



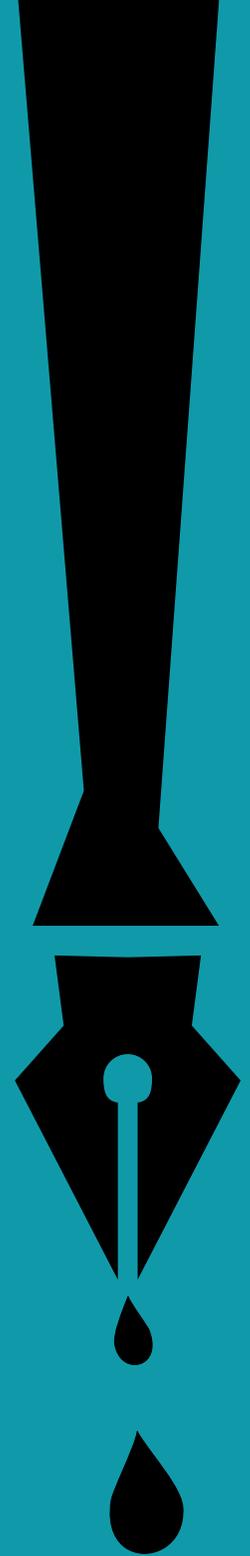
LIGHTHOUSE
WRITERS WORKSHOP

LIT FEST

13

JUNE 1-15
2018

DENVER, COLORADO

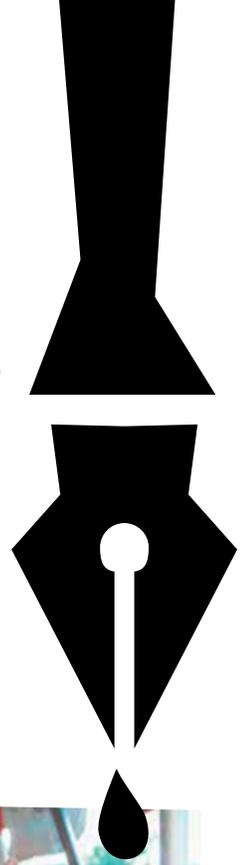


FICTION · NONFICTION · POETRY · SCREENPLAY

Two weeks of seminars, parties, workshops, salons, and agent consultations

LIT FEST 13

TICKETS AND
PASSES ARE
ON SALE
APRIL 2!



THIS YEAR'S LIT FEST IS OUR 13TH, and as such, we're taking all the necessary precautions. Four-leaf clovers, horse shoes, a no-exceptions ban on ladders.

We've also put together the luckiest lineup of visiting authors and faculty you can imagine, including Leslie Jamison, Terrance Hayes, Min Jin Lee, Rachel Cusk, and Charles D'Ambrosio. (Screenwriter Alexandre Philippe is even a Hitchcock expert!) In master workshops and craft seminars, salons and business panels, they'll help us banish our writing bogeymen once and for all.

Whether you're a Lit Fest veteran or a first-timer, we hope you'll knock some wood and join us for two weeks of literary fun. We're afraid you're going to have a really good time.

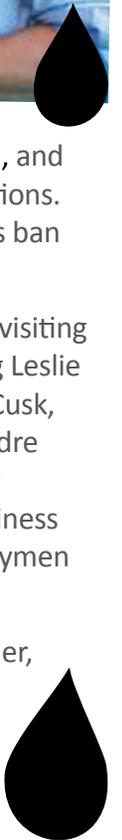


TABLE OF CONTENTS

MASTER WORKSHOPS

P. 2

Lit Fest features weeklong and weekend advanced workshops in novel, poetry, short story, memoir, narrative nonfiction, and screen/playwriting. Participation is by application only. Prose classes are limited to 10 students each; poetry master workshops are limited to 12 students each. Weeklong master workshops meet five times (Monday through Friday) for sessions of about three hours and include an opportunity to meet one-on-one with the instructor. Weekend master workshops consist of two four-hour sessions. The priority deadline for application is **March 15**, and details can be found on our website at lighthousewriters.org.

TWO-WEEKEND INTENSIVES

P. 5

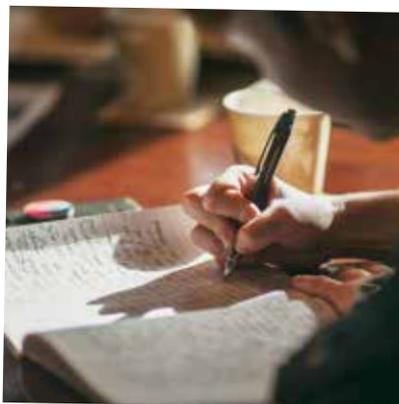
Two-weekend intensives are limited to 12 participants and meet four times, Saturdays and Sundays, June 2–3 and June 9–10. These classes are designed for all levels of writers and focus on craft elements and project development. Participants will submit work for feedback from classmates as well as the instructor—typically during the second weekend. See class descriptions for more detail.



ONE-WEEKEND INTENSIVES

P. 6

One-weekend intensives are designed for 10–15 participants and generally meet twice, Saturday and Sunday, either June 2–3 or June 9–10. These workshops are designed to deepen participants' understanding of specific craft elements. While participants may share work and receive first-blush responses to short passages, these courses are not meant to serve as typical "workshops" in which writers give and receive detailed feedback.



CRAFT SEMINARS

P. 7

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 accommodate up to 50 participants. While participants may share work and receive first-blush responses to short passages, these courses do not include giving and receiving detailed feedback.

YOUTH INTENSIVES & SEMINARS

P. 22

Throughout Lit Fest, we'll be offering a handful of craft seminars for young writers, grades 3–12. See class descriptions for more detail.

SALONS & PARTIES

P. 24

Our kickoff and closing parties bring together Lit Fest participants for celebrations that include photo booths, music, tarot readings, and other fun surprises. Salons are informal, dynamic evening discussions featuring three or more speakers who have varying perspectives on a theme, with audience participation strongly encouraged. The ticket price for salons and parties includes a catered meal and beverages, and a food truck will be on site for Making the Mountain.

CALENDAR OF EVENTS

P. 26

READINGS & FREE EVENTS

P. 28

Stick around after class and enjoy some of our free evening events. Food trucks will be on site most nights.

BROWN-BAG BUSINESS PANELS

P. 29

Bring your lunch and learn about the business side of writing and publishing from panels featuring agents, writers, and editors. Topics covered include finding an agent, submitting to literary magazines and journals, and new trends in publishing. A Full-Access Business Pass includes entry to all brown-bag sessions; individual session tickets are also available.



AGENT/EDITOR CONSULTATIONS

P. 31

Agents and editors are available to meet one-on-one with Lit Fest passholders. Given the busy schedules of agents and editors, it's a rare chance to receive direct feedback and to have your questions answered. See page 37 for pass details and pricing.

LIT FEST FACULTY

P. 33

Learn more about this year's Lit Fest faculty and speakers. Extended bios are available online at lighthousewriters.org.

PRICING & REGISTRATION INFORMATION

P. 37

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

MASTER WORKSHOPS



Philippe

See general description on p. 1.

Master workshops are limited to 10-12 participants and require application for admittance. The priority deadline is **March 15**. Please see our website, lighthousewriters.org, for details on applying.

ONE-WEEKEND MASTER WORKSHOP

TUITION: \$495/MEMBERS; \$555/NON-MEMBERS

Saturday and Sunday, June 2–3

8:30 AM to 12:30 PM

Master Screenwriting: The First Ten Pages

Alexandre O. Philippe

This workshop will focus on your overall story and making the first ten pages of your script (screenplay, pilot, or documentary) most effective and reflective of that whole. We'll focus on the importance of establishing a tone, honing your voice, and creating killer characters. We'll talk structure, story development, and emotional truth, but we'll also discuss the art of pitching your script and how to know when it's time to start something new. You'll leave this intensive with some strategies for revision and a better sense of what your voice, in particular, brings to the table.

Accepted participants will submit their treatments and the first ten pages of their scripts by noon (MST) on **May 2**.

Master Short Prose Workshop: The BS Detector

Steve Almond

Writing is decision making, nothing more and nothing less. Join Steve Almond for a workshop focused on improving the decisions you make in your storytelling. By looking critically and carefully at other people's work as well as your own, you'll walk away with advice you can apply immediately. 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 (MST) on **May 2**.



Saturday and Sunday, June 9–10

8:30 AM to 12:30 PM

Master Nonfiction Workshop: Flash Memoir

Leslie Jamison

In this class, we'll be thinking about the art of compression. How do we capture our infinite world in finite frames? How do we curate and arrange what actually happened? How do we find the heat and core of what we've lived and felt? Find the mattering in the memory? If literary nonfiction is often misunderstood as straight exposure rather than crafted sculpture, we'll be thinking about how compression exposes it as craft—distills the difficulties and possibilities of writing from our lives. In just a few pages or paragraphs, a mother can be raised from the grave, a wound can be re-opened, or a conflict can be understood in entirely new terms. We'll be making "heat maps" of one another's submissions, exploring the possibilities of these pieces alongside discussions of published essays and in-class exercises meant to generate new work. There's an exhilaration to concision, and our conversations will explore this vein of electricity.

Accepted participants will submit short pieces of up to 2,500 words by noon (MST) on **May 9**.

WEEKLONG MASTER WORKSHOPS

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

Monday through Friday, June 4–8

9:00 to 11:45 AM, with individual meetings outside of session times

Master Fiction Workshop: The Charismatic Narrator

Lydia Millet

What is charisma, on the page? What does it take to make voice compelling? In this workshop, we'll take 10–15 pages of our fiction (a short story or novel beginning) and rewrite and revise it over the five days of the class. We'll work on honing the piece's voice so that it fascinates and pulls the reader in, playing with (un)reliability, emotion, humor, blind spots, and other facets of character as well as with details of vocabulary and idiom. Be prepared to study your own language—and the language of other students—closely to find out what works and what doesn't work to make your narrative coherent and lucid. We'll focus on making each writer's voice as unique and compelling as it can be.

Accepted participants will submit up to 15 pages by noon (MST) on **May 4** and will have the opportunity to schedule a meeting with Millet during the week of class.



Almond

Jamison

Millet

Conrad

Offill

Rapp Black

Lee

Feiffer

Cusk

Master Poetry Workshop: (Soma)tic Poetry Rituals and the Strength of Poetry

CAC Conrad

(Soma)tic poetics investigates that seemingly infinite space between body and spirit by using the world around us and deliberate, sustained concentration. In this generative and critique-based workshop, we'll use (soma)tic poetry rituals to create a space of "extreme present" from which to look at our lives and how we fit into the world. Our rituals and their resulting poems will help us see the creative viability in everything around us and help us end our alienation from our planet and from one another. We'll use this mentality of extreme openness to frame our feedback on each other's work as we discuss the important role artists must play in the future health and happiness of our species.

Accepted participants will submit up to four poems by noon (MST) on **May 4** and will have the opportunity to schedule a meeting with CAC Conrad during the week of class.

Master Fiction Workshop: Narrative Techniques for Prose

Jenny Offill

Narrative techniques can range from classic entry points, such as voice and character, to less conventional ones, like generative devices and fragmentary forms. Join acclaimed writer Jenny Offill in discussing successful techniques and how to apply them to your work. Participants will discuss a variety of short stories, novel excerpts, and lyric essays, using these pieces as a springboard into discussion of their own work.

Accepted participants will submit up to 20 pages by noon (MST) on **May 4** and will have the opportunity to schedule a meeting with Offill during the week of class.

Master Nonfiction Workshop: When "It Happened to Me" Isn't Enough

Emily Rapp Black

In this workshop, we'll turn our critical attention to the work of our peers, exploring and discussing how to set our stories apart in a literary landscape increasingly saturated with memoir and other types of personal narrative. This is not about making our work salacious or pitching to the lowest common literary denominator; it's about organizing our thoughts, impressions, and stories into a compressed, tightly focused, and propulsive manuscript. It's about cutting what we spent weeks working on; it's about re-writing a scene 100 times until it fits within the piece just right. We'll read Colum McCann's *Letters to a Young Writer* (required text) to help guide our discussions as well as critique the work of our peers.

Accepted participants will submit up to 20 pages of literary memoir by noon (MST) on **May 4** and will have the opportunity to schedule a meeting with Rapp Black during the week of class.

Master Fiction Workshop: Finding Your Theme(s)

Min Jin Lee

Nothing can be written overnight. Not really. So what will it take for you to stay with a story from its beginning, through its middle, and to its very end? It's crucial for each author to discover and admit her true themes. In this workshop, we'll ask the questions necessary to compel each author to stay the course from first draft to last revision. Exercises will comprise the first class, then we'll workshop the exercises and the submitted writings in the following classes.

Accepted participants will submit up to 20 pages by noon (MST) on **May 4** and will have the opportunity to schedule a meeting with Lee during the week of class.

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

Halley Feiffer*

We know it as viewers: a TV show, film, or play has to get us early if it's going to get us at all. Otherwise we just find something else that does. This hands-on workshop takes the first act of a full-length film or play (or full pilot script) and assesses the moving parts—character development, narrative propulsion, dialogue, structure, and more. The goal will be for writers to leave the week with specific ideas about how to hone 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 (MST) on **May 4** and will have the opportunity to schedule a meeting with Feiffer during the week of class.

Monday through Friday, June 11-15

9:00 to 11:45 AM, with individual meetings outside of session times

Master Prose Workshop: Gaining Objectivity

Rachel Cusk*

The aim of this course will be to show you how to acquire power as a writer, through a better understanding of the role subjectivity—unconscious personal bias—plays in the writing process. We'll consider the ethics of perception and their representation in language, the pursuit of objectivity as an artistic goal, and the study of structures of living as the template for structures of writing. Through writing tasks and exercises, you'll have the opportunity to gain greater conscious control of your creative work, and to become more competent in representing both the self and the shared reality that is its context.

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

*Please note: Rachel Cusk and Halley Feiffer are replacing Sheila Heti and Daniel Goldfarb, respectively. Heti and Goldfarb have had to postpone their Lit Fest visits to a later date.



Hayes



D'Ambrosio



Black



Shipstead



Sáenz

Monday through Friday, June 11-15

9:00 to 11:45 AM, with individual meetings outside of session times

Master Poetry Workshop: Reading to Write

Terrance Hayes

This workshop will explore the ways “reading to write” can result in new poems and new revisions of stalled poems. During the week, we’ll look at how an assortment of poems imitate and are in conversation with other poems and other forms (music, film, journalism, etc.) and generate our own inventive imitations in class.

Accepted participants will submit up to four poems by noon (MST) on **May 11** and will have the opportunity to schedule a meeting with Hayes during the week of class.

Master Nonfiction Workshop: Decision-Making and the Personal Essay

Charles D'Ambrosio

In this workshop, we’ll improvise our way across the week, shaping our conversations around the material you submit, taking our cues from the triumphs and troubles we encounter. I can’t say with any certainty in advance, but I imagine we’ll talk about persona, voice, form and flow, confession and the implied audience, the anguish of writing anything that cuts close to the bone. How do you dramatize the self? It’s tough to write about your stubbed toe when the world’s full of people with their own toes and their own stubbed-toe stories. How do you make your private experience matter? Whatever comes our way, we’ll handle. It should be exciting.

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

Master Short Fiction: A Nontraditional Workshop

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 (MST) on **May 11** and will have the opportunity to schedule a meeting with Black during the week of class.

Master Fiction Workshop: The Narrative Voice

Maggie Shipstead

Tell a story. It sounds like a simple thing. But when you sit down to begin, you must first make a series of decisions. Who’s doing the telling? And when? And why? And with what relationship to the truth? How much does the storyteller know? How much is purposefully left untold? Sometimes the perfect voice and point of view emerges right away; sometimes we must dig for it. We’ll pick our fiction apart at the seams in search of insight into how to improve its construction, seeking both new rigor and new freedom in our storytelling.

Accepted participants will submit up to 30 pages by noon (MST) on **May 11** and will have the opportunity to schedule a meeting with Shipstead during the week of class.

Master YA Fiction Workshop: Making Your Characters Believable

Benjamin Alire Sáenz

What makes your protagonist memorable? How do you write to develop your characters’ unique voices and ensure that they are believable to the YA reader? In this workshop, we’ll focus on developing your characters’ humanity by writing and celebrating the inconsistencies and confusion that mirror life. We’ll learn to connect readers with characters by focusing on internal monologue and first-person point of view. We’ll begin this workshop by developing our characters’ personas, fashioning them to evolve into believable characters. Participants will focus on writing a character-driven story over the course of the class. While the emphasis of the class is YA, other novelists are also welcome, as the concerns we’ll address are relevant to all fiction.

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



TWO-WEEKEND INTENSIVES

See general description on p. 1. TUITION: \$345/MEMBERS; \$405/NON-MEMBERS



June 2–3 and June 9–10 | Morning Session

9:00 AM to 12:00 PM

The Big Edit

Eleanor Brown

You've finished a draft of your novel or memoir—hurray! Now what? How do you go about revising a large project without sinking into line editing and total despair? Through concrete, practical exercises that will help you get a big-picture vision of your story and its strengths and opportunities, we'll turn the amorphous process of cleaning up your draft into a manageable practice.

Emotional Chronology: Dynamic Structure in Fiction and Creative Nonfiction

BK Loren

We often organize stories around time, but neuroscience reveals that nothing dulls a reader's mind more than rote linearity. Learning emotional chronology frees up a writer to move in any direction while still holding tension and stakes—and simultaneously developing characters who are truly situated in story, not just going from A to B. Forget writing down the bones; in this class, you'll create the bones yourself. Then you'll wrap that lifeless skeleton with muscular prose that brings your story to life, creating an indelible world that touches the hearts and minds of readers.

June 2–3 and June 9–10 | Afternoon Session

1:00 to 4:00 PM

Your Voice and Vision

William Haywood Henderson

It can take some work to find the style and themes that are uniquely yours. But if you don't find your own "imprint," you're unlikely to reach your full potential and set yourself off from other writers. In this workshop, we'll look at where you've been, what has happened to you, what you can't forget, and how all of this has shaped your vision. And we'll dig into the voice that channels your deepest, truest self.

The Poetry of Wislawa Szymborska

John Brehm

To read the poetry of Nobel Laureate Wislawa Szymborska is, as Billy Collins says, to be led "into the intriguing and untranslatable realms that lie just beyond the boundaries of speech." In this two-weekend intensive, we'll read and discuss Szymborska's poems—for the many pleasures they give as well as for what they might teach us about our own writing. We'll spend the first three classes discussing Szymborska's work; the final class will be devoted to the poems we'll write in response to her work.

Required text: *MAP: Collected and Last Poems* by Wislawa Szymborska

Plot Structure Clinic: The Hero/Antihero's Journey

Erika Krouse

Bring your idea and leave with a complete structural outline for your novel or memoir. Under the guidance of the Hero's Journey, we will map out our themes, conflicts, expositions, inciting incidents, rising actions, subplots, "deaths and rebirths," climaxes, falling actions, and resolutions. Our focus will be on traditional structure, and we'll also explore nontraditional structures and effective ways to use them. This fast-paced class will consist of mini-lectures, exercises, discussion, and conceptual workshops.



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ONE-WEEKEND INTENSIVES

See general description on p. 1. TUITION: \$195/MEMBERS; \$255/NON-MEMBERS

June 2–3 | Morning Session

9:00 AM to 12:00 PM

Order to the Madness

Kali Fajardo-Anstine

So you've written a handful of stories or essays over the past few years (or even decades). When are you ready to submit a collection to contests and publishers? How should you approach revision? And what about the order of all these pieces? In this course, we'll use hands-on exercises and creative prompts to discover what makes our stand-alone pieces unique and cohesive. Using award-winning story collections as examples, this course will explore late-stage short story and essay revision and the ongoing process of collecting these works into a single volume.

Reading as a Writer: *Pale Fire*

David Rothman

Since its publication in 1962, Vladimir Nabokov's *Pale Fire* has been called everything from unreadable to one of the 20th century's greatest works of art. This much is sure: The book is challenging, innovative, hilarious, and bold. It takes the form of a 999-line poem in heroic couplets by a fictional author, John Francis Shade, and a foreword, commentary, and index by the fictional Charles Kinbote. What happens, how it happens, and what it all means are questions that have inspired endless commentary, imitation, and quotation. Join us as we unravel some of the mystery and enjoy the dazzling playfulness of this great book, and consider how it can inform and ignite our own work.

June 2–3 | Afternoon Session

1:00 to 4:00 PM

Dialogue, Beats, and Scene

Benjamin Whitmer

Dialogue never exists in a vacuum; it's always part of the larger scene. We'll take a look at ways to write effective dialogue, and, just as importantly, how to locate it. We'll explore what scenes should do and how to use dialogue to get there. We'll look at both dialogue beats and scene beats—the character actions and reactions that create the minor turning points that move scenes along. This class will consist of a series of mini-lectures and exercises, examples, and discussion.

June 9–10 | Morning Session

9:00 AM to 12:00 PM

Three-Act Structure for Prose Writers

Ben Loory

In this class, we'll discuss the three-act structure: what it is, what it isn't, how it works, how to use it, and most importantly, how to leave it behind. We'll explore what we learn with some in-class exercises and through discussion of movies and texts including *Star Wars*, *Clueless*, Raymond Carver's "Cathedral," and Edgar Allan Poe's "The Masque of the Red Death." Open to novelists, memoirists, and short story writers.

Scrivener 3.0

Mark Springer

Scrivener, the powerful writing tool, has been upgraded. Scrivener 3.0 keeps everything that made the last version so great, while adding new features that expand your ability to draft, structure, and revise all types of writing projects, all in the same application. This weekend intensive is a hands-on software course that will get you up to speed on the new version before delving into intermediate and advanced features that help create order from chaos, such as metadata, advanced search, collections, Scrivener's outline view, and more.

Requirements: Proficiency with Scrivener 2.x is required. Participants are expected to bring a laptop computer with Scrivener 3.0 installed. Scrivener is available for both MacOS and Windows. The developer offers a discount to users upgrading from previous versions; visit <http://www.literatureandlatte.com/index.php>.

June 9–10 | Afternoon Session

1:00 to 4:00 PM

The No Fear Fiction/Nonfiction Workshop

BK Loren

We'll keep this simple: Give me five pages of your writing two weeks before class starts. Then come to class, and I'll have several exercises designed specifically to address your weaknesses and play up your strengths as a writer. Yes, I mean a different set of tailor-made exercises for each person! We'll write all day on Saturday and share our work aloud (and in print) all day Sunday. Wham, bam, thank you ma'am.

Participants must submit five pages by noon (MST) on **June 4**.

CRAFT SEMINARS

See general description on p. 1.

TUITION: \$65/MEMBERS; \$75/NON-MEMBERS; LIT FEST PASSES INCLUDE FIVE SEMINARS; FIVE-PACK OPTIONS ARE ALSO AVAILABLE (SEE PRICING PAGE FOR DETAILS)

Saturday, June 2 | 4:30 to 6:30 PM

Rage is a Red Lesson: How to Turn Anger into Charged Prose*

Steve Almond

We're living in an age of wrath. In this freewheeling workshop, we'll examine how writers are able to harness their anger and use it as an engine for their stories. We'll look at the work of masters such as Claire Messud and Herman Melville, and use an in-class exercise to examine the sorrows that lurk beneath the armor of our anger.

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

Sunday, June 3 | 4:30 to 6:30 PM

How to Write Riveting Scenes*

Steve Almond

In this workshop, participants will explore the scene as a fundamental building block of great fiction and nonfiction, and dig into the true function of scenes: to capture moments of conflict, transformation, and reversal. To reinforce these concepts, participants will consider some classic examples through in-class readings and discuss the basic elements that make scenes soar, such as dialogue, characterization, and pacing.

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

Monday, June 4 | Afternoon Session

2:00 to 4:00 PM

Occult Poetics*

CAC Conrad

In this perspective- and maybe even life-changing seminar, we'll take a close look at the occult and paranormal experiences and practices of poets in the past. We'll learn how to trust that these same forces are alive and at work for us today. CAC Conrad will also share occult and paranormal details from two (Soma)tic poetry rituals.

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

Outlining the Contingent Plot

Erika Krouse

Is your story a page-turner or just a bunch of stuff that happens? In this class, 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 fiction/nonfiction story idea, and leave with a starter outline to guide you from beginning to end.

Turning Life into Nonfiction Story

Bradley Wetzler

All of us experience drama in our lives—both good drama and hard drama—that seems to be perfect fodder for writing. But turning these experiences into compelling story is harder than it looks. How do accomplished writers like Jon Krakauer, Anne Lamott, or Joan Didion write powerful narrative so consistently? This class will examine a variety of nonfiction forms, from memoir to personal essay to long-form journalism. We'll discuss two important tools that nonfiction writers employ—compression and conflation—and how to use them with integrity and confidence.

Throwing Your Voice: How Form Creates Content

Alexander Lumans

While verisimilitude is important in crafting a unique point of view, formal elements allow writers to achieve undeniable personas by playing with a story's actual organization. Diction, syntax, and structure create new layers of interpretation as well as characterization. Through analysis of a writer's technical style, students will come away with diverse writing techniques, including organizational methods and rhetorical decisions they can immediately employ in their own work. This class is for both fiction and memoir writers.

Raising the Stakes

Doug Kurtz

Readers won't care about your story until they have something to care about. What are your characters fighting for? Why does it matter? In this class, we'll try to answer those questions through a combination of lecture and in-class exercises, banishing our low-tension tendencies in the process.

Writing Children's Picture Books: Using Dummies/Storyboards

Denise Vega

Through examples, exercises, and hands-on activities, we'll explore book dummies and storyboards and how they can improve the pacing and suspense of our stories. Please bring: (1) a published picture book that is a "mentor" text for your own story; (2) Two copies of your COMPLETED picture book story formatted as follows: one single-sided copy in standard manuscript format and another single-sided copy, single-spaced with 2.5" left and right margins (odd but perfect for our purposes!); (3) 10 sheets of blank paper; and (4) a pair of scissors.

CRAFT SEMINARS

Monday, June 4 | Early Evening Session

4:30 to 6:30 PM

How to Create a Charismatic Narrator*

Lydia Millet

What is charisma, on the page? What does it take to make voice compelling? In this seminar, we'll look at examples of (un)reliability, emotion, humor, blind spots, and other facets of character. Bring 3–5 pages of your work and be prepared to study your own language closely to find out what works and what doesn't work to make your narrative coherent and lucid. We'll do exercises that focus on making each writer's voice as unique and compelling as it can be.

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

Art of Confession

Erika Krouse

When done well, literary confession generates sympathy, creates immediacy, and solidifies the confessor's relationship with an empathetic reader. But how do you navigate the trickier aspects of confession: drama vs. self-indulgence, getting the reader to care, and scariest of all, what your mother might think? In this all-genre class, we'll examine how the experts navigate their real and imaginary confessions, and plunder their methods for our personal use. And then we'll confess to it.

Poets in Translation: Sappho and Fernando Pessoa

Lynn Wagner

The challenge of Sappho rests on the fact that many of her Greek poems exist only in fragments. And Fernando Pessoa should really be thought of as three poets: Writing in Portuguese in the early 20th century, Pessoa created distinct styles when writing poems under various bylines. Through reading, discussion, and comparison, we'll untangle these intriguing poets and the gifts they bring to literary imagination.

Writing Backstory and Flashback

Doug Kurtz

Your character needs to remember a childhood trauma or a long-ago vacation or a lost love, but how do you weave in relevant details from the past without sucking the energy out of the present? In this class, we'll look at managing backstory and flashback in your work, just like that time in 1988, when...

Lying in Nonfiction

Harrison Candelaria Fletcher

Memoirists, essayists, and other nonfiction writers have long navigated the line between emotional truth and factual truth in the creation of literature. In this discussion-driven seminar, we'll talk about the distinction between lying and speculation, spin and art, and perception and reality to reclaim imagination as an instrument of inquiry in literary nonfiction. Please bring something to write with.

One Writer, Many Voices

Poupeh Missaghi

The world is facing one of the biggest displacement crises in history, and there's much talk about the necessity of hearing and telling the stories of displaced peoples and migrants. In this class, we'll look at several works that address the issue and discuss their stylistic choices and their implications, their ethical considerations, and more. We'll also do some writing and generate ideas about open border creations that allow for inclusive multilayered writings of displacement and migration. All genres welcome.

Tuesday, June 5 | Afternoon Session

2:00 to 4:00 PM

How to Pay Attention*

Jenny Offill

Too often, we look at the world through the dulling lens of convention. In this craft talk, we'll take another look at the surprising and peculiar radiance of the things around us. A particular emphasis will be placed on how to notice what others might overlook—the small, the trivial, the ordinary, the ugly—and how we might transform such things with the force of our attention.

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

Writing the Best American Essay

John Cotter

We'll look at the last two issues of *Best American Essays* edited by Jonathan Franzen and Leslie Jamison. One of the anthologies looks at the personal as personal and the other looks at the personal as political. Topics of discussion may include the way larger histories contextualize autobiographies, taking the cliché out of epiphany, and what to leave out and what to go out of our way to fit in.



Tuesday, June 5 | Afternoon Session

2:00 to 4:00 PM

You Are Not Yourself: Writing from Outside Your Experience

Alexander Lumans

Cultural license and cultural appropriation are hot-button topics in the current literary landscape because they speak to what freedoms a writer has to imagine and create—particularly beyond her or his own life. In this class for both fiction and memoir writers, we'll read and examine texts by authors writing in a perspective that is not founded in their own point of view. How and when is this artistic invention successful? When does it fail? Together, we'll practice writing outside our own experiences in order to develop a greater understanding of what it means to fully create something out of nothing.

The Classics of Story Structure... and the Ever-Popular B-Sides

Jenny Shank

According to an old adage, there are only two stories: A Stranger Comes to Town and The Journey/Quest. Some mention a third classic trope: Star-Crossed Lovers. We'll study these classic story structures and learn how to make them fresh for our own writing. We'll also discuss story structures that might not be considered "classics," but definitely merit beloved b-side status: The Crazy Neighbor and The Uninvited Guest. If you have trouble thinking of plots for your stories, or struggle to make them fresh, this is the class for you! You'll leave with the beginnings of your own classics-in-the-making.

There's No Place Like Home

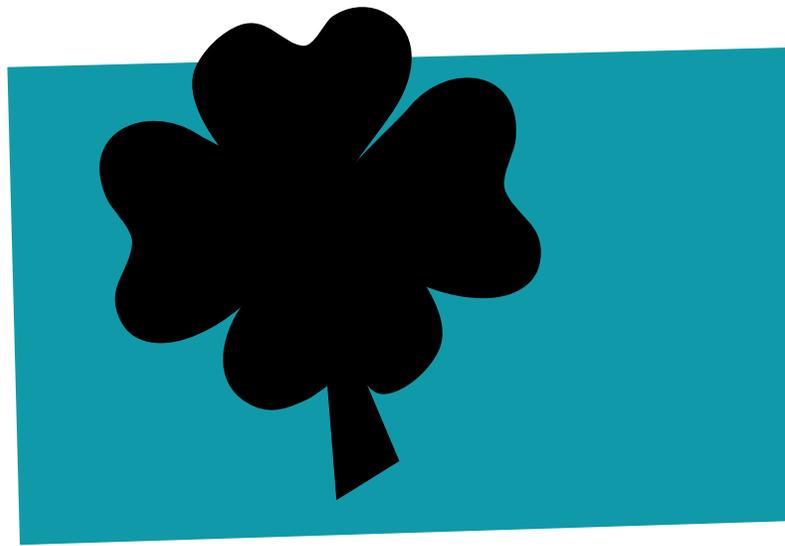
Poupeh Missaghi

In an unstable world defined by migrations and displacements, rarely do we get the chance to hold onto our formative houses and, with them, to the feelings and meanings of home. What is it about houses/homes that makes us wish to revisit and rediscover them in memories and in our writings? Using critical and creative texts, we'll look for various points of entry that allow us back into lost homes. We will also spend some time writing, finding individual angles and approaches that bring these homes back to life. All genres welcome.

Interiority: Portraying a Character's Inner Life

Vicki Lindner

Memoir and fiction writers often leave out their characters' inner landscapes as they concentrate on story and plot. But what's lost in the process? We'll read fiction and nonfiction to see how great writers portray convincing inner lives and then write responses using our own work. When is there too much, or too little, interiority? How can we make the invisible self compelling in a few words? Optional reading will include a chapter from CG Jung's *Man and His Symbols*.



Tuesday, June 5 | Early Evening Session

4:30 to 6:30 PM

Going Omniscient*

Min Jin Lee

Once considered a dated POV reminiscent of the godlike narrators of another era, writers today are rediscovering the many possibilities of omniscient narration. You can move through time and space and adopt personas that bring joy, levity, or darkness to the writing process. We'll discuss elements like psychic distance, free indirect, head hopping, and how to manipulate all the elements of omniscience without confusing the reader.

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

Contemporary American Women Poets

Lynn Wagner

Many living, breathing American women poets have written spectacular books in the last two years. We'll survey the work of a half dozen you shouldn't ignore, including Maggie Smith, Aimee Nezhukumatathil, and Kathy Fagan. All are welcome.

How to Write a Compelling First Paragraph

Jessica Thummel

The first paragraph of any novel, story, or essay serves as a distillation of the entire work, convincing the reader to lean in and continue or tune out and leave the page. In this class, we'll explore the elements of a successful opening paragraph and put these methods to practice, writing or revising our own beginnings until they shine.

Faith and Philosophy: The Deep Beliefs of Characters

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 risk. In this class, 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.

CRAFT SEMINARS

Tuesday, June 5 | Early Evening Session

4:30 to 6:30 PM

Finding the Authentic Detail

Jenny Shank

Incorporating some research into your writing process can help turn up details that boost your story's authenticity. In this class, we'll look at ways to research efficiently and effectively, without getting bogged down in the irrelevant or the trivial. Learn how to find and interview experts (without bugging them), crowd-source the answers to your questions, and tap local resources. Bring in a passage of your work-in-progress that you think could benefit from some additional research, and we'll use it to brainstorm ideas.

Writing the Politics of Our Time

Poupeh Missaghi

Creative writers have long addressed, both directly and indirectly, the political issues of their times and places. In this class, we'll discuss examples of writing that put politics at the center of the conversation, but do so using different angles and stylistic approaches (prose, poetry, graphic novels, hybrid texts, etc.). We'll also generate writing of our own and think about new ways to tackle the pressing issues that affect our present and future.

Wednesday, June 6 | Afternoon Session

2:00 to 4:00 PM

Explanation vs. Reflection*

Emily Rapp Black

Identifying the difference between explanation and reflection is crucial, and knowing when and how to employ one or the other is an essential skill if you're interested in writing any manner of literary nonfiction. We'll use excerpts from James Baldwin's *The Fire Next Time* and Colum McCann's *Letters to a Young Writer* to guide our discussion.

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

The Actor's Guide to Characterization

Susan Knudten

Writing dimensional characters can be tough—not everyone considers aspects like finances, prejudices, politics, injuries, etc. A good actor, however, knows all that about their characters and more. Using an actor's lens, we'll unpeel your characters' layers through a writing exercise designed to help reveal their motivations, desires, dislikes, and areas of conflict. Then we'll explore how what you reveal or hide can add depth, richness, and excitement to your pages. Appropriate for any genre with characters.



Our Daily Poems: Poetry of Witness and the Activist Poet

Juan Morales

In this generative workshop, we'll rely on Carolyn Forché's "Poetry of Witness" to explore how we can use the personal and the political to enter a poem's social space. We'll examine influential poems, discuss revision techniques, and write to determine how we not only bear witness to historical moments but also realize the activist poet within our daily lives.

How to Write Great Sentences

John Cotter

Sentences are the building blocks of our stories—crafting them and setting them in place is most of what a writer does. Yet too many creative writing classes and craft books settle for a short review of punctuation, if that, and leave the rest to the writer's style. But style grows and style learns and style can always be improved. Bring a paragraph or two of your writing that you don't feel great about, and leave with a sharper text and a new lease on lines. We'll study more than one method, rewrite several sentences multiple ways, and walk out punching.

Guns, Grease, and Gold: Perfecting What Characters Do

Alexander Lumans

When a character acts, we're given insight into her or his thoughts and emotions via the physical vehicle of a body in motion. In this class, we'll look at several examples of how writers have described characters in the process of a performance: from buying clothes to shooting a gun. Afterward, we'll practice employing these skills, putting our characters in a position of meaningful action with emotional consequences. This class is for both fiction and memoir writers.

Writing the Internet: Blogs, Essays, and Tweets

Jenny Shank

The possibilities for publishing your writing on the Internet are endless, bringing your work to wider audiences. In this class, we'll discuss the many venues that are always seeking personal essays, guest blogs, opinion pieces, and responses to breaking news. We'll explore effective, endearing, and tasteful use of Twitter and other social media sites, and practice writing some quality tweets. Come with any questions you have about sharing your writing on the Internet, and leave ready to publish your work online.

Wednesday, June 6 | Early Evening Session

4:30 to 6:30 PM

Ecopoetics: Resurrect Extinct Vibration*

CAConrad

Resurrect Extinct Vibration is a (Soma)tic poetry ritual using audio field recordings of recently extinct animals, returning the music of the disappeared momentarily back into the air, the body, the land. We'll focus on an Ecopoetics beyond our degraded soil, air, and water, considering the idea of vibrational absence. We'll also be expanding the notion of a book of poems to incorporate other elements, such as cataloging, journaling, lawsuits, congressional pleas, grave markers, and more, to enhance the collection of poems.

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

Mooching from Munro

Amanda Rea

Nobel Prize-winner Alice Munro writes stories like no one else. Her fiction is at once accomplished and effortless, short and novelistic, fantastic and ordinary, deft and rich. She can make a fellow writer despair. Instead, let's examine her work and see what it can teach us about our own projects. Topics will include time, memory, mystery, revelation, and narrative echo, among others. Relevant to writers of fiction and nonfiction.

Bad to the Bone: Writing Villains

Erika Krouse

Ahab, Nurse Ratched, Kurtz, Professor Moriarty, Cruella de Vil, Voldemort, Satan.... No matter the genre, a great villain is a key ingredient to a badass story. But what if you don't know who your villain is (or if it's even a person at all)? This class will outline types of villains and tips for creating the best (yet worst) ones. We'll explore adversarial "worth," antagonist agency and power, alternative value systems and character motivations, and villainous codes, quests, and wounds. Prepare to get bad, so your story can get good. Open to fiction and nonfiction writers.

Fuel Your Writing Practice

Wendy J. Fox

Chaos, whether it's political, environmental, or social, can radically disrupt our writing lives. Yet, these events also create a richness that focused writers can draw on. In this workshop, we'll discuss strategies for cutting through the distraction and leveraging tumultuous times to create stories and essays we can be proud of. Appropriate for prose writers in both fiction and creative nonfiction.

Stopping without Sucking

Mark Mayer

"The land of the short story is a brutal land," George Saunders says, "a land very similar, in its strictness, to the land of the joke." A lame ending is as disastrous as a dud punchline. If your story's ending is not surprising or too surprising, off-theme or too on-theme, sentimental or unfeeling, purple or plodding, then... crickets. But, almost always, the materials of a perfect ending are already latent in your story—you just have to know how to read the hints you've left yourself. Using some masterpiece stories as models, we'll discuss a highly doable method for sticking landings that delight and overcome.

Fierce Remix: Writing the Multiple-Timeline Book

Jenny Shank

If your novel or nonfiction book doesn't seem to want to be told in strict chronological fashion, this is the class for you! We'll discuss contemporary mixed-timeline books (and some TV shows) and their increasing prevalence, deriving lessons for our own work. Learn how to make leaps between time periods without losing a reader's attention, how to make your timelines crest simultaneously for maximum impact, and other time travel techniques.

Thursday, June 7 | Afternoon Session

2:00 to 4:00 PM

Interviewing for Fiction*

Min Jin Lee

There's no better way to learn how to write about a life you don't really know than interviewing. If you want to know the date of a war or the price of a musk melon in 1968, there are quick ways to do this in the era of Google. However, if you want to know how an engineer at Google sits down to drink coffee before he starts to write code, you're going to have to spend some time with said engineer. In this craft seminar, we'll discuss the benefits of conducting "pointless" interviews to improve your fiction.

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

Empathy for the Devil

Mark Mayer

Fiction writers are told to create empathy for difficult characters by presenting their inner lives and stories—by making the evils they commit products of situation and circumstance. But if an enemy is someone whose story I haven't heard yet, can stories stand against, resist, decry? Or does literary fiction implicitly absolve its criminals? Looking at how James Baldwin inhabits the point of view of violent racism in his story "Going to Meet the Man," we'll think about the ethical stances and possibilities embedded in the form.

CRAFT SEMINARS



Thursday, June 7 | Afternoon Session

2:00 to 4:00 PM

Voice and Perspective in Nonfiction Forms

Emily Sinclair

With a focus on telling over showing, this two-hour class will offer readings, discussion, and exercises to help you develop your voice and say what you mean, which in turn will deepen the impact of your work on readers. Our focus will be various nonfiction forms, including essay, memoir, and narrative nonfiction.

Activate Your Passive Characters

Nick Arvin

Many writers are introverts; we're comfortable spending time alone with our own thoughts and feelings, and we're a little shy and quiet in public. It's no surprise that our characters might be introverts too, but it's hard to propel a dynamic story with a character who thinks a lot and does little. We'll dig into these characters, work with techniques to make them more active, physical, and animated, and in this way create more vigorous, dramatic stories.

Fault Lines

Paula Younger

Too often we put trouble and tension on top of our story instead of letting it simmer below the surface, but the best tension comes from epic problems that have been there all along. We'll examine strong fault lines in fiction and nonfiction, and then create our own.

Shock and Awe: Poetry's Other Punctuation

David J. Daniels

Carolyn Kizer wrote that the line break is "one of our major forms of punctuation—compared to music, for example, which has infinite numbers of ways of telling you how fast, how slow, when to breathe, when to stop, when to pause." This seminar will examine how the line break can create shock, tension, and surprising energies in poetry. We'll look at both bad and stellar line breaks, and students will have an opportunity to revise one of their own poems just by breaking its lines in new ways.

Thursday, June 7 | Early Evening Session

4:30 to 6:30 PM

What Does Philosophy Have to Do With It? The Impact of Hegel, Kierkegaard, and Nietzsche on Modern Understandings (and Misunderstandings) of Narrative*

Emily Rapp Black

What do these three dead white male philosophers from the 19th century have to do with constructing a successful narrative? More than you think! Come to this lecture for a layperson's breakdown of how select theories and principles from three famous thinkers can help you write better narrative, critique the work of others more rigorously, and understand why some stories fall flat and others soar. It'll be a lot more fun than you think it will be....

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

More Than a Setting: Writing Your Fictional World

Tiffany Q. Tyson

Many writers create entire fictional cities or towns that are as integral to their work as the story on the page. When rendered well, these places almost function as characters. Think of William Faulkner's Yoknapatawpha County, F. Scott Fitzgerald's West Egg, and L. Frank Baum's Oz. Whether your fictional setting is based on a real-life town or created from pure imagination, we'll explore ways to incorporate descriptions and details that will bring it to life.

Against Confidence: Writing with Terror

Mark Mayer

Wish you were more confident as a writer? Why? Writing, says Bolaño, is a leap into the void, a dangerous calling. What would it mean to forgo confidence and learn to write with terror? In this class, we'll talk about the alertness we can find in fear and direct ourselves to a place where creativity feels perilous. Writers of all genres welcome.

Lying in Poetry

David J. Daniels

We often think of poems as tiny warehouses for authenticity, expressing the essential truths of human nature. But what about poems that lie on purpose? This seminar will examine some terrific poems that bend the truth and discuss what that brings to the work. Students will have an opportunity to revise one of their own poems by adding a lie to it and then sharing with the class.

From Page to Screen: Adapting Fiction for Film

Maura Weiler

With a little flexibility, adapting your short story or novel for film is easier and more fun than you think. We'll discuss how to obtain film rights and what makes a piece of literature cinematic. We'll compare a successful adaptation to a failed one and build our tool kits with tips and writing exercises. And of course we'll leave time to pen our Oscar acceptance speeches.

Oh So Little Time

Paula Younger

In fiction and nonfiction, an entire book can last one day or span hundreds of years. In this class, we'll explore how time functions in various narratives and learn some tips and tricks to better manipulate the hours and days in our own stories.

Friday, June 8 | Afternoon Session

2:00 to 4:00 PM

Writing the TV Pilot*

Halley Feiffer

You have an idea for a TV show and need help figuring out how to write a solid pilot. We'll look at sample pilots and work on taking a vision from idea to reality through character development and story structure. You'll leave with the ingredients necessary to write your first draft.

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

Literature of Extremity

Steven Schwartz

How do you write about intense and difficult subjects such as war, poverty, abuse, genocide, and sickness? And how do you avoid being melodramatic, didactic, or over-researched? We'll examine how writers manage these critical concerns, using works of fiction from Cynthia Ozick and Junot Díaz, and nonfiction from Ariel Levy. For fiction and memoir writers.

Tension and Conflict: Keep Your Reader on the Edge of Her Seat

Rachel Weaver

If you can maintain tension scene after scene, your reader will stay up way too late reading your book and then tell all his friends to go out and buy it. In this class, we'll delve into the interplay of all the elements that raise tension and create conflict. We'll explore how to craft your story to capitalize on each within scenes as well as across your entire plot line. This class is open to fiction and memoir writers.

The Fantastic: Surrealism, Magical Realism, and Speculative Fiction

Courtney E. Morgan

In this seminar, we'll let go of our stranglehold on "objective reality." We'll look at examples of speculative fiction and discuss differences between surrealism, fantasy, sci-fi, and magical realism, and in dissecting them, come to understand both why and how they do what they do. Finally, we'll all try our hands at our own forays out of realism (or do deeper explorations, if you're already familiar with the territory).

Writing the Impossible

Selah Saterstrom

How do we move into the space of "big themes"—loss, recovery, transformation—when the largeness of such themes can feel intimidating? In this seminar, we will work with several writing strategies to help harness the energy of material that might otherwise feel vast or impossible. Additionally, we will work on uncovering the narratives we feel compelled to articulate in our writing. All genres welcome.

The Gurlisque

Andrea Rexilius

Gurlisque poetics is a feast of pink and glitter and vomit and unicorns and sex and femininity and feminism and freakshow and strip tease. In short, the prim and proper gone banshee. We'll explore all of this and more, in addition to composing our own Gurlisque poetry and reading a sampler of the Gurlisque poets who spawned this contemporary poetic movement. Readings include poems by Dorothea Lasky, Tina Brown Celona, Cathy Park Hong, Ariana Reines, Asa Berg, and more.

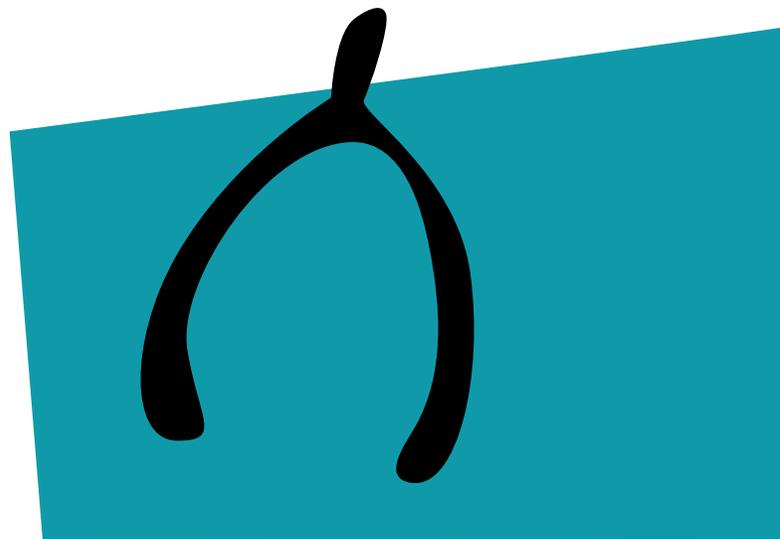
Friday, June 8 | Early Evening Session

4:30 to 6:30 PM

The Art of the Travel Essay

Bradley Wetzler

You've taken the trip, you have the stories to tell, but you're not quite sure how to turn an exciting experience into a riveting travel story. This pen-to-paper workshop will introduce you to the elements of an effective travel narrative, including tips on creating an entertaining first-person persona and making use of the crucial Accordion Theory of Time. Bring notes about a recent journey and be prepared to write!



CRAFT SEMINARS

Friday, June 8 | Early Evening Session

4:30 to 6:30 PM

Creating Killer Characters

Diane Bell

Ever notice that you easily forget the plot of a great movie, but you never forget the characters? Drawing on lessons from screenwriting, we'll explore why rich, multi-layered characters are crucial to the success of any literary work and how their fears and flaws help create the story. From there, we'll work on ways to develop truly unforgettable characters and make them leap off the page, whatever you're writing.

Writing the Modern Fairy Tale

Jessica Comola and Khadijah Queen

The fairy tale is an ancient storytelling mode rich with modern possibilities. Magic, unique logic, parable, the fantastic amid the ordinary, impossible romance, evil villains, simple heroes—all tools we can use to tell stories in fiction, poetry, drama, and even nonfiction. In this class, we'll look at both age-old and contemporary examples and apply aspects of the fairy tale to our own writing. Open to all genres.

Grammar for Writers

Amanda Rea

Remember diagramming sentences in the 8th grade? Neither do we! But a command of grammar can not only make our work clearer and more readable, it can also serve as an artistic tool. We'll talk passive voice, parallel structure, and dangling modifiers, while taking inspiration from great writers who have broken the rules to brilliant effect. For all writers of prose.

Saturday, June 9 | 12:30 to 2:30 PM

The Spoken Role*

Charles Bock

Dialogue is an important and huge part of the craft of fiction. It's also one of the most commonly misused parts—imitating Twain and trying to spell out dialects the way you hear them, using modifiers to explain way too much about the speaker (he shouted, he pontificated), so many different pitfalls and way to do things wrong. This lecture will focus on the purpose of dialogue and then on the art of forming strong dialogue. The basic role of the spoken word in revealing characters, recreating the way people speak, how to build a conversation, winning and losing in an argument, what do I do about dialect, all these things will be addressed. Special attention will be paid to subtext and the idea of getting to the story behind the story, which is to say, the real story. A number of excerpts, from writers including David Foster Wallace, Junot Díaz, Jonathan Franzen, and Truman Capote, will be consulted.

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

Saturday, June 9 | 4:30 to 6:30 PM

Experimental Fiction, the Internet, and You*

Charles Bock

Going back at least to the time of Shakespeare, whose plays routinely had plays inside of them, awareness of form, and the desire to push at its confines, has been part of storytelling. This lecture quickly traces the development and ideas behind experimental fiction from the start of the 20th century to the present. How has the advent of the internet accelerated all this? More importantly, how does that apply to you and your work? There will be a handout with work excerpts and charts and cool stuff from a lot of authors ranging from Barth to Mark Danielewski to Jennifer Egan to Marissa Pessl. Essays include pieces by Jonathan Franzen, Ben Marcus, and Zadie Smith.

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

Sunday, June 10 | 4:30 to 6:30 PM

Transcending the Maze: On Writing Endings

Ben Loory

What is an ending—and what makes it an ending? And most importantly, how do we find it? This seminar will begin by examining some famous endings and discussing their various approaches, and then move on in hopes of identifying some underlying principles. Is there a single “trick” to writing endings? Are there any? Fiction and nonfiction writers welcome.

Recommended text: “Endings: Parting is Such Sweet Sorrow,” by Elissa Schappell, from the *Tin House Writer's Notebook II: Craft Essays*

Monday, June 11 | Afternoon Session

2:00 to 4:00 PM

Jumpstart Your Memoir

Shari Caudron

You've lived through an amazing experience and know you have a story to tell, but you're having trouble getting started. In this class, you'll be guided through a series of writing exercises designed to help you understand your story, find its universal relevance, and—most importantly—start writing. Whether you're interested in writing a book-length memoir or a memoir-essay, you're guaranteed to leave with freshly written pages and new insight into what an experience meant.

Many Voices: Working with Multiple Narrators

Tiffany Q. Tyson

Some of the most interesting fiction is told from the perspective of multiple narrators. From Jennifer Egan's time-shifting, character-hopping *A Visit From the Goon Squad*, to the collective of church ladies in Brit Bennett's *The Mothers*, to the many narrative forms in Francine Prose's *Lovers at the Chameleon Club, Paris 1932*, a chorus of voices can add depth and insight to your story. It can also add confusion. We'll look at the benefits and pitfalls of multi-narrator storytelling and explore practical ways to make each narrative voice distinct and compelling.



Visual Aesthetics and the Field of the Poem

Sawnie Morris

Part of what makes poetry a magical art is the poet's ability to orchestrate language in a way that creates an unforgettable experience in a reader. Spacing and punctuation provide cues intrinsic to that orchestration. How might visual spacing or non-standard usage of punctuation further reveal a poem's meanings? How might the field of the page heighten lyric understanding? We'll consider an array of exciting possibilities available for the visual, percussive, and imagistic shaping of our poems. Bring paper, a favorite writing instrument, and the first draft of a poem—as well as your laptop.

Revising Efficiently: Some Techniques to Save Time

Rachel Weaver

You've been writing furiously for months (or years) and that glorious day comes when you write the last sentence. Now what? Often what follows is many years of inefficient cutting and pasting, rewriting, and moving around and moving back. It's easy to get caught up in addressing surface problems rather than evaluating the backbone of the story from a craft standpoint. In this class, we'll discuss solid techniques to make your revisions as efficient and effective as possible. This class is open to fiction and memoir writers.

Magic in Minutiae

Wendy J. Fox

Everyday life—the minutiae of household tasks, annoyances at work, and even simply running errands—can provide valuable material for our writing, especially when we're feeling stuck. In this session, we'll look at passages of writing that draw on the commonplace but are still transformative and then create some of our own. Appropriate for both fiction and nonfiction writers.

Beautiful/Funny/Sad/Funny/Beautiful

Mark Mayer

Nothing's beautiful without also being funny. Nothing's funny without also being sad. Nothing's sad without also being beautiful. Don't ask me to defend these propositions, but trust me that they'll serve your work. Let's explore some masterpieces of emotional complexity and discuss how our lines and scenes can learn to do it all. Writers of all genres welcome.

Monday, June 11 | Early Evening Session

4:30 to 6:30 PM

How Poetry Can Energize Your Writing Life*

Benjamin Alire Sáenz

In this seminar, participants will choose a poem that impacted them and articulate their thoughts (in less than a page) as to why or how this poem is meaningful to them. We'll dissect the poets' messages and explore their contributions to society and the reflection of current issues or culture. How do these and other poems speak to art and culture, and its ability to have a powerful effect on the reader? What lessons can we apply to our own work?

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

The Many (and Often Hidden) Faces of the Collage Poem

Sawnie Morris

The word "collage" originates from the French, meaning "to stick, to bond, to glue." It also refers to an "affair," which is to say: When two different things are taken out of context and placed side by side, they may break boundaries to become a third radiance containing a paradoxical multiplicity of meanings. We'll read and discuss contemporary examples of collage poems and in the time available, make a quick start toward writing one of our own.

Revise to the Skies: Polish Your YA or MG Novel

Victoria Hanley

The difference between a glowing gem and a lumpy rock comes down to polishing. Same with a novel. We'll cover tools and techniques for honing dialogue, style, pacing, and plot, with checklists for self-editing.

Writing with Intent

Lisa Donovan

You want to write a memoir or creative nonfiction. You've done your research, collected photographs and newspaper clippings, written a bit here and there, and what you currently have you call "the mess." This class is for you. We'll figure out how to move forward, organize and form a new notion of writing with intent.

Make Me Cry

Shari Caudron

Stories should cause readers to feel. But evoking genuine, heartfelt emotion through mere words is a challenge. This class will introduce you to some of the many different techniques writers use to elicit feeling in their readers, including slanted and sensory detail, the reflective voice, flashbacks and flashforwards, as well as rhythm and repetition. Bring a draft with which you've been struggling, and we'll experiment with ways to bring it to life.

CRAFT SEMINARS

Monday, June 11 | Early Evening Session

4:30 to 6:30 PM

Building a Strong Foundation for a Novel or Memoir

Rachel Weaver

In this class, 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 kind of obstacles create tension, and how to set the stakes for your character. With this base, a reader will have no choice but to be pulled in.

Tuesday, June 12 | Afternoon Session

2:00 to 4:00 PM

Power Play: Subjectivity and the Writing Process*

Rachel Cusk

This seminar will give a broad overview of how personal bias shapes the writing process. We will consider the ethics of perception and their representation in language, the pursuit of objectivity as an artistic goal, and the study of structures of living as the template for structures of writing. Through writing exercises you will have the opportunity to gain greater conscious control of your creative work and to become more competent in representing both the self and the shared reality that is its context.

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

Off the Beaten Track: Generating New Ideas for Creative Nonfiction

Vicki Lindner

Memoirs and personal essays don't have to be about challenging life passages. Great creative nonfiction has been written about a husband's colonoscopy, a nose ring, a book collection, migraine headaches, and teaching in prison. (Philip Lopate wrote a fine piece about his penis!) To bring forth offbeat ideas beckoning from the edge of awareness, we'll read examples of unpredictable creative nonfiction, then undertake a fast-paced series of writing prompts to elicit material you didn't know you had.

The Lightning Field of the Prose Poem

Sawnie Morris

Some prose poems lean into narrative, some into the whirl of the lyric, but each provides an astonishment of precision and concision, of "luminous details" (Pound), and of images in the compressed space of verbal experience. Think of the surface of Agnes Martin's grid on the one hand, and a lush pond, with its hidden depths, on the other. Think of the jeweled interior of an emerald and a stone labyrinth in the desert. What appears to be ordinary speech has the potential to wake us into unexpected dimensions, word by word, line by line, sentence by sentence.

Researching and Writing Not-So-Historical Fiction

Cynthia Swanson

Near-history, or "not-so-historical," novels appeal to readers of all ages. But what's involved in writing a story set during a period most readers remember? How do you ensure accuracy, yet allow yourself to embellish in the interest of story? Using readings and exercises as a guide, we'll discuss planning, researching, and writing successful not-so-historical fiction.

Mojo 101: How to Start, Stick With, and Finish Your Writing Project

Buzzy Jackson

Writers are terrific with ideas but equally talented at coming up with reasons why today's just not the right day to get started. We'll address some of the obstacles—both logistical and psychological—writers face, as well as strategies for blowing past them and getting words on the page. I can't write your book for you, but I will give you tools and techniques that will help you do it yourself. Participants will leave feeling empowered and prepared to see their creative ideas through—all the way to The End. Open to all genres.

Creating Conflicts that Matter

Erika Krouse

In crafting story conflict, the biggest obstacle a writer faces is the terrifying question, "So what?" How can you create a conflict that matters to both you and the reader? We'll discuss elements of compelling conflicts such as dilemma, inner and external struggle, conflicting codes and quests, thematic change, and dramatic questions. Come with a problem, and leave with a story-generating conflict. Open to fiction and nonfiction writers.



Tuesday, June 12 | Early Evening Session

4:30 to 6:30 PM

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

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.

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

Picture Books: Using Mentor Texts to Improve Your Stories

Denise Vega

Learn how to choose existing picture books as instructional texts and use them to make your own stories better. We'll look at character, pacing, structure, word choice, and beginnings and endings. I'll have books on hand, but if you have one that speaks to your story, please bring it! Also, please bring your partial or complete picture book manuscript with which to work.

From Idea to Completed Story: A Road Map

Erika Krouse

It's one thing to have a great idea and another thing to craft a story from that great idea. We'll discuss different pathways you can use to develop an idea and bring your story to life (sometimes with defibrillation paddles and mouth-to-mouth). Share your own tips and tricks, and leave with an expanded toolbox to propel you past your roadblocks and into your stories. Open to fiction and nonfiction writers.

Hybrid Writing: Between Borders

Diana Khoi Nguyen

In this reading/writing laboratory, open to writers in any genre, we'll: (Dis/Un)cover the elements of creative writing by paying attention to works that do not fit into any one genre or tradition; investigate these readings and the boundaries they establish (or disassemble); and trace their formal, racial, political, and personal "borders." Borders may be permeable or impermeable membranes, with infiltration, exchange, and passage.

Let's Eat the Poor Kids

Christopher Merkner

This seminar will explore some of the greatest satirical fictioneers of yesterday and today: George Saunders, Lydia Davis, Kurt Vonnegut, Chris Bachelder, Alissa Nutting, Donald Antrim, Dorothy Parker, John Edgar Wideman, Evelyn Waugh, Aimee Bender, and more. Writers will leave with a handful of new razor-sharp fictions and a strong sense of what satirical fiction has been, what it looks like today, and what it can do for you, your writing, and the world in which we live.

The Heart of the Matter: Finding and Refining your Nonfiction "Nut Graph"

Joel Warner

The nut graph: It's a strange, almost dirty-sounding term, but it's also the cornerstone to all nonfiction writing, from blogs to books. The part near the beginning of your work that highlights the main point of your story (your thesis statement, if you will), the nut graph drives your reporting, frames your story structure, and tells your readers what they're reading and why. If you don't begin your reporting and writing process with a strong nut graph, you risk drifting in far too many directions. This hands-on class will deconstruct this vital concept and teach students how to develop succinct, confident nut graphs that lead to tight, powerful stories.

Wednesday, June 13 | Afternoon Session

2:00 to 4:00 PM

On Persona: Never to Be Yourself and Yet Always*

Charles D'Ambrosio

Adorno says the law of the innermost form of the essay is heresy, and if that's true, if the form is heretical, if it resists formulation, then what can I really say as a teacher that doesn't involve burning witches? Let's don't do that; instead, let's be witches together.

In this seminar we'll create a kind of essayistic space and use our time to explore one of the form's central mysteries—persona.

Who is the self that speaks in a personal essay? How do you make use of that self? We'll talk about masks and muses, Tony Bennett and Lady Gaga, comedy and poetry, all the while digging down into the theater of the self, or selves, that whole quarrelsome and unresolvable drama at the center of identity.

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

Writing About Family

Christopher Merkner

We often write about real people and real events, whether it's veiled in fiction or exposed as nonfiction. Does the writing suffer when we worry about how friends and family will see themselves in our work? Should we always write now and worry about it later? This seminar will explore a relatively broad range of writers in prose and poetry who have written successfully about their families. Writers will study relevant concerns with sentimentality, detachment/distance, voice, witness, and aesthetics.

Your Character's Arc

Eleanor Brown

When stories fall apart, we often blame plot, but the source of an airtight story begins with character. Bring an idea or a well-shaped character, and we'll work on what they believe, why that needs to change, and how you can build a story to match their needs and desires. Suitable for both memoir and fiction.

CRAFT SEMINARS



Wednesday, June 13 | Early Evening Session

4:30 to 6:30 PM

Losing Consciousness: Writing Beyond Technique and Instruction*

BK Loren

Arguably, the most important—and overlooked—part of learning any art is forgetting. Take Georgia O’Keefe, for instance. She studied with the great masters and, as the story goes, she left school in 1908, moved to New Mexico, and swore she would not paint a single brushstroke until she forgot everything she’d ever been taught. In 1916, her forgetfulness was complete. She painted two blue lines on a canvas—and she became the O’Keefe we know and love. Forgetting what you’ve learned, letting it seep from your brain into your heart, and from your heart into your cells, is an overlooked and essential part of learning any art. Come to this class ready to write a lot, make a lot of mistakes, let go of the mechanics you’ve learned—and remember what it is you’ve always known and loved about writing.

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

A Fine Romance

Eleanor Brown

Including love stories in your writing allows you to explore rich themes and offer opportunities for your characters to grow. But writers—from romance novelists to hardcore literary fictioneers—wrestle with the border between romance and schmaltz and avoid this exciting territory because they’re afraid. We’ll get serious about the prejudice against love stories, discuss the benefits of using them, and take lessons from writers in many genres to create solid romance in whatever kind of story we’re writing.

The Book-Length Poem

Diana Khoi Nguyen

In “Anatomy of the Long Poem,” Rachel Zucker states: “Long poems are extreme. They’re too bold, too ordinary, too self-centered, too expansive, too grand, too banal, too weird, too much. They revel in going too far; they eschew caution and practicality and categorization and even, perhaps, poetry itself.” We’ll examine various long/book-length poems and excavate them to understand their structures and how they wind and wrestle their way through the page/book/us. This craft seminar is intended for those interested in long-form poetry.

Wednesday, June 13 | Afternoon Session

2:00 to 4:00 PM

Crazy Forms: The Sapphic

David Rothman

The Sapphic, generally attributed to Sappho of Lesbos, is—get this—a stress-based imitation of a classical quantitative metrical form. That may sound over the top, until you realize that this beautiful form has been embraced by scores of gifted poets in English, across hundreds of years, and is still very much alive. Join us as we read powerful work from poets such as Cowper, Swinburne, and Kipling, to moderns such as Ginsberg, James Merrill, and William Meredith, to contemporaries such as Marilyn Hacker, Rachel Hadas, Tim Steele, and many more. Along the way, we’ll learn the rules and try our own hands at this difficult, beautiful form.

On Keeping a Notebook

Brandi Homan

Whether they’re called “diaries,” “journals,” “daybooks,” “commonplace books,” or something else entirely, notebooks have long been kept by all kinds of writers for all kinds of purposes. As a space that holds the quotidian as well as the hybrid and monstrous, notebooks may be the ultimate postmodern form. This seminar explores keeping a notebook as a practice for working toward finished writing.

Plot Workout

Victoria Hanley

Characters animate plot, and plot mobilizes characters. Without a strong plot, even fascinating characters end up feeling flabby. This class is designed to tone up your novel’s plot and get your characters pumped. Optional assignment: Write 10 sentences that boil down the action in your novel. Describe action only with an emphasis on summary. Under each action sentence, write another sentence that describes the emotion felt by the protagonist based on that action. (Although not required, completing the assignment will allow you to begin exercising your whole plot right away.)

Wednesday, June 13 | Early Evening Session

4:30 to 6:30 PM

Voice and Immediacy in YA

Sara Jade Alan

Though they vary in style and genre, YA books almost always have a teenage protagonist and a sense of immediacy. But how do you write an engaging voice that sounds like an actual teen? (Especially if you're, um, a bit older.) How do you connect to that once-in-a-lifetime feeling of firsts? In this class, we'll discuss what makes YA exciting and timeless, examine some of the best YA voices today, and explore exercises that will tap you into the brains and hearts of teens to create voices and stories that will resonate with readers young and old(ish).

Endings: Cracking the Code

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 workshop, 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, June 14 | Afternoon Session

2:00 to 4:00 PM

What a Character!*

Robin Black

Characters don't all have to be likable, but they had better be interesting. We'll look at what goes into making memorable characters, from speech patterns to appearance to mannerisms and beyond. Come prepared for exercises and games. For memoirists and fiction writers, both. Poets, too. And screenwriters. And everyone else.

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

Sixty Versions

Kerry Reilly

Mary Karr says, "A poem might take sixty versions. I am not much of a writer, but I am a stubborn little bulldog of a reviser." This workshop is designed to help make you that "stubborn little bulldog" too. We'll look at the ways masters have approached and discussed revising their work. And we'll practice techniques designed to help you crack apart, re-envision, and gain new insights into drafts that are giving you trouble. Please bring: 1) a one-sided copy of a piece of writing you can't seem to get right, 2) scissors, and 3) scotch tape. All writers struggling with the craft of revision are welcome.

It Was a Dark and Stormy Night: Writing Setting

Rachel Weaver

Too much attention to setting can stall out a plot, too little can keep a reader at a distance from the story. In this class, we'll talk about how to find that balance. We'll discuss the point where setting and characters intersect, how to use setting details to pull a reader in more effectively, and how to avoid common pitfalls (read: clichés) when working with setting. This class is open to fiction and memoir writers.

Playing with Story Shapes

Paula Younger

We'll spend this class examining all the different forms a story can take, looking at models like the Iceberg, the Onion, the Journey, and the Visitation. And of course, we'll try out plenty of writing exercises and generate our own story shapes too. Suitable for writers of fiction and nonfiction.

Circle of Friends in YA/MG Writing

Sara Jade Alan

Whether it's the central concern of the main character in your YA/MG novel or not, friendships play a vital and pressing role in the lives of young adults on and off the page. Through examples, discussion, and writing exercises, you'll define and refine your supporting cast with compelling choices that will powerfully reveal your protagonist and help you create a memorable and kickass character arc.

The Art of Lying in Fiction

Joanna Luloff

Unreliable narrators, subtext in dialogue, and overt deceptions: Lies and withheld truths can be the stuff of great tension and conflict in fiction. This craft seminar will explore the art of lying in novels and short fiction by writers including Jennifer Egan, Eudora Welty, Daphne du Maurier, and Kazuo Ishiguro. In addition to short readings and discussion, we'll try out some writing exercises that play with scene building and experiment with dialogue and point of view.

CRAFT SEMINARS

Thursday, June 14 | Early Evening Session

4:30 to 6:30 PM

The Craft of Obsession*

Terrance Hayes

We'll look at a poem from each of the late poet Lynda Hull's three books: *Ghost Money* (1986), *Star Ledger* (1991), and *The Only World* (1995). The poems demonstrate the ways a poet can develop his or her themes and strategies from one book to the next. Hull's poems about music and musicians, in particular, show how a poet can both accept and challenge his or her obsessions.

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

Going Gothic: Add Some Darkness to Your Fiction

Tiffany Q. Tyson

A spooky atmosphere, a hint of decay, a whiff of death, or a few supernatural flourishes can take a story from bleak to thrilling. We'll explore ways to incorporate Gothic elements with a light touch to lend your fiction a hint of darkness, and we'll talk about how to go deeply dark without descending into melodrama. We'll take inspiration from immersive Southern Gothic writers like Flannery O'Connor and William Gay and also from modern masters of darkness, including Sarah Waters and Helen Oyeyemi.

Making the Old New Again

Joanna Luloff

An epistolary novel in the form of texts and emails. The myth of the Centaur reimagined in the age of dating apps. The god-like, detached narration of contemporary dystopian narratives. We will explore the resurgence of older narrative forms that have been rebooted in contemporary writing. We'll look at excerpts from older texts (from Sophocles to Laocles to Hemingway) and compare them with recent examples (Ramona Ausubel, Maria Semple, Cormac McCarthy) to see how today's writers are making old forms new. The seminar will be a combination of short readings, discussion, and writing exercises.

Writing a Great Nonfiction Book Proposal

Buzzy Jackson

This course takes writers step by step through the process of understanding a nonfiction book proposal. We'll look at templates of the finished product, and more importantly, we'll use the proposal-writing process to help us discover what our books are really about. Is your book idea ready to go? Do you need to do more research first? Change your concept? Whatever the outcome, students will be energized and inspired to get to work after taking this class!

Spoiler Alert!

Paula Younger

Spoilers imply that the giveaway has ruined the experience, but knowing the ending can cause the reader to pay different attention to the story, building tension along the way. We'll examine useful spoilers and try out exercises to use them effectively in our fiction and nonfiction. After all, it's about the journey, not the destination.

Demons and Angels: Why We Don't Write—and Why We Do

Mario Acevedo

We're familiar with the obstacles that keep us from writing, but what about the reasons that compel us to write? In this workshop, we'll discuss what keeps us from writing and what strategies we can follow to defeat the writing demons. But more importantly, using writer prompts, we'll discuss the angels who inspire and prod us forward when we let them. Open to writers of all genres.

Friday, June 15 | Afternoon Session

2:00 to 4:00 PM

Let Me Tell You: Exposition and Backstory

Mario Acevedo

We've heard the writing dictums. Show, don't tell. Avoid flashbacks. But sometimes, the most compelling way to tell your story is through exposition and backstory. How do we know when? And why? And how do you do it effectively? We'll review examples from literary and commercial works and then try our hand with the help of a few prompts. Best for writers of fiction.

Writing People Real

John Cotter

The nonfiction writer's perennial fear: How do we write characters we don't remember well? How do we tell someone's story without telling their secrets? How do we include what's essential to our plot in a way that feels fair to the real people involved? And maybe most importantly: how do we make all this meaningful for a reader? We'll explore these questions together and talk over some answers, study passages that get it just right, and kvetch about the responsibilities that come with representing real people on the page in memoirs and other nonfiction.

Friday, June 15 | Afternoon Session

2:00 to 4:00 PM

Ecopoetics: Writing the Living Field

Matthew Cooperman

To be sure, human beings are biological creatures; we come from nature and are a part of it. Yet we are a decidedly self-conscious species, using our minds to distance, shape, and use “nature” to our benefit, and detachment. This paradox—a part of and apart from—colors our experience of the world from everyday encounter to philosophical idea. In this seminar, we’ll explore ecopoetics and find strategies to anneal our estrangement from nature. Literally eco (house) and poesis (making), we’ll examine key texts, reflect on our experiences, and develop some green writing exercises to engage the “living field.”

Writing Sex: The Craft of Erotic Encounters

Courtney E. Morgan

In this quick-and-dirty workshop, we’ll look at examples of sex writing in fiction and nonfiction—and we’ll practice the mechanics and craft of including sexual and intimate scenes (explicit or not) in our narratives, determining who, when, how, and how much.

Historical Nonfiction 101

Joel Warner

Maybe there’s a family legend you’ve always wanted to put down on paper. Maybe you’re eager to find and recount lost stories about your hometown or neighborhood. Maybe you’ve found the perfect historical tale that’s crying out for the Eric Larson treatment. Whatever your interest, the past—both recent and distant—provides ample fodder for incredible nonfiction stories. In this hands-on class, learn how to use local library resources and other tools to uncover these tales and reconstruct these historical tidbits into gripping narratives.

Friday, June 15 | Early Evening Session

4:30 to 6:30 PM

The Poetic Line

Andrea Rexilius

While the building block of prose is the sentence, the poem is made up of a more delicate unit of composition: the poetic line. In this seminar, we’ll consider how various poets use the line in relation to stanza breaks, sound, punctuation, style, and breath. Please come with a laptop or hard copies that you want to edit and augment.

What’s in a Voice? The Colloquial Style

Jessica Thummel

This class will study a variety of colloquial styles, looking at examples from writers such as Junot Díaz, Toni Morrison, and Ross Raisin, among others. We’ll discuss how voice can serve a multitude of narrative functions before practicing aspects of these techniques on our own. Open to fiction and memoir writers.

Writing the Visual Imagination

Matthew Cooperman

As visual creatures, our practice of seeing influences everything we do, from writing to speech to belief. How can we hone this capacity? In this seminar, we’ll focus on the tradition of ekphrasis, or “visual writing.” Whether it’s composition produced by actually looking at art, or a method of remembering where we’ve been, ekphrasis is extremely useful. We’ll look closely at examples in both writing and art, with an eye toward both developing strategies of creation and focusing our imagination. We’ll also start a number of ekphrastic exercises that will carry us onto tomorrow’s canvas.

Difficult Personas

Teow Lim Goh

There are things we find difficult to write about. Persona poetry is one way we can explore the unsayable on the page. It helps us step back from the particulars of our lives and imagine other perspectives. In turning our focus away from our autobiographical selves, we can cut through our fears to reach for deeper truths. In this class, we’ll study some contemporary persona poems and practice ways to write our own.

Avoiding the Ego Trap: Getting Out of Your Own Way in the Memoir

Karen Auvinen

The greatest challenge of the memoir is avoiding the ego trap. How do you make a personal story universal? This seminar examines how to think of yourself as a character in your memoir in order to gain necessary critical distance and balance the telling with perspective and reflection. Includes discussion, suggested techniques, and a bit of writing practice. Please bring a notebook for writing.

YOUTH INTENSIVES & SEMINARS

See general description on p. 1.

TUITION: \$40

Saturday, June 2

4:30 to 6:30 PM

Liar, Liar for Grades 3–5

Kellye Crocker

Unreliable narrators tell stories in a way that’s misleading or distorted. Some believe they’re telling the truth. Others are flat-out liars. Either way, their stories are fun to read—and write. We’ll look at some of these characters and create our own.

Fiction Mash-Up for Grades 6–8

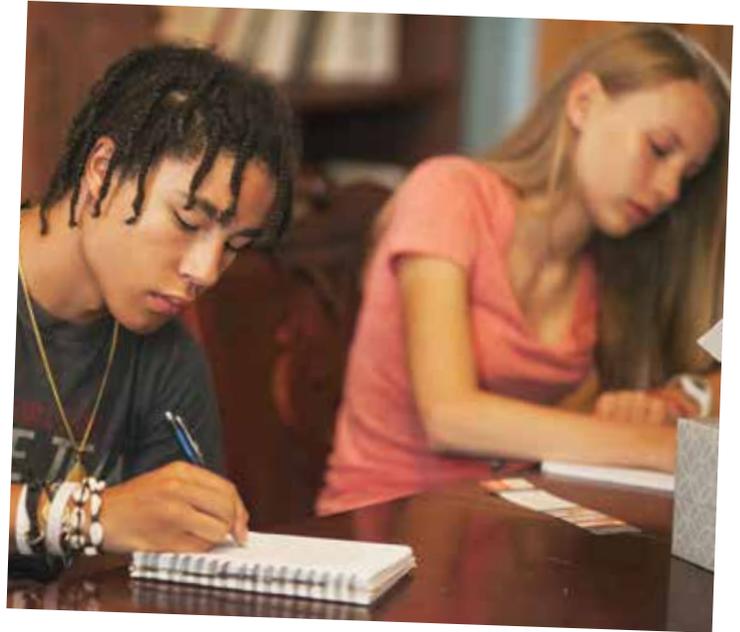
Tiffany Q. Tyson

Make your fiction come alive by weaving in elements of poetry, correspondence (letters, emails, text messages), song lyrics, journal entries, ordinary lists (grocery lists, to-do lists, lists of rules), and more. We’ll take inspiration from published fiction and brainstorm brand new ideas. Students will use exercises to begin writing their own mashed-up fiction.

Short Story Bootcamp for Grades 9–12

Andrea Bobotis

Because of a short story’s brevity, each component is crucial. In this workshop, we’ll break down the fundamentals—character, plot, and imagery, to name a few—and then we’ll put them back together to create a blueprint for a first-rate short story. You’ll leave the workshop with a strong foundation in the basics of the form and a completed draft of your own story.



Friday, June 8

4:30 to 6:30 PM

Organic Poetree for Grades 3–5

Torin Jensen

Lighthouse neighbor Cheesman Park is one of the most beautiful natural spaces in Denver and an excellent place to explore the five senses and the possibilities of imagery in a natural setting. We’ll walk to Cheesman Park to read poems inspired by nature and then write our own new works informed by our observational skills and wild imaginations. Then we’ll return to Lighthouse to make a work of art with Lighthouse’s own poetree!

Saturday, June 9

4:30 to 6:30 PM

Sherlock Holmes, Nancy Drew, and You for Grades 3–5

Alison Preston

Using our favorite detective tales as models, we’ll write our own detective stories starring an unforgettable main character. Then we’ll make our detectives seek the truth, solve the riddle, and break the code. We’ll develop sidekicks that would make Watson (and Bess and George) proud. We’ll learn to drop clues and red herrings alike, and we’ll deliver an unexpected twist at the end.

Your Novel’s World for Grades 6–8

Jesaka Long

Every novel exists in a place, whether it’s a spaceship, a new planet, a post-apocalyptic United States, an urban jungle, a conservative small town, a hostile high school, or a universe only you can imagine. How do you make these settings feel real to your reader? You’ll leave this class with the tools to create a world so captivating, it’s like a character too!



CAMP WITH US!



Our Young Writers Program Summer Camps, led by published and award-winning writers, are designed to foster creativity, self-expression, and excitement about writing.

Half-Day Camps

Morning and afternoon camps for ages 8 to 18, June 25–29, July 9–13, July 16–20, and August 6–10.

Middle School Full-Day Camp

Grades 6-8: July 23–27, 9:30 AM to 3:30 PM

High School Full-Day Camp

Grades 9-12: July 30–August 3, 9:30 AM to 3:30 PM

Screenwriting Camp

Grades 9-12: In collaboration with Denver Film Society, June 25–29, 9:30 AM to 3:30 PM

For registration, pricing, and scholarship information, visit lighthousewriters.org.

Saturday, June 9

4:30 to 6:30 PM

From Page to Stage for Grades 9–12

Assétou Xango

This workshop is designed to teach you how to take your poem from page to performance in the most effective way. We'll practice intonation, body movement, and emitting emotion to an audience, learning what works (and doesn't!) on stage. We'll end the workshop with a slam resulting in a small prize for the winner. Bring your own poems, prepare to write some, or come ready to read someone else's!

Wednesday, June 13

4:30 to 6:30 PM

Story in Two Hours for Grades 6–8

Alison Preston

Sometimes the hardest part is getting started, and the second-hardest part is making yourself keep writing. In this two-hour class, our goal will be to support each other through the first draft of a short story. We'll have prompts and exercises designed to keep you moving forward, and you'll leave with a completed draft and some new ideas for how to keep yourself writing.



SALONS & PARTIES

See general description on p. 1. COST: \$20/MEMBERS; \$30/NON-MEMBERS; FREE TO ANY LIT FEST PASSHOLDER (SEE PRICING PAGE FOR DETAILS)



Friday, June 1

6:00 to 9:00 PM

The Kickoff Party

Celebrate Lit Fest's opening night with participants and instructors, a catered dinner, live music, tarot card readings, and more!

Saturday, June 2

6:30 to 8:00 PM

Good Art, Bad People

Steve Almond, Alexandre O. Philippe, Erika Krouse, Kali Fajardo-Anstine

Ezra Pound was an anti-Semite. William S. Burroughs shot his wife. Woody Allen is Woody Allen. We could go on. Great art is often made by not-so-great people. In this wide-ranging discussion, we'll debate whether a creator's flaws can—or, at least, should?—impact our enjoyment of their work.

Monday, June 4

8:00 to 9:30 PM

Writing in a Ruptured World

Min Jin Lee, CAConrad, Selah Saterstrom, Poupeh Missaghi
There are 150 unread emails in your inbox, the government keeps shutting down, and, oh by the way, the planet is slowly boiling to death. It can be hard, these days, to justify a regular writing practice when the sky seems like it's falling. Our panelists will discuss the techniques they use to stay focused on their work and the arguments they make for art's necessity, especially in troubling times.

Tuesday, June 5

8:00 to 9:30 PM

The Other Half of the Story

Emily Rapp Black, Halley Feiffer, Tiffany Q. Tyson, Erika T. Wurth

Breaking Bad. Mad Men. Entourage. On TV—as well as on movie screens and bookshelves—white male stories have long dominated. But that's now changing in highly visible ways. *The Marvelous Mrs. Maisel. Black Panther. A Wrinkle in Time.* Our panelists will talk about what they're seeing and reading, how they're working to bring female-driven narratives and other voices into the mainstream, and what opportunities (and challenges) lie ahead.

Thursday, June 7

8:00 to 9:30 PM

It Takes Two: The Art of Literary Partnership

Lydia Millet, Jenny Offill

Finding a writing partner whose opinion you respect can be the difference between publication and endless drafting, sanity and self-loathing. Where do you turn when you encounter craft problems, creative challenges, and well, feelings? Lydia Millet and Jenny Offill will talk about how they became writing friends—and why it's made a difference.

Friday, June 8

8:00 to 9:30 PM

Making the Mountain

Artists across genres tell the story of how they came to love their medium, explain their process, and show their work. "Artist" is defined loosely. Anyone doing something with intention counts. Previous speakers have included musicians, writers, tattoo artists, and beer brewers.

Saturday, June 9

6:30 to 8:00 PM

I Married a Writer

Leslie Jamison and Charles Bock

There's something strangely romantic about two writers living together: They leave pages from their manuscripts on each other's pillows at night, have long discussions about the meaning of "impetuous" in Shakespeare's *Twelfth Night*. Then again, who's in charge of the day-to-day practicalities, like making grocery lists and managing finances? Join literary power couple Leslie Jamison and Charles Bock to learn how they coexist as writers, spouses,



Thursday, June 14

6:00 to 7:30 PM

Just Add Aliens: How to Learn from Bad Advice

Maggie Shipstead, Amanda Rea, Elisa Gabbert, Mark Mayer
You workshopped your story, and everyone agrees: the main character sucks and should be killed off immediately. Also, instead of a literary thriller this thing is *crying* to be a YA romance. And there should be a vigorous game of canasta in the third act. Right? Our panel will talk about all the bad writing advice they've received over the years from peers, mentors, agents, editors—heck, even lawyers want to chime in—and how they've fought back, won, and maybe even listened.

Friday, June 15

6:30 to 9:30 PM

Closing Party

Say goodbye to this year's Lit Fest with a fun night of food, drinks, performances, and dancing.



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Visit lighthousewriters.org for details.
info@lighthousewriters.org | 303-297-1185

Monday, June 11

8:00 to 9:30 PM

Conventional vs. Unconventional Smackdown!

Benjamin Alire Sáenz, Alexander Lumans, Diane Bell, Eleanor Brown

Traditional and timeless ... or fusty and outdated? Our panel will be the judge, debating the respective merits of sticking with literary conventions or just doing whatever the heck you want. Someone could get lightly bruised as we tackle the question: Do rules help or hinder when it comes to getting creative?

Tuesday, June 12

8:00 to 9:30 PM

Genre Jumpers: A Path to Literary Breakthrough

Rachel Cusk, Charles D'Ambrosio, Emily Sinclair, Khadijah Queen

Novel, play, poetry, memoir: Sometimes it can be hard to tell what shape your story should take. And maybe you don't even have to decide. Four writers will talk about the forms they've chosen—or mixed together, or jumped between—during their careers and why.

CALENDAR

SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>2</p> <p>8:30 AM to 12:30 PM Master Screenwriting p. 2 Master Short Prose p. 2</p> <p>9 AM to 12 PM The Big Edit p. 5 Emotional Chronology: Dynamic Structure in Fiction and Creative Nonfiction p. 5 Order to the Madness p. 6 Reading as a Writer: <i>Pale Fire</i> p. 6</p> <p>12:30 to 1:30 PM Book to Film: What Authors Need to Know p. 29</p> <p>1 to 4 PM Your Voice & Vision p. 5 The Poetry of Wislawa Szymborska p. 5 Plot Structure Clinic: The Hero/Antihero's Journey p. 5 Dialogue, Beats, and Scene p. 6</p> <p>4:30 to 6:30 PM Rage Is a Red Lesson: How to Turn Anger into Charged Prose* p. 7 Liar, Liar for Grades 3-5 p. 24 Fiction Mash-Up for Grades 6-8 p. 24 Short Story Bootcamp for Grades 9-12 p. 24</p> <p>6:30 to 8 PM SALON: Good Art, Bad People p. 26</p> <p>8 to 9:30 PM PARTICIPANT READING** p. 28</p>	<p>3</p> <p>8:30 AM to 12:30 PM Master Screenwriting p. 2 Master Short Prose p. 2</p> <p>9 AM to 12 PM The Big Edit p. 5 Emotional Chronology: Dynamic Structure in Fiction and Creative Nonfiction p. 5 Order to the Madness p. 6 Reading as a Writer: <i>Pale Fire</i> p. 6</p> <p>1 to 4 PM Your Voice & Vision p. 5 The Poetry of Wislawa Szymborska p. 5 Plot Structure Clinic: The Hero/Antihero's Journey p. 5 Dialogue, Beats, and Scene p. 6</p> <p>4:30 to 6:30 PM How to Write Riveting Scenes* p. 7</p> <p>7 to 8 PM Orientation for master workshop Participants p. 28</p>	<p>4</p> <p>9 to 11:45 AM Master Fiction p. 2-3 Master Poetry p. 3 Master Nonfiction p. 3 Master Dramatic Writing p. 3</p> <p>12:30 to 1:30 PM Needle in the Hay: Finding a Literary Agent p. 29</p> <p>2 to 4 PM Occult Poetics* p. 7 Outlining the Contingent Plot p. 7 Turning Life into Nonfiction Story p. 7 Throwing Your Voice: How Form Creates Content p. 7 Raising the Stakes p. 7 Writing Children's Picture Books p. 7</p> <p>4:30 to 6:30 PM How to Create a Charismatic Narrator* p. 8 Art of Confession p. 8 Poets in Translation: Sappho and Fernando Pessoa p. 8 Writing Backstory and Flashback p. 8 Lying in Nonfiction p. 8 One Writer, Many Voices p. 8</p> <p>6:30 to 7:30 PM Book Project Graduate Reading p. 28</p> <p>8 to 9:30 PM SALON: Writing in a Ruptured World p. 26</p>	<p>5</p> <p>9 to 11:45 AM Master Fiction p. 2-3 Master Poetry p. 3 Master Nonfiction p. 3 Master Dramatic Writing p. 3</p> <p>12:30 to 1:30 PM The Case for Indie Publishing p. 29</p> <p>2 to 4 PM How to Pay Attention* p. 8 Writing the Best American Essay p. 8 You Are Not Yourself: Writing from Outside Your Experience p. 9 The Classics of Story Structure... and the Ever-Popular B-Sides p. 9 There's No Place Like Home p. 9 Interiority: Portraying a Character's Inner Life p. 9</p> <p>4:30 to 6:30 PM Going Omniscient* p. 9 Contemporary American Women Poets p. 9 How to Write a Compelling First Paragraph p. 9 Faith and Philosophy: The Deep Beliefs of Characters p. 9 Finding the Authentic Detail p. 10 Writing the Politics of Our Time p. 10</p> <p>6:30 to 7:30 PM The Lighthouse Reading Show p. 28</p> <p>8 to 9:30 PM SALON: The Other Half of the Story p. 26</p>	<p>6</p> <p>9 to 11:45 AM Master Fiction p. 2-3 Master Poetry p. 3 Master Nonfiction p. 3 Master Dramatic Writing p. 3</p> <p>12:30 to 1:30 PM How to Debut p. 29</p> <p>2 to 4 PM Explanation vs. Reflection* p. 10 The Actor's Guide to Characterization p. 10 Our Daily Poems: Poetry of Witness and the Activist Poet p. 10 How to Write Great Sentences p. 10 Guns, Grease, and Gold: Perfecting What Characters Do p. 10 Writing the Internet: Blogs, Essays, and Tweets p. 10</p> <p>4:30 to 6:30 PM Ecopoetics: Resurrect Extinct Vibration* p. 11 Mooching from Munro p. 11 Bad to the Bone: Writing Villains p. 11 Fuel Your Writing Practice p. 11 Stopping without Sucking p. 11 Fierce Remix: Writing the Multiple-Timeline Book p. 11</p> <p>6:30 to 7:30 PM Kudos Live Reading p. 28</p> <p>8 to 9:30 PM AUTHOR READING* p. 28</p>	<p>7</p> <p>9 to 11:45 AM Master Fiction p. 2-3 Master Poetry p. 3 Master Nonfiction p. 3 Master Dramatic Writing p. 3</p> <p>12:30 to 1:30 PM Editors Tell All p. 29</p> <p>2 to 4 PM Interviewing for Fiction* p. 11 Empathy for the Devil p. 11 Voice and Perspective in Nonfiction Forms p. 12 Activate Your Passive Characters p. 12 Fault Lines p. 12 Shock and Awe: Poetry's Other Punctuation p. 12</p> <p>4:30 to 6:30 PM What Does Philosophy Have to Do With It?* p. 12 More Than a Setting: Writing Your Fictional World p. 12 Against Confidence: Writing with Terror p. 12 Lying in Poetry p. 12 From Page to Screen: Adapting Fiction for Film p. 12 Oh So Little Time p. 12</p> <p>6:30 to 7:30 PM Book Project Graduate Reading p. 28</p> <p>8 to 9:30 PM SALON: It Takes Two: The Art of Literary Partnership p. 26</p>	<p>8</p> <p>9 to 11:45 AM Master Fiction p. 2-3 Master Poetry p. 3 Master Nonfiction p. 3 Master Dramatic Writing p. 3</p> <p>12:30 to 1:30 PM Writers Who Hustle p. 29</p> <p>2 to 4 PM Writing the Pilot* p. 13 Literature of Extremity p. 13 Tension and Conflict: Keep Your Reader on the Edge of Her Seat p. 13 The Fantastic: Surrealism, Magical Realism, and Speculative Fiction p. 13 Writing the Impossible p. 13 The Gurllesque p. 13</p> <p>4:30 to 6:30 PM The Art of the Travel Essay p. 13 Creating Killer Characters p. 14 Writing the Modern Fairy Tale p. 14 Grammar for Writers p. 14 Organic Poetree for Grades 3-5 p. 14</p> <p>6:30 to 7:30 PM Tales of the Weird and Wonderful p. 28</p> <p>8 to 9:30 PM MAKING THE MOUNTAIN p. 26</p>

* AUTHOR READINGS (FREE!)

The 2018 Lit Fest Author Reading Series features some of the amazing authors of the weeklong intensives. Min Jin Lee, Emily Rapp Black, Jenny Offill, Lydia Millet, CAConrad, and Halley Feiffer will be reading on **Wednesday, June 6**, and Terrance Hayes, Robin Black, Rachel Cusk, Charles D'Ambrosio, Maggie Shipstead, and Benjamin Alire Sáenz will be reading on **Wednesday, June 13**. Both readings will take place in the Book Fair tent, from 8:00 to 9:30 PM.

SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>9</p> <p>8:30 AM to 12:30 PM Master Nonfiction p. 2</p> <p>9 AM to 12 PM The Big Edit p. 5 Emotional Chronology: Dynamic Structure in Fiction and Creative Nonfiction p. 5 Three-Act Structure for Prose Writers p. 6 Scrivener 3.0 p. 6</p> <p>12:30 to 2:30 PM The Spoken Role* p. 14</p> <p>1 to 4 PM Your Voice & Vision p. 5 The Poetry of Wislawa Szymborska p. 5 Plot Structure Clinic: The Hero/Antihero's Journey p. 5 The No Fear Fiction/Nonfiction Workshop p. 6</p> <p>4:30 to 6:30 PM Experimental Fiction, the Internet, and You* p. 14 Sherlock Holmes, Nancy Drew, & You for Grades 3-5 p. 24 Your Novel's World for Grades 6-8 p. 24 From Page to Stage for Grades 9-12 p. 24</p> <p>6:30 to 8 PM SALON: I Married a Writer p. 26</p> <p>8 to 9:30 PM PARTICIPANT READING** p. 28</p>	<p>10</p> <p>8:30 AM to 12:30 PM Master Nonfiction p. 2</p> <p>9 AM to 12 PM The Big Edit p. 5 Emotional Chronology: Dynamic Structure in Fiction and Creative Nonfiction p. 5 Three-Act Structure for Prose Writers p. 6 Scrivener 3.0 p. 6</p> <p>1 to 4 PM Your Voice & Vision p. 5 The Poetry of Wislawa Szymborska p. 5 Plot Structure Clinic: The Hero/Antihero's Journey p. 5 The No Fear Fiction/Nonfiction Workshop p. 6</p> <p>4:30 to 6:30 PM Transcending the Maze: On Writing Endings* p. 14</p> <p>7 to 8 PM Orientation for master workshop participants p. 28</p>	<p>11</p> <p>9 to 11:45 AM Master Poetry p. 4 Master Prose p. 3 Master Short Fiction p. 4 Master Nonfiction p. 4 Master Fiction p. 4 Master YA Fiction p. 4</p> <p>12:30 to 1:30 PM Social Media Survival for Writers p. 30</p> <p>2 to 4 PM Jumpstart Your Memoir p. 14 Many Voices: Working with Multiple Narrators p. 14 Visual Aesthetics & The Field of the Poem p. 15 Revising Efficiently: Some Techniques to Save Time p. 15 Magic in Minutiae p. 15 Beautiful/Funny/Sad/Funny/Beautiful p. 15</p> <p>4:30 to 6:30 PM How Poetry Can Energize Your Writing Life* p. 15 The Many (& Often Hidden) Faces of the Collage Poem p. 15 Revise to the Skies p. 15 Writing with Intent p. 15 Make Me Cry p. 15 Building a Strong Foundation for a Novel or a Memoir p. 16</p> <p>6:30 to 7:30 PM The Lighthouse Reading Show p. 28</p> <p>8 to 9:30 PM SALON: Conventional vs. Unconventional Smackdown! p. 27</p>	<p>12</p> <p>9 to 11:45 AM Master Poetry p. 4 Master Prose p. 3 Master Short Fiction p. 4 Master Nonfiction p. 4 Master Fiction p. 4 Master YA Fiction p. 4</p> <p>12:30 to 1:30 PM Quit Your Day Job p. 30</p> <p>2 to 4 PM Power Play* p. 16 Off the Beaten Track p. 16 The Lightning Field of the Prose Poem p. 16 Researching and Writing Not-So-Historical Fiction p. 16 Mojo 101 p. 16 Creating Conflicts that Matter p. 16</p> <p>4:30 to 6:30 PM The Sentence: Long, Short, Incomplete, Elegant, Crude, and also Run-On* p. 17 Picture Books: Using Mentor Texts to Improve Your Stories p. 17 From Idea to Completed Story p. 17 Hybrid Writing: Between Borders p. 17 Let's Eat the Poor Kids p. 17 The Heart of the Matter p. 17</p> <p>6:30 to 7:30 PM Book Project Graduate Reading p. 28</p> <p>8 to 9:30 PM SALON: Genre Jumpers p. 27</p>	<p>13</p> <p>9 to 11:45 AM Master Poetry p. 4 Master Prose p. 3 Master Short Fiction p. 4 Master Nonfiction p. 4 Master Fiction p. 4 Master YA Fiction p. 4</p> <p>12:30 to 1:30 PM Query Letter Clinic p. 30</p> <p>2 to 4 PM On Persona* p. 17 Writing About Family p. 17 Your Character's Arc p. 17 Crazy Forms: The Sapphic p. 18 On Keeping a Notebook p. 18 Plot Workout p. 18</p> <p>4:30 to 6:30 PM Losing Consciousness: Writing Beyond Technique and Instruction* p. 18 A Fine Romance p. 18 The Book-Length Poem p. 18 Voice and Immediacy in YA p. 19 Endings: Cracking the Code p. 19 Story in Two Hours for Grades 6-8 p. 24</p> <p>6:30 to 7:30 PM Kudos Live Reading p. 28</p> <p>8 to 9:30 PM AUTHOR READING* p. 28</p>	<p>14</p> <p>9 to 11:45 AM Master Poetry p. 4 Master Prose p. 3 Master Short Fiction p. 4 Master Nonfiction p. 4 Master Fiction p. 4 Master YA Fiction p. 4</p> <p>12:30 to 1:30 PM Future Trends in Publishing p. 30</p> <p>2 to 4 PM What a Character!* p. 19 Sixty Versions p. 19 It Was a Dark and Stormy Night: Writing Setting p. 19 Playing With Story Shapes p. 19 Circle of Friends in YA/MG Writing p. 19 The Art of Lying in Fiction p. 19</p> <p>4:30 to 6:30 PM The Craft of Obsession* p. 20 Going Gothic: Add Some Darkness to Your Fiction p. 20 Making the Old New Again p. 20 Writing a Great Book Proposal p. 20 Spoiler Alert! p. 20 Demons and Angels: Why We Don't Write—and Why We Do p. 20</p> <p>6:30 to 7:30 PM Poetry Collective Reading p. 28</p> <p>8 to 9:30 PM SALON: Just Add Aliens: How to Learn from Bad Advice p. 27</p>	<p>15</p> <p>9 to 11:45 AM Master Poetry p. 4 Master Prose p. 3 Master Short Fiction p. 4 Master Nonfiction p. 4 Master Fiction p. 4 Master YA Fiction p. 4</p> <p>12:30 to 1:30 PM Launching a Literary Career: Lessons from the Book Project p. 30</p> <p>2 to 4 PM Let Me Tell You: Exposition and Backstory p. 20 Writing People Real p. 20 Ecopoetics: Writing the Living Field p. 21 Writing Sex: The Craft of Erotic Encounters p. 21 Historical Nonfiction 101 p. 21 Avoiding the Ego Trap p. 21</p> <p>4:30 to 6:30 PM The Poetic Line p. 21 What's in a Voice?: The Colloquial Style p. 21 Writing the Visual Imagination p. 21 Difficult Personas p. 21</p> <p>6:30 to 9:30 PM CLOSING PARTY p. 27</p>

**** PARTICIPANT READINGS (FREE!)**

Participant readings are always a Lit Fest highlight! Anyone participating in Lit Fest is invited to sign up for a 3-5 minute reading slot. Space is limited to 12 per night and priority given to those participating in intensives. To snag a spot, email dan@lighthousewriters.org.

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

READINGS & FREE EVENTS

Saturday, June 2

8:00 to 9:30 PM

Participant Reading

Participant readings are always a Lit Fest highlight—anyone participating in Lit Fest is invited to sign up for a 3–5 minute reading slot. Space is limited to 12 per night, and priority is given to those participating in intensives. To request a spot, email dan@lighthousewriters.org.

Sunday, June 3

7:00 to 8:00 PM

Orientation for Master Workshop Participants

Students taking workshops with Min Jin Lee, Emily Rapp Black, Jenny Offill, Lydia Millet, CAConrad, and Halley Feiffer are invited to join us for drinks, snacks, and a quick introduction to your instructor and fellow classmates.

Monday, June 4

6:30 to 7:30 PM

Book Project Graduate Reading

Come celebrate the hard work of Book Project graduates Martha Lederer, Rebecca Czarnecki, Nancy Knutson, Anne Randolph, Jan Thomas, Lewis Gibb, and Ellin Rosenthal. Drinks and snacks provided.

Tuesday, June 5

6:30 to 7:30 PM

The Lighthouse Reading Show

Recipients of our Lit Fest Fellowship for Emerging Writers will join writers from our community outreach programs in partnership with the Denver Public Library, The Gathering Place, and Colorado Correctional Facilities.

Wednesday, June 6

6:30 to 7:30 PM

Kudos Live Reading

Preview recently published works at this reading featuring Kali Fajardo-Anstine, Selah Saterstrom, Tiffany Q. Tyson, Jessica Thummel, Lois Levinson, Peter Stenson, Carolina Ebeid and Cynthia Swanson.

8:00 to 9:30 PM

Visiting Author Reading

This week's author reading will feature Min Jin Lee, Emily Rapp Black, Jenny Offill, Lydia Millet, CAConrad, and Halley Feiffer.

Thursday, June 7

6:30 to 7:30 PM

Book Project Graduate Reading

Come celebrate the hard work of Book Project graduates Andrea Ray, Daniel Webster, Stacy Allen, Caitlin Plante, Mary Catherine La Mar, Greg Tally, Mary Ellen Gallagher, and Noelle Nicholson. Drinks and snacks provided.

Friday, June 8

6:30 to 7:30 PM

Tales of the Weird & Wonderful

Speculative writers Ben Loory, Brandi Homan, Diana Khoi Nguyen, Jessica Comola, and Courtney E. Morgan join Atlas Obscura contributor and head of the Denver Obscura Society James O'Neill for a reading that blurs the line between the real and the unreal.

Saturday, June 9

8:00 to 9:30 PM

Participant Reading

Participant readings are always a Lit Fest highlight—anyone participating in Lit Fest is invited to sign up for a 3–5 minute reading slot. Space is limited to 12 per night, and priority is given to those participating in intensives. To request a spot, email dan@lighthousewriters.org.

Sunday, June 10

7:00 to 8:00 PM

Orientation for Master Workshop Participants

Students taking workshops with Charles D'Ambrosio, Terrance Hayes, Robin Black, Rachel Cusk, Maggie Shipstead, and Benjamin Alire Sáenz are invited to join us for drinks, snacks, and a quick introduction to your instructor and fellow classmates.

Monday, June 11

6:30 to 7:30 PM

The Lighthouse Reading Show

Recipients of our Lit Fest Fellowship for Emerging Writers will join writers from Lighthouse's community outreach programs, including the Hard Times Writing Workshop and Writing to Be Free in partnership with the Denver Public Library, The Gathering Place, and Colorado Correctional Facilities.



Tuesday, June 12

6:30 to 7:30 PM

Book Project Graduate Reading

Come celebrate the hard work of Book Project graduates Christine Smith, Jo Harkins, Eric Peterson, Martha Scherzer, Philip Van Hoevenberg, Lindsey Griffin, Barbara Cocks, and Joan Burlison. Drinks and snacks provided.

Wednesday, June 13

6:30 to 7:30 PM

Kudos Live Reading

Preview recently published works at this reading featuring Amanda Rea, Nick Arvin, Jenny Itell, Helen Thorpe, Jennifer Wortman, Sara Alan, Thirii Myo Kyaw Myint, and Steven Dunn.

8:00 to 9:30 PM

Visiting Author Reading

This week's author reading will feature Terrance Hayes, Robin Black, Rachel Cusk, Charles D'Ambrosio, Maggie Shipstead, and Benjamin Alire Sáenz.

Thursday, June 14

6:30 to 7:30 PM

Poetry Collective Graduate Reading

This year's Poetry Collective graduates will share what they've been working on throughout the year. Join us for readings from Jane Adair, Joan Manheimer, Kelleen Zubick, Shana Montrose, Michelle Cantwell, Kathleen Madrid, Susan Friberg, Wendy Scher, Elle Echo, and Ben Keese.

BROWN-BAG BUSINESS PANELS

See general description on p. 1.

COST: \$20/MEMBERS; \$30/NON-MEMBERS; FREE TO ANY LIT FEST PASSHOLDER (SEE PRICING PAGE FOR DETAILS)

Saturday, June 2 | 12:30 to 1:30 PM

Book to Film: What Authors Need to Know

Sally Harding (CookeMcDermid), Kristin Nelson (Nelson Literary), Cynthia Swanson (*The Glass Forest*, *The Bookseller*), Maura Weiler (*Contribution*)

Selling dramatic rights can mean big exposure, not to mention big money. But it can also bring big challenges. Two agents whose authors have had films produced recently, as well as an author with a film on the way (starring Julia Roberts, no less), and a former screenwriter will talk about navigating the adaptation process.

Monday, June 4 | 12:30 to 1:30 PM

Needle in the Hay: Finding a Literary Agent

Kerry Sparks (Levine Greenberg Rostan), Jesseca Salky (HSG Agency), Sandra Bond (Bond Literary), Shana Kelly (Einstein Literary)

You want an agent. You need an agent. So... how do you get an agent? Four agents will discuss how their authors found them (or vice versa) and give advice on the best ways to secure the representation that's right for you.

Tuesday, June 5 | 12:30 to 1:30 PM

The Case for Indie Publishing

Elizabeth Robinson (*On Ghosts*, *Three Novels*), Wayne Miller (*Post-; The City*, *Our City*), Steven Dunn (*Potted Meat*, *water & power*)

Lately the small presses have been garnering huge prizes. An Algonquin release got the Oprah nod. Graywolf hit it big with Maggie Nelson and Claudia Rankine. If you're curious about what it's like to publish with an independent press, or if you've published with one already and would like tips for more success in this arena, this panel is for you. Hear from three authors who've worked with small presses such as Omnidawn, Ahsahta, Milkweed, Graywolf, and Tarpaulin Sky. They'll spill indie-press secrets and help you decide whether or not indie publishing is for you.

Wednesday, June 6 | 12:30 to 1:30 PM

How to Debut

Alexa Stark (Trident Media Group), Anna Pitoniak (Penguin Random House, *The Futures*), David Wroblewski (*The Story of Edgar Sawtelle*), Teow Lim Goh (*Islanders*)

A panel of agents, editors, and authors will talk literary debuts: the special something that makes agents pull a manuscript out of the slush pile, what it takes to get a first-timer's work to market, and the author's role in all of this.

Thursday, June 7 | 12:30 to 1:30 PM

Editors Tell All

Seth Brady Tucker (*Tupelo Quarterly*), Joanna Luloff (*Copper Nickel*), Harrison Candelaria Fletcher (*Colorado Review*), Carolina Ebeid (*Denver Quarterly*, *The Rumpus*)

You've made your story, essay, or poem the best it can be, and now you're ready to get it published in a literary journal. How do you catch the eye of an editor? Our panel of journal editors will chat about the submission process, what they look for in a piece, and mistakes to avoid when you're sending out your work.



LIGHTHOUSE WRITERS



GRAND LAKE RETREAT
JULY 8-13, 2018

* * * NEED TO GET AWAY? * * *

Join Lighthouse Writers Workshop in the scenic mountain town of Grand Lake, Colorado, for a few days of writing, reading, and learning. Register at lighthousewriters.org.
info@lighthousewriters.org | 303-297-1185

BROWN-BAG BUSINESS PANELS



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

Query Letter Clinic*

Michelle Brower (Aevitas Creative Management)

As a literary agent, Michelle Brower reads hundreds of query letters and pitches in any given week. She can tell within sentences whether something will be right for her or not. This seminar will give participants an inside look at what it takes to write an eye-catching query. What makes her stop or read on? Here's your chance to find out.

*Participants who would like to share should bring two copies of their query letter with their name and identifying information removed. Be prepared to receive blunt and honest criticism, no matter how nicely it's delivered. The point of this workshop is not to dishearten writers but to give them an honest look at how an agent really reads queries. We cannot guarantee that every letter will be addressed, but we can promise you'll gain insight into the agent's process.

Thursday, June 14 | 12:30 to 1:30 PM

Future Trends in Publishing

Jenny Bent (The Bent Agency), Noah Ballard (Curtis Brown), Michelle Dotter (Dzanc)

The book business seems to morph by the minute—from how books are delivered, to who's selling and buying them, to how they're shelved in stores and online. Literary agents and editors will break down what they're seeing in the field right now, what they project is coming, and how all of this might affect writers and readers alike.

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

Launching a Literary Career: Lessons from the Book Project

William Haywood Henderson, Shawna Ervin, C.S. Peterson, Theodore McCombs

Book Project Director William Haywood Henderson will chat with three Book Project alums who've had their work published or chosen for representation by prestigious agencies. They'll talk about how they did it, what they wish they'd known, and important lessons along the way.

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

Writers Who Hustle

Amelia Atlas (ICM), Erika Krouse (*Contenders, Come Up and See Me Sometime*), Alexander Lumans, Windy Lynn Harris (*Writing & Selling Short Stories & Personal Essays*)

Whose car do you have to wax to get a residency? Whose back do you have to scratch to get a book deal? An agent and two writers will share tips on leveraging connections, publications, fellowships, and more to find jobs, get published, and maybe even land that book deal.

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

Social Media Survival for Writers

Robin Black (*Crash Course, Life Drawing*), Kalen Landow (National Book Network), Nadia Bolz-Weber (*Accidental Saints, Pastrix*), Erin Blakemore (*The Heroine's Bookshelf*)

The ever-changing social media landscape can be dizzying, especially if you're trying to use it professionally and not drown in a bottomless sea of distraction. We'll review major social media options and talk about how they can benefit you during different stages of your career, from learning about what agents are looking for to spreading the word about your work.

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

Quit Your Day Job

Chris Clemans (The Clegg Agency), Marya Spence (Janklow & Nesbit), Jenny Shank (*The Ringer*), Mario Acevedo (*Rescue From Planet Pleasure, The Nymphs of Rocky Flats*)

That's the dream, right? Sell your book for six figures, burn every pantsuit in your wardrobe, and finally tell your boss what you really think of her vacation policy. Is quitting your day job (or any non-book-writing job) a stone's throw from reality or a mere pipe dream? Join our panel of writers and agents—with many book deals between them—for a frank discussion about money, dreams, and keeping your expectations realistic.



AGENT/EDITOR CONSULTATIONS

Anyone who's submitted their work to agents, editors, or lit mags 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 she thought when reading your manuscript. One meeting is included for festival passholders, with additional meetings available as space allows. See pricing page for details. Submit your query letter and 15-page writing sample by noon on May 7. More information is available at lighthousewriters.org.

We have the following agents and editors available for one-on-one meetings at Lit Fest 2018*:

SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
JUNE 2	JUNE 3	JUNE 4	JUNE 5	JUNE 6	JUNE 7	JUNE 8
Jessica Salky Sally Harding	Jessica Salky Sally Harding Kerry Sparks	Jessica Salky Kerry Sparks Alexa Stark	Alexa Stark Kerry Sparks Anna Pitoniak	Alexa Stark Anna Pitoniak Amelia Atlas	Amelia Atlas Carolina Ebeid Shana Kelly	Amelia Atlas Shana Kelly Joanna Luloff
JUNE 9	JUNE 10	JUNE 11	JUNE 12	JUNE 13	JUNE 14	JUNE 15
	Marya Spence Chris Clemans	Marya Spence Chris Clemans Michelle Brower	Marya Spence Chris Clemans Michelle Brower	Michelle Brower Noah Ballard Jenny Bent	Noah Ballard Jenny Bent Michelle Dotter	Noah Ballard Jenny Bent Seth Brady Tucker

*Schedule is subject to change.

AGENTS

Amelia Atlas (ICM Partners) represents both fiction and nonfiction, with a particular interest in literary fiction and narrative nonfiction in the areas of history, current affairs, biography, science, investigative journalism, and cultural criticism—think “idea” books that still have a great sense of narrative and story. In fiction, she’s looking for bold voices and writers with a worldview who aren’t afraid to ask big questions. Her clients include Caite Dolan-Leach, Jennifer Cody Epstein, Matt Gallagher, Lee Clay Johnson, Yascha Mounk, Mark O’Connell, Adam Ehrlich Sachs, Lynn Steger Strong, Joy Williams, and many others.

Noah Ballard (Curtis Brown) 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.

Jenny Bent (The Bent Agency) is currently looking for upmarket bookclub fiction, select literary fiction, and young adult fiction of all genres. Her clients include AG Howard, Lynsay Sands, Lori Nelson Spielman, Yangsze Choo, Governor John Kasich, Lynn Weingarten, Stephanie Garber, Goldy Moldavsky, and Edgar Award-winner Lori Roy.

Sandra Bond (Bond Literary) represents adult commercial and literary fiction, mystery/thriller/crime fiction, and YA fiction in all categories. She does not represent romance, adult science fiction, adult fantasy, poetry, children’s picture books, or screenplays. In nonfiction, she represents narrative, science for a general audience, business and history—and the NF authors must have great credentials, real expertise in their subject area, and some kind of platform from which they can actively promote their books. She is no longer representing memoir.

Michelle Brower (Aevitas Creative Management) represents a variety of fiction and nonfiction. Recent books she’s represented include: *I Am Not Your Perfect Mexican Daughter* by Erika L. Sanchez, a finalist for the 2017 National Book Award in Young People’s Literature; *We Show What We Have Learned* by Clare Beams, which was a finalist for the Pen/Bingham and the NYPL Young Lions Award; *The House Girl* by Tara Conklin, a New York Times bestseller and #1 Indie Next Pick; *The Book of Speculation* by Erika Swyler, a Barnes & Noble Discover Pick; as well as the *New York Times* bestseller *The Returned* by Jason Mott, which was the basis of the ABC television series *Resurrection*.

Chris Clemans (The Clegg Agency) has fiction tastes that tend toward the literary, and on the nonfiction side, he’s interested in narrative nonfiction and memoir. He began his career in publishing at William Morris Endeavor and has worked closely with award-winning writers such as Rivka Galchen, Lauren Groff, Ottessa Moshfegh, Akhil Sharma, and Matthew Thomas. In 2014, Chris left WME to help Bill Clegg start The Clegg Agency, where he has since been working with a growing list of his own writers, including Phillip Lewis, Laura Sims, Zulema Renee Summerfield, Matt Young, Akil Kumarasamy, and Maxim Loskutoff.

Sally Harding (CookeMcDermid) represents largely (although not entirely) research-based nonfiction, and the more literary end of science fiction, fantasy, and speculative fiction. She is interested in developing careers (not just single works) with writers who are deeply engaged with their subject and their craft. Her clients include Jeff VanderMeer, A. Lee Martinez, Karen Lord, and others.

EDITORS

Shana Kelly (Einstein Literary) is looking for novels with great writing and surprising plots—her favorite books fall between commercial and literary. She has a soft spot for well-written thrillers and psychological suspense. Shana started her publishing career in the literary department of the William Morris Agency, where she worked for 10 years and was the signing agent for many successful authors, including *New York Times* bestseller Curtis Sittenfeld, author of *Prep* and *Eligible*.

Kristin Nelson (Nelson Literary) is currently looking for literary commercial novels, big crossover novels with one foot squarely in genre, upmarket women's fiction, lead title or hardcover science fiction and fantasy, single-title romance (with a special passion for historicals), and young adult and upper-level middle grade novels. Her clients include bestselling authors Jamie Ford, Hugh Howey, Ally Carter, Marie Lu, Gail Carriger, Simone Elkeles, Courtney Milan, and RITA award-winners Sherry Thomas and Linnea Sinclair.

Jessica Salky (Hannigan Salky Getzler Agency) represents a variety of award-winning novelists, including *New York Times* bestselling and Pulitzer Prize winning author Anne Tyler, whose novel, *A Spool of Blue Thread*, was short-listed for the Man Booker Prize. She is looking for literary fiction submissions that are family stories, have a strong sense of character or place, have an element of magical realism, or a daring or unique voice (think *I Want to Show You More* by Jamie Quatro), as well as upmarket commercial fiction that can appeal to men and women and has that Tropper/Hornby/Matt Norman quality to it. Some recent books she wishes she'd agented are *The Mothers* by Brit Bennett, *The Vacationers* by Emma Straub, *My Name is Lucy Barton* by Elizabeth Strout, and *Where'd You Go Bernadette* by Maria Semple. She also loves to read nonfiction with a strong narrative in the areas of current affairs, food, finance, psychology, science, history, and parenting.

Kerry Sparks (Levine Greenberg Rostan) is looking for fiction that is the perfect combination of a great hook and solid writing, whether for adults or younger readers. A few of her clients include *NYT* and international bestselling author Jennifer Niven, National Book Award finalist Carrie Arcos, bestselling author Susan Wittig Albert, illustrator and author Mark Pett, novelist Camille Perri, and a robust list of Jennifers—Jenny Torres Sanchez, Jennifer Mathieu, Jenny Lundquist, Jennifer Mann, and Jennifer Gray Olson to name a few.

Marya Spence (Janklow and Nesbit) represents a diverse range in fiction and nonfiction, including, but not limited to, literary fiction, upmarket commercial fiction, cultural criticism and voice-driven essays, narrative journalism with a humorous or critical edge, and pop culture. Recent titles include *Goodbye, Vitamin* by Rachel Khong, *Our Little Racket* by Angelica Baker, *Dear Cyborgs* by Eugene Lim, *Neon in Daylight* by Hermione Hoby, and *Spaceman in Bohemia* by Jaroslav Kalfar.

Alexa Stark (Trident Media Group) represents a range of literary and upmarket fiction as well as nonfiction. In fiction, she's particularly drawn to literary debuts with a unique voice and perspective, character-driven suspense and thrillers, stories about dysfunctional friendships and families, fiction that delves into the surreal, and select YA. In nonfiction, she's drawn to narrative nonfiction, cultural criticism, voice-driven essay collections, popular science, psychology, and women's issues.

Michelle Dotter (Dzanc Books) 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.

Carolina Ebeid (Denver Quarterly, The Rumpus) is the author of *You Ask Me to Talk About the Interior* (Noemi Press). She has won fellowships from CantoMundo, the Stadler Center for Poetry, and the NEA. Recent work appears or is forthcoming in *The Rumpus*, *PEN America*, *jubilat*, and *American Poetry Review*. She helps edit the *Denver Quarterly* and is the incoming poetry editor at *The Rumpus*.

Harrison Candelaria Fletcher is co-nonfiction editor at *Colorado Review*. Prior to that, he was advising editor at *Blackbird*, founding editor of *Shadowbox*, and creative nonfiction editor at *upstreet*. See his writing bio under "Lit Fest Faculty" on p. 33.

Joanna Luloff (Copper Nickel) has worked for online and print literary magazines including *Ploughshares*, *Blueline*, and *Memorious*. She currently serves as fiction and nonfiction editor at *Copper Nickel*, the literary journal housed at the University of Colorado Denver. See her writing bio under "Lit Fest Faculty" on p. 34.

Anna Pitoniak (Penguin Random House) is a senior editor at Penguin Random House. She works on a range of fiction and nonfiction and is drawn to stories with a page-turning narrative, a compelling voice, and original insights. Recent and forthcoming titles she has worked on include *Idaho* by Emily Ruskovich, *Good Morning, Midnight* by Lily Brooks-Dalton, *A Lady's Guide to Selling Out* by Sally Franson, *Heartbreaker* by Claudia Dey, *My Life on the Road* by Gloria Steinem, *Victoria: The Queen* by Julia Baird, *Prince Charles* by Sally Bedell Smith, *Rocket Men* by Robert Kurson, and *Earning the Rockies* by Robert D. Kaplan. Anna is also the author of the novels *The Futures* (2017) and *Necessary People* (forthcoming in 2019), both published by Little, Brown.

Seth Brady Tucker (Tupelo Quarterly) is the author of the poetry collections *Mormon Boy* and *We Deserve the Gods We Ask For*. He is currently the senior prose editor for the *Tupelo Quarterly Review* and has worked as poetry editor, editor in chief, and faculty advisor for a number of other literary magazines over the past 15 years, including *Thin Air Magazine*, which he helped found at Northern Arizona University, the *Southeast Review*, and *JournalTwentyTwenty* at CU Boulder. He has also curated for a number of literary journals and magazines, most recently for a veteran's issue from *Pleiades*.

LIT FEST FACULTY

Mario Acevedo is the author of national bestselling speculative fiction and has won a Colorado Book Award. He's a faculty member at Lighthouse Writers Workshop and in Regis University's Mile-High MFA program.

Sara Jade Alan is the author of the young adult novel *A Messy, Beautiful Life*. She is a faculty member with Lighthouse's Young Writers Program.

Steve Almond is the author of 10 books of fiction and nonfiction, including *Bad Stories: What the Hell Just Happened to Our Country*, which came out in April.

Nick Arvin's new novel, *Mad Boy*, will be published by Europa Editions in June 2018. He is the author of three other books of fiction, and his work has appeared in the *New Yorker*, *McSweeney's Quarterly*, *Ploughshares*, and elsewhere.

Karen Auvinen is the author of the memoir *Rough Beauty: Forty Seasons of Mountain Living*. She teaches film, storytelling, and media studies at the University of Colorado in Boulder.

Diane Bell is a Sundance award-winning screenwriter and director. She teaches workshops on filmmaking and screenwriting in which her primary aim is to empower others to achieve their creative dreams.

Robin Black's story collection, *If I loved you, I would tell you this*, was a finalist for the Frank O'Connor International Story Prize, and her novel, *Life Drawing*, was longlisted for the Flaherty-Dunn First Novel Prize, the Impac Dublin Literature Prize, and the Folio Prize. Her most recent book is *Crash Course: Essays From Where Writing And Life Collide*.

Erin Blakemore is a Boulder-based journalist whose work has appeared in *TIME*, *The Atlantic*, the *Washington Post*, and *National Geographic*. *The Heroine's Bookshelf* (Harper) won a Colorado Book Award for Nonfiction and has been translated into Korean, Italian, and Portuguese.

Andrea Bobotis holds a Ph.D. in English literature from the University of Virginia, and her novel manuscript, *The Middlings*, was a runner-up for the 2014 James Jones First Novel Fellowship.

Charles Bock is the author of the novels *Alice & Oliver* and *Beautiful Children*, which was selected by the *New York Times* as a Notable Book of the Year. His fiction and nonfiction has appeared in *Harper's*, the *New York Times*, the *Los Angeles Times*, *AGNI*, *Iowa Review*, and many anthologies.

Nadia Bolz-Weber is the author of the *New York Times* bestseller *Accidental Saints: Finding God in All the Wrong People*, and the best-selling theological memoir, *Pastrix: The Cranky, Beautiful Faith of a Sinner & Saint*.

John Brehm is the author of *Help Is On the Way* and *Sea of Faith*, the associate editor of *The Oxford Book of American Poetry*, and the editor of *The Poetry of Impermanence, Mindfulness, and Joy*.

Eleanor Brown is the *New York Times* and international bestselling author of *The Weird Sisters* and *The Light of Paris*.

Shari Caudron is a freelance writer who has written more than 500 articles and essays for magazines and literary journals as well as two books, *Who Are You People?* and *What Really Happened*.

Jessica Comola is the author of *Everything We Met Changed Form* and *Followed the Rest* and the chapbook *What Kind of Howly Divine*. She is a Ph.D. candidate in poetry at the University of Denver.

CAConrad is the author of nine books of poetry and essays. The latest is titled *While Standing In Line For Death*.

Matthew Cooperman is the author of, most recently, *Spool*, winner of the New Measure Prize, as well as numerous other books. He teaches poetry at Colorado State University and lives in Fort Collins with the poet Aby Kaupang.

John Cotter is the author of the novel *Under the Small Lights* and the founding editor of *Open Letters Monthly*. He's received honorable mention in both *Best American Essays* and *Best American Horror*.

Kellye Crocker writes novels for kids and teens and short nonfiction for adults. Her work has appeared in *Better Homes and Gardens*, *Parents*, *Glamour*, and *Ladies' Home Journal*, among others.

Rachel Cusk is the author of ten novels, including *Outline*, *Transit*, and *Kudos*, as well as three books of nonfiction. She was chosen as one of *Granta's* Best of Young Novelists.

Charles D'Ambrosio is the author of two books of fiction, *The Point and Other Stories* and *The Dead Fish Museum*, and two collections of essays, *Orphans* and *Loitering: New & Collected Essays*. He teaches fiction at the Iowa Writers' Workshop.

David J. Daniels is the author of two chapbooks, *Breakfast in the Suburbs* and *Indecency*, as well as *Clean*, winner of the Four Way Books Intro Prize and finalist for the Kate Tufts Discovery Award and the Lambda Literary Prize.

Lisa Donovan holds a Ph.D. from the University of Denver and a MFA from Brown. Her book, *Red of Split Water*, a burial rite, was published in 2016 by Trembling Pillow Press. She is currently revising a manuscript on Agnes Martin's drawings.

Steven Dunn is the author of the novel *Potted Meat* (Tarpaulin Sky 2016). He was born and raised in West Virginia. Some of his work can be found in *Columbia Journal* and *Granta*. His second novel, *water & power*, will be published in the fall from Tarpaulin Sky.

Shawna Ervin is a former journalist and a member of the Book Project's inaugural memoir class. She is a Pushcart nominee and recently attended the Mineral School residency. Recent publications include poetry in *Tampa Review*, *Jelly Bucket*, and *Hiram Poetry Review* and prose in *The Delmarva Review*, *Front Porch*, and *Apalachee Review*.

Kali Fajardo-Anstine has a novel and story collection forthcoming from One World/ Random House. Her fiction has appeared in *The American Scholar*, *Boston Review*, *Bellevue Literary Review*, and elsewhere.

Halley Feiffer writes for Amazon's *Mozart in the Jungle*, and she's a producer on the upcoming Showtime series *Kidding*, starring Jim Carrey and directed by Michel Gondry. Her plays include *I'm Gonna Pray For You So Hard* and *A Funny Thing Happened On The Way To The Gynecologic Oncology Unit At Memorial Sloan-Kettering Cancer Center*. She teaches dramatic writing in the Tisch School at NYU.

Harrison Candelaria Fletcher is the author of an essay collection, *Descanso for My Father: Fragments of a Life* (winner of the Colorado Book Award), and a memoir, *Presentimiento: A Life in Dreams* (winner of the Autumn House Press Nonfiction Prize and selected by Kirkus Reviews as a Top Indie Memoir of 2017). He teaches in the MFA programs at Vermont College of Fine Arts and Colorado State University.

Wendy J. Fox is the author of the collection *The Seven Stages of Anger and Other Stories*, and the novels *The Pull of It* and the forthcoming *If the Ice Had Held*.

Elisa Gabbert is a poet and essayist and the author of three collections: *L'Heure Bleue, or the Judy Poems*; *The Self Unstable*; and *The French Exit*. Her work has appeared in the *New Yorker*, *Boston Review*, the *Paris Review Daily*, *Pacific Standard*, *Guernica*, and elsewhere.

Victoria Hanley loves to nurture emerging writers. Her award-winning fantasy novels are published in 12 languages, and she's also the author of bestselling nonfiction.

Windy Lynn Harris is the author of *Writing & Selling Short Stories & Personal Essays: The Essential Guide to Getting Your Work Published* (Writer's Digest Books) and the founder of Market Coaching for Creative Writers. She's a prolific writer, a trusted mentor, and a frequent speaker at literary events.

Terrance Hayes is the author of *How to Be Drawn; Lighthouse*, which won the 2010 National Book Award for poetry; *Muscular Music*, which won the Kate Tufts Discovery Award; *Hip Logic*, winner of the 2001 National Poetry Series, and *Wind in a Box*. His next collection, *American Sonnets for My Past and Future Assassins*, is forthcoming in June 2018. He is a professor of English at the University of Pittsburgh.

William Haywood Henderson is the author of three novels: *Native*, *The Rest of the Earth*, and *Augusta Locke*. He directs Lighthouse's Book Project.

Brandi Homan is the author of two books of poetry, *Bobcat Country* and *Hard Reds*, and is a co-founder of the feminist press Switchback Books. She is also the author of *Burn Fortune, A Novel*. Buzzy Jackson's most recent book is *The Inspiration Atheist*. She will be an Edith Wharton Writer-in-Residence at The Mount in 2018.

Leslie Jamison's new book, *The Recovering*, came out in April 2018. She's also written a novel, *The Gin Closet*, and a collection of essays, *The Empathy Exams*. She teaches at the Columbia University MFA program, where she directs the nonfiction concentration and leads the Marian House Project.

Torin Jensen is the author of *Phase-sponge [] the keep* and co-editor of *goodmorning menagerie*. His poetry and translations have appeared in *The Volta*, *Asymptote*, *Radioactive Moat*, *Circumference*, and the Harriet Foundation Poetry Blog, and his criticism has appeared in *One Good Eye*, *Yes Poetry*, and *Entropy*.

Susan Knudten has an extensive performance background, including ongoing gigs as a live role player training law enforcement and others. She also works as a freelance copywriter/editor and is revising her first novel as a 2016 Book Project graduate.

Erika Krouse is a Book Project mentor and the author of the novel *Contenders* and the short story collection *Come Up and See Me Sometime*. Her work has been published in *The New Yorker*, *The Atlantic*, *Ploughshares*, and *One Story*.

Doug Kurtz is the author of *Mosquito* and the founder of Write Life coaching. His second novel, *Hunter's Island*, is currently undergoing final edits.

Kalen R. Landow is an account manager and heads marketing efforts for National Book Network, the distribution division of Rowman & Littlefield. A 30-year veteran of the book industry, she has worked for Tattered Cover Book Store, Ingram Book Company, Chelsea Green Publishing, Globe Pequot (Rowman & Littlefield), and other regional houses in a variety of sales, marketing, and publicity capacities.

Min Jin Lee's *Pachinko* was a finalist for the National Book Award for Fiction, a *New York Times* 10 Best Books of 2017, a *USA Today* Top 10 Books of 2017, and an American Booksellers Association's Indie Next Great Reads. Her debut novel, *Free Food for Millionaires*, was a national bestseller.

Teow Lim Goh is the author of *Islanders*. Her work has been featured in *Tin House*, *Catapult*, PBS NewsHour, Colorado Public Radio, and *The New Yorker*.

Vicki Lindner has published a novel, *Outlaw Games*, and co-authored a book about women's psychological relationship to money. Her work has appeared in *Ploughshares*, *The Kenyon Review*, *Chicklit: Postfeminist Fiction*, *The Seneca Review*, *Gastronomica*, *American Literary Review*, and many other magazines and anthologies.

Jesaka Long is a freelance marketing copywriter and screenplay mentor for the Colorado Office of Film, TV, & Media. Her screenplays have been recognized by contests and organizations including the Austin Film Festival, Portland Film Festival, and SeriesFest.

Ben Loory is the author of two short story collections, *Tales of Falling and Flying* and *Stories for Nighttime and Some for the Day*. Loory's fables and tales have appeared in *The New Yorker*, *Tin House*, *READ Magazine*, and *Fairy Tale Review* and have been heard on *This American Life* and *Selected Shorts*.

BK Loren's most recent books include the multi-award winning novel *Theft* and the essay collection, *Animal, Mineral, Radical*.

Joanna Luloff is the author of the short story collection *The Beach at Galle Road* and the forthcoming novel *Remind Me Again What Happened*. She is an assistant professor of English at University of Colorado Denver, where she also serves as a fiction and nonfiction editor of *Copper Nickel*.

Alexander Lumans was awarded a 2018 NEA Creative Writing Fellowship in Prose. He was also the Spring 2014 Philip Roth Creative Writing Resident at Bucknell University, and he received a fellowship to the 2015 Arctic Circle Residency.

Mark Mayer has an MFA from the Iowa Writers' Workshop, where he was a Teaching-Writing Fellow. His first book, *Aerialists*, won the Michener-Copernicus Prize and is forthcoming from Bloomsbury USA.

Theodore McCombs is a graduate of the Clarion Science Fiction & Fantasy Writers' Workshop and the Lighthouse Book Project. His fiction has appeared in *Beneath Ceaseless Skies*, *Nightmare*, *Guernica*, and *Shenandoah*, and his essays in *Lit Hub* and *Electric Literature*. He is a co-editor and regular contributor at the speculative literary blog *Fiction Unbound*.

Christopher Merkner is the author of the story collection, *The Rise & Fall of the Scandamerican Domestic*. He teaches creative writing for West Chester University and the University of Colorado Denver.

Wayne Miller's fourth poetry collection, *Post-*, won the Rilke Prize and the Colorado Book Award. His co-translation of Moikom Zeqo's *Zodiac* was a finalist for the PEN Center USA Award. A co-editor of *Literary Publishing in the Twenty-First Century*, Wayne teaches at CU Denver and edits *Copper Nickel*.

Lydia Millet is the author of 11 books of literary fiction, most recently the novel *Sweet Lamb of Heaven*, a finalist for the National Book Award and PEN-USA award, among others.

Poupeh Missaghi is a writer, translator, educator, and Iran's editor-at-large for *Asymptote*. A Ph.D. graduate from the University of Denver's creative writing program, she has published translations, fiction, and nonfiction in numerous outlets.

Juan Morales is the author of three poetry collections, including *The Siren World* and the forthcoming *The Handyman's Guide to End Times*. He is a CantoMundo Fellow, editor of Pilgrimage Press, and department chair of English & Foreign Languages at CSU-Pueblo. Courtney E. Morgan received her MFA from CU Boulder, where she also taught creative writing. *The Seven Autopsies of Nora Hanneman* was a semifinalist for the FC2 Ronald Sukenick Prize for Innovative Fiction and published by FC2 in 2017.

Sawnie Morris is author of *Her, Infinite*, winner of the 2015 New Issues Poetry Award. Recent honors include the Ruth Stone Poetry Prize, inclusion in *Best American Experimental Writing 2016*, and a feature in *Poets & Writers*. She's the inaugural Poet Laureate of Taos.

Diana Khoi Nguyen is a Ph.D. candidate at the University of Denver and winner of the 92Y "Discovery"/Boston Review Contest. Her poems appear in *Poetry*, *APR*, and elsewhere, and her first book, *Ghost Of*, is forthcoming in 2018.

Jenny Offill is the author of two novels, *Dept. of Speculation* and *Last Things*. *Dept. of Speculation* was chosen as one of the 10 best books of 2014 by the *New York Times* and was a finalist for the Pen/Faulkner and Folio Awards.

C.S. Peterson's debut short story, *The Jeweled Black Quaver*, is included in the science fiction anthology *Adventures in Zookeeping*. She is a co-editor and regular contributor at the speculative literary blog *Fiction Unbound*. She is also an alumna of the Lighthouse Book Project, class of 2015.

Alexandre O. Philippe is a director and writer best known for the documentary films *Doc of the Dead*, *The People vs. George Lucas*, and *78/52*, the 2017 post-modern documentary examination of the shower scene in Alfred Hitchcock's *Psycho*.

Alison Preston holds a master's degree in secondary English education and teaches in Lighthouse's Young Writers Program. She's working on a collection of short stories.

Khadijah Queen is the author of five books of poetry and hybrid prose, most recently *I'm So Fine: A List of Famous Men & What I Had On*. Individual works appear in *Fence*, *Tin House*, *The Poetry Review*, and widely elsewhere.

Emily Rapp Black is the author of *Poster Child: A Memoir* and *The Still Point of the Turning World*, which was a *New York Times* bestseller. A former Fulbright scholar, she was educated at Harvard University, Trinity College-Dublin, Saint Olaf College, and the University of Texas-Austin, where she was a James A. Michener Fellow.

Amanda Rea's writing has appeared in *Harper's*, *One Story*, *Electric Literature*, *The Missouri Review*, *The Kenyon Review*, *The Sun*, and elsewhere. She is the recipient of a Rona Jaffe Foundation Award, a Pushcart Prize, and the Peden Prize for Fiction.

Kerry Reilly's work has appeared in *The New York Times*, *The Gettysburg Review*, *The Threepenny Review*, and elsewhere. She earned an MFA from the University of Iowa and currently serves on the faculty at the University of Colorado at Boulder.

Andrea Rexilius is the author of three books of poetry. She is core faculty in poetry, and program coordinator, for the Mile-High MFA in creative writing at Regis University. She also teaches in the Poetry Collective at Lighthouse.

Elizabeth Robinson is the author of many poetry collections. In 2018, *Quo Anima*, a critical anthology co-edited with Jennifer Phelps, will be published by University of Akron Press. Robinson has participated in small-press publishing for many years, editing EtherDome Chapbooks and Instance Press and the literary periodicals *26* and *Pallaksch*.

David Rothman has written three books of poetry, including *The Elephant's Chiropractor*, a runner-up for the Colorado Book Award.

Benjamin Alire Sáenz is an acclaimed writer for adults and teens. His novel *Aristotle and Dante Discover the Secrets of the Universe* won a Printz Honor Award, the Pura Belpre, Lambda, and Stonewall Book Awards.

Selah Saterstrom is the author of the novels *Slab*, *The Meat and Spirit Plan*, *The Pink Institution*, and *Ideal Suggestions: Essays in Divinatory Poetics*, which was selected for the 2015 Essay Book Prize. She teaches and lectures across the United States and is on faculty in the creative writing program at the University of Denver.

Steven Schwartz is the author of two novels and four collections of stories, and he has twice received the Colorado Book Award for Literary Fiction. He is professor emeritus of English at Colorado State University and fiction editor of *Colorado Review*.

Jenny Shank's novel *The Ringer* won the High Plains Book Award, and her stories, essays, satire and reviews have appeared in *The Atlantic*, *McSweeney's*, the *Guardian*, *Prairie Schooner*, the *Washington Post*, the *Los Angeles Times*, *The Toast*, and *Alaska Quarterly Review*.

Maggie Shipstead is the *New York Times*-bestselling author of the novels *Astonish Me* and *Seating Arrangements*, which was a finalist for the Flaherty-Dunn First Novel Prize and won the International Dylan Thomas Prize and the *L.A. Times* Book Prize for First Fiction. She is a graduate of the Iowa Writers' Workshop and a former Wallace Stegner Fellow at Stanford.

Emily Sinclair received her MFA in fiction from Warren Wilson College and her AB in English and history from Columbia University. Her stories and essays have been published or are forthcoming in numerous publications. Her work has been recognized by *Best American Essays*.

Mark Springer is a freelance writer and editor. He is a co-founder and contributing editor at the website FictionUnbound.com and an alumna of the Lighthouse Book Project.

Cynthia Swanson is the *New York Times* and *USA Today* bestselling author of the novels *The Bookseller* and *The Glass Forest*. Cynthia has published short fiction in numerous journals and been a Pushcart Prize nominee.

Jessica Thummel's debut novel, *The Cure for Lonely*, won the Dundee International Book Prize in 2016. Her short stories have appeared in *Granta* and *Day One*. She holds an MFA from the University of North Carolina Wilmington.

Tiffany Quay Tyson is the author of the novels *The Past is Never* and *Three Rivers*. Her debut novel was a finalist for the Mississippi Institute of Arts and Letters Award and the Colorado Book Award.

Denise Vega is the award-winning author of seven books for readers from toddler to teen, including her latest picture book, *If Your Monster Won't Go to Bed*.

Lynn Wagner is the author of *No Blues This Raucous Song*. She's earned fellowships to the Virginia Center of the Creative Arts and an Academy of American Poets prize. Her poems have appeared in *Shenandoah*, *Subtropics*, *West Branch*, and elsewhere.

Joel Warner is a Denver-based nonfiction writer who's written for *Esquire*, *WIRED*, *Men's Journal*, *Men's Health*, *Bloomberg Businessweek*, *Popular Science*, and many other publications. He's co-author of *The Humor Code*, published by Simon & Schuster in 2014.



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(BCFA Alumni)



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Rachel Weaver’s novel, *Point of Direction*, was named an *Oprah Magazine* Top 10 Book and won the 2015 Willa Cather Award for Fiction. Rachel is on faculty at Regis University’s MFA program and was the recipient of the 2017 Lighthouse Writers Workshop Beacon Award for Teaching Excellence.

Maura Weiler’s debut novel, *Contrition*, won the CAL Fiction Award and the Catholic Press Association Novel Award. Her novel-in-progress, *Underbelly: Misadventures of a Santa Pimp*, won two Zebulon Awards. She is adapting both books for film.

Bradley Wetzler is a contributing editor with *Outside* magazine. His writing has also appeared in *Newsweek*, *GQ*, *Wired*, and more.

Benjamin Whitmer is the author of two novels, *Pike* and *Cry Father*, and co-author of a memoir with Charlie Louvin, *Satan is Real: The Ballad of the Louvin Brothers*.

David Wroblewski is the author of *The Story of Edgar Sawtelle*, an Oprah Book Club pick and international bestseller.

Erika T. Wurth’s publications include two novels, two collections of poetry, and a collection of short stories. A writer of fiction, nonfiction, and poetry, she teaches creative writing at Western Illinois University. Her work has appeared or is forthcoming in numerous journals including *The Kenyon Review*. She is represented by Peter Steinberg and is Apache/Chickasaw/Cherokee.

Paula Younger’s writing has appeared in Harper Collins’ *52 Stories*, *The Rattling Wall*, *The Chicago Tribune’s Printers Row Journal*, *The Manifest Station*, and *The Nervous Breakdown*. She received her MFA from UVA and received the Henry Hoyns and Bronx Writers Center fellowships.

Assétou Xango has been performing poetry since 2009, was featured on HBO’s *Brave New Voices* in 2010, and is a two-time TEDxMileHigh Speaker. Xango is currently the Poet Laureate of Aurora and Lighthouse’s Poetry Out Loud coordinator.

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



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

Contact us: 303.297.1185 or info@lighthousewriters.org

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(Member rate/Non-Member rate)

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Brown-Bag Business Panels (bring your lunch and join us)	\$20/\$30
Readings	Free
Orientation for Master Workshop participants	Free

FINANCIAL ASSISTANCE

Writership tuition assistance is available for many Lit Fest events and classes. Visit lighthousewriters.org and click on "Tuition Assistance" to apply.

CANCELLATION POLICY

There are no refunds for salons, parties, business lunches, or special events. If you need to withdraw from a non-master workshop or craft seminar for any reason, the following refund schedule applies:

- More than three weeks before start date: A cancellation fee of 10 percent of the total workshop cost applies.
- Less than three weeks before start date: 25 percent cancellation fee applies.
- Less than one week before start date: 35 percent cancellation fee applies.
- 48 hours or less before class start: No refund is available.

For master workshops, \$150 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 percent 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. At that point, the instructor—and classmates—will have already read all of the submissions and prepared for the workshop as enrolled.

Purchases of festival passes, agent meetings, business panels, seminars, and salons are non-refundable and non-transferable.

ANTI-HARASSMENT POLICY

Lighthouse Writers Workshop is committed to providing a safe environment for all participants. We have a zero-tolerance policy regarding harassment, intimidation, and discrimination. Any person who believes there has been a violation of Lighthouse's anti-harassment policy can report the offense through any Lighthouse employee or by contacting our program director, Andrea Dupree, at andrea@lighthousewriters.org. For our full anti-harassment policy and procedures, visit lighthousewriters.org.



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