not subverting ourselves, using lots of examples and writing prompts, then discuss specific issues, such as when to let a narrator have a pity party, why it’s necessary to rage and be raw, and how to help our readers tolerate ambiguity.





Wednesday, July 1 | Afternoon Session

2:00 to 4:00 PM

Hybrid Genres—Experimenting with Life and Form

Instructor: Brandi Homan

Writers from Laurence Sterne to Kathy Acker have long pushed the boundaries of genre, juxtaposing poetry, fiction, and nonfiction. We'll look at work by Jennifer Tamayo, Gabrielle Civil, Khadijah Queen, and Maggie Nelson, among others, to investigate cases where genre experimentation challenges our preconceptions of how literature functions. This generative seminar will emphasize autobiographical fiction, collage essays, and lyric memoir, though writers of all genres are welcome.

Writing and Promoting the “Book Club Book”

Instructor: Cynthia Swanson

Book clubs are more popular than ever. What does it take to write a book that clubs will love? And once you've written and published it, how do you reach out to those clubs? In this hands-on, comprehensive seminar, we'll talk about what makes for a compelling, book club-ready story. We'll also discuss the ins and outs of book club marketing and publicity: how to get the word out to clubs, what to expect when meeting with clubs (in person or online), and how to keep the book club energy going long after your book's release.

Thursday, July 2 | Morning Session

9:00 to 11:00 AM

Beating the \$h*t out of Your Pilot Script: The Power of an Extensive Beat Sheet

Instructor: Jenny Taylor-Whitehorn

The easiest part of writing your pilot script should be writing the pilot script. It's all the grunt work beforehand that can feel like a slog, but it doesn't have to be! Bring a logline of a pilot you'd like to work on, and we'll learn how to craft an extensive beat sheet to turn it into a professional outline. By dissecting contemporary pilots, we'll go beat by beat, and discover what you need to take that “good idea for a show” and turn it into a working document that will save your pilot writing life.

Endings: Cracking the Code

Instructor: Amanda Rea

We've all heard the rules about endings: they must be surprising, they must be inevitable, they must tie up the loose ends, but not too neatly. In this seminar, we'll explore ways of ending our stories organically and powerfully, listening, as Molly Giles says, “with the patience of a safecracker... until—and there is no other way for me to describe it—you hear 'click' and the treasure box opens.” Participants should bring one complete piece of fiction or memoir, or the final chapters of a larger work.

Thursday, July 2 | Afternoon Session

2:00 to 4:00 PM

Gaps, Tears, and Lacuna

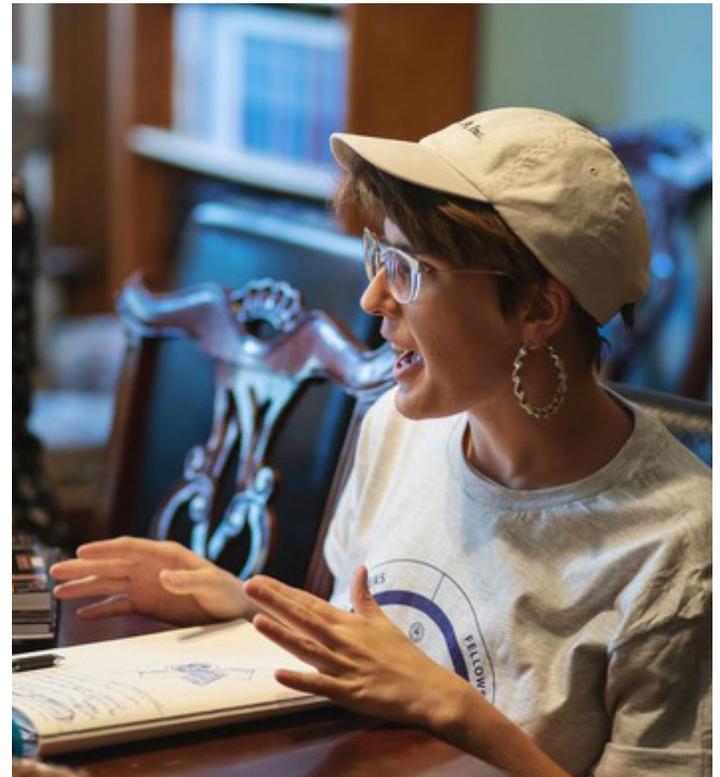
Instructor: Andrea Rexilius

In this seminar we'll look at how poets use fragmentation in their poetic works. Students will engage with in-class writing prompts to create and discuss their own experiments of gap, tear, and lacuna.

Living Memory: Techniques for Making the Dim Past a Vivid Present

Instructor: Karen Auvinen

This seminar takes the raw footage of your own memories and gives you techniques for turning them into vividly rendered scenes in your memoir. Bring a few memories or key scenes from a book in progress and we'll write around and to them in order to make them come alive.



Thursday, July 2 | Evening Session

6:00 to 8:00 PM

Elements of Character

Instructor: Nick Arvin

Great characters are essential to great stories, but what exactly is a character? How do we make characters feel vivid and alive with a few sentences? We'll break down the mysteries of character into a handful of discrete concepts, examine how those elements are used to create the characters of stories we all know, and how we can use them to develop our own distinctive characters. Suitable for students of all levels and genres, but the examples in class will focus on fiction.

Friday, July 3 | Morning Session

9:00 to 11:00 AM

Time Travel: Writing Flashback and Backstory

Instructor: Erika Krouse

Every character has a past, and often a troubled one. But how (and where, and when) do you bring that past to the page without slowing the story down? Using lecture, discussion, examples, and exercises, we'll study techniques for using backstory and flashback, and create a question-driven past narrative that drives your story forward. Open to all genres.

Friday, July 3 | Afternoon Session

2:00 to 4:00 PM

Humor Writing for People Who Are or Aren't Funny (Yet)

Instructor: Elissa Bassist

In this once-in-a-lifetime seminar, we'll dismantle the short humor piece and discuss how to write and publish brag-worthy jokes-cum-prose. There are many forms of humor writing, and we'll focus on the 500–800-word variety à la *The New Yorker's* Shouts & Murmurs. However niche, we may apply these lessons, virtues, and exercises to all writing. We'll go over six readings and five popular forms—parody, genre parody, satire, character monologue, verbal play. Each student will brainstorm lists and pitch titles to formulate and hone future pieces.

Outlining the Contingent Plot

Instructor: Erika Krouse

Is your story a page-turner, or just a bunch of stuff that happens? We'll work on devising the "contingent plot"—a plot that progresses forward with momentum and necessity. For the outline-allergic, we'll also look at alternative outlining methods such as creative outlines, spreadsheets, work plans, treatments, and mind maps. Come with your story idea and leave with a starter outline to guide you from beginning to end. Open to all prose writers.



OUR MOST POPULAR EVENTS!

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TUESDAY,
JUNE 9
4:30 TO 5:30 PM



ROBIN BLACK



THOMAS CHATTERTON WILLIAMS

WEDNESDAY,
JUNE 10
4:30 TO 5:30 PM



SARAH M. BROOM



JANE HIRSHFIELD

THURSDAY,
JUNE 11
4:30 TO 5:30 PM



KENNETH LIN



PETER ORNER

TUESDAY,
JUNE 16
4:30 TO 5:30 PM



EMILY RAPP BLACK



AKHIL SHARMA

WEDNESDAY,
JUNE 17
4:30 TO 5:30 PM



HANIF ABDURRAQIB



ARIANA REINES

THURSDAY,
JUNE 18
4:30 TO 5:30 PM



GARTH GREENWELL



SHEILA HETI

SALONS

COST: FREE

Friday, June 5 | 6:00 to 7:00 PM**Salon: The Courage to Write**

Speakers: Robin Black, Sarah M. Broom, Peter Orner, Thomas Chatterton Williams

It takes courage to produce a book and share it with the world, perhaps now more than ever. What if you've done or said something the internet decides is wrong? What if people hate it and decide to hate you, or don't even read it and decide to hate you? What if your mom reads it? Hear from four award-winning authors as they discuss the fears that come with writing and publishing work and how they've learned to overcome them, or at least to live with them.

Saturday, June 6 | 6:00 to 7:00 PM**Salon + Reading: Skip the Comments—Engaging, or Not, with Readers**

Speakers: Steve Almond, Jami Attenberg, Alan Brooks, Wendy C. Ortiz

Reactions to our work—positive and negative—will find us, whether in the workshop or from Goodreads, Amazon, or Twitter. How much feedback from the world is useful? How much is stultifying? Four writers discuss what they heed, what they avoid, and how to take all the noise with a hardy grain of salt. We'll begin the night with a short reading from each author's work.

Friday, June 12 | 6:00 to 9:00 PM**Movie Night: *We the Animals* Screening + The Art of Adaptation with Francesca Sloane and Justin Torres @Denver Film**

Speakers: Francesca Sloane, Justin Torres

Join *We the Animals* author Justin Torres and screenwriter Francesca Sloane for a discussion about the challenges and opportunities of adapting books and stories to film. Before the discussion, the film adaptation of Torres's novel will stream through Denver Film.

Saturday, June 13 | 6:00 to 7:00 PM**Salon + Reading: Real Life, Real Art**

Speakers: Lacy M. Johnson, Morgan Parker, Francesca Sloane, Justin Torres

Autofiction, fictional memoir, veiled metaphor: call it what you like—writers' lives unavoidably inform their work. Four writers working in a variety of forms will explore the perils and possibilities, awkwardness or affirmation, and responsibility or l'art pour l'art of writing from life. We'll begin the night with a short reading from each author's work.

Friday, June 19 | 6:00 to 7:00 PM**Salon: Staring at an Eclipse—Writing What Is Too Hard to Write**

Speakers: Emily Rapp Black, Garth Greenwell, Diana Khoi Nguyen, Christopher David Rosales

Sometimes a writer wrestles with a topic or theme so monumental, so heartbreaking, so profound that it seems impossible to even write about. How do you begin to tackle some of the questions that threaten to overwhelm all of us: those of bottomless grief and boundless love? Join four writers who've flown close to the sun and lived to tell the tale.

Saturday, June 20 | 6:00 to 7:30 PM**Storytelling Night: Funny as a Heart Attack**

Speakers: Elissa Bassist, John Cotter, Akhil Sharma, Assétou Xango

Join host and storyteller extraordinaire Elissa Bassist for a night of lively performers riffing on the edge where humor becomes dire, where laughter spills over into tears. Sit back and enjoy stories where the boundary between what is funny and what is devastating is also what makes us the most human.

Friday, June 26 | 6:00 to 7:00 PM**Salon: What's Art For?**

Speakers: Sheila Heti, Claudia Moran, Ariana Reines, Derrick Velasquez

We're living through dark times that require vigilance in the face of climate change, rampant poverty and homelessness, political strife, and so much more, so is art even necessary? How do we justify spending time making and consuming art when we should be at a protest or making money? What does art even do?



Saturday, June 27 | 6:00 to 7:00 PM

Salon: The Serenity (and Anxiety) of Influence—Literary Friends and Mentors

Speakers: Nadia Bolz-Weber, Erika Krouse, Dino Enrique Piacentini, Elizabeth Robinson

Writing may be solitary, but it doesn't happen in a vacuum. The social aspects of a writer's life put all of us in touch with a great many teachers, comrades, and even nemeses. Hear from four writers as they recount advice they've received, advice they've passed on, and lessons they've learned about creating a productive social network of other artists.

Friday, July 3 | 6:00 to 7:00 PM

Salon: The Intellectual Creative/Creative Intellectual

Speakers: Elisa Gabbert, Kenneth Lin, Khadijah Queen, Erika T. Wurth

You've got plans! So many different ideas and ambitious plans. How do you get your brain to move from poetry to prose, fiction to nonfiction, drama to social media posts? How do you have, you know—a life—in between? Four writers who work in multiple genres discuss balancing, time management and planning, writing, and living a creative life of the mind.



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Contact Laurie Wagner at laurie@lighthousewriters.org for details and opportunities.

BROWN-BAG BUSINESS PANELS

Cost: \$20/members; \$30/non-members; free to any lit fest passholder

(see pricing page for details)

Monday, June 8 | 12:30 to 1:30 PM

Trending Debuts

Speakers: David Forrer (Inkwell), Jenny Shank, Monika Woods (Triangle House)

Join two prominent New York literary agents and critic Jenny Shank, judge for the NBCC John Leonard Award for debut books in 2019, for a discussion of the most acclaimed debuts of recent years and the work that went into making it all happen. Discussion will take on recent trends in publishing, what makes a stand-out debut, and what writers can learn from debuts that have blown up.

Tuesday, June 9 | 12:30 to 1:30 PM

It's a Whole New (Indie) World

Speakers: Juan J. Morales, Tanja Pajevic, Kate Partridge (Ricochet Editions), Andrianna Yeatts (ICM)

The book business seems to transform every other month, even more so in the independent publishing world. Agents, writers, and editors will break down what they're seeing in indie presses this month, what they see coming in two months, and how all of this might affect writers and readers alike.

Wednesday, June 10 | 12:30 to 1:30 PM

Bright, Shiny Objects: Social Media for Writers

Speakers: Alan Brooks, BK Loren, Dana Murphy (The Book Group), Tiffany Quay Tyson

Can an author avoid social media and still succeed in building a platform, or is an active online life key to building audience, increasing book sales, and seizing opportunities? Join three writers and an agent for an animated conversation on the importance—or lack thereof—of social media in the literary landscape.

Thursday, June 11 | 12:30 to 1:30 PM

Publishing Underrepresented Voices

Speakers: Carleen Brice, Alia Hanna Habib (The Gernert Company), Christopher David Rosales, Erika T. Wurth
Legacy publishing has a long and unhappy history of prizing white, straight, male voices over those of women, people of color, and LGBTQ+ writers. How do writers from traditionally underrepresented communities break through and build a career, given the imbalances in the industry? Fortunately, we've pulled together just the team of writers and agents to explore that question.

Friday, June 12 | 12:30 to 1:30 PM

Hollywood Is Everywhere: TV and Film Outside New York and LA

Speakers: Diane Bell, Will McCance, Francesca Sloane, Jenny Taylor-Whitehorn

So you've got a finished screenplay—great, now what? In Hollywood or New York, it's all about who you know, but how do you meet the right people when you live miles away from either coast? Learn tips on how to build your film industry network no matter where you live and create a concrete plan for finding your dream film agent or producer.

Saturday, June 13 | 12:30 to 1:30 PM

Strategic Submitting: Breaking into Lit Mags

Speakers: Nicky Beer (*The Copper Nickel*), Harrison Candelaria Fletcher (*Speculative Nonfiction*), Alyse Knorr (*Switchback Books*), Jennifer Wortman (*Colorado Review*)

Publishing in great literary magazines can be the gateway to a writing career. But how do you navigate the quagmire of submitting without an agent? Join four editor/writers to learn how to choose the right publications, pace your submissions, maximize your cover letter, deal with (and interpret) rejections, and improve your chance of getting noticed. Open to all writers at any level.

Monday, June 15 | 12:30 to 1:30 PM

The Agent's View: What You Need to Know

Speakers: Noah Ballard (Curtis Brown, Ltd.), Stephany Evans (Pande Literary), Kate McKean (Howard Morhaim Literary Agency)

Join three agents as they pull back the curtain on the publishing industry. They'll take you inside the machine, providing tips and strategies for successful publishing while helping you avoid common mistakes. Think publishing is a mystery wrapped in an enigma? You'll think again after this panel.



Tuesday, June 16 | 12:30 to 1:30 PM

But I Thought I Would Have a Book by Now

Speakers: Wendy J. Fox, Trent Hudley,
Traci Groff-Jones, R.L. Maizes

Join four writers who were just as surprised as you are about when they finally got a book—or didn't! They'll discuss the frustrations and upsides of having to wait to get their book out, their strategies for coping and for placing new work, and how to take it all in stride.

Wednesday, June 17 | 12:30 to 1:30 PM

The Gripe Session

Speakers: Andrea Bobotis, Michelle Dotter (Dzanc Books),
Erika Krouse, BK Loren, Eric Smith (P.S. Literary)

Agents, editors, writers: We all come at writing from different angles. Rarely do we have a forum in which we can all talk with one another, share our grievances and joys (about writing, selling, editing, teaching), and, with any luck, come to understand one another. Leave this panel with a deeper understanding of the role of each player in writing and publishing in various forums.

Thursday, June 18 | 12:30 to 1:30 PM

Freelancing 101

Speakers: Sasha Geffen, Lisa Kennedy,
Steve Knopper, Elissa Bassist

Want to quit your day job and try and write for a living? Learn how—or if you even should—in this panel of seasoned freelancers who've found ways to cobble together a living through their writing. Which topics are editors looking for? What's the pay like? How do you pitch a magazine? Join writers and editors as they discuss the ins and outs of pitching, selling, and expanding your freelance work.

Friday, June 19 | 12:30 to 1:30 PM

Po-Biz/No-Biz

Speakers: Elisa Gabbert, Sueyeun Juliette Lee,
Andrea Rexilius, Suzi Q. Smith

A blank sheet of paper is worth more than one with a poem on it, so how is a poet supposed to survive? Creatively! Hear from four poets who have put together a poetry-filled life on what opportunities exist, how to make your own opportunities, and whether the poetry business is the same as the poetry life.



AGENT AND EDITOR CONSULTATIONS

Anyone who's submitted their work to the world knows about the lag times, the polite declines, and the form rejections. This is your chance to actually sit down and chat with a literary agent or editor to find out what they thought when reading your manuscript. One meeting is included for festival passholders, with additional meetings available as space allows. See pricing page for details. Send us your top three agent or editor choices by **May 7**, and we'll confirm your meeting before you submit your final query letter and writing sample on **May 14**. More information is available at lighthousewriters.org.

SAT 06.06	SUN 06.07	MON 06.08	TUE 06.09	WED 06.10	THU 06.11	FRI 06.12
Monika Woods	Monika Woods David Forrer	Andrianna Yeatts Monika Woods David Forrer	Dana Murphy Andrianna Yeatts David Forrer	Dana Murphy Sandy Lu Andrianna Yeatts	Dana Murphy Sandy Lu	Noah Ballard Sandy Lu Jean Garnett
SAT 06.13	SUN 06.14	MON 06.15	TUE 06.16	WED 06.17	THU 06.18	FRI 06.19
Noah Ballard Jean Garnett Will McCance Kate McKean	Noah Ballard Jean Garnett Will McCance Kate McKean	Noah Ballard Stephany Evans Kate McKean	Alia Hanna Habib Stephany Evans Michelle Dotter	Alia Hanna Habib Stephany Evans Sarah Bowlin Anna Sproul-Latimer	Alia Hanna Habib Sarah Bowlin Anna Sproul-Latimer	Sarah Bowlin Anna Sproul-Latimer
SAT 06.20	SUN 06.21	MON 06.22	TUE 06.23	WED 06.24	THU 06.25	FRI 06.26
		Eric Smith	Eric Smith			

AGENTS

Noah Ballard (Curtis Brown, LTD)

Noah Ballard received his BA in English from the University of Nebraska—Lincoln and began his career in publishing at Emma Sweeney Agency, where he sold foreign rights in addition to building his own client list. He specializes in literary debuts, upmarket thrillers, and narrative nonfiction, and he's always on the lookout for honest and provocative new writers. Noah has appeared across the country at graduate programs and writing conferences speaking about query letters, building nonfiction platforms, and submission etiquette. He lives in Brooklyn, New York.

Sarah Bowlin (Aevitas):

Sarah Bowlin joined Aevitas in 2017. Before becoming an agent, she spent a decade as an editor of literary fiction and nonfiction, first at Riverhead Books and most recently at Henry Holt & Company. She has edited many acclaimed and prize-winning writers including Ramona Ausubel, Julie Buntin, Sheila Heti, Rachel Khong, Helen Phillips, Salvatore Scibona, and Juan Gabriel Vásquez. As an agent, she represents Elisa Albert, Shane Jones, Halimah Marcus, Kevin Nguyen, Aysegul Savas, Lynn Steger Strong, Souvankham Thammavongsa, and Vanessa Veselka, among others. She is interested in bold voices—specifically stories of strong or difficult women and unexpected narratives of place, identity, and the shifting ways we see ourselves and each other. Originally from the South, she now lives in Los Angeles, California.

Stephany Evans (Pande Literary):

Stephany Evans started her publishing career at Simon & Schuster Audio when audio publishing was in its infancy. Now, for more than 25 years, Stephany has represented nonfiction writers in the areas of health and wellness, spirituality, lifestyle, food and drink, sustainability, running and fitness, memoir, and narrative nonfiction. She also represents a range of women's fiction, from literary to upmarket commercial, to romance, as well as crime fiction (mysteries, thrillers), and the occasional literary or commercial novel not aimed

at a female market. She is looking for fine, accomplished writing, whether the work is by a first-time or established author.

David Forrer (Inkwell):

David Forrer began his career in publishing in 1997 after receiving a master's degree in creative writing (fiction) from Boston University. He has been an agent with InkWell Management since it was created in 2004. His areas of interest and representation range from literary, commercial, historical and crime fiction to suspense/thriller, humorous non-fiction and popular history.

Alia Hanna Habib (The Gernert Company):

Alia Hanna Habib started her publishing career as a publicist at Houghton Mifflin Harcourt, working first on cookbooks and then on narrative nonfiction and literary fiction. She became an agent at McCormick Literary in 2011 and joined Gernert in 2017. Her tastes include narrative nonfiction, literary fiction, and culinary titles. Alia grew up in Pennsylvania, graduated from Barnard College and earned an MA in English Literature with a concentration in the 19th-century novel from Rutgers University. She serves on the Board of Housing Works and lives in Brooklyn with her husband and their border collie.

Sandy Lu (L. Perkins Agency):

Born and raised in Taiwan, Sandy Lu is a native Mandarin Chinese speaker. Prior to becoming an agent, she was a PhD candidate in Social and Personality Psychology and worked in the theater industry. A graduate of Queens College, she holds BAs in psychology and sociology with minors in music, business, and Japanese. She represents literary and commercial adult and young adult fiction, as well as select nonfiction. She is seeking submissions that will draw her in with a unique voice and a good yarn that will make her miss her subway stop, as well as characters who will stay with her long after she turns the last page. Sandy has a particular fondness for crime and speculative fiction, and she recently opened up her list to include romance. She loves all things historical, especially anything set in the 19th century.

Kate McKean (Howard Morhaim Literary Agency):

Kate McKean joined HMLA in 2006. She earned her master's degree in fiction writing at the University of Southern Mississippi and began her publishing career at the University Press of Florida. For adults, she is primarily interested in contemporary women's fiction, literary fiction, historical fiction set in the 20th century, fantasy, magical realism, and science fiction. For children, she is looking for projects in middle grade and young adult in the areas of horror, romance, LGBTQ issues, contemporary fiction, sports, magical realism, fantasy, and science fiction, as well as picture books of all kinds, especially nonfiction picture books. In nonfiction, for adults or children/teens, she represents books by authors with demonstrable platforms in the areas of pop culture, memoir, sports, food writing, humor, design, creativity, and craft. She is also interested in graphic novels and memoirs for all ages—adult and children.

Dana Murphy (The Book Group):

Prior to working at The Book Group, Dana studied Critical Film Theory and Sociology at New York University. Dana is hungry for writing that is immersive and surprising, with a distinct voice. She is attracted to upmarket and literary fiction for both adults and young adults and smart narrative nonfiction, essay collections and journalism about culture, social issues, science, feminism, race, gender, film and television, music, comedy, religion, and place. She'd love to read work that reckons with "low" or "unworthy" pop culture in a serious way, especially regarding art created for and consumed by teenagers, and stories set in and about the modern American South. She is passionate about finding literary homes for underrepresented and marginalized voices.

Eric Smith (P.S. Literary):

Eric Smith is a literary agent at P.S. Literary, with a love for young adult books, literary fiction, sci-fi, fantasy, and non-fiction. He's worked on award-winning and *New York Times* bestselling titles, and began his publishing career at Quirk Books. A frequent blogger, his ramblings about books and the publishing industry regularly appear on Book Riot, *Paste Magazine*, and Publishing Crawl. He also occasionally writes books when he finds the time, like his latest, *Don't Read the Comments* (Inkyard Press).

Anna Sproul-Latimer (Neon Literary):

Anna Sproul-Latimer, founding partner and president of Neon Literary, has sold multiple *New York Times* bestsellers, major book-to-film deals, and foreign translations in more than 50 languages. She represents all types of adult nonfiction—from memoir and history to pop culture, science, and parenting—as well as select literary fiction. Anna is drawn to buzzing, bright, curious, and slightly demented authors driven by enthusiasm so infectious that (inter)national audiences are already paying attention. She seeks authors motivated by a true mission—a clear answer to the question, "What is the legacy I want to leave in the world?" Of particular interest are those who've made moral leadership lemonade from the lemons of trauma: authors who are whistleblowers, Cassandras, "unelectable" elected officials, and survivors. A lifelong resident of the Washington, DC, area, Anna has spent her whole life watching power, money, and media interact to shape the line of history. With Neon, she intends to take the full weight of her access, experience, and privilege and use it to lie down in traffic, forcing that line to turn somewhere brighter. Prior to founding Neon, Anna spent nearly 15 years as a literary agent, foreign rights director, and developmental editor at DC's Ross Yoon Agency. A graduate of Columbia University (BA magna cum laude, English) and the University of Oxford (MDT with distinction, English), Anna lives in the DC suburbs with her family and travels to New York frequently.

Monika Woods (Triangle House):

Monika Woods is a literary agent, writer, and founder of Triangle House. She is a graduate of SUNY Buffalo and the Columbia Publishing Course and has worked closely with leading voices in contemporary literature over her decade-long publishing career. Her interests include literary fiction and compelling nonfiction in cultural criticism, food, popular culture, journalism, science, and current affairs. Monika is particularly excited about plot-driven literary novels, nonfiction that is creatively critical, unique perspectives, a great cookbook, and above all, original prose.

Andrianna Yeatts (ICM):

Andrianna Yeatts joined the ICM Partners publications department in 2017, where she has worked with such clients as the award-winning and bestselling authors Ann Patchett, Michael Chabon, Chuck Palahniuk, Morgan Parker, and Dan Piepenbring. Originally from San Diego, she holds a BA in English and political science from Vanderbilt University and is a graduate of the Columbia Publishing Course. In fiction, she is looking for literary novels that appeal to commercial readers and book clubs; dry, funny, and satirical novels potentially told from close first person. In nonfiction, she is looking for narrative nonfiction that is accessible and informative; memoir with heart that tells a unique story with broad appeal; pop culture books (movies, music, sports); cookbooks and other food-related books.

EDITORS**Jean Garnett (Little, Brown, & Co.):**

Jean Garnett is an editor at Little, Brown, & Co., acquiring mostly narrative nonfiction and occasionally literary fiction. She joined Little, Brown in 2014 after working as an assistant at a literary agency and as a high school English teacher at a private boarding school. Jean is drawn to narrative nonfiction that takes her deep into other lives, places, industries, or ideas, whether it's social/cultural criticism, weird or secret history, literary memoir/essays, investigative journalism, or anything that makes her laugh. Her growing list includes Therese Oneill's *Unmentionable* (a *New York Times* bestseller), Malcolm Harris' *Kids These Days*, Meaghan O'Connell's *And Now We Have Everything*, Zack McDermott's *Gorilla and the Bird*, and Jane Delury's *The Balcony*.

Michelle Dotter (Dzanc Books)

Michelle Dotter is the publisher and editor-in-chief of **Dzanc Books**, an independent nonprofit publishing company that champions innovative and award-winning literary fiction and nonfiction. She earned a degree in creative writing from Colorado College before beginning her editing career with MacAdam/Cage Publishing in San Francisco and worked as a developmental and copy editor before helming Dzanc. She has worked with *New York Times* bestselling authors, along with winners of the National Book Award, the Whiting Award, the National Book Critics Circle Award, and recipients of other honors. For more information on Dzanc, including information about annual fiction contests, please visit dzancbooks.org.

Will McCance (Unfound Content):

Will McCance is a film and TV producer, and Head of Content at Unfound Content, an LA-based production and management company dedicated to producing and financing commercially viable and socially impactful content with an aim to entertain, motivate, and empower.

Monday, June 1

4:30 to 5:30 PM

Happy Hour Reading: Lighthouse Faculty

Hear from recently published works by Lighthouse faculty.

Tuesday, June 2

4:30 to 5:30 PM

Happy Hour Reading: Lit Fest Fellows

Celebrate the diverse talent among this year's Lit Fest Fellowship Winners.

Wednesday, June 3

4:30 to 5:30 PM

Happy Hour Reading: Lighthouse Faculty

Hear from recently published works by Lighthouse faculty.

Friday, June 5

4:30 to 5:30 PM

Happy Hour Reading: Queer Creatives

Queer Creatives focuses on queer writers and storytellers in Colorado. We aim to connect queer writers with peers because we know that LGBTQIP+ lives are enriched and affirmed through collective storymaking and storysharing. No matter how your queerness manifests or how you share your creativity, this is a space for you!

Monday, June 8

4:30 to 5:30 PM

Happy Hour Reading: Book Project Edition

Come celebrate the hard work of Book Project graduates with a diverse collection of short readings.

Tuesday, June 9

4:30 to 5:30 PM

Happy Hour Reading: Visiting Authors

Our most popular event! This author reading will feature Robin Black and Thomas Chatterton Williams.

Wednesday, June 10

4:30 to 5:30 PM

Happy Hour Reading: Visiting Authors

Our most popular event! This author reading will feature Sarah M. Broom and Jane Hirshfield.

8:00 to 9:00 PM

Late Night Reading: Lighthouse Faculty

Hear from recently published works by Lighthouse faculty.

Thursday, June 11

4:30 to 5:30 PM

Happy Hour Reading: Visiting Authors

Our most popular event! This author reading will feature Kenneth Lin and Peter Orner.

Friday, June 12

4:30 to 5:30 PM

Happy Hour Reading: Open Mic

Join fellow Lit Fest participants for an opportunity to read a brief contribution.

Monday, June 15

4:30 to 5:30 PM

Happy Hour Reading: Book Project Edition

Come celebrate the hard work of Book Project graduates with a diverse collection of short readings.



Tuesday, June 16

4:30 to 5:30 PM

Happy Hour Reading: Visiting Authors

Our most popular event! This author reading will feature Emily Rapp Black and Akhil Sharma.

Wednesday, June 17

4:30 to 5:30 PM

Happy Hour Reading: Visiting Authors

Our most popular event! This author reading will feature Hanif Abdurraqib and Ariana Reines

8:00 to 9:00 PM

Late Night Reading: Lighthouse Faculty

Hear from recently published works by Lighthouse faculty.

Thursday, June 18

4:30 to 5:30 PM

Happy Hour Reading: Visiting Authors

Our most popular event! This author reading will feature Garth Greenwell and Sheila Heti.

Friday, June 19

4:30 to 5:30 PM

Happy Hour Reading: Writing in Color

Writing in Color aims to offer a more demographically complete representation of our writing community by connecting writers of color with peers to share ideas, inspirations, new work, successes, challenges, and resources. We aim to foster a more diverse, equitable, and inclusive writing community in Colorado.

Monday, June 22

4:30 to 5:30 PM

Happy Hour Reading: Lighthouse Faculty

Hear from recently published works by Lighthouse faculty.

Tuesday, June 23

4:30 to 5:30 PM

Happy Hour Reading: Lit Fest Fellows

Celebrate the diverse talent among this year's Lit Fest Fellowship Winners.

Wednesday, June 24

4:30 to 5:30 PM

**Happy Hour Reading:
The Poetry Collective Edition**

Come celebrate the hard work of the Poetry Collective graduates with a reading and ceremony, Class of 2020.

Friday, June 26

4:30 to 5:30 PM

Happy Hour Reading: Open Mic

Join fellow Lit Fest participants for an opportunity to read a brief contribution.

Monday, June 29

4:30 to 5:30 PM

Happy Hour Reading: Lighthouse Faculty

Hear from recently published works by Lighthouse faculty.

Wednesday, July 1

4:30 to 5:30 PM

Happy Hour Reading: Lighthouse Faculty

Hear from recently published works by Lighthouse faculty.

Friday, July 3

4:30 to 5:30 PM

Happy Hour Reading: Lighthouse Faculty

Hear from recently published works by Lighthouse faculty.



					8:30 AM to 12:30 PM: Weekend Advanced Workshops Short Prose: The BS Detector, Steve Almond Fiction: Grand Entrances, Jami Attenberg Nonfiction: Body Stories, Wendy C. Ortiz	
MON 06.01	TUE 06.02	WED 06.03	THU 06.04	FRI 06.05	SAT 06.06	SUN 06.07
9:00 AM to 11:00 AM • This is the End: Writing the Apocalypse	9:00 AM to 11:00 AM • How to Craft a Compelling Memoir • Secrets of Suspense	9:00 AM to 11:00 AM • Sequencing • Dismantling the Writer's Block	9:00 AM to 11:00 AM • It was a dark and stormy night: On Writing Setting	9:00 AM to 11:00 AM • Two-Faced: The Art of Multiple Perspectives • Writing Through the Photograph	9:00 AM to 12:00 PM <i>Weekend Intensive:</i> • Story Structure <i>Two-Weekend Intensive:</i> • Give me your tired, your poor, your muddled pages: Revis(v)ing Prose You Thought Was Dead • Modulation: Your Voice and the Secrets of How to Use It	9:00 AM to 12:00 PM <i>Weekend Intensive:</i> • Story Structure <i>Two-Weekend Intensive:</i> • Give me your tired, your poor, your muddled pages: Revis(v)ing Prose You Thought Was Dead • Modulation: Your Voice and the Secrets of How to Use It
2:00 PM to 4:00 PM • Genre Blur: Writing Dreams in Poems, Flash, and Hybrid Forms • Emotional Transitions	2:00 PM to 4:00 PM • Getting Published: Stories, Essays, Articles and Books • Channel Your Inner Slam Poet	2:00 PM to 4:00 PM • Situation and the Story • You, You, and You: Second-Person Point of View in Narrative • Radical Empathy: Ethical Inhabitation	2:00 PM to 4:00 PM • Oulipo Strategies: Making poems with unexpected forms • Milieu: The World of Your Story	2:00 PM to 4:00 PM • Prompt Party • Scansion Blast • When Desire Dates Doubt: The Crush as Literary Engine	2:00 PM to 4:00 PM • Find Your Character and You've Found Your Plot • A Career in Book Covers	2:00 PM to 4:00 PM <i>Two-Weekend Intensives:</i> • Form and Function: Organizing Through Objects • The Poetry of Praise
4:30 PM to 5:30 PM • Happy Hour Reading	4:30 PM to 5:30 PM • Happy Hour Reading: Lit Fest Fellows	4:30 PM to 5:30 PM • Happy Hour Reading		4:30 PM to 5:30 PM • Queer Creatives Reading		
	6:00 PM to 8:00 PM • Creating Art in Dark Times	6:00 PM to 8:00 PM • Faith and Philosophy: The Deep Beliefs of Your Characters	6:00 PM to 8:00 PM • Outlining the Nontraditional Novel or Memoir	6:00 PM to 7:00 PM • Salon: Courage to Write: Putting it Out there When the World Might Throw it Back	6:00 PM to 7:00 PM • Reading + Salon: Skip the Comments	

Weeklong Advanced Workshops: 9:00 to 11:30 AM
Fiction: A Nontraditional Workshop, Robin Black
Fiction: Creating Indelible Moments, Peter Orner
Nonfiction: We Tell Each Other Stories In Order to Live, Thomas Chatterton Williams
Nonfiction: The Archive as Story Builder, Sarah M. Broome
Poetry: Invitations, Inventions, Inventories, and Turnstiles, Jane Hirshfield
Dramatic Writing: The First Act, The One Act, Or The Pilot, Kenneth Lin

Weekend Advanced Workshops:
8:30 AM to 12:30 PM:
Fiction: Tolerance for Ambiguity, Justin Torres
Poetry: Declarations, Morgan Parker
Screenwriting: Kill Your Darlings and Write Better Ones, Francesca Sloane
1:00 PM to 5:00 PM:
Nonfiction: How to Tell the Truth, Lacy M. Johnson

MON 06.08	TUE 06.09	WED 06.10	THU 06.11	FRI 06.12	SAT 06.13	SUN 06.14
<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Tension and Conflict: How to Keep your Reader On the Edge of Their Seat 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Getting Under the Skin: Techniques for Closing Narrative Distance 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Critical Chops Truth in Memoir 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Literary Lineage and Writerly Identity Writing Cinematically 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Push Upstairs: Recovering Our Stories Writing Your Anxiety On Voice: Or, How to Wield Your Words 	<p>9:00 AM to 12:00 PM</p> <p><i>Weekend Intensives:</i></p> <ul style="list-style-type: none"> Writing a Memoir That Reads Like a Novel Writing Witness <p><i>Two-Weekend Intensive:</i></p> <ul style="list-style-type: none"> Modulation: Your Voice and the Secrets of How to Use It Give me your tired, your poor, your muddled pages: Revis(v)ing Prose You Thought Was Dead 	<p>9:00 AM to 12:00 PM</p> <p><i>Weekend Intensives:</i></p> <ul style="list-style-type: none"> Writing a Memoir That Reads Like a Novel Writing Witness <p><i>Two-Weekend Intensive:</i></p> <ul style="list-style-type: none"> Modulation: Your Voice and the Secrets of How to Use It Give me your tired, your poor, your muddled pages: Revis(v)ing Prose You Thought Was Dead
<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: Trending Debuts 	<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: It's a Whole New (Indie) World 	<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: Bright, Shiny Objects: Social Media for Writers 	<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: Publishing for Underrepresented Voices 	<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: Mile High Hollywood: Networking in the Film Industry Without Living in New York or LA 	<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: Strategic Submitting: Breaking into Publishing with Lit Mags 	<p>1:00 PM to 4:00 PM</p> <p><i>two-weekend intensives:</i></p> <ul style="list-style-type: none"> Form and Function: Organizing Through Objects The Poetry of Praise
<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Let's Get Intimate: Working With Narrative Distance How to Write a 'How to' Poem The Sentence: Long, Short, Incomplete, Elegant, Crude, and Also Run-On* 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Contemporary American Women Poets: 2020 Edition Place, Setting and World Building 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Mystic Speech: Psalms, Mantras, Litanies, Sutras Seven Deadly Sins of Screenwriting (And How to Make Them Work) In Praise of Tangents* 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> The Secret of Energy: Ways to Get Your Writing to Leap, Sing & Smash! Comics Vs. Prose Writing: What's The Difference? 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> How to Write Gorgeous Prose (and Put it to Work) The Mystery of Voice 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Use Your Words 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Building a Strong Foundation for a Novel or Memoir Drawing For Writers
<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Happy Hour Reading: Book Project Edition 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Visiting Authors Reading: Robin Black and Thomas Chatterton Williams 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Visiting Authors Reading: Sarah M. Broom, Jane Hirshfield 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Visiting Authors Reading: Kenneth Lin, Peter Orner 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Happy Hour Reading 		
<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> The Universal in the Particular* 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> Building a Personal Archive* 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> Compelling Language for Screenplay 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> The Scale of Experience: Poetry and Flash Fiction* 	<p>6:00 PM to 9:00 PM</p> <ul style="list-style-type: none"> Movie Night: "We the Animals" Screening + Q&A with Justin Torres 	<p>6:00 PM to 7:00 PM</p> <ul style="list-style-type: none"> Salon + Reading: Real Life, Real Art 	
		<p>8:00 PM to 9:00 PM</p> <ul style="list-style-type: none"> Late Night Reading: Lighthouse Faculty 				

*This class is a large seminar (for up to 30 people).

Weeklong Advanced Workshops: 9:00 to 11:30 AM

Fiction: Style in Fiction, Garth Greenwell

Fiction: Writing What You're Writing, Sheila Heti

Fiction: Varieties of Plotting, Akhil Sharma

Nonfiction: Writing Into Hybrid Forms, Hanif Abdurraqib

Nonfiction: Mapping the Memoir, Emily Rapp Black

Poetry: Love Lab, Ariana Reines

MON 06.15	TUE 06.16	WED 06.17	THU 06.18	FRI 06.19	SAT 06.20	SUN 06.21
<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Revising Efficiently: Some Techniques to Save Time Essay as Song: What Essayists Can Learn from the Songwriters 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Writing Yourself In 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Extracting Your Internal Dialogue 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Queer Forms The Classics of Story Structure...and the Ever-Popular B-Sides 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> It is 'I!' The Compelling First Person Narrator 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Micro-editing: Working with Nouns, Verbs, Adjectives and Adverbs How to Render Trauma Without Traumatizing Your Reader/Audience 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> Techniques of the Eternal Ballad Le Domaine Perdu: Writing Your Lost World
<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: The Agent's View: What You Need to Know 	<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: But I Thought I Would Have A Book By Now 	<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: The Gripe Session 	<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: Freelancing 101 	<p>12:30 PM to 1:30 PM</p> <ul style="list-style-type: none"> Business Panel: Po-Biz/No-Biz 	<p>9:00 AM to 12:00 PM <i>Weekend Intensive:</i></p> <ul style="list-style-type: none"> Hybrid Composition 	<p>9:00 AM to 12:00 PM <i>Weekend Intensive:</i></p> <ul style="list-style-type: none"> Hybrid Composition
<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Secrets from the Slush Pile: Writing Next-Level Fiction Some Recent Queer Aesthetics* 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Writing in Response to, or Against: the "Widerruf" Personal Essays with a Twist Tightening Saggy Middles 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> The Process and the Writer* Poets in Translation: Yosano Akiko and Francis Ponge The Actor's Guide to Dialogue 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Breath, Measure, and Line Anxiety as Influence Dear So-and-So: Building Intimacy in the Epistolary Text 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> The Limit's the Sky: Pursuing Formal Constraints in Prose Poem as Collage 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Writer, Know Thyself: Your Leap From Doubt to Trust Your First Pages: Expositions and Hooks 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> Music and Meaning The Ticking Clock: Using Techniques from Thrillers to Increase the Tension in Your Writing
<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Happy Hour Reading: Book Project Edition 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Visiting Authors Reading: Emily Rapp Black, Akhil Sharma 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Visiting Authors Reading: Hanif Abdurraqib, Ariana Reines 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Visiting Authors Reading: Garth Greenwell, Sheila Heti 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> Happy Hour Reading: Writing in Color 		
<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> Throw in the Dad Cat* 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> On Sound: What Poets Can Learn From Music* 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> Preach: How the Bible Taught Me to Write* 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> Creating Emotion and Avoiding Melodrama 	<p>6:00 PM to 7:00 PM</p> <ul style="list-style-type: none"> Salon: Staring at the Eclipse: Writing About What Is Too Hard To Write About 	<p>6:00 PM to 7:30 PM</p> <ul style="list-style-type: none"> Storytelling Night: Funny as a Heart Attack 	
		<p>8:00 PM to 9:00 PM</p> <ul style="list-style-type: none"> Late Night Reading: Lighthouse Faculty 				

*This class is a large seminar (for up to 30 people).



MON 06.22	TUE 06.23	WED 06.24	THU 06.25	FRI 06.26	SAT 06.27	SUN 06.28
<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • Two F-Words: Feminism & Fiction 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • One True Sentence: Writing Sentences that Stick 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • Your White Whale: Symbolism and the Objective Correlative 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • “Your Wild and Precious Life”: Exploiting the link between Poetry and Memoir • “This is the End, My Only Friend: Two Types of Endings in Fiction and Nonfiction 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • Bodies in Prose 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • Sinner & Saints: Creative Use of Sacred Texts in Writing 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • Draft a Short Story in Two Hours
<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • Order Out of the Chaos: How to Structure Your Nonfiction Writing • Writing the “I”: Transformation and Our (Many) Selves 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • “Worldbuilding” Made Easy • Sharpen Your Sentences 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • Close, Close (Close) Third Person • But Who Will Read It? Finding Your Audience 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • The Thinking Image • Story Hot Seat 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • Chasing Inspiration: Creating a Joyful Writing Habit • Writing Gender Beyond the Stereotypes 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • Personal Essay Generator • Punctuate Your Love 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • Secrets: Strategies for Story
<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> • Happy Hour Reading 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> • Happy Hour Reading: Lit Fest Fellows 	<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> • Happy Hour Reading: The Poetry Collective Edition 		<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> • Happy Hour Reading 		
<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> • Researching and Writing Not-So-Historical Fiction 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> • 3 AM Epiphanies in the Afternoon 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> • Funny Despite Itself: Humor and Poetry 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> • Rituals and Routines for a Robust Writing Practice 	<p>6:00 PM to 7:00 PM</p> <ul style="list-style-type: none"> • Salon: What’s Art For? 	<p>6:00 PM to 7:00 PM</p> <ul style="list-style-type: none"> • Salon: The Serenity (and Anxiety) of Influence: Literary Friends and Mentors 	

MON 06.29	TUE 06.30	WED 07.01	THU 07.02	FRI 07.03
<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • Live! Live! (An Exploration of Character Development) • Mapping Territory: Organizing Your Poetry Manuscript 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • Getting Unstuck through the Power of Motive • Writing a Great Nonfiction Book Proposal: A 2-hour Crash Course 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • A New Set of Instructions for Living 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • Beating the \$h*t out of Your Pilot Script: The Power of an Extensive Beat Sheet • Endings: Cracking the Code 	<p>9:00 AM to 11:00 AM</p> <ul style="list-style-type: none"> • Time Travel: Writing Flashback and Backstory
<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • Me, Myself, and I: Constructing a Memoir’s Fictional Hero • Intro to Flash Fiction 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • The Reliable Unreliable Narrator • Writing the Body 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • Writing and Promoting the “Book Club Book” • Hybrid Genres—Experimenting with Life and Form 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • Gaps, Tears, & Lacuna • Living Memory: Techniques for Making the Dim Past a Vivid Present 	<p>2:00 PM to 4:00 PM</p> <ul style="list-style-type: none"> • Outlining the Contingent Plot • Humor Writing for People Who Are or Aren’t Funny (Yet)
<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> • Happy Hour Reading 		<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> • Happy Hour Reading 		<p>4:30 PM to 5:30 PM</p> <ul style="list-style-type: none"> • Happy Hour Reading
<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> • These Eyes are Pencils: Writing from Images 	<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> • Write in Your Sleep: A Writer’s Guide to Lucid Dreaming 		<p>6:00 PM to 8:00 PM</p> <ul style="list-style-type: none"> • Elements of Character 	<p>6:00 PM to 7:00 PM</p> <ul style="list-style-type: none"> • Salon: The Intellectual Creative/Creative Intellectual



PRICING AND REGISTRATION INFORMATION

(Member Rate/Non-Member Rate)

Gold Pass: \$1,310/\$1,410

Includes a weeklong advanced workshop*, a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops. A \$140 discount.

Silver Pass: \$1,200/\$1,300

Includes a weeklong advanced workshop*, a craft seminar five-pack, a business panel five-pack, a meeting with an agent, and 10% off of additional workshops. A \$135 discount.

Weekend Gold Pass: \$1,020/\$1,120

Includes a weekend advanced workshop*, a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops. A \$110 discount.

**Admittance into all advanced workshops is by application only. The priority deadline for applying is March 14. Please see details on our website.*

Bronze Pass: \$720/\$820

Includes a one-weekend intensive (non-advanced), a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops. A \$80 discount.

Penny Pass: \$440/\$540

Includes a craft seminar five-pack, a business panel five-pack, a meeting with an agent, and 10% off of additional workshops. A \$45 discount.

Full-Access Business Pass with agent meeting: \$240/\$360

Includes all business panels and a one-on-one consultation with an agent. A \$40 discount.

Business Panel Five-Pack: \$90/\$140

Includes tickets to five business panels. A \$10 discount.

Craft Seminar Five-Pack: \$285/\$345

Includes space in five craft seminars. A \$40 discount.

Additional One-on-One Agent Consultations*: \$60/\$70

*Agent consultations are open to participants holding Gold, Silver, Weekend Gold, Bronze, Penny, and Full-Access Business Passes only. We'll try to accommodate everyone's preference of agents, although we cannot guarantee your first choice.

OTHER OFFERINGS

Weeklong Advanced Workshops	\$850/\$910
Weekend Advanced Workshop	\$525/\$585
Two-Weekend Intensives.....	\$345/\$405
One-Weekend Intensives	\$195/\$255
Craft Seminar Five-Pack	\$285/\$345
Craft Seminars	\$65/\$75
Brown-Bag Business Panels (<i>bring your lunch and join us</i>)	\$20/\$30
Parties & Salons	Free
Readings	Free
Orientation for Advanced Workshop participants	Free

Cancellation Policy

If you need to withdraw from a non-advanced workshop or craft seminar for any reason, the following refund schedule applies:

- Before May 25: A cancellation fee of 10% of the total workshop cost applies.
- May 25 and after: 35% cancellation fee applies.
- 48 hours or less before the start of Lit Fest:
No refund is available.

For Advanced Workshops, \$200 of the total tuition acts as a non-refundable deposit. Of the remainder, any cancellation received more than one month before start date will receive a 50% refund. Less than one month before the start date, there is no refund available, and any balance due will still need to be paid in full. Most likely, at that point, the instructor—and classmates—will have already read and prepared comments on each submission.

Sorry, but registrations for craft seminars and intensives are non-transferable and purchases of festival passes, agent meetings, and business panels are non-refundable and non-transferable.

Need Financial Assistance?

Learn more about our Writership program at lighthousewriters.org.

Become A Member

Memberships start at \$60/year and include discounts on workshops, access to Member Writing Hours and special events, and more! Visit lighthousewriters.org for details.

Diversity, Equity, and Inclusivity at Lighthouse: Lighthouse Writers Workshop is a diverse, inclusive, and equitable place where all participants, employees, and volunteers, whatever their gender, race, ethnicity, national origin, age, sexual orientation or identity, education, or disability, feel valued and respected. We are committed to a nondiscriminatory approach and provide equal opportunity for employment and advancement in all of our departments and programs. We respect and value diverse life experiences and heritages and ensure that all voices are heard. To that end, we uphold a commitment to a diverse community by nurturing an inclusive, supportive, and welcoming environment. Please see Code of Conduct, full nondiscrimination, and anti-harassment policies on our website.



MARK YOUR CALENDAR

For details on these and other programs, visit lighthousewriters.org.

The Book Project **(application deadline June 26)**

Our intensive, two-year program guides writers of book-length manuscripts (novel, narrative nonfiction, memoir, and short story collections) from first draft to finished product.

The Poetry Collective **(application deadline June 26)**

The Poetry Collective is a yearlong program aimed at helping you produce a finished, high-quality book of poems that reads as a cohesive collection, not just a bundle of singular works.

The Lighthouse Grand Lake Retreat **(July 12–17)**

Join Lighthouse instructors in the scenic mountain town of Grand Lake, Colorado, for a week of writing, reading, and learning.

Writing in Color Retreat **(August 3–6)**

Join fellow writers of color in beautiful Allenspark, Colorado, for four days of workshops, writing, and community.

Online Workshops **(starting July 13 and August 24)**

Our online program includes fiction, memoir, and poetry workshops with published and award-winning authors.

Story Fest **(October 2–4)**

Story Fest is a three-day festival celebrating the narrative arts—including literature, dance, performance, film, music, and visual art—and how they support the human project of connecting and making meaning.



ABOUT LIGHTHOUSE WRITERS WORKSHOP

Lighthouse Writers Workshop is Colorado's nonprofit literary arts center whose mission is to ensure literature maintains its proper prominence in culture and individuals achieve their fullest potential as artists and human beings. For over 20 years, Lighthouse has offered award-winning writing workshops, author events, and community engagement programs to people of all ages and backgrounds in Denver and beyond. For more information, visit lighthousewriters.org.

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Denver, CO 80206

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LIGHTHOUSE WRITERS WORKSHOP PRESENTS

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