



LIGHTHOUSE
WRITERS WORKSHOP



JUNE 2-16
2017

12TH ANNUAL
LIT FEST

DENVER, COLORADO

FICTION ❖ NONFICTION ❖ POETRY ❖ SCREENPLAY



TWO WEEKS of
seminars, parties, workshops,
salons, and agent consultations



12TH ANNUAL LIT FEST



Load up the tiny car. Lit Fest, our annual circus of all things reading and writing, is coming this June, and every book-loving clown in town will be there.

This year's ringmasters include Elizabeth McCracken, Sarah Manguso, Ada Limón, and Andre Dubus III, all ready to crack their (strictly metaphorical) whips to help you produce your best work yet. Check out panels, workshops, and salons on everything from juggling writing and life to contorting your words into better sentences. We'll play with canons, consider the tricks of a few literary lions, and take in some astonishing readings under our giant striped tent.

Whether you're a Lit Fest veteran or a first-timer, we hope you'll join us for two weeks of classes, salons, parties, and more, all sure to breathe some life (and fire?) into your literary world. Step right up!



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Lit Fest features weeklong advanced workshops in novel, poetry, short story, memoir, and narrative nonfiction, as well as a one-weekend intensive for writers of short prose (fiction or nonfiction). Participation is by application only, and classes are limited to 10 students each. Master workshops meet five times (typically Monday through Friday) for sessions of about three hours and include an opportunity to meet one-on-one with the instructor. The one-weekend intensive consists of two four-hour sessions. The priority deadline for application is March 1, and details can be found on our website at lighthousewriters.org.

No-Level Workshop..... 4

This weeklong workshop with Renee Gladman is limited to 10 participants and meets five times (Monday through Friday) for sessions of about three hours. In addition, each student will receive a one-on-one consultation with the instructor. This intensive is designed for writers of all levels and focuses on the process of creating poems and in-depth analysis.

Two-Weekend Intensives 4

Two-weekend intensives are limited to 12 participants and meet four times, Saturdays and Sundays, June 3–4 and June 10–11. These classes are designed for all levels of writers and focus on craft elements and advice on developing projects. Participants will submit work for feedback from classmates as well as the instructor—typically during the second weekend. See individual class descriptions for more detail.

One-Weekend Intensives.....5

One-weekend intensives are designed for 10–15 participants and generally meet twice, Saturday and Sunday, either June 3–4 or June 10–11. 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 meant to serve as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider our weeklong workshops or two-weekend intensives.]

Craft Seminars7

Craft seminars are designed to help writers of all levels break through creative blocks and gain new insight into particular topics, techniques, or genres. Most seminars are capped at 15 participants; seminars with an asterisk next to their title can accommodate up to 45 participants. [Please note that while participants may share work and receive first-blush responses on short passages, these courses are not meant to serve as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider our weeklong workshops or two-weekend intensives.]

Youth Intensives & Seminars..... 20

Throughout Lit Fest, we'll be offering a handful of craft seminars and a one-weekend intensive for young writers grades 3-12. See descriptions for more detail.

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These informal and dynamic evening discussions feature three or more speakers with varying perspectives on a theme; audience participation is strongly encouraged. Ticket price includes a catered meal and beverages.

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We'll get Lit Fest started with our annual Kickoff Party, with drinks, a catered dinner, and entertainment. And check out nighttime events like Making the Mountain and Art + Lit, which include snacks and drinks.

Lighthouse Presents: A Literary Circus.. 22

It's our 20th anniversary! See how far we've come, celebrate our numerous successes, and help us look ahead to the next 20 years. Lit Fest visiting authors will join us for circus-themed games and entertainment, dinner, drinks, and plenty of fun.

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

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Stick around after class and enjoy some of our free evening events! Drinks, snacks, and lively banter included.

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Agents and editors are available to meet one-on-one with Lit Fest passholders.

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

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MASTER WORKSHOPS



Almond

Dubus III

See general information on p. 1.

All juried workshops are limited to 10 participants and require application for admittance.

Please see our website, lighthousewriters.org, for details on applying.

ONE-WEEKEND MASTER WORKSHOP

TUITION: \$495/MEMBERS; \$545/NON-MEMBERS

Saturday And Sunday, June 3–4

8:30 AM to 12:30 PM

Master Short Prose: 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 to instead make better decisions in the first place and to recognize quickly when you haven't.

Accepted participants will submit short pieces of up to 4,000 words by noon (MST) on **May 5** to be reviewed during the intensive.

WEEKLONG MASTER WORKSHOPS

TUITION: \$850/MEMBERS; \$900/NON-MEMBERS

MASTER DRAMATIC REWRITING*: \$975/MEMBERS; \$1,025/NON-MEMBERS

* The Master Dramatic Rewriting Workshop is limited to eight participants and includes feedback on the first draft as well as one revision of each participant's full script.

Monday through Thursday, June 5–8

9:00 to 11:45 AM,

and Friday June 9

8:00 to 10:45 AM, with individual meetings outside of session times

Master Nonfiction: Narrative Architecture

Geoff Dyer

Many nonfiction writers feel most at ease when they're in research mode, learning everything they can about a person or subject, even if that subject is their own past. It's easy to feel charged with creative purpose during such immersion. When it comes to actually writing a book or essay, however, that excitement can turn to boredom or anxiety when faced with the challenge of coming up with some kind of form or structure that's appropriate to the subject. In this workshop designed for advanced creative nonfiction writers of all stripes, particular attention will be given to narrative form as a backbone to the larger creative work.

Accepted participants will submit up to 20 pages by noon (MST) on **May 5** and will have the opportunity to schedule an individual meeting with Dyer during the week of class.

Monday through Friday, June 5–9

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

Master Fiction: Narrative Propulsion

Rebecca Makkai

In narrative fiction, it's plot—cause and effect, development, change, suspense—that propels us forward. In less narrative fiction, we have to rely on other propulsions: lyricism, innovation, surprise, rhythm, revelation. And, as in every art form, we need to master the traditional forms before we can break the rules. In this workshop, we'll look at both the structure of traditional narrative fiction (referring to the wisdom of Aristotle, Freytag, and others) and also at the wildest formal experimentation being done today. We'll workshop student fiction in this light, focusing on arc, shape, and plot—or the lack thereof—and examining, in every case, what moves the story along and how to make it impossible to put down.

Accepted participants will submit up to 20 pages of fiction by noon (MST) on **May 5** and will have the opportunity to schedule an individual meeting with Makkai during the week of class.

Master Nonfiction: Fragmented Narratives

Sarah Manguso

Sometimes telling the whole story in order isn't the best way to tell it. Fragmented narratives use disorder, omission, and repetition to render the experience of elapsed time more accurately and artfully. Join acclaimed writer Sarah Manguso in discussing these techniques and how to apply them. Participants will examine a wide variety of prose works that use fragmented narration, using the pieces as a springboard into writing and discussing their own work.

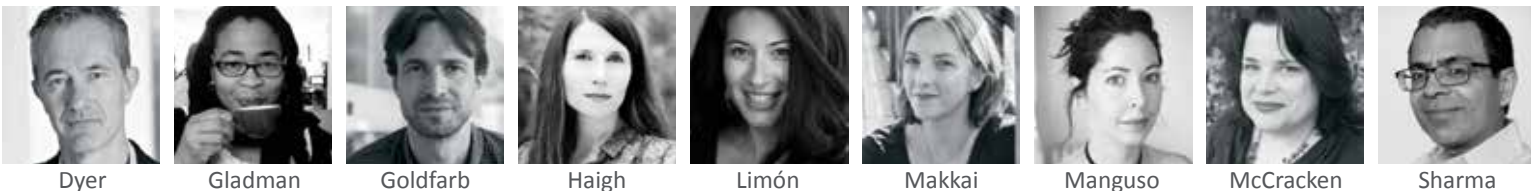
Accepted participants will submit up to 20 pages by noon (MST) on **May 5** and will have the opportunity to schedule an individual meeting with Manguso during the week of class.

Master Fiction: The Fictional World

Elizabeth McCracken

The good news and the bad news: When it comes to writing, there are no rules. A story succeeds or fails depending only on how it obeys its own rules. It teaches the reader how to read and enter its own particular fictional world. In our workshop, students will read each other's work with generosity, optimism, and rigor, to understand each piece's best intentions and try to help the author fulfill them—to learn, in other words, not only how to be critics, but how to read our own work critically. We'll discuss in class and in conference both the smallest details of writing fiction as well as its loftiest aims.

Accepted participants will submit one short story (or stand-alone chapter) of up to 30 pages by noon (MST) on **May 5**. Participants will have the opportunity to schedule an individual meeting with McCracken during the week of class.



Dyer

Gladman

Goldfarb

Haigh

Limón

Makkai

Manguso

McCracken

Sharma

Sunday, June 11

4:00 to 6:45 PM

and Monday through Thursday, June 12-15

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

Master Memoir & Novel: The Long Narrative

Andre Dubus III

This class is for novelists, memoirists, and nonfiction writers interested in finding and developing deeper truths in their book-length narratives. Where does the story need expanding; where does it tell lies? In this workshop, we'll explore the transformative power of finding your character's truth, as well as book-length concerns like structure, dramatic build, memory and imagination, narrative voice, and metaphor. Careful and in-depth critiques will help uncover the most captivating aspects of your story, so you can capitalize on them.

Accepted participants will submit a chapter of up to 20 pages by noon (MST) on **May 12** and will have the opportunity to schedule an individual meeting with Dubus during the week of class.

Monday, June 12

Afternoon times TBD (delayed due to instructor's duties at the Tony Awards the previous night)

and Tuesday through Friday, June 13-16

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

Master Dramatic Rewriting: Plays, TV Pilots, and Screenplays

Daniel Goldfarb

You've finished your play or script. You've done some celebrating. It's been said, however, that plays (and certainly TV scripts and screenplays) are not written, they're rewritten. For many of us, rewriting can seem daunting. What sections do I approach first? Should I attack dialogue or structure? And once I take the thing apart, how do I know I can put it back together again? This workshop is designed specifically for advanced writers who have already completed a first draft and are willing to explore revisions during Lit Fest. Furthermore, everyone must read their fellow writers' first drafts prior to the workshop. You'll leave this week with a stronger dramatic work, a deeper understanding of the process, and a better sense of your own originality as a writer.

Accepted participants will submit their first drafts by May 12 and will be sent their classmates' scripts to review. During the week of June 12-16, each participant will have the opportunity to present a section of their work—stage play, screenplay, or TV pilot—for the class to discuss.

Monday through Friday, June 12-16

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

Master Poetry: To Make a Human Thing

Ada Limón

This workshop is designed for experienced poets who would like to finish and prepare their work for publication. With a constant focus on balance—the light and the dark, the real and the artful, the lyric and the narrative—we'll explore how to make poems go deeper, get messier, get sharper, and feel more real and complete. We'll read numerous contemporary poems that will help inspire and guide us in our own work. With rigorous in-class writing exercises and deep readings, we'll try to break open something new while breathing life into older work. You'll need a notebook or laptop, a willingness to experiment, and an open mind. Each participant will submit up to four poems for review. Although all four poems will not be workshopped in class, there will be an opportunity to discuss them all in depth during individual meetings with the instructor.

Accepted participants will submit up to four poems by noon (MST) on **May 12** and will have the opportunity to schedule an individual meeting with Limón during the week of class.

Monday through Friday, June 12-16

Master Fiction: Ask Yourself—What Am I Talking About?

Akhil Sharma

Discovering the through-line of a story, the thing that thrums and justifies its existence, is the most important part of writing a story. This can take multiple drafts as we discover what interests us in the story and develop the courage to talk about what we have been avoiding. This workshop will help you get to the truth that is driving the fiction under discussion as well as prepare you for the work you want to write in the future.

Accepted participants will submit a story or chapter of up to 20 pages by noon (MST) on **May 12** and will have the opportunity to schedule an individual meeting with Sharma during the week of class.

Master Fiction: A Novel in Stories or Stories in the Novel

Jennifer Haigh

Whether you're writing a collection of interconnected short stories or a novel you'd like to be able to excerpt for shorter pieces, this workshop is a place for exploration of longer and shorter forms of fiction. With books like *A Visit From the Goon Squad*, *This Is How You Lose Her*, *Olive Kitteridge*, and Haigh's own *News From Heaven*, we see that old distinctions between novels and short story collections are becoming more and more fluid. Topics of discussion will include narrative-build across stories, how to revise chapters to stand on their own, and making decisions about the bigger picture of your work.

Accepted participants will submit a story or chapter of up to 20 pages by noon (MST) on **May 12** and will have the opportunity to schedule an individual meeting with Haigh during the week of class.

NO-LEVEL WORKSHOP

For this workshop, no application is required for admittance. A maximum of 10 students will be admitted on a first-come, first-served basis when general registration opens to the public. **Please see our website, lighthousewriters.org, for details on registration.**

See general information on page 1. TUITION: \$850/MEMBERS; \$900/NON-MEMBERS

Monday through Friday, June 5–9

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

The Drawing and the Poem

Renee Gladman

Whether one is writing or drawing, one inevitably encounters questions of space and mark making: how to build, how to continue, how to activate the page, where to place feeling, where to conceal feeling, how to make a record of your thinking, how to slow your thinking down and see inside it. The manner in which one responds to these questions is often what forms the core of each person's poetics. Using the visual works of artists Julie Mehretu, Jorinde Voigt, John Cage, and Cy Twombly, and the poetry of Mei-me Berssenbrugge, Samiya Bashir, Layli Long Soldier and Myung Mi Kim, we will play with giving shape and sound to our work. In the process, we'll think deeply about the various lines, fields, and architectures shaped by the hand. Students will generate both written and visual non-figurative work during the week.

No prior experience in drawing required.



TWO-WEEKEND INTENSIVES

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

June 3–4 and June 10–11 | MORNING SESSION

9:00 AM to 12:00 PM

Your Voice & Vision

William Haywood Henderson

It can take some work to find the style and themes that are uniquely yours. But if you don't find your own "imprint," you're unlikely to reach your full potential and set yourself apart from other writers. In this workshop, we'll look at where you've been, what has happened to you, what you can't forget, and how all of this has shaped your vision. Then we'll dig into the voice that channels your deepest, truest self. You'll be challenged to face your obsessions; as Akira Kurosawa said, "To be an artist means never to avert your eyes."

June 3–4 and June 10–11 | AFTERNOON SESSION

1:00 to 4:00 PM

Reading as a Writer: The Poetry of Lucia Perillo

John Brehm

This two-weekend intensive focuses on the work of Lucia Perillo, one of the most distinctive poets writing today. We'll read and discuss poems from her most recent book, *Time Will Clean the Carcass Bones: Selected and New Poems*, as well as essays from her collection *I've Heard the Vultures Singing: Field Notes of Poetry, Illness, and Nature*, all with an eye toward how her work might deepen our own poetic practice. Participants will be invited to write poems in response to, or inspired by, Perillo's work.

Plot Structure Clinic: The Hero/Antihero's Journey

Erika Krouse

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

ONE-WEEKEND INTENSIVES

See general description on p. 1. TUITION: \$190/MEMBERS; \$250/NON-MEMBERS

June 3–4 | MORNING SESSION

9:00 AM to 12:00 PM

Writing the Novel/Memoir of Ideas

BK Loren

Beyond simply telling a story, what impact will your work have? Will it make a difference in the world? A writer has a voice, a platform, a talent that can be a powerful tool for social change. But if the author has an obvious axe to grind, the impact of the story will fail. In this class, we'll look at how to reach a wide audience while also making a powerful impact. The class is generative and informational, not a workshop.

Recommended Texts: *Theft*, by BK Loren; *The Quick and the Dead*, by Joy Williams; *Toward the Geopolitical Novel*, by Caren Irr (email laura@lighthousewriters.org for details); *Little Failure*, by Gary Shteyngart; *Full Body Burden*, by Kristen Iverson

Reading as a Writer: *As You Like It*

David Rothman

One of Shakespeare's most brilliant comedies, *As You Like It*, was probably written in 1599, but only began to gain its modern reputation in the late 18th century. Largely set in an enchanted forest, *As You Like It* tells multiple interweaving tales of betrayal, disguise, friendship, foolishness, confusion, and, above all, love, which draws out the forgiveness that resolves all in the end. Join us as we read out the play over the course of a weekend and become enchanted by one of the greatest comedies ever written.

Required Text: Any good edition of *As You Like It* will do.

June 3–4 | AFTERNOON SESSION

1:00 to 4:00 PM

Reading as a Writer: *Mrs. Bridge*

Steve Almond

Published in 1959, *Mrs. Bridge* is a novel about the domestic life of a middle-class family in Kansas City between the World Wars. Sounds dead boring, right? Wrong. Bubbling beneath the story of India Bridge, loyal wife and mother, is a wrenching saga that forces the reader to confront sexual repression, class tension, and (oh what the heck) the meaning of life. The prose is quiet, unbearably tense, and impossible to put down. We'll spend an afternoon examining how the author, Evan S. Connell, crafted this small miracle and seeing what it has to teach us in a world besieged by flashy plot points and hyperactive narration.

Required Text: *Mrs. Bridge*, by Evan S. Connell

June 10–11 | MORNING SESSION

9:00 AM to 12:00 PM

Scrivener Bootcamp

Mark Springer

Scrivener is a powerful writing tool (actually an entire toolbox) that enables you to plan, research, structure, write, and revise your work all in the same application. It's well suited to all types of writing projects, from short stories and screenplays to book-length manuscripts. The one downside: with great power comes a steep learning curve. This intensive will get you past the initial shock that everyone experiences when they first encounter Scrivener, so you can skip the frustration and make the most of this amazing software right from the start.

Required Software: No previous experience with Scrivener is required, but participants are expected to install the software on their laptops before the intensive. Scrivener is available for both MacOS X and Windows. It can be purchased online or downloaded as a free 30-day trial from the developer, Literature and Latte: literatureandlatte.com.

Reading Springsteen: Economy in Building Character and Scene

BK Loren

Forget that he's a rock-and-roll star. Bruce Springsteen is a master of creating character, scene, and story in a few very concise and imagistic brush strokes. In a three-minute song, he can get across what lesser writers fail to express in pages. This is an intensive look at how Springsteen accomplishes this and how it can be applied to prose. We'll do close readings of Springsteen's writings, and then we'll generate material of our own, focusing on creating palpable characters, visceral scenes, and stories that tap into the heart and soul of the readers and stay there, like an unforgettable song.

Recommended Text: *Born to Run*, by Bruce Springsteen. Watching the movie *The Promise: The Making of Darkness on the Edge of Town* is also recommended.



ONE-WEEKEND INTENSIVES

June 10–11 | AFTERNOON SESSION

1:00 to 4:00 PM

Nonfiction Book Lab

Shari Caudron

You've got a great idea for a book—maybe you've even begun writing—but you're struggling to determine the overall approach. Should the book include your story, stories from others, research? Should it be organized by themes or anecdotes? Should it be a linear narrative? This weekend intensive will help you decide. Through reading and in-class exercises, you'll work to identify your audience, define your book's central message, and begin to nail down the best approach. Come with questions. Leave with enthusiastic focus.

Sounding and Seeing Again: Revising Poems & Flash Fiction/Essays

Sara Michas-Martin

Rarely is revision a matter of tuning up and tweaking. Perhaps the biggest challenge of revision is tapping your initial inspiration to produce a fully realized draft. Looking at work by each student (750 words or 1 poem), we'll identify emerging themes, issues of clarity, lyric and narrative strategies, and offer practical suggestions on how to tackle the next draft with a more organized and inspired approach. Our goal is not simply to "fix" but to develop a lasting conversation around the art and practice of revision. Come prepared to roll up your sleeves!



CRAFT SEMINARS

See general description on p. 1.

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

Sunday, June 4

4:30 to 6:30 PM

When Desire Dates Doubt: The Crush as Literary Engine*

Steve Almond

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

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Monday, June 5 | AFTERNOON SESSION

2:00 to 4:00 PM

Children's Books: Early Readers and Chapter Books

Denise Vega

Learn how to use existing picture books as instructional texts to make your own stories better. We'll look at character, structure, word choice, and beginnings and endings. Books will be available, but if you have one that speaks to your story, please bring it. And if you have a story idea or a partial or completed picture book manuscript, bring that too!

Paying Attention

Mark Mayer

Attention, Paul Celan claims, is the soul's own prayer. And doesn't it feel sometimes like our deepest work comes from authentically given attention? So how do we hone the primary tool of all artists? Let's look at how Alice Munro, Marilynne Robinson, Nathalie Sarraute, and others describe what it means to give artistic attention, and let's begin some attentive fragments of our own.

Pump Up Your Plot

Doug Kurtz

In this loosely constructed class, we'll participate in a jumble of disconnected exercises and discussions, frustrating and boring ourselves with non-sequiturs that reveal no discernible cause-and-effect relationship. We'll work through the chaos to learn how to establish new patterns and connections in our work. Plot and structure will finally make sense, and we'll fill in story holes and blank spots that move our writing in exciting new directions.

Art of the Travel Essay

Brad Wetzler

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

The Grotesque, the Human, the Grotesquely Human: Flannery O'Connor's Characters

Jennifer Wortman

Critics often point to Flannery O'Connor's fiction as an example of the grotesque, and indeed, her characters often display grotesque traits. Yet they never become caricatures; rather, O'Connor uses the grotesque to unearth their humanity. Through readings, discussion, and exercises, we'll explore the nature of the grotesque and the human in O'Connor's work and try to bring what we learn into our writing.

Writing the Space Between the Poem and Prose*

Renee Gladman

What calls us to poetry as we move through fiction? What makes us fragment inside prose? What does the lyric do in a paragraph? What happens to events when we compress chapters into sentences? What does poetic prose gift to the ways in which fiction is written and understood? We will attend to all of these questions through close readings of selected texts, brief writing exercises, and deep communal thinking.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Monday, June 5 | EARLY EVENING SESSION

4:30 to 6:30 PM

Grammar for Writers

Amanda Rea

Remember dissecting sentences in the 8th grade? Neither do we. That's why, as writers of prose, it's important to occasionally reacquaint ourselves with the basic rules of good English. A command of grammar can not only make your work clearer and more readable, it can serve as an artistic tool. We'll talk passive voice, parallel structure, and dangling modifiers among other rip-roaring subjects, while taking inspiration from great writers who have broken the rules to brilliant effect.

CRAFT SEMINARS

The Heart of the Matter: Finding and Refining Your Nonfiction “Nut Graph”

Joel Warner

The nut graph: An odd term, but the cornerstone to all nonfiction writing, from blogs to books. The paragraph or section that highlights the main point of your story, the nut graph drives your reporting, frames your story structure, and tells your readers what they’re reading and why. If you don’t begin your writing process with a strong nut graph, you risk drifting in too many directions. This hands-on class will deconstruct this vital concept and teach students how to develop succinct nut graphs that lead to tight, powerful stories.

Distance in the Literary Imagination

Mark Mayer

What we cannot see, we must envision. Where we cannot go, we must project ourselves. Everything involves distance—in space, in time, in the subtler distances that divide our individual experiences of the world. We’ll look at how poetry and fiction are born in these divides and how we can not only overcome distance, but also celebrate and lament it.

Scene Engine

Doug Kurtz

What constitutes a good scene? What are the essential elements? How do scenes fuel character and plot development? How can you make yours run stronger, hotter, faster, better? In this discussion- and exercise-based class, we’ll examine the role of scenes in fiction, learn how to charge ours up to engage readers, and employ a powerful tool—the Scene Engine—to keep the pages turning.

Designing a Writing Practice

Eleanor Brown

The creative burden: you have an idea (or 20) for stories or books, but you can never seem to find time to write. Let’s get practical: we’ll break down your schedule, obliterate your excuses, demystify goal-setting, destroy some myths about creativity, and give you strategies to turn down the critic in your head so you can make your dreams a reality.

Let’s Misbehave*

Rebecca Makkai

Do your stories need a punch? A shot of bourbon? A torrid affair and a bank heist? The good manners that keep us civil can make our characters fall flat and our plots stand still. How do we get our characters to misbehave, without making them unsympathetic or unreal? How do we escalate a crisis when our instincts tell us to avoid conflict at all costs? We’ll talk about techniques for pushing your characters over the edge, and we’ll work together to plot out a short scene in which a likeable person does something unthinkable. Whether you need your characters to move their dialogue beyond mere pleasantries or to commit major felonies, this class will get you started. Let’s make some bad choices together!

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Tuesday, June 6 | AFTERNOON SESSION

2:00 to 4:00 PM

The Poem Is a Map: Revision of Place

Juan Morales

In this workshop, we will explore how a poem can be a street in Hugo’s “Triggering Town,” or a city captured in the eyes of Claudia Rankine’s *Citizen*, or what occupies Anzaldúa’s *Borderlands*, and work to uncover poetic breakthroughs and points of revision. We’ll take a closer look at progression, order, and shape, and discuss how they can help us challenge ourselves with new revision avenues and ways to navigate our own poetic landscapes.

Beautiful/Funny/Sad/Funny/Beautiful

Mark Mayer

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

Supercharge Your Descriptions

Doug Kurtz

Description is more than just the clothes your fiction wears. Used well, it can amplify conflict, deepen emotion, reveal character, and elevate your story to a higher level of engagement. We’ll use exercises and discussion to learn how to apply this critical craft element to greater effect and bring vibrant new life to your story. Your novel, short fiction, or memoir will leave with a peppier wardrobe, too.

Writing the Unlikable Woman

Tiffany Q. Tyson

We'll look at examples of difficult women from Lauren Groff (*Fates and Furies*), Ron Rash (*Serena*), and others to uncover why some unlikable characters win over readers in spite of—or maybe because of—bad behavior. Prompts will guide writers to elevate their own characters from someone who is easily dismissed (I don't like her) to someone who is deeply compelling (I don't want to have coffee with her, but I can't wait to see what she does next).

Are You Writing a Lyric Essay?

Chip Livingston

This workshop will focus on employing the miscellaneous writings that don't seem to easily fit into a traditional form. We'll look at the surprising history of the "new" lyric essay form and its many varieties, including a number of found forms, and explore why what we think what we should do isn't always what the writing wants us to do. You may leave with the discovery that you've already written a lyric essay but called it something else.

Indelible Images, Lasting Stories: How Words Work in the Brain

BK Loren

Certain words put people to sleep. Others wake the reader up and make her fully engage. Thanks to some new science of the mind/brain, we can see which words do which. Not only that, we can tell, structurally, where a reader begins to engage in the story itself. Understanding the science makes it very clear how you can take flat words on a page and make them rise up, engulfing the reader in the world that is your novel, the mind that is your characters, the story that is your story. This is a generative and informational class, not a workshop.

Tuesday, June 6 | EARLY EVENING SESSION

4:30 to 6:30 PM

He Said/She Said: Writing Dialogue

Wendy J. Fox

Dialogue can help propel a manuscript forward, give insight into character, and create movement on the page—or it can fall awfully flat as filler. In this workshop, we'll look closely at sections of successful dialogue that lend insights into the quirks of the people inside of a story and simultaneously advance plot. Participants will be asked to read short sections of example work and complete a writing exercise.

Blowing Up the Dam: Compression and Metaphors

Juan Morales

Whether it's a manuscript or an individual poem, we need to be prepared to make the tough cuts. This workshop will discuss methods of deciding what can fall away or be shelved, what needs to be reordered, and what anchors our poetry manuscripts. We'll also discuss how the spirit of metaphors can save our darlings and uncover what makes the transformation of manuscript into book possible.

Writing Fighting: Physical Conflict in Narrative

Erika Krouse

Maybe you're a peaceable person, but your characters aren't. How do you write a fight scene that feels real? How do you keep your readers engaged, even as you're killing/bashing/bruising their darlings? In this class, we'll discuss physicality and combat in narrative, characterization through fighting, the crucial elements of any good (or bad) fight, writing the adrenaline response, and creating the adrenaline response in your reader.

Jumpstart Your Novel

John Cotter

In this writing-intensive class, we'll work on locking into our next long project—or locking back into it after time away. Expect to learn new strategies for scene-setting, world-building, and making sure the work gets done. We'll discuss vital elements of the novel like the use (and misuse) of outlines, the importance of a driving plot, finding the heart of the story you're telling, and making sure your book includes not only engaging characters, but also real ideas. Bring something to write on, something to write with, and whatever calendar you use to organize your schedule. You'll leave with written pages and a path ahead.

Spy Novels, Spying, and Writing

Brian Kiteley

All writers are spies. We watch other people act, talk, and gesture. We write down what we overhear. We retreat to our rooms to recollect the evidence of our daily undercover work. We read the world as if we're trying to decipher the information an enemy nation is leaving behind, sometimes to trick us, sometimes accidentally revealing state secrets. The course will experiment with short bursts of controlled spy craft for the sake of fiction. We'll read excerpts of spy novels and conceptual art that engage in espionage. Don't worry, no one will be watching.

CRAFT SEMINARS

“If there were a Nobel Prize for creating a literary community, I’d nominate Lighthouse.”
—THOMAS LUX

Writing about Almost Nothing*

Sarah Manguso

What happens when nothing happens? In this seminar, we’ll explore the infinite freedoms that exist in highly constrained writing. Essayist Sarah Manguso will present prose and poems by authors who make great art of scant content. We’ll then sit silently together, write about what happened during that “empty” time, and then evaluate our writing for clarity, efficiency, and artfulness.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Wednesday, June 7 | AFTERNOON SESSION

2:00 to 4:00 PM

Creating Sustained Momentum in Your Novel or Memoir

Rachel Weaver

Often, our stories start to lose steam after the big bang of the beginning, slowing to a crawl somewhere in the middle, which is when readers will put a book down. As a writer, it’s hard to maintain momentum across the full length of a book. Join us for this class in which we’ll discuss and practice specific techniques to do just that.

Close, Close (Close) Third Person

Erika Krouse

We talk about close third person point of view, but how do you really show a character’s innermost psyche and motivations? How can you heighten emotion in your writing through the closest point of view possible? In this class, we’ll discuss the particular demands of close third POV by exploring elements such as free indirect discourse, the perception layer, psychic distance, “head-hopping,” interiority, and embodied physical action.

Writing Nature: A Look into Eco-poetics

Jesse Morse

W.G. Sebald compared his writing process to the way “a dog runs through a field.” Thoreau encouraged us to write like a fox. Can we move on the page the way a great blue heron soars through the air? In this two-hour craft seminar, we’ll peruse eco-poems and explore writing exercises that encourage us to inhabit a space outside our own. We’ll spend time outside, walking and looking, then writing, with time at the end for discussion and feedback.

Beyond Freytag’s Pyramid: Experimenting with Form in Fiction

Courtney E. Morgan

The Freytag pyramid (inciting incident, rising action, climax, falling action, resolution) can be a useful device for structuring a narrative and figuring out what happens next—and it can also be very constrictive and thwarting for stories that don’t necessarily want to be told in a straight line. We’ll look at, and try our hand at, nonlinear forms of storytelling, including fragments, mosaics, footnoting, cyclical structures, and more.

Anecdote into Story*

Elizabeth McCracken

Everyone has a family story that is told over and over again, either because of its humor or sadness or perfect explanation of a family character. In this seminar, we’ll start with an anecdote, and through conversation and exercises, transform it into the material for a short story.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Wednesday, June 7 | EARLY EVENING SESSION

4:30 to 6:30 PM

To Worship the Great Spirit: Writing the Literary Sublime

Alexander Lumans

The Greek writer Longinus defines the literary sublime as “excellence in language” through the “expression of a great spirit.” In fiction, witnessing the sublime has the ability to provoke both ecstasy and trepidation in the viewer—a combination essential to creating a dynamic, impactful experience for characters and readers alike. In this seminar, we’ll dissect several prose writers’ sublime images and scenes. Afterward, we’ll practice creating our own sublime moments to better inform future expressions of great spirit.

The Truth Within the Lie

Mario Acevedo

Fiction writers are by definition liars. However, if our goal is to grab the reader, then our story—no matter how fantastic or contrived—must resonate with truth. In this seminar, we’ll review selected passages to see how they hook us despite the fictional setting. We’ll see how descriptive details and emotional cues can ground your narrative in essential truths and build empathy with the reader. The seminar will include in-class exercises.



From Idea to Completed Story: A Roadmap

Erika Krouse

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

The Poetics and Poetry of Creative Nonfiction

Chip Livingston

Together, we'll explore how expanding the use of poetic principles—from metaphor, repetition, spacing, and juxtaposition—can deepen the experience of writing and reading creative nonfiction. This craft seminar will illustrate both how to write an effective lyric essay and how even traditional narrative or theoretical essays can be deepened and benefit from the anchors of poetic technique, particularly detail and imagery via metaphor and objective correlatives.

Poets in Translation: C.P. Cavafy and Eugene Montale

Lynn Wagner

Cavafy, born in Alexandria to Greek parents, was called by E.M. Forster "one of the greatest poets of our time." Eugenio Montale wrote in Italian and won the 1975 Nobel Prize in Literature. Both writers tackle love, history, and the land. This exploration of poets in translation allows us to consider a broad range of subjects and styles as well as investigate diction, tone, and difference in translation.

Thursday, June 8 | AFTERNOON SESSION

2:00 to 4:00 PM

Who Are You Anyway? Discovering Your Characters and Letting Them Lead

Courtney E. Morgan

Character is arguably the most important element of story in a work of fiction—the element everything else hinges on. Developing round and rich characters is a process of discovery as much as creation. This workshop will focus on exercises and practices to build and deepen believable-but-not-boring, consistent-yet-surprising characters. We'll investigate what makes characters memorable and explore ways of building characters readers will love—or love to hate.

Fierce Remix: Writing the Multiple-Timeline Book

Jenny Shank

If your novel or nonfiction book doesn't want to be told in strict chronological fashion, this is the class for you! We'll discuss contemporary mixed-timeline books (and some TV shows) and their increasing prevalence. From these examples, we'll derive lessons that can apply to our own work. Learn how to make leaps between time periods without losing a reader's attention, how to decide if your story is a "remember when" narrative or a story that involves the past's direct and dramatic impact on the present, and how to make your timelines crest simultaneously for maximum impact.

Writing the City

Poupeh Missaghi

How do we, as writers, get defined by and define the cities we live in? How do we engage with their particularities, their issues, and their offerings? How do we represent their spaces and our voices within those spaces? How do we read and write our cities? We'll read examples of fiction and nonfiction that focus on cities, try a few exercises, and share thoughts and words on the subject.

Tell, Don't Show

Brad Wetzler

Anybody who's taken a writing class has heard the mantra "Show, don't tell." It's good advice, but sometimes even good advice should be ignored. To write essays that matter, you have to say what you mean—Truth with a capital "T." In this class, we'll discuss ideas and techniques to amp up your "telling," and we'll observe how great writers use those techniques, sparingly but boldly, to turn ordinary passages into revealing and memorable ones.

The Self-Examining Character

Vicki Lindner

The self-examining character in fiction or the I-narrator in memoir/personal essay is one who thinks, muses, and analyzes him or herself, giving the reader the why behind actions and dialogue, making the story more convincing. We'll read a short story by Alice Munro and excerpts from Ta-Nehisi Coates's *Between the World and Me* and Maggie Nelson's *The Argonauts*. As we discuss how dreams, confessions, rationalizations, and flashpoints of hard-won psychological truth create believable characters and narrators, we'll work on strategies for enhancing their inner lives.

CRAFT SEMINARS

I'm Stuck*

Rebecca Makkai

A remarkable number of novel drafts never make it past page 50; many short stories don't make it past page three. It's not that your muse has abandoned you, and it's not that your idea was a non-starter. You're probably making some common mistakes that dry a story out too quickly, that leave a writer with nowhere to go. Or perhaps you're simply daunted by the enormity of the distance between Point A and Point Z. We'll learn concrete techniques for getting over the hump, out of the rut, through the weeds, and back on track. And we'll learn what to do next time, so you don't get stuck in the first place.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Thursday, June 8 | EARLY EVENING SESSION

4:30 to 6:30 PM

Conflict: The Glue that Holds the Story Together

Michael Catlin

Simply put, dramatic conflict is created when a character is prevented from getting what he or she wants. Action is the result of a struggle between opposing forces. Without conflict there is no action moving the story forward, nothing to hold it together—no stakes. In this craft workshop, we'll examine conflict and its responsive partner: action.

The Art of Literary Submission

Jenny Shank

You've been polishing your story or essay and now you're ready to submit it to literary journals—but how? We'll discuss cover letters, dos and don'ts for submissions, and whether or not you have to obey the "no simultaneous submission" policy. Learn what constitutes a "good" rejection and whether it's time to pull a piece and send it back to the drawing board—or the recycling bin. By the end of this seminar, you'll be armed with a thick anti-rejection hide and a list of journals to submit your work to.

Jumpstart Your Memoir

Shari Caudron

You've lived through an amazing experience and have a story to tell—but you're having trouble getting started. Where do you begin? How should the story be structured? Why would anybody care? In this seminar, you'll be guided through a series of writing exercises designed to help you understand your story, find its universal relevance, and—most importantly—start writing!

Writer as Citizen

Poupeh Missaghi

How can we express ourselves and provide articulate, effective responses to our contemporary issues? In this course, we'll read and discuss texts (including works by Claudia Rankine, Maggie Nelson, and others) that address the challenges we face in our societies and our role as citizens. We'll also generate writings of our own and discuss how they can help us take part in conversations about issues we have to deal with as individuals and communities.

Titles That Don't Suck

Sara Michas-Martin

Chances are your titles could be doing more work for you. Often we overreach, choosing a title that gives away our theme, or we opt for a title that is benign, if not random. But beyond the obvious or clever, titles can shade a text, steer the reader toward nuance, provide subtle context, or add a necessary depth or tension. Together we'll gather ideas from a series of texts that illustrate the dynamic and effective use of titles. Bring a piece of writing with a crappy title and be prepared to flex your title-making muscles!

The Novelistic Essay and the Essayistic Novel*

Geoff Dyer

In this course, we'll examine the essay and the novel, and the supposed compatibility or incompatibility between the two. The idea of "the specifically novelistic essay" derives from Milan Kundera, but he was conscious that there were important precedents. Who were these? What are the characteristics of the novelistic essay? And what happens when the terms are reversed? What liberties and obligations do they allow and impose on the writer? How have these notions expanded or even freed themselves from Kundera's understanding of the form he mastered?

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Friday, June 9 | AFTERNOON SESSION

2:00 to 4:00 PM

Honing Your Intuition

Shari Caudron

The mystical, mysterious part of writing—whatever you call it—is something all writers rely on but few ever discuss. In this workshop, we'll look at how writers like Faulkner ("I trust the voices") learned to rely on intuition. We'll explore what intuition feels like and where it resides. (Hint: It's not in the mind.) More importantly, we'll experiment with ways to encourage inspiration on a regular basis. Come prepared to get out of your own way and let the magic happen.



Savvy Sentences: How to Mean More Than You Say

Sara Michas-Martin

Author Peter Elbow says, “As a writer you must embed energy in the sentence—coil the spring, set the trap!” Looking to published work, we’ll investigate different ways authors utilize cadence, variation, grammatical structures, and length in their sentences to expressively communicate meaning beyond what is literally stated. Writers of all genres will leave with a better understanding of how to harness the rhythmic power of phrasing to communicate tone, pace, and atmosphere, and you just might leave having written something unexpected.

Jumpstart Your Short Story

Alexander Lumans

You’ve had this idea for a piece of short fiction for years, but you just can’t find the best way to approach it. In this seminar, you’ll be guided through a series of examples, discussions, and writing exercises designed to help you take the right first steps, find your story’s core, and begin the writing process. Come with story ideas and a willingness to let go of the pressure of first draft perfection.

Eat the Poor Kids: Writing Satire in the 21st Century

Christopher Merkner

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

Writing the Impossible

Selah Saterstrom

How can we enter difficult or complex subject matter when the task seems overwhelming? Where do we begin and how do we keep going? How do we move into the space of “big themes”—loss, recovery, transformation—when the largeness of such themes can feel intimidating? In this seminar, we’ll work with several writing strategies that help harness the energy of material that might otherwise feel vast or impossible. Additionally, we’ll explore uncovering the narratives we feel compelled to articulate in our writing. All genres welcome.

The Emily Dickinson Experience

Lynn Wagner

In this class, we’ll recreate Emily Dickinson’s poems in the way she made them: from the repurposed envelopes she received, with multi-directional writing, cross outs, and revisions. Then we’ll do some wild writing of our own with the multiple sizes, styles, and shapes of the material Emily used. Based on the book *The Gorgeous Nothings: Emily Dickinson’s Envelope Poems* by Jen Bervin and the recent *Emily Dickinson’s Poems: As She Preserved Them*, we’ll experience and play with the what and how of Dickinson’s genius.

Required Text: *Envelope Poems*, by Emily Dickinson (Author), Jen Bervin and Marta Werner (Editors)

Friday, June 9 | EARLY EVENING SESSION

4:30 to 6:30 PM

Image and Text

Andrea Rexilius

In this seminar, we’ll look at the intersections and collisions between image and text. We’ll consider how distinct artistic mediums interact to shape and inform creative work, and we’ll perform our own writing experiments in response to other art forms, such as film, painting, installation, and performance.

Writing the Internet: Blogs, Essays, and Tweets

Jenny Shank

The possibilities for publishing your writing on the Internet are endless. We’ll study blogs that have won loyal readers and boosted writing careers. We’ll also discuss the many venues that are always seeking personal essays, guest bloggers, opinion pieces, and responses to breaking news. We’ll explore effective, endearing, and tasteful uses of Twitter and practice writing some quality tweets. You’ll learn all about how “literary citizenship” can help your writing career while you contribute to the writing community.

Make Me Cry: Evoking Emotion in the Reader

Shari Caudron

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

CRAFT SEMINARS

Embracing the Shadow

Courtney E. Morgan

Are you interested in writing outright horror? Or maybe just in exploring the darker recesses of society and self through your fiction? We'll use generative exercises in this class to deepen your access to and expression of the grotesque, the monstrous, the repressed, and the abject.

Truth into Fiction: Making Art from What Really Happened

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 course, we'll explore how to turn real characters and situations into fiction with shape and vigor. We'll look at how to spin crisp and absorbing dialogue out of remembered conversations and how to find the dramatic through-line in messy and interconnected stories. We'll also talk about vividly evoking settings, ways to choose a point of view, and how to usefully alter your subjects. Exercises and recommended reading included.

Monday, June 12 | AFTERNOON SESSION

2:00 to 4:00 PM

Scansion Blast

David Rothman

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

Historical Nonfiction 101: How to Unearth Incredible Stories from the Past

Joel Warner

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

"I've learned that Lighthouse thrives on rigor and quality, but never on exclusivity. As is true of how I feel about many things I've come to love in Denver, I both do and don't hope that the rest of the country discovers the power of what exists here."

— CARRIE ESPOSITO

Writing Gothic Fiction

Lindsey Drager

This craft seminar will offer a survey of the staple elements of American Gothic fiction and give you the tools to write your own. We'll cover the major elements of the Gothic, like abjection, the uncanny, and the sublime, and we'll address how the Gothic might already be at work in your prose. Whether you're working in long-form or short, this seminar will introduce you to the motifs, images, and devices Gothic writers have used since the beginning of American literature with the aim of making your own work haunt your readers long after they've put the piece down.

Free Indirect: A Notorious POV

John Cotter

We all know the difference between first, second, and third person, but there are more different shades of third than we can fit on a color wheel. Free indirect, for example, in all its manifestations, remains the style *du jour* among contemporary fiction writers. Mastery of this style is an essential tool. In this course, we'll study the evolution, variations, challenges, and power of free indirect narration. You'll never read or write third person the same way again, and your work will be stronger for it.

How To Start a Novel You Can Actually Finish*

Jennifer Haigh

Jennifer Haigh is the author five novels, each of which nearly killed her. She is also the author of three unfinished and unfinishable manuscripts, woefully ill-conceived stories that will never see the light of day. In this session she will discuss which strategies worked and which ones didn't. In the second half of the class, she will answer students' questions about novel-craft. Whether you have a brand-new idea for a novel or have been working on one for years, you can expect to leave with concrete strategies to move your project forward.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Monday, June 12 | EARLY EVENING SESSION

4:30 to 6:30 PM

Mooching from Munro

Amanda Rea

Nobel Prize-winner Alice Munro writes stories like nobody else. Her fiction is at once accomplished and effortless, short and novelistic, fantastic and ordinary, deft and rich. She can make a fellow writer despair. Instead, let's examine her work and see what it can teach us about our own projects. Topics will include time, memory, mystery, revelation, and narrative echo, among others.

Top Tips for Young Adult Novelists

Victoria Hanley

What does it take to be a novelist in the YA genre? We'll talk about the five tips every YA novelist needs and apply them to your current project. Critique of a page of your writing is included and will be sent to you within two weeks after the class.

Found Objects in Fiction

Joanna Luloff

W.G Sebald, Maria Semple, Teju Cole, Robert Olen Butler, and Ruth Ozeki are vastly different writers who all use found objects—the debris and detritus of our daily lives—to inform their narratives. The productive tension between “real” objects and fictional narrative helps these writers explore place, develop plot, and create memory and backstory. We'll look at the ways these writers incorporate photographs, postcards, faxes, and ticket stubs into their fiction and then do some experimenting of our own.

Descriptive Writing for Screenplay

Michael Catlin

What makes for good prose in a novel can be clumsy and confusing in a screenplay. This workshop will focus on using language that is terse and clear, free of “purple prose,” with a forward-leaning, imperative voice. We'll examine the screenplay form and explore how this style of writing, which can seem limiting at times, can be a powerful tool for all forms.

Poetics of Futurity

Juliette Lee

Where is humanity headed? A poetics of futurity calls on you to inhabit and write from a future-oriented imagination. We'll strive to break free from clichéd dictates regarding the future and conjure forth what we didn't know we could imagine. Expect to engage with unusual texts and meditative sessions bordering on self-hypnosis. This course won't engage craft but will vehemently strive to enlarge the limits of your mind.

Mastering Narrative Echo

Lindsey Drager

Experiencing forms of echo and recursion in prose is something we value as readers but rarely examine as writers. In this seminar, we'll investigate the devices used to create narrative echo across stories, essays, and book-length works of prose. From instituting liaisons to employing parallel framing to patterning metaphor and motif after fractal systems, writers of fiction, creative nonfiction, and everything in between will leave this class with a set of tactics for creating narratives that reverberate and resound.

Tuesday, June 13 | Afternoon Session

2:00 to 4:00 PM

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

Rachel Weaver

High tension is probably the number one reason readers keep reading. And if that reader stays up way too late reading your book, he'll tell all his friends to go out and buy it. In this class, we'll delve into the interplay of all the elements that raise tension and create conflict. We'll explore ways of crafting your story to capitalize on each, within scenes as well as across your entire plot line.

Writing the Everyday

Matthew Cooperman

How might we profitably listen to the daily, notate “the dailies,” and inhabit creatively where we live and breathe? In this seminar, we'll look closely at some exemplary daily writing, develop writerly strategies to engage dailiness, and begin, in the spirit of George Oppen, a collage daybook. We'll also address the existential question of tomorrow by initiating a number of practical exercises that will stretch into the future.

Starting with a Bang!

Eleanor Brown

How do you start a story? How do you keep from getting bogged down in setup and background? Do you really need a killer first line? We'll look at some great beginnings—and some not so great ones— and figure out some guidelines to start our fiction and nonfiction with a bang!

Writing from Weakness

Jennifer Wortman

Zadie Smith advises writers to “avoid your weaknesses.” But with all due respect to Smith, sometimes our so-called weaknesses produce the best writing. In this generative class, we'll embrace our weakness—personal, artistic, and physical—to see what power we can find. This class is for writers of all levels and genres who don't mind getting a little uncomfortable.

CRAFT SEMINARS

Chekhov's Techniques*

Akhil Sharma

Most writers agree that Anton Chekhov is the greatest short story writer of all time. What are some of his signal technical innovations? Why does he so rarely use visual descriptions? Why do we sometimes not know who his pronouns refer to? This is a seminar that will focus on the stylistic elements that make Chekhov Chekhov. The benefit of this close analysis can be simply educational, but it can also be more practically helpful. If Chekhov uses sound and smell because they create a great sense of the present tense, perhaps we can eliminate sensory details to make our stories move more swiftly. Chekhov's stories are a treasure trove for every level of writer.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Tuesday, June 13 | EARLY EVENING SESSION

4:30 to 6:30 PM

Are We There Yet?

Wendy J. Fox

Negotiating word or page count can be challenging for writers at any stage. How do we know when we're there, or when there's enough to end? In this workshop, we'll look at excerpts of short, medium, and long stories and unpack how length is or isn't working. Participants will be invited, through writing exercises, to create outlines and beginning elements for works that could be small, medium, or large, and consider the narrative concerns for each.

The Hand That Erases

Kerry Reilly

Meister Eckhart said, "Only the hand that erases can write a true thing." This is a workshop for essayists and fiction writers who are struggling with the craft of revision. We'll look at the ways masters have approached and discussed revising their work. And we'll practice techniques designed to help you crack apart and gain new insights into drafts that are giving you trouble. Please bring a one-sided copy of an essay or short story you can't seem to get right, scissors, and scotch tape.

About This Place

Matthew Cooperman

The purpose of this course is to explore the "lure of the local" as a means of connecting our subjective experiences to the larger, objective world. In learning about our place, we'll explore a number of methodologies, from ethnography to bioregionalism to creative cartography. Each of these techniques will be accompanied by an exercise to take you from the classroom and out into the world.

History and the Short Story

Joanna Luloff

Historical fiction is often associated with the novel, especially big novels: Hilary Mantel's *Wolf Hall*, Tolstoy's *War and Peace*, and Toni Morrison's *Beloved*, to name a few. But what about short fiction? We'll explore some contemporary short story writers who engage historical moments on a smaller scale. We'll also discuss strategies for researching and brainstorming potential short story projects through a series of writing exercises.

What's It All About?

Eleanor Brown

The themes of your story guide every choice you make—from the characters who populate it to the events that make up its plot. We'll look at different ways to access the larger messages in your writing and then figure out how to use those messages to make the decisions that lead to a great story.

On Duende & the Ladder: Mystery and Hope in Poetry*

Ada Limón

Lorca defined Duende as having four distinct elements: irrationality, earthiness, a close awareness of death, and the diabolical. In this craft lecture, we'll look at ways contemporary poetry can balance the elements of Duende while still conveying a sense of hope to the reader. By exploring poems that deftly balance both the dark and the light, we'll also be paying close attention to how the bones of poetry—line, syntax, and music—set the foundation for a new way of making sense of the world.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Wednesday, June 14 | AFTERNOON SESSION

2:00 to 4:00 PM

The Magic of the Poetic Line: A Generative Workshop

Sawnie Bravos

Part of what makes poetry a magical art is the poet's ability to orchestrate language in a way that creates an unforgettable experience in a reader. Line breaks, spacing, and punctuation provide cues intrinsic to that orchestration. How do we determine when and why to break the lines in our poems? How might visual spacing or punctuation further reveal a poem's meanings? We'll consider a sampling of exciting free-verse possibilities available to us in the shaping of our poems, and we'll write, keeping in mind that every turn of the line is a turn toward deeper meaning.

Seeing Is Believing: Using Visual Elements in Prose

EJ Levy

We live in an increasingly visual culture, but written texts seldom reflect this. This craft seminar will explore the possibilities of refracting story through the lens of the visual to create graphic and meta-narratives. We'll look at examples from fiction and nonfiction (e.g., Schoemperlen, Biss) before composing visual pieces for ourselves.

Creating Emotion, Avoiding Melodrama

Paula J. 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 feelings. Join us to learn some tricks for bringing emotion to your important scenes while avoiding the dreaded melodrama.

Short Short Stories for the Long Long Haul

Joanna Ruocco

Flash fiction is powerful because it's just that. A flash. A brief, intense spark that continues to burn in the mind when the story is over. In this class, we'll read very short stories that make a very big impression and then write some of our own.

Don't Think; Dream*

Andre Dubus III

Master novelist and short story writer, Richard Bausch says: "Do not think; *dream*." If you think you're thinking when you're writing, then think again; you're working with the dreaming side of your mind, so dream, dream, dream it through. But how—technically speaking—does one dream fully and honestly with mere words? We'll explore that question with a bit of lecture, in-class creative exercises, and a constructive critique of what comes out of you, one honest word at a time.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Wednesday, June 14 | EARLY EVENING SESSION

4:30 to 6:30 PM

Breaking Point

Paula J. Younger

Every character (and person) has a breaking point. Once we find it, we increase the tension in our fiction and nonfiction. We'll study successful breaking points in stories and essays, and then we'll do some exercises to push our characters to the places they don't want to be. In the process, we'll discover our characters as well as our stories.

The Story Within the Story: Unleashing the Poem at the Center of Our Lives

Sawnie Bravos

Each of us has a poem coiled at the center of our lives, a story that must be told. What that story is or how it is revealed may appear to shift, but the story is always there, at times urgent, at other times rising as mysteriously as mist from the pond of our being. We'll engage with poems by exciting contemporary poets, and through a series of prompts, we'll plumb the depths for that which only the letting loose of words on the page can reveal. We'll share results in a generous, respectful, and informed exchange.

It's You! Writing in Second Person

EJ Levy

Point of view is often said to be the most important decision we make in writing prose, but that choice is often an unconscious one. This craft seminar invites participants to consciously explore second-person POV: how it can reveal character, heighten effect, draw the reader in. We'll discuss examples from Jenny Offill, Jamaica Kinkaid, Junot Diaz, and Lorrie Moore and use a writing exercise to explore the rich potential of an underrated POV.

Better Undead than Unread: Writing about Zombies and the Apocalypse

Mario Acevedo

We're more than a decade into the zombie resurgence, and there seems to be no end to the genre's popularity. Are zombies just metaphors for a lot of social ills? And why are writers and readers attracted to the End Times? In this seminar, we'll review the history of zombies and the End Times in literature and discuss these topics' enduring interest. Those with a work-in-progress about zombies or the apocalypse are invited to share a short, one-page synopsis of their story.

Introduction to Writing for Stage & Screen*

Daniel Goldfarb

With 300-400 scripted TV shows currently in production, and with the success of theatrical works like *Hamilton*, stories for the stage and screen have grown ever more central to both art and popular culture. If you're a writer who's curious about dramatic writing for film, stage, or TV, this hands-on introduction will help you better understand the difference between scriptwriting and prose. We'll talk about the conventions of dramatic storytelling and the importance of structure in an art form that unfolds over time. We'll also try an exercise to access your subconscious and bring life to your characters and stories.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

CRAFT SEMINARS

“I’m not exaggerating when I say that the experience was life changing and impacted my writing and confidence in an extremely positive way.”

—JESSICA HYATT

Thursday, June 15 | AFTERNOON SESSION

2:00 to 4:00 PM

The Bare Bones of Your Novel or Memoir

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 diagnose weak spots in an otherwise tight plot. The Beat Sheet breaks down the three-act structure into 14 distinct beats that create the bones of a story. Once those bones are present, sturdy, and working in unison, you’ve got a solid foundation for a great story.

Influence and Inspiration: Writing into the Poetic Tradition

Sawnie Bravos

Inspired by the work of a range of historic and contemporary poets, participants will write and revise with the aim to illuminate their own material and build on their strengths as poets. We’ll explore several watersheds of influence and inspiration from one generation of poets to the next, and through the writing of our own poems, we’ll discover our place in the poetic lineage.

Transformative Travel Writing

Allegra Hyde

“One’s destination is never a place,” said Henry Miller, “but a new way of seeing things.” Whether you’re describing your recent journey through Mongolia or your trip to a local supermarket, you’re still crafting a traveler’s perspective through which to view the story. In this course, we’ll consider the broad possibilities for “travel writing.” Come ready to delve into a variety of techniques for communicating the sensory aspects of travel as well as the transformative experience of embracing the unfamiliar.

Style: Body Pump for Stronger Sentences

Vicki Lindner

A strong sentence is a muscular sentence, created by grammatical strategies and powerful word choices. In this workshop, you’ll discover strategies for trimming excess flab and bulking out a wimpy sentence. Participants will read excerpts from Stanley Fish’s *How to Write a Sentence*, look at great sentences, long and short, review strengthening techniques, then discuss and improve samples extracted from a partner’s work.

Just Be Interesting*

Akhil Sharma

Some of our most powerful stories are also outlandish: a mother is mourning the death of her son and then aliens arrive. A couple is divorcing, but from the point of view of the dog, almost nothing changes. The outlandish can give us access to secret wellsprings of grief and can also give the ordinary the power of fable. It can, through humor, turn ho-hum sadness into tragedy. This is a seminar for anyone unable to complete stories or who finds that the stories, when finished, don’t have the power they need.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Thursday, June 15 | EARLY EVENING SESSION

4:30 to 6:30 PM

Marketing Short Fiction: The Science of Publishing

Jacob Appel

Several thousand journals, both in print and online, offer respectable venues for publication. How should an aspiring author choose among them? And what are the secrets to success in the publication game? In this session, an author who has garnered more than 200 acceptance letters and 20,000 rejection slips offers advice on market selection and submission, contests, cover letters, red flags, building an agent-friendly portfolio, and marketing a collection.

Literary Underworlds

Allegra Hyde

Plot may drive a narrative forward, but there’s often a substratum of metaphor that actually binds the story together. Let’s call this the literary underworld: a realm of allusions and associations that work on the subconscious and enrich the reading experience. Through a series of exercises, we’ll practice cultivating this metaphoric layer in prose. This class will benefit both fiction writers and essayists who are interested in chasing what Donald Barthelme called “the ineffable.”

Sentimentality Is Not a Four-Letter Word

Alexander Lumans

John Gardner believed “sentimentality” was another word for “causeless emotion,” but how and when did this concept become such a seemingly dreaded dead-end? This seminar will argue for the power and beauty of sentimentality as it applies to fiction, nonfiction, and poetry. Students will look at examples across genres in an effort to better understand and employ sentimentality’s usefulness—if not essentialness—in today’s writing world. Come ready to laugh, cry, and embrace your humanity!

Subcultures as Secondary Characters

Maura Weiler

Bodybuilding. Burning Man. Bronies. If you're fascinated by a subculture, readers will be too. Be they mysterious or outrageous, subcultures can enhance tone, direct plot points, and become characters in themselves, adding multiple layers to fiction or memoir. We'll explore how to gain insider's knowledge on subcultures, discuss the pros and cons of dropping an existing idea into a subculture versus letting the story emerge, and learn tricks to ditch the documentary instinct. We'll leave class better able to create visually arresting, nuanced worlds that carry our stories along and prompt readers to turn the page.

Sentence-Making for Fiction Writers*

Jennifer Haigh

Writing ill-considered, undercooked sentences is like building a house from rotted wood. The ideal sentence doesn't merely sound good. It is strategically crafted to serve a clearly defined purpose within the story. This session will explore the difference between a good sentence and a great one, that magical confluence of sound, meaning, density and weight. We'll look at the five narrative modes—action, exposition, description, dialogue, and state of mind—and consider the unique demands each places upon the individual sentence.

*This class is a large seminar and will be held in the Grotto for up to 45 people.

Friday, June 16 | AFTERNOON SESSION

2:00 to 4:00 PM

What Can Writers Learn from Linguists?

Jacob Appel

Do you stand "in line" or "on line"? Do you pronounce the word "can" the same way as a noun and as a verb? Does a child bring a bucket or a pail to the beach? This workshop will share a few tricks to pepper prose with distinctive syntax and diction. Together, we'll transform regional, ethnic, cultural, and class-based language patterns into pitch-perfect dialogue.



The Poem as Letter

Andrea Rexilius

Similar to the ode, poetic acts of correspondence evoke desire, inspiration, admiration, and investigation. In this seminar, we'll examine the ways in which 'lyric address' presents itself in the form of letters: to people, to objects, to imagined ancestors, etc. Students will explore the many modes of epistolary poetics and will experiment with their own letter writing.

Tapping into Your Weirdness

Alexander Lumans

George Saunders says, "Fiction at its best is not supposed to just be this flat, perfectly reflective mirror that presents a linear position of 'life as it is.' We should expect and enjoy some distortion in the baseline representation." This craft seminar will be geared toward allowing that distortion—that weirdness—into your own writing. By close-reading examples of distorted realities, practicing written exercises, and sharing our results, we'll address how and why tapping into the weird might be the best thing for your work at both the generative and revision stages. Come ready to get weird.

Efficient Revision: Some Techniques to Save Time

Rachel Weaver

It's easy to get caught up in many years of inefficient revision: cutting and pasting, rewriting, moving around and moving back. Writers wind up addressing surface problems rather than evaluating the backbone of the story from a craft standpoint. In this class, we'll discuss solid techniques to make your revisions as efficient and effective as possible.

How to Become a Story-Making Machine

Joanna Ruocco

Following constraints when you write can actually be freeing. Oulipo writers make up fun (and frustrating!) rule-based procedures that enable them to generate writing and to give that writing form. We'll use a few classic Oulipo constraints and look at ways other writers have adopted and adapted them; everyone will leave with an Oulipian toolkit for story-making.

Determination vs. Inspiration: How to Keep Writing When You Really, Really Want to Quit

Tiffany Q. Tyson

You know the feeling. You've been writing that novel/memoir/book of short stories or poems forever. Your inbox is full of rejections, and the idea of another round of revisions makes you want to curl up in the fetal position and revert to thumb sucking. We'll talk about authors who thought about giving up before going on to publishing success. And we'll explore practical strategies to keep you writing when inspiration fizzles. Bring a work in progress and a willingness to look at the habit of writing in new ways.

YOUTH INTENSIVES SEMINARS

ONE-WEEKEND INTENSIVE

TUITION: \$120

June 3–4

9:00 AM to 12:00 PM

Intro to Screenwriting for grades 9-12

Candace Kearns Read

Do you have an idea for a movie or TV show and want to write one yourself? In this weekend intensive for aspiring screenwriters, we'll go over everything you need to know to turn your idea into actual screenplay pages. Over the course of two mornings, you'll become an expert in correct screenplay style and format, and you'll generate at least the first few pages of your own screenplay or teleplay. You'll leave knowing how to structure your story, develop your idea, write screen dialogue, and create unforgettable characters.

CRAFT SEMINARS

TUITION: \$40

Wednesday, June 7 | AFTERNOON SESSION

2:00 to 4:00 PM

Starting a Story from Scratch for grades 3-5

Andrea Bobotis

Do you have great ideas for stories in your head, but have a hard time getting them on paper? In this workshop, your fledgling ideas will take flight as we learn strategies to generate stories from the ground up. Whether you come in with a promising character, an inkling of a setting, or something else entirely, you'll leave with the opening pages of a fully realized story.



Friday, June 9 | EARLY EVENING SESSION

4:30 to 6:30 PM

Ripped from the Headlines for grades 6-8

Tiffany Q. Tyson

Truth may be stranger than fiction, but fiction based on truth is more fun. Newspapers and magazines can provide the inspiration for compelling fictional characters and situations. We'll talk about how one true detail can elevate a piece of fiction for the reader and the writer. We'll also discuss the many details omitted in a typical news story and how fiction writers can use the missing pieces to fire the imagination. Writers will draft a story inspired by a news article of their choosing.

Tuesday, June 13 | AFTERNOON SESSION

2:00 to 4:00 PM

Cracking the Villain Code for grades 6-8

Jesaka Long

Good villains create compelling obstacles and make life difficult for your protagonists. Great villains are multi-dimensional characters who believe they are the hero of their own story. We'll look at examples of strong villains and build your fiction toolbox so you can create villains who leap off the page and bring your writing to a whole new level.

Wednesday, June 14 | AFTERNOON SESSION

2:00 to 4:00 PM

Mystery Writing for grades 3-5

Alison Preston

In this class, we'll write the kind of page-turners we love to read. We'll study our favorite mystery books for clues on how to create strong characters, both criminal and sleuth. We'll experiment with unexpected narrators to see what happens when a less-than-perfect character gets to tell his or her version of the story. Then we'll start some trouble and put our characters right in the thick of it. We'll learn how to plant clues while still keeping our readers guessing, and we'll figure out how to deliver a surprise twist at the end.

Wednesday, June 14 | EARLY EVENING SESSION

4:30 to 6:30 PM

Poetry and Translation for grades 9-12

Torin Jensen

Is true translation even possible, or was Borges right when he said, "The original is unfaithful to the translation?" Whether you know a second language or not, it's the poet in you that counts. In this introductory class, we'll examine the many choices a translator makes, from remaining faithful to the original work to taking wild liberties. Then, armed with our bilingual dictionaries and a sense of adventure, we'll attempt our own translations. No second-language knowledge necessary. Bilingual dictionaries will be provided.



CAMP WITH US! ★★

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

Elementary Camp, grades 3-5

June 26-30, half day and full day options

Speaking Through Shakespeare grades 9-12

July 10-14, half day

Middle School Camp, grades 5-8

July 17-21, full day and extended day options

High School Camp, grades 9-12

July 24-28, full day and extended day options

Camp for Girls grades 5-8

July 31-August 4, half day

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

SALONS TICKETED EVENTS

See general description on p. 1. COST: SALONS: \$20/MEMBERS; \$30/NON-MEMBERS; ART + LIT & MAKING THE MOUNTAIN: \$10; KICKOFF PARTY: \$30/MEMBERS; \$40/NON-MEMBERS; FREE TO ANY LIT FEST PASSHOLDER (SEE PRICING PAGE FOR DETAILS)

Friday, June 2

6:00 to 9:00 PM

The Kickoff Party

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

Saturday, June 3

6:00 to 7:30 PM

Writing Toward Revolution: Making Art in the Era of Trump

Steve Almond, Elisa Gabbert, Christopher Merkner, Khadijah Queen

As we move forward in this new era, and as technological, environmental, and ethical concerns continue to emerge every day, how can we use the literary arts to expand the conversation? Does art have any real hope of affecting change, or should it even try? Join four acclaimed authors as they consider how the literary arts can best "speak" amid political and social turmoil.

Monday, June 5

8:00 to 9:30 PM

Highbrow, Lowbrow, No Brow: Debating Literary Taste

Geoff Dyer, Nick Arvin, Carrie Vaughn, Renee Gladman
From action and romance to horror and sci-fi, commercial "lowbrow" books seem to fulfill one artistic mandate: to entertain. But is entertainment the ultimate artistic mandate? So-called highbrow books—with their big ideas and intelligent cultural critiques—can have a lasting impact on how we operate in the world. But is their effect dulled by their smaller audience relative to genre books and entertainment? See what four authors of varying styles have to say about the distinctions between highbrow and lowbrow and whether they even matter.



Tuesday, June 6

8:00 to 9:30 PM

Despicable Me: The Likability Problem

Rebecca Makkai, Erika Krouse, Tiffany Q. Tyson, Ben Whitmer
We've all read those dismissive book reviews: "I hated every single one of these characters." But what are the unique advantages and challenges of writing unlikable characters? Who are the anti-heroes of our purest imaginings, and who are they encouraged to be after we run the gauntlet of agents, editors, publishers, and PR? Come and talk about how we negotiate characters in all their forms, from superheroes to evil masterminds.

Thursday, June 8

8:00 to 9:30 PM

Minimalism vs. Maximalism Smackdown!

Sarah Manguso, Elizabeth McCracken, William Haywood Henderson, David Wroblewski
Is less really more, or is less sometimes... just less? We have authors who represent the entire spectrum of possibility, from the true minimalist à la Jacqueline Woodson or William Carlos Williams to outright bursting-at-the-seams maximalism (read: AS Byatt or Tolstoy). In this lively debate, our panelists will consider the impulses behind the different literary styles and conclude (or not) whether brevity is the true soul of wit.

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Friday, June 9

8:00 to 9:30 PM

Making the Mountain

This session of Making the Mountain—our quarterly artist talk that features Colorado creatives speaking about and demonstrating their work—will focus on taste. Innovative local chefs and mixologists will tell the story of their craft, with samples of their favorite food and drinks.

Monday, June 12

8:00 to 9:30 PM

Artistic License: Imagination vs. Appropriation

Andre Dubus III, Akhil Sharma, Alexander Lumans, Poupeh Missaghi

At a time when debate over cultural appropriation is at a fever pitch, writers are faced with multiple dilemmas. Whose points of view are we allowed to imagine? Are there ground rules for adopting a persona that is different from the author's? Can specific populations and cultural histories be included in any artist's work, or are stories best told by the people closest to them? Our panel of writers will address these questions and more in a wide-ranging, thoughtful consideration about writing with sensitivity.

Wednesday, June 14

8:00 to 9:30 PM

The Hyphenated Artist: Fighting for a Creative Life

Ada Limón, Jennifer Haigh, Richard Froude, Daniel Goldfarb

It's not unusual to be a writer-freelancer-teacher, or a writer-doctor, or even a writer-mail carrier, even when your book has received critical acclaim. Yet there are also writers who must escape the confines of "meaningful work" in order to put their hearts on the page. How does one balance the artistic impulse with life's other demands? Join four panelists as they discuss the methods and difficulties of sustaining a thriving muse while also cultivating a well-rounded existence.

Friday, June 16

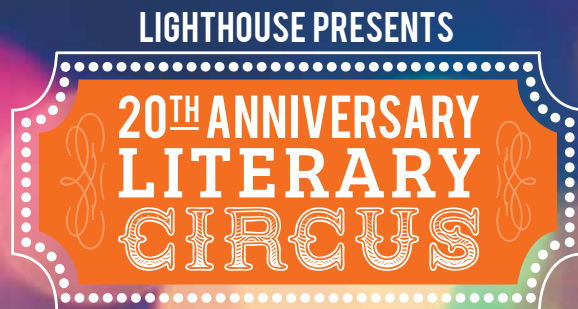
6:00 to 7:30 PM

Art + Lit: ArtNauts + Maggie Nelson's *The Argonauts*

Emily Sinclair, Trine Bumiller

For the season finale of Art + Lit, author Emily Sinclair and artist Martha Russo will discuss the ArtNauts collective and Maggie Nelson's nonfiction book *The Argonauts*, looking at the importance of the two and the areas where they intersect. All are welcome, including those who haven't yet read *The Argonauts*, which will be on sale in the Tattered Cover Book Fair Tent.

Art + Lit is a discussion series focused on the intersection of literature and visual art, co-hosted by the Art Students League of Denver and Lighthouse.



COST: \$100/INDIVIDUAL TICKET; \$180/COUPLES TICKET; \$250/VIP TICKET*; \$1,000 VIP GROUP TICKET* (6)

Thursday, June 15

7:00 to 10:00 PM

@City Park Pavilion on Ferril Lake

*VIP Tickets Include the Champagne Pre-Party with Visiting Authors

6:00 to 7:00 PM

@City Park Pavilion on Ferril Lake

It's Lighthouse's 20th anniversary, and we're celebrating with visiting authors Andre Dubus III, Ada Limón, and Akhil Sharma, as well as numerous agents, faculty, and Lighthouse members. Join us for our annual literary celebration and fundraiser, where you'll enjoy circus games and entertainers, food, drink, and music. Wander around Ferril Lake or in the rose garden, and place a bid in our literary auction. Walk down an actual Memory Lane with our special guests, and look ahead to the next 20 years of supporting writers and bringing literature to all of our community.

BROWN-BAG BUSINESS PANELS

See general description on p. 1.

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

Monday, June 5, 12:30 to 1:30 PM

Big Press, Small Press, No Press

Kerry D'Agostino (Curtis Brown), Sally Wofford-Girand (Union Literary), Teow Lim Goh (*Islanders*), Candace Kearns Read (*The Rope Swing*)

Traditional publisher, alternative press, or self publication: how do you determine where your work belongs? Our distinguished panel of industry experts will discuss the pros and cons of publishing with a small press versus a large one—or even going it alone.

Tuesday, June 6, 12:30 to 1:30 PM

Publishing Real Talk: Agents Tell All

Shana Kelly (Einstein Literary Management), Kerry D'Agostino (Curtis Brown), Sally Wofford-Girand (Union Literary), Kali Fajardo-Anstine (moderator)

Join agents from Union Literary, Curtis Brown, and Einstein Literary as they discuss tips and strategies for successful publishing. Each agent will share one thing you absolutely must know, with an emphasis on building your understanding of the inner workings of publishing and how you can best target your work.

Wednesday, June 7, 12:30 to 1:30 PM

Strategic Submitting: Breaking into Publishing with Lit Mags

Erika Krouse, Jenny Shank, Chip Livingston, Mairead Case (*Denver Quarterly*)

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

Thursday, June 8, 12:30 to 1:30 PM

Performance for Writers

Susan Knudten, Sara Jade Alan

Being a character on a page is fun; being yourself can be scary! From pitching an agent to reading in front of an audience, this interactive seminar will focus on the performance skills you need to sell yourself as an author. With the help of a few volunteers and on-the-spot coaching and feedback from Sara and Susan, you'll learn guidelines and tips that will strengthen your ability to shine in the spotlight.

Friday, June 9, 12:30 to 1:30 PM

Selling the Cross-Genre, Hybrid, Frankenstein Book

Renée Zuckerbrot (Lippincott Massie McQuilkin), Allison Hunter (Janklow and Nesbit), Selah Saterstrom (*The Pink Institution*, *The Meat and Spirit Plan*, *Slab*)

Do you love experimental, cross-genre works that defy categorization? Have you ever wondered how avant-garde authors like Sarah Manguso, Kelly Link, and Shelley Jackson ever find a publishing home? Join two agents and hybrid author Selah Saterstrom for a talk on the pitch process, how these books get made, and what you can do to make a case for works that fall outside conventional publishing lines.

Saturday, June 10, 12:30 to 1:30 PM

A Perfect Pairing: The Author-Agent Relationship

Duvall Osteen (Aragi), Alexander Lumans

As the publishing industry continues to change, the relationship between an author and his or her agent can make or break a career. Join Alexander Lumans, who signed with Aragi last year at Lit Fest, and his agent Duvall Osteen as they talk about the ways they're navigating the choppy waters of publishing together.

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

How Editors Read: Tips, Tricks, and Mistakes to Avoid

Lindsey Drager (*Crazyhorse*), Matthew Cooperman (*Colorado Review*), John Cotter (*Open Letters Monthly*)

Ever wanted to pick an editor's brain? Find out exactly why your story/poem/essay got rejected? This panel is your chance! John Cotter of *Open Letters Monthly* will moderate a chat that touches on what gets a piece rejected out of hand, how to escape the slush pile, and the uses and misuses of networking.

Tuesday, June 13, 12:30 to 1:30 PM

Let's Make a Deal: Talking About Money

Rayhané Sanders (Lippincott Massie McQuilkin), Margaret Riley King (William Morris), Wendy J. Fox, Nadia Bolz-Weber

In this panel, agents and a novelist will discuss the important deal points in a book contract, including common pitfalls, questions to ask, and how (and how much) an author gets paid. A must-see panel for all authors aspiring to write books that sell. Bring your questions!

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Wednesday, June 14, 12:30 to 1:30 PM

Nonfiction Book and Article Pitching

Helen Thorpe (*Soldier Girls, Just Like Us*), Buzzy Jackson (*The Inspirational Atheist, Shaking the Family Tree*), Alissa Johnson (*Crested Butte News*), Erin Blakemore (*The Heroine's Bookshelf*)

Nothing beats seeing your byline in a publication you've always dreamed of writing for. But how do you find and pitch nonfiction stories that editors want? Designed for those eager to break into the nonfiction business as well as those ready to use nonfiction bylines to help promote other writing, this hands-on panel will detail proven tips and tricks for finding and pitching stories and books that will have editors for publications large and small eager to work with you.

Thursday, June 15, 12:30 to 1:30 PM

Agents Read the Slush Pile*

Kristin Nelson (Nelson Literary), Joanna MacKenzie (Nelson Literary)

Have you ever wondered how an agent reads the submission slush pile? What's she thinking about during the opening pages? What makes her stop or read on? Here's your chance to find out. Literary agents Kristin Nelson and Joanna MacKenzie will read an anonymous "slush pile" contributed by workshop participants and give their honest feedback. Due to time constraints, we cannot guarantee all participants will have their pages read, but we can guarantee everyone will gain some useful insight!

*Warning: This workshop is not for the faint of heart. A writer needs to be sure that he or she is ready to hear bluntly honest criticism, no matter how nicely delivered. The point of this workshop is not to dishearten writers but to give them an honest, inside look at how an agent really reads the slush pile. Interested participants should bring two copies of the first page of their novel, memoir, or book-length work to the seminar.

Friday, June 16, 12:30 to 1:30 PM

It's Horrible and I Hate It: Coping with Criticism

Elisa Gabbert, Joanna Ruocco, Joel Warner, Julia Masnik (Watkins Loomis)

We know on some level that our work can't please everyone. But whether it's a scathing review in a reputed magazine or a less-than-positive comment in workshop, a bad review can send even seasoned writers into a downward spiral. Learn coping mechanisms from a panel of writers, critics, and a literary agent who's seen it all.

INTRODUCING THE NEW

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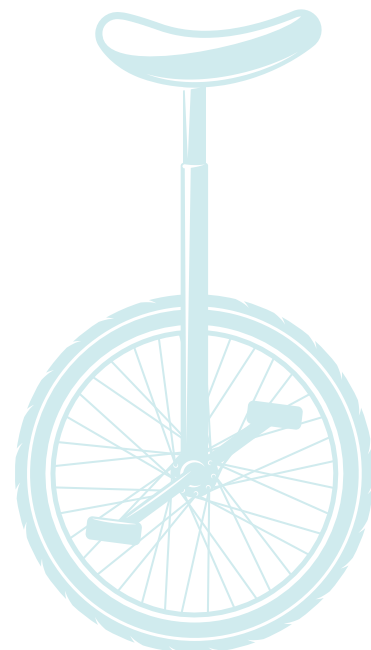
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READINGS FREE EVENTS

Saturday, June 3

8:00 to 9:30 PM

Participant Reading

Sunday, June 4

7:00 to 8:00 PM

Orientation & Happy Hour for Master Workshop Participants

Monday, June 5

6:30 to 7:30 PM

Speakeasy Reading: Book Project Graduates

Meg Beck, Celeste Colgan, Karen Levinbook, Meredith Tally, Lynette Vialet, Cynthia Weir, Nan Young

Tuesday, June 6

6:30 to 7:30 PM

Kudos Live: Hot Off the Press

Wendy J. Fox, Mark Mayer, Courtney E. Morgan, Eleni Sikelianos

Wednesday, June 7

6:30 to 7:30 PM

Speakeasy Reading: Book Project Graduates

Sarah Gilbert, Amy Kolquist, Dianne Portilla, Jose Rodriguez, Maura Weiler, Patrick VanNevel

8:00 to 9:30 PM

Author Reading

Geoff Dyer, Rebecca Makkai, Sarah Manguso, Elizabeth McCracken

Thursday, June 8

6:30 to 7:30 PM

Speakeasy Reading: Book Project Graduates

Ellen Anderman, Pamela Basey, Beth Eikenbary, Whitney Gale, Jane Hansen, Allison Johnson, Tara Lindis-Corbell

Friday, June 9

6:30 to 7:30 PM

Kudos Live: Fiction Unbound Edition

Fiction Unbound is a collective of writers who celebrate and explore great writing in speculative fiction. Authors C.S. Peterson, Mark Springer, Amanda Boldenow, Ted McCombs, Lisa Mahoney, Gemma Webster, Molina Speaks, and others will read from recently published work.

Saturday, June 10

6:00 to 7:30 PM

Book Release Party Featuring John Brehm

Join us in celebrating the recent release of the anthology, *The Poetry of Impermanence, Mindfulness, and Joy: Dharma Poems East and West*, edited by Lit Fest faculty member and long-time Lighthouse friend, John Brehm.

Saturday, June 10

8:00 to 9:30 PM

Participant Reading

Sunday, June 11

7:00 to 8:00 PM

Orientation & Happy Hour for Master Workshop Participants

Monday, June 12

6:30 to 7:30 PM

Kudos Live: Recently Published

Matthew Cooperman, Juliette Lee, Joanna Luloff, Kerry Reilly, David Rothman

Tuesday, June 13

6:30 to 7:30 PM

Speakeasy Reading: Book Project Graduates

Gail Benezra, Jeff Darst, Lois Levinson, Kirsten Morgan, Erika Walker, Connie Zumpf

8:00 to 9:30 PM

Author Reading

Andre Dubus III, Daniel Goldfarb, Ada Limón, Akhil Sharma, Jennifer Haigh

Wednesday, June 14

6:30 to 7:30 PM

Kudos Live: Recently Published

Brian Barker, Sawnie Bravos, Allegra Hyde, EJ Levy

Friday, June 16

4:30 to 5:30 PM

Happy Hour & Pizza Party

Free and open to all!

CALENDAR

SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>3</p> <p>8:30 AM to 12 PM Master Short Prose p. 2</p> <p>9 AM to 12 PM Your Voice & Vision p. 4 Novel/Memoir of Ideas p. 5 <i>As You Like It</i> p. 5 Intro to Screenwriting for grades 9-12 p. 20</p> <p>1 to 4 PM The Poetry of Lucia Perillo p. 4 Plot Structure Clinic p. 4 <i>Mrs. Bridge</i> p. 5</p> <p>6 to 7:30 PM SALON: Writing Toward Revolution</p> <p>8 to 9:30 PM PARTICIPANT READING**</p>	<p>4</p> <p>8:30 AM to 12 PM Master Short Prose p. 2</p> <p>9 AM to 12 PM Your Voice & Vision p. 4 Novel/Memoir of Ideas p. 5 <i>As You Like It</i> p. 5 Intro to Screenwriting for grades 9-12 p. 20</p> <p>1 to 4 PM The Poetry of Lucia Perillo p. 4 Plot Structure Clinic p. 4 <i>Mrs. Bridge</i> p. 5</p> <p>4:30 to 6:30 PM When Desire Dates Doubt: The Crush as Literary Engine</p> <p>7 to 8 PM Orientation & Happy Hour for Master Workshop Participants</p>	<p>5</p> <p>9 AM to 11:45 PM Master Nonfiction p. 2 Master Fiction p. 2 Master Nonfiction p. 2 Master Fiction p. 2 No-Level Poetry p. 4</p> <p>12:30 to 1:30 PM Big Press, Small Press, No Press p. 23</p> <p>2 to 4 PM Children's Books: Early Readers and Chapter Books p. 7 Paying Attention p. 7 Pump Up Your Plot p. 7 Art of the Travel Essay p. 7 The Grotesque, the Human, the Grotesquely Human: Flannery O'Connor's Characters p. 7 Writing the Space Between the Poem and Prose, p. 7*</p> <p>4:30 to 6:30 PM Grammar for Writers p. 7 The Heart of the Matter: Finding and Refining Your Nonfiction "Nut Graph" p. 8 Distance in the Literary Imagination p. 8 Scene Engine p. 8 Designing a Writing Practice p. 8 Let's Misbehave* p. 8</p> <p>6:30 to 7:30 PM Speakeasy Reading: Book Project Graduates p. 25</p> <p>8 to 9:30 PM SALON: Highbrow, Lowbrow, No Brow: Debating Literary Taste p. 21</p>	<p>6</p> <p>9 AM to 11:45 PM Master Nonfiction p. 2 Master Fiction p. 2 Master Nonfiction p. 2 Master Fiction p. 2 No-Level Poetry p. 4</p> <p>12:30 to 1:30 PM Publishing Real Talk: Agents Tell All p. 23</p> <p>2 to 4 PM The Poem Is a Map: Revision of Place p. 8 Beautiful/Funny/Sad/Funny/Beautiful p. 8 Supercharge Your Descriptions p. 8 Writing the Unlikable Woman p. 9 Are You Writing a Lyric Essay? p. 9 Indelible Images, Lasting Stories: How Words Work in the Brain p. 9</p> <p>4:30 to 6:30 PM He Said/She Said: Writing Dialogue p. 9 Blowing Up the Dam: Compression and Metaphors p. 9 Writing Fighting p. 9 Jumpstart Your Novel p. 9 Spy Novels, Spying, and Writing p. 9 Writing about Almost Nothing* p. 10</p> <p>6:30 to 7:30 PM Kudos Live: Hot Off the Press p. 25</p> <p>8 to 9:30 PM SALON: Despicable Me: The Likability Problem p. 21</p>	<p>7</p> <p>9 AM to 11:45 PM Master Nonfiction p. 2 Master Fiction p. 2 Master Nonfiction p. 2 Master Fiction p. 2 No-Level Poetry p. 4</p> <p>12:30 to 1:30 PM Strategic Submitting: Breaking into Lit Mags p. 23</p> <p>2 to 4 PM Creating Sustained Momentum In Your Novel or Memoir p. 10 Close, Close (Close) Third Person p. 10 Writing Nature: A Look into Eco-poetics p. 10 Beyond Freytag's Pyramid p. 10 Starting a Story from Scratch for grades 3-5 p. 20 Anecdote into Story* p. 10</p> <p>4:30 to 6:30 PM From Idea to Completed Story: a Roadmap p. 10 To Worship the Great Spirit p. 10 The Truth Within the Lie p. 10 The Poetics and Poetry of CNF p. 11 Poets in Translation: CP Cavafy and Eugene Montale p. 11</p> <p>6:30 to 7:30 PM Speakeasy Reading: Book Project Graduates p. 25</p> <p>8 to 9:30 PM AUTHOR READING* p. 25</p>	<p>8</p> <p>9 AM to 11:45 PM Master Nonfiction p. 2 Master Fiction p. 2 Master Nonfiction p. 2 Master Fiction p. 2 No-Level Poetry p. 4</p> <p>12:30 to 1:30 PM Performance for Writers p. 23</p> <p>2 to 4 PM Who Are You Anyway? p. 11 Fierce Remix: Writing the Multiple-Timeline Book p. 11 Writing the City p. 11 Tell, Don't Show p. 11 The Self-Examining Character p. 11 I'm Stuck* p. 12</p> <p>4:30 to 6:30 PM Conflict: The Glue that Holds the Story Together p. 12 The Art of Literary Submission p. 12 Jumpstart Your Memoir p. 12 Writer as Citizen p. 12 Titles That Don't Suck p. 12 The Novelistic Essay and the Essayistic Novel* p. 12</p> <p>6:30 to 7:30 PM Speakeasy Reading: Book Project Graduates p. 25</p> <p>8 to 9:30 PM SALON: Minimalism vs. Maximalism Smackdown! p. 21</p>	<p>9</p> <p>8 to 10:45 AM Master Nonfiction p. 2 (Dyer)</p> <p>9 to 11:45 AM Master Nonfiction p. 2 Master Fiction p. 2 Master Nonfiction p. 2 Master Fiction p. 2 No-Level Poetry p. 4</p> <p>12:30 to 1:45 PM Selling the Cross-Genre, Hybrid, Frankenstein Book p. 23</p> <p>2 to 4 PM Honing Your Intuition p. 12 Savvy Sentences p. 13 Jumpstart Your Short Story p. 13 Eat the Poor Kids: Writing Satire in the 21st Century p. 13 Writing the Impossible p. 13 The Emily Dickinson Experience p. 13</p> <p>4:30 to 6:30 PM Image and Text p. 13 Writing the Internet: Blogs, Essays, and Tweets p. 13 Make Me Cry p. 13 Embracing the Shadow p. 14 Truth into Fiction p. 14 Ripped from the Headlines! for grades 6-8 p. 20</p> <p>6:30 to 7:30 PM Kudos Live: Fiction Unbound Edition p. 25</p> <p>8 to 9:30 PM MAKING THE MOUNTAIN p. 22</p>

* AUTHOR READINGS (FREE!)

The 2017 Lit Fest Author Reading Series features some of the amazing authors of the weeklong intensives. Geoff Dyer, Rebecca Makkai, Sarah Manguso, and Elizabeth McCracken will be reading on **Wednesday, June 7**, and Andre Dubus III, Daniel Goldfarb, Ada Limón, Akhil Sharma, and Jennifer Haigh will be reading on **Tuesday, June 13**. Both readings will take place in the Book Fair tent, from 8:00 to 9:30 PM.

SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>10</p> <p>9 AM to 12 PM Your Voice & Vision p. 4 Scrivener Bootcamp p. 5 Reading Springsteen p. 5</p> <p>12:30 to 1:30 PM A Perfect Pairing: The Author-Agent Relationship p. 23</p> <p>1 to 4 PM The Poetry of Lucia Perillo p. 4 Plot Structure Clinic p. 4 Nonfiction Book Lab p. 6 Sounding and Seeing Again p. 6</p> <p>6 to 7:30 PM Book Release Party Featuring John Brehm p. 25</p> <p>8 to 9:30 PM PARTICIPANT READING**</p>	<p>11</p> <p>9 AM to 12 PM Your Voice & Vision p. 4 Scrivener Bootcamp p. 5 Reading Springsteen p. 5</p> <p>1 to 4 PM The Poetry of Lucia Perillo p. 4 Plot Structure Clinic p. 4 Nonfiction Book Lab p. 6 Sounding and Seeing Again p. 6</p> <p>4 to 6:45 PM Master Memoir & Novel p. 3</p> <p>7 to 8 PM Orientation & Happy Hour</p>	<p>12</p> <p>9 to 11:45 AM Master Memoir & Novel p. 3 Master Dramatic Rewriting p. 3 (Times TBA) Master Poetry p. 3 Master Fiction p. 3 Master Fiction p. 3</p> <p>12:30 to 1:30 PM How Editors Read: Tips, Tricks, and Mistakes to Avoid p. 23</p> <p>2 to 4 PM Scansion Blast p. 14 Historical Nonfiction 101 p. 14 Writing Gothic Fiction p. 14 Free Indirect: A Notorious POV p. 14 The Practice of Writing: What Is It?* p. 14</p> <p>4:30 to 6:30 PM Mooching from Munro p. 14 Top Tips for Young Adult Novelists p. 15 Found Objects in Fiction p. 15 Descriptive Writing for Screenplay p. 15 Poetics of Futurity p. 15 Mastering Narrative Echo p. 15</p> <p>6:30 to 7:30 PM Kudos Live: Recently Published p. 25</p> <p>8 to 9:30 PM SALON: Artistic License: Imagination vs. Appropriation p. 22</p>	<p>13</p> <p>9 to 11:45 AM Master Memoir & Novel p. 3 Master Dramatic Rewriting p. 3 Master Poetry p. 3 Master Fiction p. 3 Master Fiction p. 3</p> <p>12:30 to 1:30 PM Let's Make a Deal p. 23</p> <p>2 to 4 PM Tension and Conflict p. 15 Writing the Everyday p. 15 Starting With a Bang! p. 15 Writing from Weakness p. 15 Cracking the Villain Code for grades 6-8 p. 20 Chekhov's Techniques* p. 16</p> <p>4:30 to 6:30 PM Are We There Yet? p. 16 The Hand That Erases p. 16 About This Place p. 16 History and the Short Story p. 16 What's It All About? p. 16 On Duende & the Ladder: Mystery and Hope in Poetry* p. 16</p> <p>6:30 to 7:30 PM Speakeasy Reading: Book Project Graduates p. 25</p> <p>8 to 9:30 PM AUTHOR READING*</p>	<p>14</p> <p>9 to 11:45 AM Master Memoir & Novel p. 3 Master Dramatic Rewriting p. 3 Master Poetry p. 3 Master Fiction p. 3 Master Fiction p. 3</p> <p>12:30 to 1:45 PM Nonfiction Book and Article Pitching p. 24</p> <p>2 to 4 PM The Magic of the Poetic Line p. 16 Seeing Is Believing p. 17 Creating Emotion, Avoiding Melodrama p. 17 Short Short Stories for the Long Long Haul p. 17 Mystery Writing for grades 3-5 p. 20 Don't Think; Dream* p. 17</p> <p>4:30 to 6:30 PM Breaking Point p. 17 The Story Within the Story p. 17 It's You! Writing in Second-Person p. 17 Better Undead than Unread p. 17 Poetry and Translation for grades 9-12 p. 20 Introduction to Writing for Stage & Screen* p. 17</p> <p>6:30 to 7:30 PM Kudos Live: Recently Published p. 25</p> <p>8 to 9:30 PM SALON: The Hyphenated Artist p. 22</p>	<p>15</p> <p>9 to 11:45 AM Master Memoir & Novel p. 3 Master Dramatic Rewriting p. 3 Master Poetry p. 3 Master Fiction p. 3 Master Fiction p. 3</p> <p>12:30 to 1:30 PM Agents Read the Slush Pile p. 24</p> <p>2 to 4 PM The Bare Bones of Your Novel or Memoir p. 18 Influence and Inspiration: Writing into the Poetic Tradition p. 18 Transformative Travel Writing p. 18 Style: Body Pump for Stronger Sentences p. 18 Just Be Interesting* p. 18</p> <p>4:30 to 6:30 PM Marketing Short Fiction p. 18 Literary Underworlds p. 18 Sentimentality Is Not a Four-Letter Word p. 18 Subcultures as Secondary Characters p. 19 A Good Sentence Sounds Good* p. 19</p> <p>7 to 10 PM A LITERARY CIRCUS p. 22</p>	<p>16</p> <p>9 to 11:45 AM Master Dramatic Rewriting p. 3 Master Poetry p. 3 Master Fiction p. 3 Master Fiction p. 3</p> <p>12:30 to 1:30 PM It's Horrible and I Hate It: Coping with Criticism p. 24</p> <p>2 to 4 PM What Can Writers Learn from Linguists? p. 19 The Poem as Letter p. 19 Tapping into Your Weirdness p. 19 Efficient Revision p. 19 How to Become a Story-Making Machine p. 19 Determination vs. Inspiration p. 19</p> <p>4:30 to 5:30 PM Happy Hour & Pizza Party p. 25</p> <p>6 to 7:30 PM ART + LIT: ArtNauts + Maggie Nelson's <i>The Argonauts</i> p. 22</p>

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

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

* This class is a large seminar and will be held in the Grotto for up to 45 participants.

AGENT/EDITOR CONSULTATIONS

Anyone who has 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 he or she thought when reading your manuscript. One meeting is included for festival passholders, with additional meetings available as space allows. See pricing page for details. Send us your top three agent or editor choices by **May 8**, and we'll confirm your meeting before you submit your final query letter and writing sample (up to 15 pages) on **May 19**. More information is available at lighthousewriters.org.

AGENTS

Kerry D'Agostino (Curtis Brown) is interested in a wide range of literary and commercial fiction as well as narrative nonfiction and memoir. When evaluating manuscripts, she looks for a strong narrative voice and a protagonist with whom she (and others) can connect. She also has a soft spot for anything to do with Maine, Vermont, skiing, and sisters. Current clients include Anne Valente, Leesa Cross-Smith, and Monica Macansantos.

Allison Hunter (Janklow and Nesbit) is actively acquiring literary and commercial fiction, especially women's fiction, as well as memoir, narrative nonfiction, cultural studies, and pop culture. She's always looking for funny female writers, great love stories, campus novels, family epics, and nonfiction projects that speak to the current cultural climate. She represents debut and established writers, including Alexandra Borowitz, Carola Lovering, Katie Heaney, Jen Silverman, and Mylene Dressler.

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

Margaret Riley King (William Morris Endeavor) represents both literary and commercial fiction, young adult and middle grade, some narrative nonfiction and memoir, and lifestyle titles in the areas of food, psychology, health, faith/spirituality, and well-being. Her recent and upcoming projects include bestselling author Glennon Doyle Melton's memoir, *Love Warrior*, which debuted at #1 on the *New York Times* bestseller list and was selected as an Oprah Book Club pick; Chloe Benjamin's novel, *The Immortalists*; award-winning civil rights advocate and interfaith leader Valarie Kaur's debut, *Revolutionary Love*; *Pantsuit Nation*; and *NYT* bestselling author Ann Kidd Taylor's new novel *The Shark Club*. A selection of clients include the Robertson family of *A&E's Duck Dynasty*, Laura Moriarty, Khalida Brohi, Cammie McGovern, *NYT* bestselling author and world renowned yoga instructor Rachel Brathen, Kristen Howerton of *Rage Against the Minivan*, and Newbery Award-winner Sheila Turnage.

Joanna MacKenzie (Nelson Literary) is excited to expand her list in both adult and YA and is looking for the epic read that, at its center, beats with a universal heart. She's drawn to smart and timely women's fiction, as well as absorbing, character-driven mysteries and thrillers—both, ideally, with a little edge. On the YA side, she's interested in coming-of-age stories that possess a confident voice and characters she can't stop thinking about. She's also all about narratives that deal with themes of identity and the immigrant experience as well as those that delve into all aspects of the relationships that make us who we are—parents, siblings, best friends, and first love. Her clients include Shana Galen, Kristen Simmons, Kate Baer, Ashley Murray, and Robin Huber.

Julia Masnik (Watkins Loomis) specializes in literary fiction, memoir, and narrative nonfiction. She's drawn to unique voices that draw the reader into worlds, communities, and people that are often under-represented in publishing. She loves the early editorial process and is game to work with and develop a project at any point in a novel, proposal, or career. In her years with the agency, she's worked with established authors including Victor LaValle, Paul La Farge, Mat Johnson, and many more, as well as developed her own list of debut authors including Naomi Jackson and Colin Hagedorf.

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

Duvall Osteen (Aragi) represents fiction, narrative memoir, and select humor projects. Her literary interests include writing rooted in place, especially the South, multigenerational storytelling, music, crime, and humor. Her agency represents authors like Junot Díaz, Edwidge Danticat, Colson Whitehead, and *Lit Fest* guest faculty member Rebecca Makkai.

Rayhané Sanders (Lippincott Massie McQuilkin) represents and is on the lookout for literary and historical fiction, upmarket women's fiction, narrative nonfiction, and select memoir. She likes projects that are voice-centered, include specific cultural settings or cross-cultural themes, and illuminate a corner of our world or society too often neglected. She also loves lyrical writing and has a soft spot for literary fabulist fiction. She represents past *Lit Fest* instructor Lidia Yuknavitch as well as Heather Skyler and Lara Naughton.

Sally Wofford-Girand (Union Literary) has worked with such luminaries as Salman Rushdie, Grace Paley, Kim Edwards, and Alice Hoffman. She's interested in history, memoir, women's issues, cultural studies, and, most of all, fiction that is both literary and gripping. Her clients include Jenny Offill (*Dept. of Speculation*), and her agency represents such notable authors as Emma Straub, Kate Braestrup, and Lori Gottlieb. Her favorite authors include Cormac McCarthy, Kate Atkinson, Jennifer Egan, John Green, and Wallace Stegner.

Renée Zuckerbrot (Lippincott Massie McQuilkin) represents authors Kelly Link, Shawn Vestal, Keith Lee Morris, and other literary writers who have won or been nominated for the Pulitzer Prize, the PEN/Robert W. Bingham Prize for Debut Fiction, the PEN Jacqueline Bograd Weld Prize for Biography, the National Magazine Award, the William Saroyan International Prize for Writing, the NYPL Young Lions Fiction Award, B&N's Discover Great New Writers Award, the Story Prize, the PEN/O. Henry Prize, the Shirley Jackson Award, the Locus, the Hugo, the Nebula, the Pushcart, and others.

EDITORS

Julie Carr (Counterpath Press) is the associate director and co-founder of Counterpath Press and author of six books of poetry, most recently *Think Tank* (Solid Objects, 2015). She has been the recipient of numerous awards and honors, including the Sawtooth Poetry Prize and the National Poetry Series. Her co-translations of Apollinaire and contemporary French poet Leslie Kaplan have been published in *Denver Quarterly*, *Kenyon Review*, and elsewhere, and a chapbook of selections from Kaplan's "Excess-The Factory" has recently been released by Commune Editions. Carr was a 2011-12 NEA fellow.

Mairead Case (Denver Quarterly) is a working writing in Denver. A PhD candidate in English and creative writing at the University of Denver, Mairead is also the summer writing program coordinator at the Jack Kerouac School of Disembodied Poetics, the organizer of the Dikeou Literary Series, and a teacher at DU, Naropa, and Denver Women's Correctional. She is the author of the novel *See You in the Morning* (featherproof) and the poetry chapbook *Tenderness* (Meekling Press), and a 2017 artist-in-residence at the Wassaic Project.

Matthew Cooperman (Colorado Review) is the author of five poetry collections—most recently *Spool*, winner of the New Measure Prize (Free Verse Editions/Parlor Press, 2015) and four chapbooks, including *Little Spool*, winner of the Pavement Saw Chapbook Prize (Pavement Saw, 2015). Recent poetry and criticism have appeared in *Jacket*, *New American Writing*, *Pleiades*, *Prairie Schooner*, *Lana Turner*, *VOLT*, *Free Verse*, *Denver Quarterly*, and *Gutcult*, among others. A founding editor of the exploratory prose journal *Quarter After Eight*, he is a co-poetry editor at *Colorado Review*.

Lindsey Drager (Crazyhorse) is an associate editor of *Crazyhorse* and author of the novel *The Sorrow Proper* (Dzanc, 2015), winner of the 2016 Binghamton University John Gardner Fiction Prize. She has been a Tennessee Williams Scholar at the Sewanee Writers Conference and has served on the masthead of journals such as the *Review of Contemporary Fiction*, *Ninth Letter*, *Los Angeles Review*, *Green Mountains Review*, and, most recently, *Denver Quarterly*. A new novel, *The Lost Daughter Collective*, is forthcoming from Dzanc in 2017.



LIT FEST FACULTY

Mario Acevedo is the author of two novels—*The Nymphs of Rocky Flats*, which was chosen as one of the Best Paranormal Fantasy Novels of the Decade, and *Good Money Gone*, which won an International Latino Book Award.

Sara Jade Alan is an improv and sketch comedy veteran who has trained with the Upright Citizens Brigade Theater and People's Improv Theater in New York City.

Steve Almond is the author of 10 books of fiction and nonfiction, most recently *Against Football: One Fan's Reluctant Manifesto*.

Jacob M. Appel is the author of six story collections and two novels, most recently *The Topless Widow of Herkimer Street*. He practices medicine in New York City.

Nick Arvin is the author of three acclaimed books of fiction—*The Reconstructionist*, *Articles of War*, and *In the Electric Eden*—and his work has been honored with awards from the ALA, the NEA, and the American Academy of Arts and Letters.

Erin Blakemore is a Boulder-based journalist and historian. Her work has appeared in publications like *TIME*, *The Washington Post*, *National Geographic*, and *Smithsonian*. Her debut book, *The Heroine's Bookshelf* (Harper), won a 2011 Colorado Book Award. Connect @ heroinebook on Twitter.

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

Sawnie Bravos is author of *Her, Infinite*, winner of the 2015 New Issues Poetry Award. Recent honors include the Ruth Stone Poetry Prize, inclusion in BAX: 2016, *Best American Experimental Writing*, and a feature in *Poets & Writers*.

John Brehm is the author of two books of poems, *Sea of Faith* and *Help Is on the Way*, and the editor of *The Poetry of Impermanence*, *Mindfulness*, and *Joy: Dharma Poems East and West*.

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

Michael Catlin co-wrote scripts for *The Enchantment* and *Children of the Moon* and is in development of a motion picture, *I Remember You*, starring Bruce Davison and Virginia Madsen.

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

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

John Cotter is the author of the novel *Under the Small Lights* and the founding editor of *Open Letters Monthly*.

Lindsey Drager is the author of the novels *The Sorrow Proper* and the forthcoming *The Lost Daughter Collective*. She is a faculty member in the MFA program at the College of Charleston, where she also works for *Crazyhorse*.

Andre Dubus III is the author of six books, including the *New York Times* bestsellers *House of Sand and Fog*, *The Garden of Last Days*, and his memoir, *Townie*.

Geoff Dyer is the author of four novels, a critical study of John Berger, two collections of essays, and many genre-defying books.

Kali Fajardo-Anstine's fiction appears in the *American Scholar*, *Boston Review*, *Southwestern American Literature*, the *Idaho Review*, *Bellevue Literary Review*, and elsewhere. Kali received her MFA from the University of Wyoming and her writing focuses on Latinas in the American West.

Wendy J. Fox is the author of *The Seven Stages of Anger and Other Stories* and her first novel, *The Pull of It*, from *Underground Voices*.

Richard Froude is the author of *FABRIC* and a book of poetry, *The Passenger*.

Elisa Gabbert, a poet and essayist, is the author of *L'Heure Bleue, or the Judy Poems*; *The Self Unstable*; and *The French Exit*. Her writing has appeared in the *New Yorker*, *Boston Review*, *Guernica*, *Harvard Review*, *Real Life*, and elsewhere. She lives in Denver.

Renee Gladman is the author of nine published works, including her most recent, *Calamities*, a collection of linked poetic essay-fictions. Her work has appeared in the *Paris Review*, *Granta*, *Harper's*, and *Poetry* magazine, and she's the recipient of a 2017 Lannan Foundation Writing Residency.

Daniel Goldfarb is a playwright and screenwriter whose credits include the award-winning play *Adam Baum and the Jew Movie* and TV's *Tyrant*. He's a Julliard graduate and an arts professor at NYU.

Jennifer Haigh is the award-winning author of five novels and a short story collection. Her work has appeared in the *Atlantic*, *Granta*, and *Best American Short Stories*, among others.

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

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

Allegra Hyde is the author of the story collection *Of This New World*, which won the 2016 John Simmons Iowa Short Fiction Award.

Buzzy Jackson is an award-winning author, critic, historian, and Carhenge enthusiast. Her books include *The Inspirational Atheist*, *Shaking the Family Tree*, and *A Bad Woman Feeling Good*.

Torin Jensen is a poet and translator who holds an MFA from Boise State University. He's the author of *Phase-sponge [] the keep* and co-editor of *Goodmorning Menagerie*.

Alissa Johnson is a writer, editor of the *Crested Butte News*, and founder of *WritingStrides*. Her writing has appeared in the *Wall Street Journal* and *Dirt Rag Magazine* among other publications and has won awards from the Colorado Press Association.

Teow Lim Goh is the author of *Islanders*, a volume of poems on the history of Chinese exclusion at the Angel Island Immigration Station.

Candace Kearns Read is the author of *The Rope Swing*, *Shaping True Story into Screenplay*, and co-author of *Bogie's Bike*. Her essays have appeared in *Full Grown People*, *The Manifest-Station*, and *The Rumpus*. She teaches creative writing for Antioch University and Lighthouse's Young Writers Program.

Brian Kiteley is the author of three novels, *The River, Still Life with Insects*, and *I Know Many Songs, But I Cannot Sing*, and two collections of fiction exercises, *The 3 A.M. Epiphany* and *The 4 A.M. Breakthrough*.

Susan Knudten founded Denver's Impulse Theater, has appeared in more than 2,000 improv shows, and has taught hundreds of workshops.

Erika Krouse has published short fiction in magazines such as the *New Yorker*, the *Atlantic*, and *One Story*. She's the author of *Contenders* (novel) and *Come Up and See Me Sometime* (stories), and is a mentor with the Lighthouse Book Project.

Doug Kurtz is the author of *Mosquito* and is at work on his second novel, *Hunter Island*.

Juliette Lee is the author of *That Gorgeous Feeling*, *Underground National*, and *Solar Maximum*, among other books.

EJ Levy's work has appeared in the *Paris Review*, *Kenyon Review*, the *New York Times*, *Best American Essays*, and won a Pushcart Prize and Lambda Literary Award. Her debut collection, *Love, In Theory*, won a Flannery O'Connor Award.

Ada Limón is the author of four books of poetry, including *Bright Dead Things*, which was a finalist for the National Book Award in Poetry and the National Book Critics Circle Award and named one of the top 10 poetry books of the year by the *New York Times*.

Vicki Lindner is a writer whose work has appeared in the *Paris Review*, *Kenyon Review*, and *Ploughshares*. She is currently working on a memoir, *Baby It's You*.

Chip Livingston is the author of a collection of essays and short stories, *Naming Ceremony*, as well as two collections of poetry, *Museum of False Starts* and *Crow-Blue, Crow-Black*.

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

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

Joanna Luloff's short stories have appeared in the *Missouri Review*, *Confrontation*, *Memorious*, and *New South*, and her collection *The Beach at Galle Road* was published by Algonquin Books.

Alexander Lumans's fiction has appeared in *Gulf Coast*, *TriQuarterly*, *Story Quarterly*, *Black Warrior Review*, *American Short Fiction*, and *Sycamore Review*, among others.

Rebecca Makkai is the Chicago-based author of the novels *The Borrower* and *The Hundred-Year House* and the story collection *Music for Wartime*.

Sarah Manguso is the author of seven books, including *300 Arguments*, an essay-in-aphorisms, and two poetry collections.

Mark Mayer has an MFA from the Iowa Writers' Workshop. His first book, *The Evasive Magnolio*, won the Michener-Copernicus Prize and is forthcoming from Sarabande Books in 2018.

Elizabeth McCracken is the author of five books: *Thunderstruck & Other Stories*, *Here's Your Hat What's Your Hurry*, the novels *The Giant's House* and *Niagara Falls All Over Again*, and the memoir *An Exact Replica of a Figment of My Imagination*.

Christopher Merkner is the O. Henry Prize-winning author of *The Rise & Fall of the Scandamerican Domestic*.

Sara Michas-Martin, author of the collection *Gray Matter*, has poems and essays appearing in *Best New Poets*, the *Believer*, *Harvard Review*, *American Poetry Review*, and elsewhere. A former Stegner fellow, she has taught creative writing for Stanford, University of Michigan, and Goddard College.

Poupeh Missaghi is a writer, translator, educator, and Iran's editor-at-large for *Asymptote*. A PhD graduate from the University of Denver's creative writing program, she has published her prose in *Entropy*, *The Brooklyn Rail*, *Feminist Wire*, *World Literature Today*, *Guernica*, and elsewhere.

Juan Morales is the author of three poetry collections, including *The Siren World* and the forthcoming *The Handyman's Guide to End Times*. He is a CantoMundo fellow, editor of *Pilgrimage Magazine*, and the director of creative writing at Colorado State University-Pueblo.

Courtney E. Morgan received her MFA from CU Boulder, where she also taught creative writing. *The Seven Autopsies of Nora Hanneman* was a semifinalist for the FC2 Ronald Sukenick Prize for Innovative Fiction and published by FC2 in 2017.

Jesse Morse has published poetry, nonfiction, reviews, and interviews in a wide variety of journals, most recently *Colorado Review*, *Denver Quarterly*, and *The Volta*. He has a chapbook called *Rotations*.

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

Khadijah Queen is the author of five books and four chapbooks of innovative poetry, most recently *I'm So Fine: A List of Famous Men and What I Had On*.

Amanda Rea's stories and essays have appeared in the *Missouri Review*, *Kenyon Review*, *Iowa Review*, *The Sun*, *Electric Literature's Recommended Reading*, and elsewhere.

Kerry Reilly's work has appeared in the *New York Times*, *The Gettysburg Review*, *The Threepenny Review*, and elsewhere. She holds an MFA from the University of Iowa's Nonfiction Writing Program and is a member of the writing faculty at CU Boulder.

Andrea Rexilius is the author of *New Organism: Essais*, *Half of What They Carried Flew Away*, and *To Be Human Is to Be a Conversation*. She works as a program coordinator and faculty mentor for the Mile-High MFA in creative writing at Regis University.

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

Joanna Ruocco has published several books, including *Another Governess The Least Blacksmith: A Diptych*, which won the FC2 Catherine Doctorow Innovative Fiction Prize.

Martha Russo exhibits her sculptures and installations nationally at the Allan Stone Gallery in New York, the Denver Art Museum, and the Museum of Contemporary Art/Denver. She most recently had a solo show at the Santa Fe Art Institute.

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

Jenny Shank's novel *The Ringer* won the High Plains Book Award. Her stories, essays, and satire have appeared in the *Atlantic*, the *Washington Post*, the *Los Angeles Times*, the *Guardian*, *Prairie Schooner*, *McSweeney's*, and *The McSweeney's Book of Politics and Musicals*.

Akhil Sharma's most recent novel, *Family Life*, won the Folio Prize for Fiction. His first book won the PEN/Hemingway prize. Sharma's stories have been anthologized in *Best American Short Stories* and in the *O. Henry Awards*.

Emily Sinclair's stories and essays have appeared in *The Normal School*, *Colorado Review*, *Crab Creek Review*, *Third Coast*, and elsewhere. Her essay "Inclusion/Exclusion: A story of sex, death and real estate" was selected as Notable in *Best American Essays 2012*.

Mark Springer is a freelance writer, editor, and publishing consultant. He teaches Scrivener software classes at Lighthouse, is a contributing editor at the website FictionUnbound.com, and is a graduate of the Lighthouse Book Project.

Helen Thorpe is an award-winning journalist and author of two books, *Just Like Us: The True Story of Four Mexican Girls Coming of Age in America* and *Soldier Girls: The Battles of Three Women at Home and War*.

Tiffany Quay Tyson's 2015 novel *Three Rivers* was a finalist for the Colorado Book Award and the Mississippi Institute of Arts and Letters Award. Her second novel, a Southern Gothic mystery steeped in local legend, is forthcoming in the spring of 2018.

Carrie Vaughn is best known for her *New York Times* bestselling series of novels about a werewolf named Kitty. She's written several other contemporary fantasy and young adult novels, as well as upwards of 80 short stories.

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

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

Joel Warner, a former *Westword* and *International Business Times* staff writer, has written for *WIRED*, *Men's Journal*, *Men's Health*, *Slate*, *Bloomberg Businessweek*, *Popular Science*, *Grantland*, and many other publications. He's co-author of the 2014 nonfiction book, *The Humor Code*.

Rachel Weaver's novel, *Point of Direction*, was named an *Oprah Magazine* Top Ten Book to Pick Up Now and was awarded the 2015 Willa Cather Award for Fiction. Rachel is on the faculty at Regis University's Mile-High MFA program.

Maura Weiler bonded with cloistered nuns to research her award-winning debut novel, *Contribution*. Then, she spent a year managing 200 mall Santas for her novel-in-progress, *Underbelly: Misadventures of a Santa Pimp*.

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

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

Jennifer Wortman is a writer and the associate fiction editor of *Colorado Review*.

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

Paula Younger is a writer whose fiction and nonfiction has appeared in *52 Stories*, *Best New Writing*, and *The Georgetown Review*.

Complete bios can be found at lighthousewriters.org.



The Lighthouse Grand Lake Retreat (July 9-14)

Join us for a week of creativity, craft, and community in one of Colorado's most beautiful natural settings. Reserve your spot at lighthousewriters.org.



Online Workshops (starting July 10 and August 21)

Join a vibrant writing community from anywhere in the world. Our online program includes fiction, memoir, and poetry workshops with published and award-winning authors. Visit lighthousewriters.org for details.



The Book Project (application deadline June 20)

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. Apply online at lighthousewriters.org.



A Special Event with Claudia Rankine (November 15-16)

Don't miss this chance to hear from one of today's most compelling writers. Lighthouse has joined forces with Mayor Hancock to host Claudia Rankine, author of *Citizen*, for two days of events, including a keynote discussion, craft talk, book signing, and more.

PRICING REGISTRATION

FESTIVAL PASSES

(You must be a current member to purchase any festival pass. A standard annual membership is \$60.)

Gold Pass: \$1,455*

Includes a weeklong Master Workshop • Five craft seminars • Glitterati Pass • Full-Access Business Pass • Meeting with agent (optional) • 15 percent discount on any additional workshops
*Please note: Because the Dramatic Rewriting Master Workshop includes feedback on a first draft as well as a revision of each student's full script, its pass cost is \$1,580.

Silver Pass: \$1,320*

Includes a weeklong Master Workshop • Five craft seminars • Glitterati Pass during week one or week two • Full-Access Business Pass during week one or week two • Meeting with agent (optional) • 15 percent discount on any additional workshops
*The pass cost for the Dramatic Rewriting Master Workshop is \$1,445.

Almond Pass: \$1,170

Includes the weekend Master Workshop with Steve Almond • Five craft seminars • Glitterati Pass • Full-Access Business Pass • Meeting with agent (optional) • 15 percent discount on additional workshops or offerings
Admittance into all Master Workshops is by application only. The priority deadline for applying is March 1, 2017. Please see details on our website.

Bronze Pass: \$795

Includes a one-weekend intensive • Five craft seminars • Glitterati Pass • Full-Access Business Pass • Meeting with agent (optional) • 15 percent discount on any additional workshops

Penny Pass: \$605

Five craft seminars • Glitterati Pass • Full-Access Business Pass • Meeting with agent (optional) • 15 percent discount on additional workshops or offerings

Glitterati Pass: \$130

Includes access to all salons, evening ticketed events, and the kickoff party. (Does not include the Literary Circus Fundraiser.)

Full-Access Business Pass (with agent meeting): \$240

Includes all business panels, plus a one-on-one consultation with an agent.

Business Panel Pass (no agent meeting): \$180

Includes access to all business panels and seminars (no agent meeting).

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

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

OTHER OFFERINGS (Member rate/Non-Member rate)

Weeklong Master Workshops	\$850/900
Weeklong Master Dramatic Rewriting Workshop	\$975/\$1,025
Weekend Master Workshop	\$495/545
Weeklong No-Level Workshop	\$850/900
Two-Weekend Intensives	\$345/405
One-Weekend Intensives	\$195/255
One-Weekend Intensive (Young Writers)	\$120
Craft Seminar Five-Pack	\$285/345
Craft Seminars	\$65/75
Young Writers Program Craft Seminars	\$40
Kickoff Party, June 3 (catered food + drinks included)	\$30/40
Literary Circus Fundraiser, June 15 (catered food + drinks included)	\$100
Literary Circus Fundraiser Couples Ticket (catered food + drinks included)	\$180
Salons (catered food + drinks included)	\$20/30
Making the Mountain (drinks and light food samples included)	\$10
Art + Lit (drinks included)	\$10
Brown-Bag Business Panels (bring your lunch and join us)	\$20/30
Participant Readings	Free
Orientation & Happy Hour*	Free
Author Readings	Free
John Brehm Book Release Party	Free

* The Orientation & Happy Hour is for Master Workshop participants.

[Learn more about our Writership tuition assistance program at lighthousewriters.org.](http://lighthousewriters.org)

CANCELLATION POLICY

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

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

For Master Workshops, \$150 of the total tuition acts as a non-refundable deposit. Of the remainder, any cancellation received more than one month before start date will receive a 50 percent refund. Less than one month before the start date, there is no refund available, and any balance due will still need to be paid in full. Most likely, at that point, the instructor—and classmates—will have already read and prepared your submission.

Sorry, but purchases of festival passes, agent meetings, business panels, business seminars, and salons are non-refundable and non-transferable. Any and all amounts paid for a workshop or other offering are also non-transferable.





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