

LIGHTHOUSE WRITERS WORKSHOP PRESENTS

LITFEST

2022

25
YEARS

FICTION
NONFICTION
POETRY
HYBRID
SCREENWRITING

Ten days of Seminars, Parties,
Workshops, Agent Consultations,
Readings, Salons, and More

JUNE 10–19, 2022

DENVER, CO & VIRTUALLY EVERYWHERE



LIGHTHOUSE WRITERS WORKSHOP PRESENTS
LITFEST
2022

Do we hug? Shake hands? Fist bump? Our social skills may be a little rusty after two years of virtual Lit Fest, but we're returning to an in-person celebration in Denver for the festival's 17th year. And even though the Lit Fest tent will be a little more Lit Fest event space—we're in a new, temporary location at York Street Yards—there will still be thunderstorms, gallons of coffee, and gatherings outside with a beer and friends new and old.

We're also bringing a world-class roster of 16 visiting authors to town, including Jericho Brown, P. Carl, Victoria Chang, Dan Chaon, Percival Everett, Melissa Febos, Edward Hirsch, Vanessa Hua, Leslie Jamison, Nadia Owusu, Laura van den Berg, and Tiphanie Yanique. And of course, our talented faculty at Lighthouse, including R. Alan Brooks, Erika Krouse, Suzi Q. Smith, and Rachel Weaver will be on hand to teach more than a hundred craft seminars. Rounding out the Lit Fest experience: daily business panels featuring agents, writers, screenwriters, and authors; nightly readings and conversations with your favorite writers; and a pop-up bookstore, provided by our official partner MATTER, for all your book buying and book browsing needs.

The Lit Fest tent has expanded over the last two years, so to all of our out-of-state and international friends: we'll have plenty of virtual offerings too. No matter where you're reading and writing, we can't wait to celebrate Lit Fest 2022 with you this year.

TICKETS AND PASSES ON SALE APRIL 6! ←

→ SEE PRICING & REGISTRATION INFO ON PAGE 32

Advanced Workshops	4	Evening Events	26
<p>Lit Fest features weeklong and weekend advanced workshops in novel, poetry, memoir, narrative nonfiction, and screenwriting. Participation is by application only, and classes are limited to 10 students each (12 for poetry and generative workshops). Weeklong advanced 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 advanced workshops consist of two four-hour sessions. The priority deadline for application is March 12, and details can be found on our website at lighthousewriters.org.</p>			
Two-Weekend Intensives.....	8	Lunchtime Business Panels	28
<p>Two-weekend intensives are limited to 12 participants and meet four times, Saturdays and Sundays, June 11–12 and June 18–19. These classes are designed for all levels of writers and focus on craft elements and developing projects. Participants will submit work for light feedback from classmates as well as the instructor—typically during the second weekend. See class descriptions for more detail.</p>			
One-Weekend Intensives.....	8	Agent/Editor Consultations and Pitch Sessions	30
<p>One-weekend intensives are designed for 10–15 participants and generally meet twice, Saturday and Sunday, either June 11–12 or June 18–19. These workshops are designed to deepen participants' understanding of specific craft elements. (Please note that while participants may share work and receive first-blush responses on short passages, these courses are not designed as typical "workshops" in which you give and receive detailed feedback. For workshop-level feedback, please consider our weeklong workshops or two-weekend intensives.)</p>			
Craft Seminars	9	Lit Fest Faculty	
<p>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 12–15 participants; seminars with an asterisk next to their title can accommodate up to 50 or more participants. (Please note that while participants may share work and receive first-blush responses on short passages, these courses are not designed as typical "workshops" in which you give and receive detailed feedback. For workshop-level feedback, please consider our weeklong workshops or two-weekend intensives.)</p>			
<p><i>All events and dates are subject to change. Check lighthousewriters.org for the most up-to-date information.</i></p> <p><i>(Z) signifies a virtual offering via Zoom</i></p>			
<p>Virtual Accessibility</p> <p>Closed captioning can be made available in any virtual Lit Fest program. If you would like to request closed captioning, have other accessibility requests, or would like to voice an ADA-related concern, please contact us at info@lighthousewriters.org</p>			

Advanced Workshops are limited to 10 participants (12 for poetry and generative workshops) and require application for admittance. The priority deadline was March 12. Please see our website, lighthousewriters.org, for details on applying late and for waitlist spots.

ONE-WEEKEND ADVANCED WORKSHOPS

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

SATURDAY AND SUNDAY, JUNE 11–12

8:30 AM to 12:30 PM

Weekend Poetry Intensive: Jumpstart Your Engines

Jericho Brown

In this workshop, we'll generate new work through a set of unconventional exercises that keep our ears open and our fingers moving. The workshop engenders new ideas about writing, and as there is a profound relationship between reading poetry and writing it, we participants will read, discuss, and even recite the work of several poets whose examples might lead us to a further honing of our craft. Students will also work through an exercise for writing a duplex poem—a form Brown invented that is featured in his Pulitzer Prize-winning collection *The Tradition*—that blends the ghazal, the sonnet, and the blues.

Weekend Fiction Intensive: Writing for Art and Action

Vanessa Hua

Stories can inspire a change in thinking and a change in action—illuminating issues and opening the way for more people to tell their stories, too. Let's ask questions about the meaning of community, family, power, and survival in 2022. This generative class includes guided exercises and in-class readings. On the second day, we'll discuss our most pressing research and revision questions, and then undertake a

bootcamp of sorts, with different exercises that take apart a novel excerpt or short story with the aim of putting it back together. (Please bring two printed copies of your stories, scissors, and colored pens/pencils.) We'll hone our craft and return to our work, old and new, with fresh eyes. Students will leave with material to refine later, and the inspiration and tools to do so.

Weekend Nonfiction Intensive: Writing Relationships

Leslie Jamison

Few subjects are more essential or elusive than relationships—not just doomed love affairs and long-haul marriages, but vexed sibling ties, primal-scene parental bonds, and life-long friendships. Our lives are structured and sustained and tortured by our relationships—are literally made of them—but they are one of the hardest things to write well: How do we capture the many layers of feeling that inevitably compose any relationship worth writing about? All the rivulets of longing and irritation and need and shame and grace? How do we choose the moments that illuminate the core of a relationship and keep complicating it? How do we disrupt the overly simple stories we've told ourselves about the relationships most central to our lives—keep letting them become stranger and more surprising than we'd understood them to be? In this workshop, we'll be reading published writing that conjures relationships in nuanced ways, and discussing the craft complexities and possibilities of rendering intimacy on the page.

FRIDAY AND SATURDAY, JUNE 17–18

1:00 PM to 5:00 PM

Advanced Weekend Fiction Intensive: The Making of Stories

Sandra Newman

How does an idea turn into a story? And how do two (or more) stories get together and give birth to a novel? In this workshop, we'll generate new work by turning anecdotes into plots, seeing how the same kernel can grow into almost anything, and how the same series of events can take on various meanings with changes to small details. We'll also work on writing a scene that feels compelling and significant, and figure out how to use it as a building block for a longer story.

JERICHO BROWN



VANESSA HUA



LESLIE JAMISON



SANDRA NEWMAN



WEEKLONG ADVANCED WORKSHOPS

TUITION: \$925/MEMBERS; \$985/NON-MEMBERS

MONDAY THROUGH FRIDAY, JUNE 13–17

9:00 AM to 12:00 PM

An additional half-hour (11:30 AM to 12:00 PM) is reserved for individual one-on-one meetings between weeklong participants and the visiting writer.

Weeklong Fiction Workshop: The Art of the Short Story

Laura van den Berg

This class will focus on the art of the short story. Through craft discussion and workshop critique we will explore the immense possibilities of the form and encourage participants to locate—and open—new doors in their own work. Several published stories will be provided for us to discuss as a group and exercises designed to encourage creative experimentation with the short form.

Weeklong Fiction Workshop: Breaking the Story—

TV for Fiction Writers

Dean Bakopoulos and Alissa Nutting

In this workshop, we'll explore the craft of television writing in a format geared toward fiction writers looking to adapt their own work or craft their first original television pilot. We'll discuss outlines, narrative structure, dramatic escalation, conflict among characters, and the construction of compelling scenes. This workshop is designed for writers who have a specific story/novel they'd like to adapt or an idea for an original pilot, but need a crash course in the art of episodic, dramatic writing and the nuts and bolts of TV pilot scripts. We'll use your works-in-progress as a text for the course and also show clips from some successful pilot episodes to illustrate our points.

Weeklong Short Prose Workshop: The BS Detector

Steve Almond

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

Weeklong Fiction Workshop: Dreaming Awake

Dan Chaon

This workshop will focus on unique strategies for generating ideas, discovering image, scene, character and plot, and deepening and expanding our abilities to imagine new original narratives using a variety of different techniques and modes. The course will be exercise-based, with in-class writing throughout the session, and students will leave with several new rough-draft stories in hand and reliable tools for overcoming writer's block. Workshops will not be traditional critique, instead focusing on the reader's experience as a traveler in the dreamworld of the story—what do we see, what remains obscure, what do we discover, what else do we wonder about?

Weeklong Poetry Workshop: Magical Intentions

Victoria Chang

Some people believe that a poem comes from some magical place, the unconscious, the muse, the ether. Other people believe that a poem comes from the writer's intention, and others still fall somewhere in between. In this workshop, we'll explore both the mysterious magical place where poetry might come from and learn about craft—the writer's intention (sometimes through the subconscious). We'll focus on craft and technique with an emphasis on language and the possibilities of language, because studying and reading poetry and picking it apart can aid a writer in maximizing the chances of being in a place where that magic can occur. Students and instructor alike will be pushed beyond our comfort zones—to experiment and try new things, and will leave the workshop with new poems, new inspirations, and seeds for future poems.

LAURA VAN DEN BERG



DEAN BAKOPOULOS & ALISSA NUTTING



STEVE ALMOND



DAN CHAON



VICTORIA CHANG



Weeklong Nonfiction Workshop: Mapping the Memoir

Emily Rapp Black

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

Weeklong Nonfiction Workshop: The Quick and the Deep—The Art of Short Personal Essays

Melissa Febos

In this generative workshop we'll study and practice the art of the very short personal essay. Works of 500 to 1,500 words are among the easiest to publish and the hardest to write. To reach true emotional depth in a few pages requires skillful economy of language, masterful deployment of both lyric and narrative modes, and strength of heart; you have to get to the core of your experience, and swiftly. We will examine published works that succeed at this (by Annie Dillard, Ross Gay, Mary Reufle, Patricia Smith, Jo Ann Beard, and many others), sharpen our tools of craft—especially story structure, pacing, poetic devices, and the art of both showing and telling—and produce our own original essays. Participants will leave the workshop with multiple drafts to develop and have the opportunity to schedule a meeting with Melissa during the week of class. Writers of all genres are welcome.

Weeklong Nonfiction Workshop: Writing as Reclamation

Nadia Owusu

Many of us write to make sense of the world and to wrestle with questions about our own histories and the histories of our families and the places we come from. We write to process trauma, grief, isolation, dislocation, and disconnection. But what if we discover that so many of the stories we've been given about our bodies, ourselves, our homes,

and our places in them don't serve us? What if we discover that some of those stories were created to harm us? What sources might we draw from when the archive and media fail us? How can we interrogate, complicate, and challenge harmful dominant narratives? How can we reclaim and remake our stories toward healing, self-love, and a reimagined world?

Weeklong Fiction Workshop

Percival Everett

Workshops can be perceived as the pathology labs for fiction, but that assumes there's a right and wrong way to write. As writers, we have our own expectations, our own attempts to make meaning, and the workshop can be a place to further elaborate them. We'll look at the rules that exist (and don't) and work through them together.

Weeklong Nonfiction Workshop: Writing Time

P. Carl

Verb tense and structural chronology constitute two of the great challenges in memoir writing, especially in “transition narratives.” As a writer who is transgender the problems created by tense and chronology are magnified as the past and present of a memoir contain two different bodies told through the experience of one life. Transitions of all sorts often frame the motion of a memoir as an author seeks to look back and reflect on how they arrived in a particular present moment with sufficient insight to write about the past. The capacity to reflect with perspective assumes temporary coherence of a fragmented self to bind words together inside the frame of memoir. How can the use of chronology and verb tense create a visceral experience of the author's internal and external transitions, be they emotional, intellectual, or physical? This course will examine how different uses of time and tense propel transitions in contemporary memoir. Through examples from recent memoirs, workshop, discussion, and in-class writing exercises, memoirists will acquire an understanding of how to differentiate between then and now, and in what order, in their own writing.

EMILY RAPP BLACK



MELISSA FEBOS



NADIA OWUSU



PERCIVAL EVERETT



P. CARL



Weeklong Poetry Workshop: Writing through Grief

Edward Hirsch

For many centuries, writing poems has served as a way forward through grief. In this workshop, our focus will be on the transformation of loss into language. With the help of *100 Poems to Break Your Heart*, we'll study and discuss examples of celebrated poems that tackle these difficult topics and explore where emotional rending and artful language meet. We'll honor each person's story. We'll see what we can do to turn mourning into art.

Weeklong Fiction Workshop: Making People—Empathy and Expertise

Tiphanie Yanique

In this weeklong workshop, we'll focus on elements of craft such as character development, narrative control, dialogue, scene development, setting, structure, openings, and endings. We'll engage with fiction writing as always about creating human beings with histories, bodies, and social realities; as always about creating a world anew for an audience; and always a form of communication with an ongoing humanity—be it dead writers, current beloveds, future anonymous readers, or one's own self. Writers in this workshop will come to understand the fiction workshop as a place to face fears, biases, and the limitations of the imagination all via practice and hard work. Participants will come to see fiction writing as a place to engage bravely and vulnerably with grief, joy, and the full range of human emotions between.



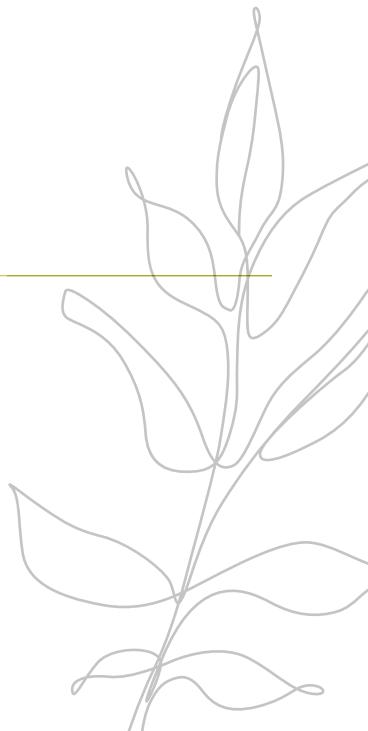
"I loved everything about the events and guest authors at Lit Fest. The week-long intensive was generative and inspiring and the Q&A's for many of the readings were extremely thoughtful."

—2021 Lit Fest Participant

EDWARD HIRSCH



TIPHANIE YANIQUE



(Z) SIGNIFIES A VIRTUAL OFFERING VIA ZOOM

TWO-WEEKEND INTENSIVES

TUITION: \$345/MEMBERS; \$405/NON-MEMBERS

JUNE 11–12 AND JUNE 18–19

Morning Session

9:00 AM to 12:00 PM

Drafting and Critiquing Long-form Nonfiction— Essays and Beyond

Lisa Kennedy

Long-form work remains a vital genre with which writers engage their lives and curiosity, often taking on the moment and the culture. During this two-weekend intensive, writers are encouraged to bring ideas they want to explore or pieces that they've begun or want to polish. For the former, we'll be aiming toward a first draft. The latter folks will be working toward crafting a publishable piece. We'll read and discuss the introduction to Phillip Lopate's *To Show and To Tell*, as well as dive into a quartet of long-form pieces with the question of "how the heck did they do that?" foremost in our minds. There will be engaged consideration of the handouts and opportunities to workshop pieces with in-class feedback from your cohort and written feedback from the instructor. Intended for intermediate and advanced students.

Writing the Upmarket Novel

BK Loren

An upmarket novel is rarely defined in workshops. It's a graceful, if highly rigorous, combination of literary and "popular" and/or "genre" fiction. This class is for writers with a strong sense of professionalism and desire to learn in a frank yet deeply compassionate and authentic environment. Prepare to be challenged. (I was when I learned the specifics of the form.) Prepare to be productive. Prepare for what the ancient Greeks called "sparagmos": tearing things apart in order to put them back together in a more whole form. The raw striations of your prose may reveal the most beautiful musculature of the beast. For advanced writers.

Afternoon Session

1:00 to 4:00 PM

Modulation—Your Voice and the Secrets of How to Use It

William Haywood Henderson

Your literary voice is like a fingerprint, individual to you alone—it has grown from what you've lived, what you've read, how you understand the world, and how you hope to shape the world on the page. In this intensive, we'll steal from excellent examples, add layers and new tricks to your voice, and learn how to modulate your voice for pacing, mood,

variety, and complexity. You'll leave with an understanding of how your voice sets you apart and how you can use aspects of your voice for different effects on the page.

Poem as Spiritual Autobiography (Z)

Elizabeth Robinson

Poetry is an ideal vehicle for exploring the most elusive and speculative experiences. This generative workshop will use works by poets such as Jean Valentine, Ross Gay, and Gerard Manley Hopkins as models for spiritual autobiography. We will consider narrative, rhythm, and images as we create poems that speak to spiritual experiences.

Truth Is Stranger than Fiction—A Generative Short Story Workshop (Z)

Sarah Elizabeth Schantz

Participants will write and begin revising one short story using a newspaper article as the prompt and the premise, "truth is stranger than fiction." The allotted time will be divided into the drafting of the story and the polishing of the piece using both the traditional workshop model and more experimental exercises in revision.

ONE-WEEKEND INTENSIVES

TUITION: \$195/MEMBERS; \$255/NON-MEMBERS

JUNE 11–12

Afternoon Session

1:00 to 4:00 PM

Writing the Short Poem

John Brehm

"Brevity is the soul of wit," Shakespeare wrote, and to illustrate the point, here is a very brief poem by A.R. Ammons:

Their Sex Life

One failure on

Top of another.

The unforgettable image, the delight in the ordinary, the quick strike that makes the mind leap: in this one-weekend intensive, we'll explore these and many other charms of short poems and try our hands at writing some ourselves.

**FOR LIT FEST 2022 FACULTY BIOS, VISIT
LIGHHOUSEWRITERS.ORG/INSTRUCTORS**



Most seminars are capped at 12–15 participants; seminars with an asterisk next to their title can accommodate up to 50 or more participants.

(Z) SIGNIFIES A VIRTUAL OFFERING VIA ZOOM

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

Lit Fest passes include five seminars; five-pack options are also available (see pricing on page 32 for details)

FRIDAY, JUNE 10

Morning Session

9:00 to 11:00 AM

The Body Electric*

Leslie Jamison

In this craft seminar, we'll be exploring how to write about bodily experience. How are sensation and emotion connected? How is this connection made uneasy? Ruptured? Turned glorious? How is "the self" contoured—literally and otherwise—by its physical vessel? At the core of this class is the question: how can we draw from our bodies to make our art? We'll be reading writers like Virginia Woolf, Kaveh Akbar, Kiki Petrosino, and Terese Marie Mailhot. We'll be thinking and talking and doing exercises together. With any luck, we'll leave the room inspired and sizzling with a sense of possibility, newly alive to the creatures we've always been.

The Psychology of Story

Jenny Shank

Have you ever been hooked by a surprise twist in a story, felt immersed in the sensory world of a book, or cheered a protagonist's wins and mourned their losses? We'll examine insights from neuroscience, brain scan data, and psychological studies that shed light on why certain aspects of stories hook us as readers. We'll learn about what happens inside our brains when we expose them to sensory detail, discover how great stories surprise readers through concepts such as anchoring, availability bias, and confirmation bias, and learn how to craft our own stories to ignite our readers' imaginations.

Real People, Real Problems*

Erika Krouse

If you write about real people, sometimes they get mad at you. Your memoir, novel, short story, essay, or poem may cause problems ranging from family tiffs to actual lawsuits. So what's okay to write/publish, what's off limits, and who gets to decide? What types of things should you worry about? If you write fiction, are you immune? (Short answer: no.) How can you tweak your text to safeguard your work? You'll leave this class with practical, concrete tools to protect your writing without compromising your vision.

Simplifying the Hero's Journey

Lija Fisher

The Hero's Journey is an ancient form of storytelling mainly applied to epic adventures. But by simplifying the steps, it offers a clear blueprint for a plot structure that can be applied to any genre. These steps can also help clarify what the main character's wants and needs are, which naturally leads to discovering the stakes of the story. In this seminar, we'll go step by step through a shorter version of the Hero's Journey, learn how it has been applied to both literary and speculative works, then spend time clarifying and crafting the plots of our works in progress.

FRIDAY, JUNE 10

Afternoon Session

1:30 to 3:30 PM

The Book Proposal

Erika Krouse

Even if your memoir or nonfiction book is finished, most agents and editors will still require a book proposal. And if the book is NOT finished, a book proposal can not only help you sell it before it's done, but can also give you the perspective and guidance to finish the darn thing. So how do you write one? What are the necessary sections, the length requirements, and most of all, the inside tricks and tips? Nonfiction writers can expect discussion, samples, exercises, and a take-away toolkit.

Contemporary Visual Poetry (Z)

Toby Altman

This craft seminar focuses on recent developments in visual poetry. We'll look at poems that explore the whole space of the page—and the screen—making it into a canvas. And we'll be especially interested in the ways that contemporary visual poets like Alyssa Moore and Keith S. Wilson use experiments in form and image to critique injustice and make space for liberatory alternatives to the present.

Fiction Stuckshop

Amanda Rea

As writers we often hear about books supposedly written in one brilliant, continuous burst. But what if some stories don't burst so much as they dribble? What if some stories resist and evade, or just wander out into a field and collapse? In this seminar, we'll attempt to resurrect promising pieces of fiction that have somehow gotten stuck. We'll experiment with techniques that have gotten fellow writers out of similar jams, and try to "re-see" our own work as well as our barriers to it. Come willing to write and experiment.

Speed Up, Slow Down, Pace Yourself

Tiffany Quay Tyson

Controlling the pace of your story is crucial. Move too quickly and readers may become overwhelmed and confused. Move too slowly and they may become bored or disinterested. Get it just right and they'll be hooked. We'll look at examples from contemporary work and explore concrete techniques to gain greater control over the pace of any story. Writers should come prepared to write.

Stop Making Sense: The Unconscious

Necessity of Writing

BK Loren

Being in touch with your unconscious is essential for writing in any form. And yet, when you're in a class, the writing process is made ultra-conscious. Does this mean you should not take classes? Not a chance. But at what point does all that information sink into who you are as a person and writer, making it possible for you to write something that is uniquely yours? After all, if the whole of writing could be mastered through conscious learning, every writer with a finished manuscript would likely have a published book. In this class, we'll look at different approaches to tapping into the creativity of the unconscious and letting go of "technique."

Your Personal Imprint

William Haywood Henderson

We all have our own way of seeing the world, plus our own way of shaping that world in prose. Your personal voice and vision are what set you apart from all other writers. The closer you get to your ultimate voice and vision, the more likely you'll be writing with originality and depth. In this seminar, we'll look at how your life has shaped your voice and vision and we'll work to hone your individual imprint.

**SEE PRICING
AND REGISTRATION
INFO ON PAGE 32**



SATURDAY, JUNE 11

Morning Session

9:00 to 11:00 AM

The Marvels of Marvel: Learning from The MCU (Z)

Jenny Taylor-Whitehorn

The Marvel Cinematic Universe pumps out blockbuster after blockbuster. Whether it's on the big screen like *Shang-Chi and the Legend of the Ten Rings* or streaming like *Wandavision*, Marvel has the secret sauce, making us laugh, cry and rewatch over and over (anyone else seen *Ragnarok* thirty times?). In this class we'll examine how exactly they do what they do, looking at building strong, motivated characters, balancing an ensemble cast, crafting emotional moments and being awesome.

Milieu: The World of Your Story

Dino Enrique Piacentini

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

Perspective: Writing from the Inside Out*

Amanda Rea

While "point-of-view" can become a dreaded term in workshop, there is nothing more crucial to a piece of fiction than choosing the right POV and using it to its fullest. In this session we'll examine the perspectives available to us (varieties of first, second, and third-person, as well as manipulation of voice and psychic distance) and talk about how perspective intersects with plot, theme, and meaning.





There Is No Other Way to Say This: On “Finding Something” and the Thing That Can’t Not Be Said

Peter Markus

In this craft talk, we'll use Jack Gilbert's poem "Finding Something" as a jumping off point into finding and writing the something that must be said. For Gilbert it was this line, seven lines into the poem—the core truth, the undeniable utterance he could not turn away from—"Michiko is dying in the house behind me..." We'll also spend some time with Carolyn Forché's prose poem "The Colonel" as a means of finding a subject and its source and the poem(s) that can't not be written.

Writing the Erotic

Courtney E. Morgan

Audre Lorde described the erotic as "a measure between the beginnings of our sense of self and the chaos of our strongest feelings. Having experienced the fullness of this depth of feeling and recognizing its power...we can require no less of ourselves." In this course we'll experiment with different writing techniques and practices to explore this "depth of feeling" and to bring language to the body, sensuality, sexuality, and all the complexities that the erotic contains. Writers can choose to use the prompts to create fiction, nonfiction, poetry, erotica, or hybrid work.

SATURDAY, JUNE 11

Afternoon Session

1:30 to 3:30 PM

Here We Go! Everything You Need to Get Started as a Travel Writer, from Pitching to Publication*

Rachel Walker

Good travel writing transports readers into a narrative that takes them on a sensory journey, often inspiring them to action. Travel writing should have dramatic tension and momentum and tell a complete story, the more specific the better. Too often, travel writing can be rote and read as

a compendium of things to see or do on a trip. In this class, we'll review excellent travel writing and examine what craft elements make the pieces successful. We'll also go through the exercise of writing a travel pitch and learn concrete tips for querying editors.

How Character Informs Your Plot

Traci L. Jones

Character and plot are interconnected. Change your character and suddenly your plot will morph in response. This seminar will be a mix of lecture and writing exercise designed to explore how your character and character development interact with your storyline and plot points.

Man With a Cake: Utility of Foil Characters

William Henry Lewis

Raymond Carver is known for a story in which a baker encroaches upon a grieving couple and sets major developments in play, despite being a minor character. No, we won't bake any cakes in this class, but we'll delve into crafting minor characters that have major impacts on our scene work.

Walking the Line Between the Comic and the Serious

Steven Schwartz

How do you write fiction that shifts in tone between humor and seriousness? This seminar will examine how to integrate the comic and the serious to form a seamless whole. We'll discuss characterization, voice, narrative distance, shifts in tone, comic distortion, and, in general, how the marriage of wit and drama makes for powerful fiction.

SATURDAY, JUNE 11

Early Evening Session

4:00 to 6:00 PM

On Writing through the Lens of Not, Don’t, No

Peter Markus

Kafka made the claim that, "The positive is already given." In this seminar, we'll explore any number of things that we don't know, don't want, don't remember, don't think, as a way of arriving at what we do know, what we do want, what we do remember, what we do think, what, in short, we cannot turn away from, and what is ours alone to say.

Thinking Outside of the Narwhal: Revealing the Everyday Extraordinary in Prose*

Alexander Lumans

The best prose reveals how the mundane can contain the uncanny universal. In order to write like this, we must then create "outside the box" (now an uninspiring cliche itself); we must "defamiliarize" the everyday experience into something fresh and exciting. In this seminar, we'll read several examples of contemporary writers whose prose



takes what we already know (for example: a forest, a knife, a heart) and creatively reinvents it for storytelling purposes. We'll also use writing prompts in class to experiment with our own efforts at defamiliarization. For prose writers of all skill levels.

SUNDAY, JUNE 12

Morning Session

9:00 to 11:00 AM

Starting Your Screenplay from Scratch

Jenny Taylor-Whitehorn

Got an idea for a movie that's been percolating for a while? Can you see your novel/memoir/short story on the big screen? Start here! In this seminar, we'll start the writing before you write your screenplay by using the three-act structure to outline your screenplay and get you started on a clear path to a finished script. We'll start from the beginning, and students should expect to leave the class with a logline and the start of a working outline with instructor feedback.

Taking it off the Nose: How to Write Great Dialogue (Z)

Karen Auvinen

Great dialogue is more about what is not said than what is said. This craft talk explores how to listen to conversations, reveal character, and leave intentional gaps to make your dialogue something that doesn't simply explicate or move plot. We'll explore a few good examples and practice a bit. Intermediate or above nonfiction and fiction writers are welcome. Plan to practice writing.

Truth into Fiction: Autofiction, Autobiographical Fiction, Fictive Memoir*

John Cotter

All fiction writers use reality to inform their work, just as all memoirists must impose the structures of fiction onto the untidy stuff of life. In this class we'll locate what to leave out and what to leave in when describing real people, how to avoid legal entanglements, how real life can wind up dragging our imagination down, and how to write about things we don't remember.

Writing Engaging YA

Olivia Chadha

What is the difference between writing for adults and young adults? The answer you often hear is voice. However, even after nailing that you still have to contend with a faster pace, engaging plot, and a powerful character arc that will keep your audience riveted. In this session we'll get down to brass tacks and talk about the basics from premise to audience, voice and the plot structure/shape of your story, worldbuilding in all genres, and some tips for writing a YA series.

SUNDAY, JUNE 12

Afternoon Session

1:30 to 3:30 PM

Be the Tree (Z)

Abigail Chabitnoy

Derived from the Latin word for “mask,” persona poems allow the writer to shed their own ego and enter the psyche of someone—or something—else. Discover a speaker from a different time, gender, place, or culture. Or write from the perspective of an animal or a plant. In this class, we'll do a close reading of a few persona poems, discuss some possible pitfalls, and try our hand at a few approaches we might then share with each other as time allows.

Creating Art in Dark Times

R. Alan Brooks

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

Place-Based Writing in the Time of Climate Change*

Rachel Walker

There is no shortage of place-based writing that twins the natural world with the civilized one, but something is happening—in the



West and around the globe—that demands an evolving approach to writing about place, people, and purpose: climate change. With its radical transformation of landscapes, limiting of resources, and challenges to daily life, global warming has rendered a sense of place, once a fixed idea, a moving target. How, then, might writers respond? Drawing from works from Wallace Stegner, Willa Cather, Lydia Millet, Jenny Offill, Joy Williams, and Claire Vaye Watkins, this course will attempt to answer that question.

Visions of the Future (Z)

Daniel Levine

Unending pandemic, climate change, civil strife, resource wars, nuclear catastrophe, corporate takeover, last-second salvation: it is difficult to be a writer these days without envisioning a vortex of possible scenarios (most of them bad) that await humanity. Whether you're writing contemporary stories or futuristic narratives (or even historical fiction) you're writing with an apocalyptic imagination in search of redemption. This seminar will explore examples of future-oriented fiction to help forward-looking writers solidify their individual vision of the future, whether it be a hundred years from now, or tomorrow.

Writing About Love without Blushing (Z)

Alyse Knorr

Love is the most human and most ancient of fascinations—if your writing is focused on love (romantic, platonic, familial, or spiritual), you're certainly not alone. But how do we write about love without falling into tired clichés or sentimental melodrama? This seminar will offer tactics for how to communicate powerful feelings of love in your writing while avoiding common pitfalls. We'll read and discuss some sample pieces, try our hand at some exercises, and share our results together in community.

Writing the Body (Z)

Karen Auvinen

Writer Isabelle Allende says, “all good writing comes from the womb,” by which she means good writing comes from the body. In this experiential seminar we’ll practice getting out of our heads and getting into our bodies by engaging our senses and learning what poet Jorie Graham calls, “getting out of the way” in order to get to great, meaningful, and grounded writing. Open to all types of writers working in all media and genres. Plan to practice writing.

SUNDAY, JUNE 12

Early Evening Session

4:00 to 6:00 PM

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, perhaps including Barbara Ras, Maggie Smith, and other discoveries. Our foremother will be Marilyn Nelson, who has written poems of her Tuskegee airman father and the sonnet sequence, "A Wreath for Emmett Till." All are welcome.

Corralling Chaos: Alternatives and Hacks for the Structurally-Challenged Writer (Z)

Clemantine Guirado

Do you enjoy Marie Kondo-ing your socks, writing a synopsis, or constructing and following an outline? Then this class is NOT for you. Are you a genius with the focus of a flea circus? Really a short-story writer but in too deep? Congenitally unable to plot? Then this class IS for you. Structuring a novel in a traditional fashion is nearly impossible for someone whose car looks like a crime-scene. We'll discuss books with alternative shapes as models, do exercises around guardrails like theme, and explore process-hacks for the organizationally challenged.

Make Your Characters Work*

Nick Arvin

Most of us spend much of our waking lives working in offices, restaurants, factories, fields, or other workplaces. Yet writers often write about their characters as if they never need to spend time earning a living, or as if a person's career has no effect on how a person behaves. We'll examine how making a character's job a part of the story can reflect, inform, and deepen a character, and work itself can provide the elements for plot, themes, and stakes that will capture a reader.

MONDAY, JUNE 13

Morning Session

9:00 to 11:00 AM

Beginning Again (Z)

Cass Eddington

How many times do we abandon what's begun for fear of what hasn't yet taken shape? This class is built on the premise that, as in lived experience, perceived "failure" is sometimes necessary. Together we'll practice writing exercises in duration (long and short), mining previous work and writing-in-process for what can be salvaged, foraged, scavenged. By giving ourselves permission to fail, we'll create the necessary space for our work, and our selves, to truly take their shape. As queer theorist Jack Halberstam recognizes, sometimes what seems unsuccessful is only in the process of discovering its own form.

Playing with Expectations

Paula Younger

Writers play with readers' expectations for dramatic effect. The reader loves to and deserves to know more than the characters, but sometimes the stories that devastate us the most bend the rules to have the highest emotional impact on the reader. We'll analyze a few successful examples of playing with reader expectations, and do some exercises to push our writing to the limits.

MONDAY, JUNE 13

Afternoon Session

1:30 to 3:30 PM

All in Their Feelings—Writing Emotion

Traci L. Jones

We read fiction because we want to go on an emotional journey with the main character. The writer's goal is to create emotionally engaging characters because if you, the reader, won't connect with them on an emotional level, you'll probably close the book. This seminar will use participant works in progress to explore how to better write emotionally engaging characters.

The Key to Strong Scene Work*

Rachel Weaver

Narrative distance can help pull the reader fully into the experience of the main character—so much that they become immersed in the scene. Strong dialogue, showing versus telling, and using specific setting detail all make scenes strong, but what really engages a reader is all that plus good control over narrative distance. This class will help you see clearly how to take your scene work to the next level.

The Magic of Metaphor in Prose

Andrea Bobotis

Many of us aspire to elevate our prose to the level of poetry. But how do we achieve that while also honoring that figurative language in many ways operates differently in prose? In this seminar, we'll tackle that question by taking a deep dive into metaphor. Through examples and practice, we'll learn to craft metaphors that not only are striking, but also serve our narratives, furthering character, setting, and plot. But even as we recast metaphor as workhorse rather than ornament, we'll still swoon over these well-wrought constructions, things of beauty in themselves.

Mind F*ck*

Melissa Febos

Desire drives any story worth telling. One of the most notoriously difficult forms of desire to write is the sexual. As Audre Lorde wrote, "The erotic has often been misnamed by men and used against women. It has been made into the confused, the trivial, the psychotic, the plasticized sensation." To write scenes that remove sex from patriarchal structures means to (re)place them in the context of their inhabiting corporeal bodies and realities, to engage topics of identity, gender, family, politics, history, and, yes, the nature of love and longing. That is, writing about sex and sexuality is an exploration of our humanity. It is a craft issue. It is a radical and necessary practice for the writer interested in changing their world. In this craft seminar, we will practice changing our world and our minds by reading and writing about f*cking.

Mixing Life Up: Contemporary Memoir Structures

Jenny Shank

The story for your memoir may come from your own life, but that doesn't mean structuring it is a snap. We'll look at excerpts and examples from memoirs by Carmen Maria Machado, Marcelo Hernandez Castillo, Maureen Stanton, Maggie O'Farrell, Jesmyn Ward, and more to discover inventive ways contemporary memoirists have organized their stories.

The Poem as a Single Sentence (Z)

Elizabeth Robinson

We will look at the ways syntax can twist and turn the sentence in a poem. We'll work to use line breaks and other elements of grammar to enhance rhythm, image, and—overall—tension and surprise in the poem.



**SEE PRICING
AND REGISTRATION
INFO ON PAGE 32**

Reading and Writing Displacement (Z)

Pouneh Missaghi

According to the UN Refugee Agency (UNHCR), the number of people forcibly displaced in 2020 “surpassed 80 million at mid-year.” How can we learn to listen to the voices of those who have had to leave? How can we write the stories of our own departures? How can we address the ways in which we as individuals and along with our governments are implicated in these increasing waves of displacement? In this class, we’ll review some of the writers who address displacement in their work and have conversations about strategies and responsibilities, as readers and writers, with regard to this urgent global issue.

Situation and the Story

Paula Younger

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

MONDAY, JUNE 13

Early Evening Session

4:00 to 6:00 PM

Building the Writer’s Notebook

Jenny Shank

Have you ever stared at a blank page and had no idea how to fill it? In this class, we’ll learn how keeping a vibrant writer’s notebook can provide us with material to use whether we’re trying to craft a compelling personal essay, fill a novel with vivid characters and settings, or capture the perfect image for a poem. We’ll examine the notebook practices of some of the greats, including Joan Didion, Mark Twain, and Charles R. Johnson, and embark on our own journals. Bring in a fresh notebook, and we’ll set it up to capture the inspiration, observations, and ideas that will fuel your next literary work.

How to Craft an Irresistible Narrator*

Steve Almond

Many a short story, essay, novel, and memoir have gone unpublished because the author fails to create a strong narrator, one who can act as a wise and entertaining guide to the reader. In this fast-paced but hopefully coherent session, we’ll examine the work of Jane Austen, Joan Didion, Melissa Chaburn, and others in an effort to make sure your next narrator isn’t just strong, but irresistible. We’ll also try an in-class exercise to bring the lesson home.

The Aesthetic (Z)

Sarah Elizabeth Schantz

Every well-known artist—painters, musicians, directors, actors, and writers alike—develops a signature aesthetic for which they are recognized. While aesthetic is an extension/expression of the artist as an individual, it can be a response to another art movement. The word “aesthetic” relates to the sensual perception a piece of art evokes. Writers will learn to identify and consider their own unique aesthetics and the aesthetic needs of their work-in-progress to select/cultivate/curate a specific sensory experience for the reader. We’ll coax aesthetic from the page to create an adhesive to put everything together.

Producing Your Own Screenplay (Z)

Raeann Giles

Learn how to take control of your career and produce your script. We’ll cover everything from pre-production, including funding, casting, location scouting, and gathering a crew and equipment, to production, how to run your own set and what it means to wear many hats. We’ll finish off with post-production and learn about editing and promoting your work. Don’t wait for someone to give you the green light. Take control of your career and get the tools you need to bring your stories to life.

TUESDAY, JUNE 14

Morning Session

9:00 to 11:00 AM

Emotional Transitions

Paula Younger

Are you struggling with clunky transitions? Are you relying on section or chapter breaks too much? Are you using objects instead of a character’s emotional state to move your story forward? Then this class is for you. We’ll analyze emotional transitions in successful fiction and nonfiction, and try out exercises to help you transition your story in a more dynamic way. This class will be a mixture of lecture, discussion, and in-class writing.

POETRY COLLECTIVE APPLICATIONS DUE JUNE 25

The Poetry Collective is a manuscript-focused curriculum for poets. It’s a flexible, affordable program aimed at helping you produce a finished, high-quality book of poems that reads as a cohesive collection, not just a bundle of singular works.



Let's Learn Writing from Translators (Z)

Poupeh Missaghi

Translators are some of the closest readers of the texts they set out to translate. Their investment in and investigation of texts reveal much about the intricacies of language: the opportunities it offers, the challenges it sets forth, its inseparability from culture, context, and politics. In this course, we'll study translators' works—their translations, notes, as well as memoirs—and discuss what we, as readers and writers, can learn from their insights into the literary arts.

Online Privacy for Writers (Z)

Erika Krouse

Publishing is awesome until a reader becomes a little too interested in you. Readers can usually find you with just a few clicks of an index finger, which is great if they're sending flowers and bad if they're sending projectiles. Protecting your online privacy can prove important if your writing is in the public sphere, personal, or at all controversial. In this class, we'll discuss the four layers of privacy, particular sites to guard against, and tips and tricks you can use to protect yourself and your cohabitants. Taught by a former private investigator.

TUESDAY, JUNE 14

Afternoon Session

1:30 to 3:30 PM

A Wrinkle in Time: How to Embrace Your Chronology and Tell the Story Straight*

Steve Almond

One of the central struggles in storytelling is that human beings are, in essence, time travelers. We live in the past of our memories and the future of our hopes. Thus, when we tell stories, we often shuttle around in time. This can be exciting, but often it winds up confusing the reader, and (in my case) the writer. In this seminar, we'll unravel the mysteries of

chronology by examining the work of Meg Wolitzer, Natasha Tretheway, Cheryl Strayed, and others, and we'll help writers figure out how to tell their story in a way that thrills their readers.

The Bad Idea Factory

Andrea Bobotis

Do you have a good idea for a story? Fantastic! This is not the class for you. In this seminar, we'll bring to the table all our bad ideas: the terrible, frowned-upon ones, or at least those we perceive to be so. What if that second-person story about a space cat isn't actually a bad idea? While we're cheering on your space cat trilogy, we'll also be examining the crossroads of writing and fear, the value and limits of experimentation, and how to judge when to let go of an idea and when to lean in. Open to storytellers of all forms.

Creating Emotion and Avoiding Melodrama

Paula Younger

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

Graphic Prose: Comics and Prose Writing

R. Alan Brooks

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

Making Real Humans*

Tiphanie Yanique

In this craft seminar, we'll explore character development in fiction and how creative writing classes can build your humanity or break it. We'll approach psychological realism, and then go beyond it to consider other tools for creating characters and better understanding character development in our characters and in ourselves. We'll end with a craft lesson on making humans using the social, the biological, and the magical.

“Almost every single one of my classes was instructive and inspirational. Filled with tools and techniques, sensitivity and humor, and just packed with solid instruction. So worth the money! Just, wow.”

—Camille Brightsmith, Lit Fest 2021 participant



Writing Wrongs (Z)

Ellen Blum Barish

To feel sorry or need an apology is uniquely human. But saying you are sorry or that you forgive is really hard. Whether we are wronged by an individual or a community, by accident or on purpose—or if we are the wrongdoers—writing about wrongs can be compelling reading. Apologizing and forgiving can be expressed artfully in infinite ways. We'll read and discuss published essays and sections of memoirs that address being or doing wrong from, "I'm sorry," to, "You should feel sorry," to, "I'm sorry, not sorry," and finally, "I forgive you/me/us."

TUESDAY, JUNE 14

Early Evening Session

4:00 to 6:00 PM

The Birth of Style

John Cotter

We all know (sort of) what makes a good sentence, but where and when did that consensus emerge, and how has it changed? How is our idea of what makes "good writing" historically determined? How can we trace the history of the English language in every line we write today, and how would it improve our style if we did? In this class, we'll tour the last 300 years of English prose writing—from lush romanticism to postwar minimalism to the witty urbanities of the fin de siècle—and we'll emerge with a new sense of how time works on words (and how time is working on us).

Pronoun Play (Z)

Elizabeth Robinson

Who is speaking, and to whom? This craft talk will explore the power of pronouns to shape and even transform poems. Changing the point of view from "I" (first person) to "you" or even "we" can activate different qualities in the poem. We'll explore the power of these tiny words within poetry.

Writing Detective Stories (Z)

Pouneh Missaghi

Whether offered to us as novels, films, or series, detective stories have always had a great appeal to audiences. Their mysteries keep us hanging in suspense, and we love trying to solve the puzzles along with the detectives. What are some of the tropes of detective stories? Besides the themes they delve into, which craft elements do they employ, and how? In this course, we'll discuss detective works that are not murder mysteries or following classical tropes of the genre. Using prompts, we will also try our hands at scenarios that need detectives to be solved.

Writing the Hard Stuff

Erika Krouse

Some topics feel impossible, but we're compelled to write them anyway. Trauma, family, abuse, addiction, mental and physical illness, shame—any one of these narrative elements can slam a writer headfirst into writer's block. How do we write our most difficult stories without triggering a migraine, or writing drunk (not recommended), or ruining our week, month, year? In this process-oriented class, we'll use tangible techniques to write about those difficult subjects without losing your peace of mind in the process. Writers can expect discussion and safe writing exercises with no sharing aloud.

The Braid: Form & Function in Creative Nonfiction (Z)

Sarah Elizabeth Schantz

The braided essay is a collage narrative that keeps our interest by switching gears through sectioning off different strands of subject matter or story that eventually intersect. The etymology of the word "essay" means "to attempt," and writers in this class will make such attempts to find the strands they need and learn how to braid their ideas together. Via a strategic series of prompts, writers will generate and learn to merge narratives into a montage. This experiment will help us fully realize the possibilities of a nontraditional structure.

The Multi POV Novel

Cynthia Swanson

For novelists, there is true challenge—and also great reward—in writing multiple points of view. Do you focus on a single main character, with all other POVs secondary? Do you alternate among several key POVs? How do you make your various characters' voices distinctive? In this hands-on workshop, we'll look at successful multi-POV novels, and discuss how participants can effectively incorporate multiple POVs into their own works.

Right Where You Left Me: Making Literary Landscapes

Alexander Lumans

From the haunting midwestern home of Carmen Maria Machado's *In the Dream House* to the Native American Oakland of Tommy Orange's *There There*, landscapes in prose can play many different roles: setting, character, plot device. But how do we make our own literary landscapes feel like more than just a motel print? Through obsession, through confusion, and through diversity. In this seminar, we'll read and discuss several prose pieces that feature intensely rendered landscapes; we'll discuss their illustrated craft techniques, which we can then employ in our own writing. For prose writers of all skill levels.

Witchcraft*

Percival Everett

Writing is perhaps the most intellectual of the arts in that any understanding or enjoyment of it is predicated on comprehension of some meaning, whether generated by the writer or the reader. We'll discuss the idea of rules, or lack thereof, and expectations in the making of fictive art.

WEDNESDAY, JUNE 15

Morning Session

9:00 to 11:00 AM

Setting as Character

Erika Krouse

This class is for writers who are good (or good-ish) at characterization and bad at setting—until now! We'll craft memorable settings by directly applying character-building techniques such as plot, character motivation, emotional trajectory, and more. White Room Syndrome, begone! Writers of fiction and nonfiction can expect discussion, readings, and lots of exercises, so you can apply these techniques immediately.

Travel Writing (Z)

Pouneh Missaghi

One of the oldest and most popular genres of prose, travel writing allows us to experience new and old places from the comfort of our couch. Compositions range from writing in travel magazines to personal travel memoirs to more literary explorations of place. In this course, we'll talk about a variety of examples and discuss the different tropes they use to invite us on their journeys.

**SEE PRICING
AND REGISTRATION
INFO ON PAGE 32**

WEDNESDAY, JUNE 15

Afternoon Session

1:30 to 3:30 PM

Choose Your Words

Erika Krouse

We often focus on story structure, ideas, and sentences, but how much attention do you give to your actual words? Are you using each word and part of speech to its best advantage? Is the road to hell really paved with adverbs? Did you know that adjectives don't actually describe? (I'll prove it to you.) Through word choice, we'll create metaphor and symbol, use sound and rhythm to amplify our tone, and learn how to reflect our overall themes on the micro level. Techniques abound in this class full of lecture, discussion, and exercises, as we take our writing down to its smallest and most compelling components.

Getting Emotional

Tiffany Quay Tyson

Powerful emotions can be difficult to write. How do you show your character's rage or grief or elation in a way that feels authentic rather than melodramatic? We'll look at examples of emotional moments in modern literature and practice techniques for writing such moments in our own stories. Writers should come prepared to write.

Object Lessons: An Exploration*

Laura van den Berg

The objects that appear in our stories and novels have the potential to open powerful new doors in our fictive worlds—to alter and deepen the path of a moment, a scene, even an entire narrative. Together we'll explore the role of objects in fiction, looking at the ways objects can help us forward plot, complicate character, shape structure, navigate time, and more! Please read two short stories, Yiyun Li's "Sweeping Past" (*Gold Boy, Emerald Girl*) and Tania James's "The Liberator" (*Freeman's Issue 4: The Future of New Writing*), in advance.

Prompt Party

Joy Roulier Sawyer

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

Rewriting the Classic (Z)

Chip Livingston

Writers can find solid inspiration in literary classics. This craft seminar looks at ways “great writers steal,” finding inspiration to reform and reimagine established narratives through textual intervention and rewriting.

“Words, Words, Words!”: Poems about Language

Nicky Beer

Do you have a favorite word—perhaps one that you quietly repeat to comfort yourself? Is there a certain word that pops up regularly in your own writing? Is there a common phrase you misheard in childhood that you recall fondly? Pauli Murray says that we are “spendthrifts with words, / We squander them, / Toss them like pennies in the air.” And yet there are many poems which meditate upon the substance of language, and all its wonders and difficulties. In this class, we’ll examine poems about words and phrases, and try to sketch out some of our own.

Writing Your Life in Two*

P. Carl

This class is designed to give writers an opportunity to be in dialogue with their own parallel lives. As a transgender man I lead two distinct existences: in one life I’m a guy living in the country in Rhode Island, and in the other I have been the only out trans professor at a Boston college for several years. I write from two distinct bodies and sets of experiences. This requires each body lying to the other to perform its temporary singularity. In a culture that now demands symmetry between body and story, how can writing about the self use the lies one body tells the other to create a richer sense of the body as expressed through words on the page?

WEDNESDAY, JUNE 15

Early Evening Session

4:00 to 6:00 PM

The Art of Consciousness*

Nadia Owusu

Some of the best works of fiction and nonfiction mix ample amounts of reflection into their storytelling, incorporating philosophy, theology, and politics. We’ll explore strategies for making this work, including by tapping into our obsessions and nagging questions, interrogating the meanings we give to things, and enmeshing realities, bodies, and places. We’ll also consider examples by Weike Wang, Audre Lorde, Helen Macdonald, Terese Marie Mailhot, and others whose intertwining of ideas and narrative has earned wide acclaim.

Getting Published: Stories, Essays, Articles, and Books

Jenny Shank

You’ve been polishing your writing and now you’re ready to submit it for publication, but just how do you do that? We’ll delve into a quick overview of three different pathways to publication through literary journals, websites and magazines, and books. We’ll discuss cover letters, query letters for magazines and book submissions, and do’s and don’ts for submissions. We’ll investigate ways of tracking your submissions and useful websites for researching publications. By the end of this class, you’ll be armed with a thick anti-rejection hide and a list of publications to submit your work to.

Hauntings and Divinations: Writing the Haunted Past and Flickering Future (Z)

Hillary Leftwich

What haunts you? What lights the path ahead? In this focused writing workshop, we’ll explore past and present, memory and metaphor. One strand of our workshop will focus on ghosts: both spooky visitors and metaphors for memory. The second strand will focus on divination: both what drives our intuition and how to use this ability to work within our writing.

Syntax in Poems: Exploring Parataxis, Hypotaxis, and Inverted Syntax*

Victoria Chang

This talk will focus on a few elements of syntax in poems—specifically, parataxis, hypotaxis, and inverted syntax. We will go through some definitions, some grammar, and we will read a few poems together through the lens of syntax. Poems include “Border Patrol Agent” by Eduardo Corral, “The Colonel” by Carolyn Forché, a poem by Ben Lerner, “The Fish” by Elizabeth Bishop, and “Cut Grass” by Phillip Larkin. You’ll walk away from this talk with a better understanding of syntax in general and of these specific kinds of syntax.

BOOK PROJECT APPLICATIONS DUE JUNE 25

The Book Project is an intensive, two-year program aimed at giving writers of book-length manuscripts the classes, advice, and moral support they need to draft, revise, and—most importantly—finish. The Project has seen seven books published or signed for publication among its active members and alumni in the past fourteen months.

THURSDAY, JUNE 16

Morning Session

9:00 to 11:00 AM

Plotting Effectively

Rachel Weaver

In this class, we'll discuss and apply Blake Snyder's Beat Sheet, from his book *Save the Cat*, in an effort to solidify a book idea, regain control over an unwieldy manuscript, or to diagnose weak spots in an otherwise tight plot. The Beat Sheet breaks down the three-act structure into fifteen distinct beats that I like to think of as the bones of a story. Once all those sturdy bones are in there working in unison as they should, you've got a solid foundation to build from.

Strange and Uncanny: Fantastic Fiction (Z)

Trent Hudley

In this short survey class, we'll discuss the elements of the strange, fantastic, and uncanny and how it is presented in fiction, and specifically how writers like Aimee Bender, Haruki Murakami, Dino Buzzati, and Italo Calvino make use of it in their writing. Then we'll put into practice what we discussed by doing a short writing exercise.

THURSDAY, JUNE 16

Afternoon Session

1:30 to 3:30 PM

Writing Rhyming Children's Picture Books

Todd Tuell

Rhyming picture books continue to captivate readers and writers alike. But what makes a good rhyming picture book? How does the rhyme serve the story and not the other way around? How do writers change up their rhyme scheme, use bridge stanzas and non-rhyming refrains to build tension, create humor and/or surprise us? In this seminar we'll deconstruct rhyming picture books to explore these concepts, as well as scan rhyme—both published books and your own work if you have a work-in-progress.

Seven Key Ingredients for a Compelling Plot

Rachel Weaver

So often as writers we get loads of feedback on small sections of our novels or memoirs, but what about the book as a whole? It's easy to get lost in the trees and lose where the edges of the forest are. This class will give you the tools you need to take a step back and begin to identify where the tension is sagging, and what to do about it. We'll talk about seven key ingredients that work to create a book a reader can't put down. Whether you have a lot or a little plot in your novel or memoir, this class will help you strengthen that throughline.

Character Building: Make Them Snap, Crackle, and Pop*

Steve Almond

Ever read (or write) a story where the heroine just doesn't seem to pop? I have. Like a thousand times. This intensive (but fun-filled) seminar will investigate why some characters leap off the page while others just sit there whining. We'll look at the work of Joyce Carol Oates, Saul Bellow, Toni Morrison, and other masters to help us understand all the tools of characterization at our disposal. We'll do an in-class exercise to put these lessons into action.

Cut-Up and Remix

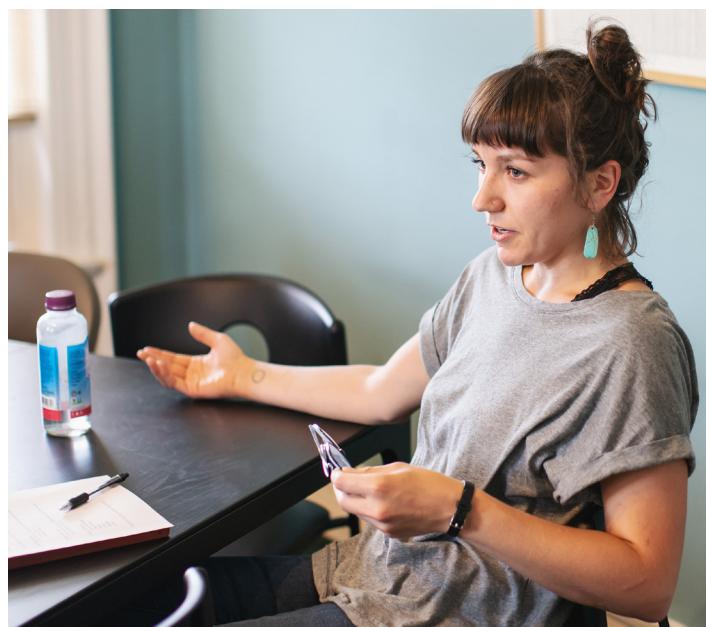
Teow Lim Goh

Each of us has a native intelligence that shapes the spirit of our writing. In this hands-on class, we'll explore techniques to cut up your old drafts, remix the language, and access the primal energy in your own work. Bring a copy of a draft you want to see in a new light and come ready to dive deep into the trembling heart of your work. All genres and levels welcome.

How To Be David Sedaris (but You): Funny Personal Essays

Elissa Bassist

Why do you laugh when you read? Because you relate? Because you're surprised? Because life is an absurd farce? In this class we'll summon Vivian Gornick's differentiation of "the situation" versus "the story" and discuss the many ways to turn a "funny situation" into a "funny story" that you can publish (we dare you). We'll read pieces by our favorites to crack the formulas for writing them, and then we'll discuss how to make a funny personal essay transcend the personal, as well as how to isolate "the unusual thing" in our own situations to carve out our stories.





How to Break (Z)

Abigail Chabitnoy

Line breaks remain one of those elusive elements of a poem that fall somewhere between craft and intuition. In this seminar, we'll look at some of the effects line breaks can have on a poem, while also considering how the "intuitive" line break can reflect some of our subconscious preoccupations. The seminar will provide some prompts to generate material and an exercise in recognizing the energy of the line in a manner that will help beginning writers move beyond "something vaguely poem shaped" and compel advanced writers to re-engage with old habits.

Poetic Grief*

Edward Hirsch

The challenges of writing through grief bring opportunities unique to the poem. In this craft seminar, we'll try to open ourselves up to an emotional sensibility, a wider range of formative influences, and poetic models who are both tender and intellectual and have something to say about loss amidst language. The anthology, *100 Poems to Break Your Heart*, will be referenced, and some examples will be provided.

THURSDAY, JUNE 16

Early Evening Session

4:00 to 6:00 PM

The Chorus: The Power of “We” and First-Person Plural POV (Z)

Sarah Elizabeth Schantz

We'll explore the less common narration of first-person plural POV, and how, why, and when "we/us/ours" works. We will study the particulars of this POV, including the difference between a "we" with an individual "I" contained inside the group and a "we" that is only ever the collective. The class will consider this unique perspective by looking at how it encapsulates a shared experience and can serve as a social critique. While this POV can reflect the dangers of a mob mentality, first-person plural can also be a celebration of community as a "we" narration can place emphasis on our responsibility to each other as a greater whole.

Maintaining a Consistent Writing Practice

Steven Dunn, Suzi Q. Smith

James Baldwin said, "Talent is insignificant. I know a lot of talented ruins. Beyond talent lie all the usual words: discipline, love, luck, but, most of all, endurance." Instructors Steven Dunn and Suzi Q. Smith will discuss strategies and tools to endure: to maintain active and productive writing lives while balancing careers and raising families. From daily word counts to project outlines to "off-seasons," we'll explore approaches to build endurance and finding continued inspiration.

Set Dressing: Observation, Detail, and the Uncanny*

Dan Chaon

As writers, we want to create vivid images in the reader's mind, but what constitutes a "vivid image?" What makes a scene memorable? When is description important, and how much description is too much? In this craft talk, we'll explore methods for conveying landscape, setting and detail in a compelling way. The talk will include several in-class writing exercises.

Writing the G-Rated RomCom TV Movie (Z)

Raeann Giles

Learn the structure for TV RomComs, understand the different seasons of TV movies, discover how to create effective titles and pitches, and explore how to develop family-friendly characters. Class will be a lecture form with Q&A at the end.



**FOR LIT FEST 2022 FACULTY BIOS, VISIT
LIGHHOUSEWRITERS.ORG/INSTRUCTORS**



FRIDAY, JUNE 17

Morning Session

9:00 to 11:00 AM

Pitching and Writing for Mainstream Publications (Z)

Julie Vick

If you are interested in freelance writing or looking to build a platform for a memoir, mainstream publications offer a variety of nonfiction writing opportunities. In this class we'll discuss the basics of pitching and writing for these publications and how they vary from literary journals. We'll cover potential markets and formats, pitching and submitting etiquette, and pay and rights considerations. You'll walk away from the class with a basic understanding of how to approach and write for mainstream publications.

FRIDAY, JUNE 17

Afternoon Session

1:30 to 3:30 PM

Difficult Personas

Teow Lim Goh

There are things we find difficult to write about. Persona poetry is one way we can enter and 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 workshop, we will study some contemporary persona poems and practice ways to write our own.

In these Fleeting Moments: Dramatic Tension in Your Story

R. Alan Brooks

What's a "ticking clock" in writing, and how does it add dramatic tension to your story? In this two-hour class, we'll examine how ticking clocks can work in everything from an action movie to a family drama, and see how understanding this tool might help with your own writing. Expect some brief writing exercises and lots of discussion.

Performance Art and Writing

Andrea Rexilius

In this generative seminar, participants will be introduced to the poetic practices of performance art and writing. In particular, we'll examine aspects of ritual and gesture in performative works and will consider the ways in which these elements arise from the textual body, as well as the authorial body. We'll look at works by CAConrad, M. NourbeSe Philip, Carolina Ebeid, Diana Khoi Nguyen, and LaTasha N. Nevada Diggs, among others.

Promptapalooza: The Most Fun You'll Have Doing Writing Exercises EVER*

Emily Rapp Black

In this class we'll move through a series of directed, effective prompts that I've developed over 20 years of teaching narrative craft. Each prompt will be introduced with an origin story—specific instructions as to how and why the prompt is helpful in terms of shaping propulsive and powerful stories—and participants will have opportunities to share their work. Writing is supposed to be fun! If you don't believe me, come to this class.

Show Don't Tell: Privileging the Reader's Experience

Sarah Elizabeth Schantz

This class is devoted entirely to learning and practicing the art of showing via a list of continuous prompts that will force you to "privilege the reader's experience" (a phrase used by Steven Dunn). Along with other techniques and "tricks of the trade," we'll learn to craft concrete and significant details. Participants will be given a short craft essay to read before class to best prepare for a mostly generative online experience. This class is designed for both fiction and creative nonfiction writers, however poets might benefit from the workshop, too.

Subversive Retellings (Z)

Addie Tsai

Classic retellings have always been part of what literature does, but that has never been truer than in this particular climate in which fanfiction, adaptation, and reimaginings of classic texts enable a kind of subversive resistance against old reinforcement of ideologies in order to speak to a new world. This seminar will offer a list of ten "rules" or guidelines to consider that speak to what potential retellings offer, and what work retellings can do against the originals.

Tapping the Subconscious (Where Beauty Resides)*

William Haywood Henderson

We are all too controlled. We work hard on the surface of a story, grinding our way through our "ideas" (trying to make them clear), getting the action right, the voices realistic, but the real beauty and surprise in a piece often comes from the moments when we let go, when we riff on action and image, and suddenly the guts of the piece appear on the page, the material that speaks to the underlying wonder and complexity of our stories. In this class, we'll work to let go of the control that can limit your writing.

FRIDAY, JUNE 17

Early Evening Session

4:00 to 6:00 PM

Meta that Matters*

Jennifer Wortman

Metanarrative, or writing that draws attention to its own construction, is sometimes dismissed as precious and navel-gazing. But at its best, meta-narrative raises big questions—about the relationship between art and life, the nature of reality, and more. In this class, we'll look at work by Nafissa Thompson-Spires, John Edgar Wideman, and others to explore what a meta-approach can bring to our writing.

Poems as Teachers

Lynn Wagner

Learning to read as a writer, you are never without teachers. In this class, we will explore three different approaches to reading top-notch poems with the aim of discovering what they can teach us as writers. We'll use close reading to explore sound and structure, examine how one form can be a container for many ideas, and trace the family tree of certain poets. What you learn will help you find pathways for making your own poems, prescriptions for revision, and new ways to benefit from reading a poet's selected or collected works. Open to all.

SATURDAY, JUNE 18

Morning Session

9:00 to 11:00 AM

An Intro to Speculative Poetry

André Hoilette

While the term “speculative poetry” might be relatively new, poets have been treating the unreal as real for as long as poetry has existed. See Beowulf, Keats, Christina Rossetti. In this course, we'll explore contemporary poems that incorporate fantasy, science fiction, mythology, even horror, and try our hand at writing our own speculative poems. We'll explore the difference between speculative poetry and speculative fiction (is it just line-breaks?) and discuss what the speculative can bring to our own work.

Muscle Memory: When Writing Goes on Autopilot and How We Can Jumpstart Our Writing

Hillary Leftwich

Muscle memory: In exercising, once your body learns how to do something physical, such as lifting weights or running on a treadmill, it becomes easier each time to do it without consciously thinking about it. In other words, your muscles retain the memories of working out. The same is true in writing. This workshop will focus on the skill of muscle

memory, how we can connect this to our writing, and tips and tools to use when our writing needs a jumpstart. We'll be freewriting, reading excerpts, having discussions, as well as sharing our work with the class.

The Speculative Essay (Z)

Harrison Candelaria Fletcher

Essayists have long navigated the line between emotional truth and factual truth in search of meaning. In this discussion-driven craft seminar, we'll clarify the distinction between invention, lying, fake news, and alternative facts and the use of imagination, conjecture, and speculation as tools of nonfiction truth.

NEED BOOKS?

MATTER, OUR OFFICIAL
LIT FEST BOOKSELLER, HAS YOU COVERED

We are an independent, Black- and woman-owned design consultancy, letterpress workshop, and bookstore serving designers and other thinking persons in community. We use joy (and love) as an act of resistance. We are the only full-service—both in-person and fully online—majority Black-owned bookstore, in the Mountain Time Zone. We have titles from all over the world that illuminate the works of Black, brown, indigenous, and queer intellectuals that are not diminished by the presence of works by the Far Right. You can come to us for acknowledgment, love, conversations, tools, and books to transform minds and hearts.



Unfortunately, this Piece Isn't for Us: Dealing with Literary Rejection*

Liz Breazeale

As writers, we're no strangers to the almighty rejection; in fact, no matter how successful you are as a writer, the rejections will come. So in this session, we'll break down the literary rejection by discussing different types of rejections and their meanings, why pieces may be rejected, what goes into an editor sending a rejection, and so much more—plus, we'll talk strategies to manage and cope with being told "no" over and over (and over and over...). By the time this session is done, every participant will be a rejection expert.

*This seminar can accommodate up to 50 or more participants.

SATURDAY, JUNE 18

Afternoon Session

1:30 to 3:30 PM

Pandemic Lit

David J. Rothman

The last century obscured the significance of the genres of fiction and poetry that put plague and pandemic at the center of the story, but recent times have, er, changed that. There is a vast literature—enough to call it a genre—of such work, including work by the ancients as well as Poe, Jack London, Mary Shelley, Boccaccio, Defoe, Camus, Colorado's own Connie Willis, Geraldine Brooks, Alessandro Manzoni, José Saramago, Ellen Bryant Voigt, and many more. Join us as we explore this reading list that crosses culture and language across thousands of years to understand what the strongest writers of the past and present have made of some of the greatest calamities ever to befall the human race.

Laughing for Change: Funny Stories with Serious Purpose*

Jenny Shank

Humor can draw in readers who might otherwise pass up a story about discrimination, environmental collapse, or social inequality. In this seminar, we'll discuss ways to use humor in our stories and novels, from building laugh-out loud moments to crafting little ironic twists and turns. We'll look at stories by Nana Kwame Adjei-Brenyah, Leland Cheuk, George Saunders, and more that combine humor with social justice themes, and study their techniques to inspire our own.

Memory as a House

Hillary Leftwich

When we talk about creative nonfiction and memoir, we talk about memories. We are calling upon our metaphorical memory as well as our muscle and five senses of memory. In our minds, these all live within a house, or framework, where each resides in a different room. We access these rooms when we need to. In this class, we'll work together to use memory to create writing that works on a multitude of levels.

OUR MOST POPULAR EVENTS!

FREE VISITING AUTHORS READINGS & CONVERSATIONS

SATURDAY, JUNE 11 | 6:00 TO 7:15 PM

Jericho Brown, Vanessa Hua, Leslie Jamison



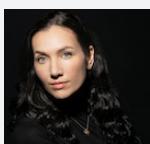
MONDAY, JUNE 13 | 6:00 TO 7:15 PM

P. Carl, Dan Chaon, Alissa Nutting, Nadia Owusu, Laura van den Berg



TUESDAY, JUNE 14 | 6:00 TO 7:15 PM

Dean Bakopoulos, Victoria Chang, Melissa Febos, Ed Hirsch



WEDNESDAY, JUNE 13 | 6:00 TO 7:15 PM

Steve Almond, Emily Rapp Black, Percival Everett, Tiphanie Yanique



Me, Myself, and I: The Art of First Person

Jennifer Wortman

Jonathan Franzen says, “Write in third person unless a really distinctive first-person voice offers itself irresistibly.” Should first-person narratives, as Franzen suggests, be reserved for special occasions, or do they have wider merit? In this class, we’ll explore when and how the first person works best and how to avoid common pitfalls. Although we’ll primarily focus on fiction, nonfiction writers are welcome.

Finding the Heart and Body of Your Memoir (Z)

Caryn Mirriam-Goldberg

One of the biggest challenges in writing memoir or creative nonfiction essays is finding the focus and structure. Often, we need to feel out all the related directions we’re called in to find our best way forward. In this invigorating seminar, we’ll explore tools and approaches for sussing out the heart of the memoir, and from there, consider possibilities for organizing it (including chronologically, thematically, as an essay collection, or even as a collage of vignettes). We’ll also do some short exercises to clarify what our memoir or essay wants to be and how we can unfold it from there. Ample handouts will be provided.

Narrative Poetry: Telling Your Story through Poetry (Z)

Jodie E. Hollander

Humans have long been attracted to the art of storytelling. One could say that our lives are composed of a series of different stories that we tell ourselves and/or one another. In this class, we’ll look at this narrative art and how to effectively channel our experiences into powerful poetry. We’ll study and discuss examples of celebrated poems and discuss techniques for crafting good poetry. Then, through a series of writing prompts, we’ll examine our own narratives and turn them into poems. This course will also consider tempo, pacing, and effective use of line breaks. For anyone interested in poetry and storytelling.

Sounds and Visions: How We Work Together (Z)

Maw Shein Win

In this dynamic and lively two-hour seminar, we’ll explore ways of writing in community. We’ll practice a variety of techniques, including paired and group collaborations, experiments, games, and improvisations that will enliven and invigorate your writing practice. In this multi-genre class, the instructor will offer a multitude of interdisciplinary prompts, music, film/video, visual art, and photography that can inspire and generate new work. This class is ideal for all writers who wish to expand their writing using inventive and collaborative methods.

SATURDAY, JUNE 18

Early Evening Session

4:00 to 6:00 PM

Faith and Philosophy: The Deep Beliefs of Your 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.

Personal Essays with a Twist*

Jenny Shank

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





ALL EVENING EVENTS ARE FREE! ←

ALL READINGS WILL BE LIVESTREAMED VIA ZOOM

FRIDAY, JUNE 10

4:30 to 5:30 PM

Happy Hour Reading: An Uncertain Age Anthology Reading

Help celebrate the release of *An Uncertain Age: Poems by Bold Women of a Certain Age*, published by Ink Sisters Press and featuring contributions by 23 Lighthouse poets over the age of 60.

5:30 to 7:00 PM

“Turn the Page” with Ryan Warner and Erika Krouse

Join CPR’s Ryan Warner and author Erika Krouse for a live taping of the acclaimed show on the occasion of Krouse’s new book, *Tell Me Everything: The Story of a Private Investigation*.

7:00 to 8:30 PM

The Kickoff Party

The kickoff party brings together participants and instructors for a night of celebration. Enjoy a surprise musical performance, book-browsing in the MATTER pop-up store, and more!

SATURDAY, JUNE 11

4:30 to 5:30 PM

Happy Hour Reading: Writing in Color

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

6:00 to 7:15 PM

Visiting Author Reading and Conversation:

Jericho Brown, Vanessa Hua, Leslie Jamison

Hear your favorite visiting authors read from recent works and later, discuss their books, their process, answer questions, and more.

7:30 to 8:30 PM

Lit Fest at Night Reading: Faculty

Hear from recently published works by Lighthouse faculty.

SUNDAY, JUNE 12

4:30 to 5:30 PM

Happy Hour Reading: Faculty

Hear from recently published works by Lighthouse faculty and members.

6:00 to 7:00 PM

Inspiration Tour

R. Alan Brooks, Elisa Gabbert, Alexander Lumans

(moderator), Dino Enrique Piacentino, Gretchen Schaefer

Join our panelists of writers and artists for a tour of what's currently firing them up, inspiring their work, and challenging them to continue to evolve and take risks.

MONDAY, JUNE 13

4:30 to 5:30 PM

Happy Hour Reading: Lit Fest Fellows

Help us celebrate the exceptional talent among this year's Lit Fest Fellowship winners.

6:00 to 7:15 PM

Visiting Authors Reading and Conversation:

P. Carl, Dan Chaon, Alissa Nutting, Nadia Owusu, Laura van den Berg

Hear your favorite visiting authors read from recent works and later, discuss their books, their process, answer questions, and more.

TUESDAY, JUNE 14

4:30 to 5:30 PM

Happy Hour Reading: Book Project Edition

Come celebrate the hard work of Book Project graduates.

6:00 to 7:00 PM

Visiting Authors Reading and Conversation:

Dean Bakopoulos, Victoria Chang, Melissa Febos, Ed Hirsch

Hear your favorite visiting poets read from recent works and later, discuss their books, their process, answer questions, and more.

(Sponsored by The Low Residency Mile-High MFA in Creative Writing at Regis University)

7:30 to 8:30 PM

Lit Fest at Night Reading: Lighthouse Faculty

Hear from recently published works by Lighthouse faculty and members.



WEDNESDAY, JUNE 15

4:30 to 5:30 PM

Happy Hour Reading: Book Project Edition

Come celebrate the hard work of Book Project graduates.

6:00 to 7:15 PM

Visiting Authors Reading and Conversation: Steve Almond, Emily Rapp Black, Percival Everett, Tishanie Yanique

Hear your favorite visiting authors read from recent works and later, discuss their books, their process, answer questions, and more.

7:30 to 8:30 PM

Denver Noir Reading

R. Alan Brooks, Amy Drayer, Twanna LaTrice Hill, Mathangi Subramanian, Cynthia Swanson, David Heska Wanbli Weiden

Help celebrate the launch of Denver Noir from Akashic Books, edited by Lighthouse faculty member Cynthia Swanson, and featuring local authors penning a wide range of mile-high misgivings and perils.

THURSDAY, JUNE 16

4:30 to 5:30 PM

Happy Hour Reading: Queer Creatives

Queer Creatives focuses on queer writers and makers in Colorado. We aim to connect queer creatives with peers because we know that LGBTQ+ lives are enriched and affirmed through collective story-making and story-sharing. No matter how your creativity manifests, no matter how your queerness manifests, this is a space for you!

6:00 to 7:00 PM

25th Anniversary Gala

Lighthouse is celebrating our 25th anniversary with a gala at the Denver Museum of Nature and Science on June 16, 2022! Proceeds support Lighthouse's tuition assistance and free community programs for under-resourced and marginalized adults and youth.

FRIDAY, JUNE 17

4:30 to 5:30 PM

Happy Hour Reading: Faculty

Hear from recently published works by Lighthouse faculty and members, including visiting author Sandra Newman.

6:00 to 7:00 PM

Salon: Art Friends—The Pleasures and Perils of Writers' Groups

Nick Arvin, Elissa Bassist, Sommer Browning, Trent Hudley
As long as there have been writers and alcohol, there have been writers' groups. How can a regular writers' group help you, your writing, and your peace of mind? How do you deal with personality clashes, oversensitivity, or other negative group dynamics? And most of all, how do you form a writers' group in the first place? Join this panel for the lowdown on a possible lifeline.

7:15 to 8:15 PM

Lit Fest at Night: Faculty

Hear from recently published works by Lighthouse faculty and members.

SATURDAY, JUNE 18

4:30 to 5:30 PM

Happy Hour Reading: Poetry Collective

Come celebrate the hard work of Poetry Collective graduates.

6:00 to 7:00 PM

Closing Party + Chris Ransick Celebration/Reading

Help us toast the closing of another year of Lit Fest with delicious food, drinks, and a reading celebrating the life and work of longtime Lighthouse faculty member Chris Ransick.



ALL LUNCHTIME BUSINESS PANELS WILL BE LIVESTREAMED VIA ZOOM

COST: \$20/MEMBERS; \$30/NON-MEMBERS

FREE TO ANY LIT FEST PASSHOLDER

(see page 32 for pricing details)

FRIDAY, JUNE 10

12:00 to 1:00 PM

Through the Fire: Debut Writers on Their First Books

Michelle Brower (Trellis Literary Management),
Meca'Ayo Cole, Blake Sanz, Sarah Elizabeth Schantz
(moderator), Jan Thomas

Hear several debut authors with recent first book publications talk about their journeys from page one to page done. What did their writing process resemble? What necessary milestones did they reach or what mistakes did they make? What's it like to finish and then publish a debut work in the contemporary literary landscape? What mysteries still remain going forward?

SATURDAY, JUNE 11

12:00 to 1:00 PM

Book Proposals 101

Angie Hodapp (moderator), Erika Krouse,
Monica Odom (Odom Media Management),
Angeline Rodriguez (Hachette Books), Tracy Ross

How do we know when we should approach an agent with a proposal? Should you write the book first? What types of books do agents sell on proposal? What goes into a book proposal and how do you write one that stands out? Join us for a panel discussion between writers and agents on the basics of writing and selling a book proposal and where to start.

SUNDAY, JUNE 12

12:00 to 1:00 PM

Sell Out or Double Down: The Market and the Heart

John Cotter (moderator), Maggie Cooper
(Aevitas Creative Management), Emily Flouton,
Elisa Gabbert, Raksha Vasudevan

How do we turn the secrets of our hearts into something that can be bought and sold? What happens when the book you've written isn't quite the book you can sell? How do you manage suggestions—in both fiction and nonfiction—that fly in the face of your original draft? Should you include the details you really don't want to include if that's how you get to a book deal? What matters? And do you shuffle the demands of first-readers, agents, editors, and your own promises against the book that's crying out to be written?

MONDAY, JUNE 13

12:00 to 1:00 PM

Comps Talk

Shana Kelly (moderator), Brenna English-Loeb (Transatlantic Literary Agency), Sarah Fuentes (Fletcher & Co.), Katherine Odom-Tomchin (Folio Literary Management), Larissa Melo Pienkowski (Jill Grinberg Literary)

Join agents from leading literary agencies for an introduction to “comp titles,” an integral aspect to selling your book. You’ll learn what they are, how to find them, and how best to use them to your book’s advantage. Bring your questions!

TUESDAY, JUNE 14

12:00 to 1:00 PM

Story of a Book—The Agent-Editor-Writer Partnership

Susan Golomb (Susan Golomb Agency), Alane Saliero Mason (W.W. Norton & Co.), Vauhini Vara

Join author Vauhini Vara, her agent Susan Golomb, and her editor Alane Saliero Mason, as they discuss the journey of her just-published novel, *The Immortal King Rao*, from submission to book deal to publication. You’ll learn how they got matched up, the ins and outs of the contract process, and more.

WEDNESDAY, JUNE 15

12:00 to 1:00 PM

Who Owns Your Story?

Erika Krouse (moderator), Twanna LaTrice Hill,
Karen Palmer, Erika R. Wurth

We talk about our First Amendment rights, but they seem to dissolve when things get complicated. What happens when you are the real Cat Person, or the Bad Art Friend? Legally and ethically, what do we get to write about, and why, and how? Join this panel for a lively discussion and maybe some yelling.

THURSDAY, JUNE 16

12:00 to 1:00 PM

Starting Your Screenplay with a Bang

Cristina Benevente, Matt Dy, Will McCance,
Jenny Taylor-Whitehorn

With content more available than ever, it has never been so important to grab your audience in those first crucial pages of your screenplay or pilot. Join us as our panel discusses what makes an opening great and what makes one fall flat, and have the opportunity to submit your own first five pages to have your screenplay or pilot read live for our panel to discuss!

FRIDAY, JUNE 17

12:00 to 1:00 PM

How to Make the Most of Feedback

André Hoilette, Rayhané Sanders (Massie & McQuillan),
Denise Vega (moderator), Rachel Weaver

Receiving feedback on our work can be terrifying, exhilarating, and everything in between. How do we manage all the emotions associated with that feedback letter from your workshop-mate, agent, or editor? How do we find a clear path forward when all that presents itself is a bunch of different, equally fraught directions to head? How do we sort through all the comments to identify the useful ones and the not-so-useful ones?

SATURDAY, JUNE 18

12:00 to 1:00 PM

Writing Big

R. Alan Brooks, Kim O'Connor, Suzi Q. Smith,
Mathangi Subramanian, Jade Wong-Baxter
(Frances Goldin Literary Agency)

What does social justice mean, and what role does it play in our work? In this panel, we'll discuss the role social justice plays in the stories that we tell, and what it means to be an artist, an activist, or both. We'll also talk about how our identities as writers contribute to how our work is perceived, and about how the various genres that we work in provide opportunities to include the issues that we care about the most.

SUNDAY, JUNE 19

12:00 to 1:00 PM

Navigating the Lows of Your Writing Career

Mario Acevedo, Traci Jones, Alison Lewis (Frances Goldin Agency), Jenny Shank, Tiffany Quay Tyson

All writers know about rejections—and have received a lot of them! But what about the other calamities writers face as they try to get their work out into the world: a book being mis-shelved in libraries, a publishing date scuttled by global supply chain woes, reviewers completely ignoring your book, an acceptance that's withdrawn, an agent who doesn't work out? How do you brave the humiliations that come with publishing and live to write another day? The panelists will share some horror stories and their best tips on how to keep positive and focused on writing.



SPONSOR VISITING AUTHORS

As a sponsor, you and a guest will get the chance to mingle with authors at VIP events, and will receive recognition on programs and other materials. A Visiting Author Sponsorship is an excellent way to show your support for the arts and gain the chance to rub elbows with some of writing's finest.

Contact Jordyn Jefferson for details and opportunities.
Jordyn@lighthousewriters.org

Anyone who's submitted their work to the world knows about the lag times, the polite declines, and the form rejections. This is your chance to actually sit down and chat with a literary agent or editor to find out what she thought when reading your manuscript. One meeting is included for festival passholders, with additional meetings available as space allows. Small group pitch-and-Q&A sessions with agents are also available. See pricing page for details. Send us your top three agent or editor choices by **May 5**, and we'll confirm your meeting before you submit your final query letter and writing sample on **May 12**. More information is available at lighthousewriters.org.

FRI 06.10	SAT 06.11	SUN 06.12	MON 06.13	TUE 06.14
Michelle Brower (Z) Maggie Cooper Monica Odom Angeline Rodriguez	Katherine Odom-Tomchin Michelle Brower (Z) Maggie Cooper Monica Odom Angeline Rodriguez	Katherine Odom-Tomchin Michelle Brower (Z) Maggie Cooper Monica Odom Angeline Rodriguez	Katherine Odom-Tomchin Brenna English-Loeb Alane Mason Susan Golomb Sarah Fuentes (Z) Monica Odom	Brenna English-Loeb Alane Mason Susan Golomb Sarah Fuentes (Z) Larissa Melo Pienkowski (Z)
WED 06.15	THU 06.16	FRI 06.17	SAT 06.18	SUN 06.19
Brenna English-Loeb Alane Mason Susan Golomb Sarah Fuentes (Z) Larissa Melo Pienkowski (Z)	Brenna English-Loeb Susan Golomb	Alison Lewis Jade Wong-Baxter Rayhané Sanders	Alison Lewis Jade Wong-Baxter Rayhané Sanders	Alison Lewis Jade Wong-Baxter Rayhané Sanders

AGENTS

Michelle Brower

Michelle Brower has spent over fifteen years as an agent and co-founded Trellis Literary Management in 2021 in order to better serve and support her authors and create an agency with a lasting positive impact in the world of publishing. Her list spans the spectrum of literary and commercial fiction. She is primarily interested in work that focuses on storytelling and emotional connection, and is looking for book club novels (a commercial idea with a literary execution), literary fiction, literary suspense, genre fiction for a non-genre audience, and upmarket women's fiction. In nonfiction, she is looking for a personal story that illuminates a greater subject. Michelle also very selectively represents literary Young Adult fiction. In all of these areas, she is looking to support underrepresented voices.

Maggie Cooper

Maggie Cooper is an agent with Aevitas Creative Management, representing adult fiction and select nonfiction projects. Maggie is actively seeking adult literary and book club fiction, vacation reads and romance, creative nonfiction, and select reported and prescriptive nonfiction projects, with an emphasis on queer voices, non-white perspectives, and writers from communities traditionally not centered by mainstream publishing. She loves imaginative writing, language that makes the reader pause over its peculiar specificity, and books that embody a sense of humor, tenderness, or joy.

Brenna English-Loeb

Brenna English-Loeb joined Transatlantic in 2019 after working for several years at Janklow & Nesbit Associates and Writers House, where she had the pleasure of working with *New York Times* bestselling and award-winning authors across multiple genres. She is specifically looking for works of YA and adult science fiction, fantasy, mystery, and romcom. She's interested in crime and suspense that does not center the police, military, or state intelligence agencies and Westerns from a BIPOC POV. She also has a soft spot for stories that blend multiple genres, and she

is always looking for works by underrepresented groups and identities. For nonfiction, Brenna is looking for serious, groundbreaking sociological work that holds our culture up to the magnifying glass.

Sarah Fuentes

Sarah Fuentes joined Fletcher and Co. in 2016. She represents a range of literary and upmarket fiction and nonfiction, including narrative nonfiction, memoir, cultural criticism, history, and popular science writing. She studied Literature and Art History at Vassar College, and began her publishing career at The Wylie Agency.

Susan Golomb

Susan Golomb has been an agent of literary fiction and nonfiction for over 35 years. She founded the Susan Golomb Literary Agency in 1988 with Jonathan Franzen as her first client and joined Writers House in 2015. Her other authors include award winners and bestsellers such as William T. Vollmann, Rachel Kushner, Imbolo Mbue, Noah Hawley, Nell Zink, Glen David Gold, Janelle Brown, Thomas Mullen, Charles Graeber, Harry Dent, Yvon Chouinard, as well as Stephen Markley, Wayetu Moore, Lexi Freiman, Mira T. Lee, Angie Kim, and more.

Alison Lewis

Alison Lewis is a literary agent at the Frances Goldin Agency, where she represents a wide range of nonfiction, spanning journalism, history, cultural criticism, science, memoir and essays, as well as literary fiction. Her clients have won honors including PEN Awards, Whiting Awards, Guggenheim Fellowships, and longlistings for the National Book Awards and the Ondaatje Prize. Originally from Boulder, Colorado, she began her career in editorial at W. W. Norton.



FOR MORE ON AGENTS AND EDITORS, PLEASE SEE OUR BUSINESS INFO PACKET.



Monica Odom

Monica Odom (she/her) founded her own agency in 2019 after working in publishing for nearly a decade. Monica is a member of the Association of American Literary Agents where she serves on the Board and the Diversity, Equity, and Inclusion Committee. She is President of the DEI non-profit Literary Agents of Change, and is dedicated to the holistic and intentional expansion of intersectional diversity, equity, inclusivity and justice in the publishing industry.

Katherine (Kat) Odom-Tomchin

Katherine (Kat) Odom-Tomchin is the Audio Rights Director and a literary agent at Folio Literary Management. She works hard to strategically place the agency's audio rights with the most effective audio publishers possible. She also acts as a subagent for BenBella, an independent publishing house based in Dallas known for publishing a range of nonfiction titles, and places audio rights for the storied authors of Harold Ober Associates and Emma Sweeney Agency. Her clients include Reza Farahan, Josh Flagg, Carissa Orlando, Toni Pressley, Ali Riley, and the estate of Robert Lindner, and she has placed audio rights on behalf of Lois Lowry, Layla Saad, Morgan Matson, Carolyn Brown, Angela Harrelson, and Siobhan Vivian, among many others.

Larissa Melo Pienkowski

Larissa Melo Pienkowski (she/ela/ella) earned her MA in Publishing and Writing from Emerson College, and began her career in publishing by working with the likes of Beacon Press and Barefoot Books. She joined Jill Grinberg Literary Management as a literary agent in 2020 and represents a wide range of adult and children's fiction and nonfiction, with a deep-rooted dedication for championing the stories of authors from historically excluded backgrounds. The daughter of Brazilian and Polish immigrants, Larissa speaks Portuguese and Spanish.

Rayhané Sanders

Rayhané Sanders works at Massie & McQuillan and is a member of the American Association of Literary Agents (formerly AAR). She represents and is on the lookout for literary and historical fiction, upmarket book club fiction, comic novels, short story collections, propulsive narrative nonfiction, essay collections, and memoir. Her authors include Lidia Yuknavitch, Myriam Gurba, Te-Ping Chen, and Hari Ziyad. She likes projects that are voice-centered and site-specific, whether that be a place, profession, culture, or subculture. She is particularly interested in fresh voices telling fresh stories we haven't heard before and is fond of immigrant stories and stories concerned with race, sexuality, cross-cultural themes, and notions of identity.

Jade Wong-Baxter

Jade Wong-Baxter joined the Frances Goldin Literary Agency in 2021. She previously worked for at Massie & McQuillkin Literary and she got her start in publishing at Writers House, W. W. Norton, and Folio Literary Management. She is looking for adult literary/upmarket fiction and narrative nonfiction, with an emphasis on narratives by and about people of color, as well as the perspectives of marginalized identities. Her other areas of interest include magical realism, memoir, cultural criticism, and Asian-American history.

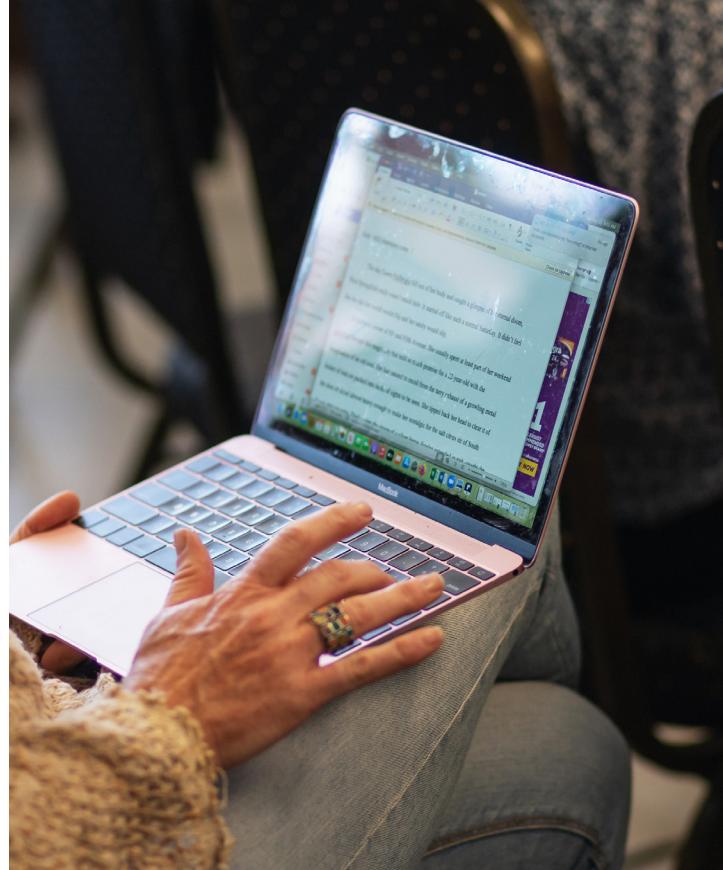
EDITORS

Alane Salierno Mason

Alane Salierno Mason is an executive editor and vice president at the independent, employee-owned W.W. Norton & Company. For over 30 years, she has acquired and edited both fiction and nonfiction, including bestsellers and prizewinners from Diana Abu-Jaber to Pam Houston to Maggie Nelson. She translated Elio Vittorini's *Conversations in Sicily* (a New Directions Classic), has published reviews and essays in *Vanity Fair*, *The Boston Review*, the *New York Times*, the *Daily News Literary Hub*. She is the founder and president of WordsWithoutBorders.org, a not-for-profit organization dedicated to the translation, publication, and promotion of international literature, earning a Distinguished Alumna Award from UNC-CH "for outstanding contributions to humanity in the field of world literature." In 2014, she was awarded the first ever "Editorial Achievement Award" from the Asian American Writers' Workshop, "for broadening the world of American letters to include global and diasporic narratives."

Angeline Rodriguez

Angeline Rodriguez is an associate editor at Hachette Book Group, specializing in speculative fiction. She has previously worked with authors such as Andy Weir, Micaiah Johnson, Blake Crouch, and Robert Jackson Bennett, and is a member of POC in Publishing and Latinx in Publishing.



(Member Rate/Non-Member Rate)

GOLD PASS: \$1,450/\$1,550

Includes a weeklong Advanced Workshop,* a craft seminar five-pack, all business panels, a meeting with an agent, tickets to the opening and closing parties, and 10% off of additional workshops. A \$160 discount.

WEEKEND GOLD PASS: \$1,090/\$1,190

Includes a weekend Advanced Workshop,* a craft seminar five-pack, all business panels, a meeting with an agent, tickets to the opening and closing parties, and 10% off of additional workshops. A \$120 discount.

**Admittance into all advanced workshops is by application only. The priority deadline for applying was March 12. Please see details on our website.*

BRONZE PASS: \$800/\$900

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

PENNY PASS: \$620/\$720

Includes a craft seminar five-pack, all business panels, a meeting with an agent, tickets to the opening and closing parties, and 10% off of additional workshops. A \$45 discount.

FULL-ACCESS BUSINESS PASS WITH AGENT**MEETING: \$280/\$380**

Includes all business panels plus a one-on-one consultation with an agent or editor. A \$30 discount.

CRAFT SEMINAR FIVE-PACK: \$285/\$345

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

MEAL PASS: \$154

Don't want to think about dinner during Lit Fest? The Meal Pass gets you catered dinner each night from June 11 through June 17.

ADDITIONAL ONE-ON-ONE AGENT CONSULTATIONS*: \$110/\$130

*Agent consultations are open to participants holding Gold, 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.

SMALL GROUP PITCH SESSION WITH AGENT: \$65/75

Practice your pitch, ask questions about the process, and get first-blush feedback from a visiting agent. Six writers per group.

AGENT MEETING FELLOWSHIPS

Lighthouse is committed to dedicating 5% of our agent meetings to top-scoring applications to the Lit Fest Advanced Workshops Fellowships. We recognize that some communities have experienced institutional barriers to publication. In 2022 we will dedicate half or more of our fully funded agent meetings to writers who have faced such barriers.

OTHER OFFERINGS

Weeklong Advanced Workshops	\$925/\$985
Weekend Advanced Workshop	\$525/\$585
Two-Weekend Intensives.....	\$345/\$405
One-Weekend Intensives	\$195/\$255
Craft Seminar Five-Pack	\$285/\$345
Craft Seminars	\$65/\$75
Readings & Salons	Free
Opening & Closing Parties.....	\$25/\$35
Lunchtime Business Panels.....	\$20/\$30
Orientation for Advanced Workshop Participants	Free
Nightly Catered Dinner	\$22

Lighthouse will provide catered dinner from a different local restaurant each evening between June 11 and June 18. Non-alcoholic drinks will be provided, and beer and wine will be available for purchase. Please note food and drink is already included in the ticket price for the opening and closing parties.

CANCELLATION POLICY

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

- Before May 23: A cancellation fee of 10% of the total workshop cost applies.
- May 23 and after: 35% cancellation fee applies.
- 48 hours or less before the start of Lit Fest: No refund is available.

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

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

Need Financial Assistance?

Learn more about our Writership program at lighthousewriters.org.

Become A Member

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



MARK YOUR CALENDAR

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

The Book Project | Application Deadline June 25

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

The Poetry Collective | Application Deadline June 25

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

The Lighthouse Grand Lake Retreat | July 10-15

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

Margins Conference | August 5-7

Writing craft, publishing tools, and community for writers from the margins. Presented by our friends at The Word, A Storytelling Sanctuary.

Summer Sessions | Starting July 11

Our July session includes fiction, memoir, and poetry workshops with published and award-winning authors.

**FOR DETAILS ON THESE AND
OTHER PROGRAMS, VISIT
LIGHTHOUSEWRITERS.ORG.**



ABOUT LIGHTHOUSE

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

Lighthouse Writers Workshop
3833 Steele St Suite 1438
Denver, CO 80205

Lighthouse North (Louisville)
357 S. McCaslin Boulevard, #200
Louisville, CO 80027

FOLLOW US:

[f](#) @lighthousewriters | [t](#) @lighthousewrite | [s](#) @lighthousewriters | [y](#) @Lighthouse Writers Workshop

DIVERSITY, EQUITY, AND INCLUSIVITY AT LIGHTHOUSE: LIGHTHOUSE WRITERS WORKSHOP IS A DIVERSE, INCLUSIVE, AND EQUITABLE PLACE WHERE ALL PARTICIPANTS, EMPLOYEES, AND VOLUNTEERS, WHATEVER THEIR GENDER, RACE, ETHNICITY, NATIONAL ORIGIN, AGE, SEXUAL ORIENTATION OR IDENTITY, EDUCATION, OR DISABILITY, FEEL VALUED AND RESPECTED. WE ARE COMMITTED TO A NONDISCRIMINATORY APPROACH AND PROVIDE EQUAL OPPORTUNITY FOR EMPLOYMENT AND ADVANCEMENT IN ALL OF OUR DEPARTMENTS AND PROGRAMS. WE RESPECT AND VALUE DIVERSE LIFE EXPERIENCES AND HERITAGES AND ENSURE THAT ALL VOICES ARE HEARD. TO THAT END, WE UPHOLD A COMMITMENT TO A DIVERSE COMMUNITY BY NURTURING AN INCLUSIVE, SUPPORTIVE, AND WELCOMING ENVIRONMENT. **CODE OF CONDUCT:** IN ATTENDING A LIGHTHOUSE PROGRAM, YOU AGREE TO ABIDE BY OUR CODE OF CONDUCT. PLEASE FAMILIARIZE YOURSELF WITH OUR TERMS AND CONDITIONS ON OUR WEBSITE.

LIGHTHOUSE WRITERS WORKSHOP PRESENTS

LITFEST

2022

25
YEARS

JUNE 10–19, 2022

DENVER, CO
& VIRTUALLY EVERYWHERE



LIGHTHOUSE
WRITERS WORKSHOP.



KEMBERLIN ARCHITECTURE | YELLOWDOG | MEOW WOLF DENVER
COMMUNITY BANKS OF COLORADO | SCANLANKEMPERBARD (SKB)