



**LIGHTHOUSE**  
WRITERS WORKSHOP

# LITFEST

F O U R T E E N

**JUNE 7 - 21, 2019 | DENVER, CO**

**FICTION | NONFICTION | POETRY | HYBRID | DRAMATIC WRITING**

Join us for two weeks of seminars, parties, workshops, salons, agent consultations, readings, and more!

# LITFEST

F O U R T E E N

There are 14 lines in a sonnet and nearly infinite ways of using those lines to impact your reader. There are 14 days in Lit Fest 2019 and more than infinite ways of experiencing it. Even though we may not be the best at math, we do have some impressive numbers for you:

20<sup>+</sup>

visiting authors

100<sup>+</sup>

craft seminars

13

public readings

12

informative business panels  
featuring authors, agents, and editors

7

nighttime salons, featuring everything from  
live storytelling to in-depth discussions

Oh, plus parties, food trucks, and unofficial gatherings on the porch. Lit Fest 2019 contains multitudes. Whether you're a veteran or a first-timer, we hope you'll join us for two weeks of literary fun. **See you in June!**



**LIGHTHOUSE**  
WRITERS WORKSHOP

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## Two-Weekend Intensives ..... 6

Two-weekend intensives are limited to 12 participants and meet four times, Saturdays and Sundays, June 8–9 and June 15–16. These classes are designed for writers of all levels and focus on craft elements and advice on developing projects. Participants will submit work for light feedback from classmates as well as the instructor—typically during the second weekend.

## One-Weekend Intensives .....7

One-weekend intensives are designed for 10–15 participants and generally meet twice, either June 8–9 or June 15–16. These workshops are designed to deepen understanding of specific craft elements. Please note: While participants may share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider our weeklong workshops or two-weekend intensives.

## Craft Seminars ..... 8

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 the title can accommodate up to 50 participants. Please note: While participants may share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider our weeklong workshops or two-weekend intensives.

Celebrate the kickoff and close of Lit Fest with parties that include a catered dinner, live music, games, and more. Salons are informal, dynamic evening discussions or performances featuring three or more speakers with varying perspectives on a theme; audience participation is strongly encouraged. The ticket price for salons and parties includes a catered meal and beverages. A Glitterati Pass includes access to all salons and parties; individual tickets to each event are also available.

## Brown-Bag Business Panels ..... 27

Bring your lunch and learn about the business side of writing and publishing from agents, writers, and editors. Topics covered include how to pitch editors, the author-agent relationship, and publishing basics for YA and MG authors. A Business Pass includes access to all brown-bag sessions; individual session tickets are also available.

## Agent and Editor Consultations ..... 29

Agents and editors are available to meet one-on-one with Lit Fest passholders. Given the busy schedules of agents and editors, it's a rare chance to receive direct feedback and advice and to have your questions answered. See page 34 for pass details and pricing.

## Free Readings and Events .....31

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

## Pricing and Registration Information ..... 34

Attend workshops and events a la carte or purchase a festival pass for the full experience. Writership tuition assistance is available by application. Register online at [lighthousewriters.org](http://lighthousewriters.org) or by calling us at 303.297.1185.

## Lit Fest Faculty

Learn more about each instructor by visiting faculty bios at [lighthousewriters.org/instructors](http://lighthousewriters.org/instructors).

## NEED A PLACE TO STAY?

Castle Marne is our preferred lodging partner. Mention Lighthouse to receive a 10% discount.



[castlemarne.com](http://castlemarne.com) | 303.331.0621

## ONE-WEEKEND ADVANCED WORKSHOPS

**Tuition: \$495/members; \$555/non-members**

Weeklong and weekend advanced workshops in novel, poetry, short story, memoir, narrative nonfiction, and dramatic writing are limited to 10 students each (12 in poetry) and participation is by application only. Weekend advanced workshops consist of two four-hour sessions. Please see our website for application details.

### Saturday and Sunday, June 8–9

**8:30 AM to 12:30 PM**

#### **Weekend Fiction Intensive: Who's Telling Your Story?**

**Instructor: Christopher Castellani**

A writer makes no more important decision than who tells the story. The narrator urges to tell the story their way, with their frame of reference, their lexicon and baggage. In this class, we'll discuss why one narrator compels and us and another—maybe even a better story—leaves us cold. This workshop will focus on point of view and, specifically, the concept of narrative strategy.

*Accepted participants will submit a complete short story or an excerpt from a novel (with a synopsis) up to 4,000 words by noon (MST) on May 8.*

#### **Weekend Intensive: Composing Short Prose**

**Instructor: Steve Almond**

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

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

### Saturday and Sunday, June 15–16

**8:30 AM to 12:30 PM**

#### **Weekend Intensive: Your Voice in Nonfiction**

**Instructor: Sloane Crosley**

Voice is the heart of any great story. As nonfiction writers, we don't have the pretense of writing in someone else's voice. The author's personality carries the story and creates urgency and momentum. In this advanced workshop for writers of narrative nonfiction, particular attention will be given to developing a voice that delivers your message without over- (or under-) whelming the reader.

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

#### **Weekend YA Intensive: The First Chapter**

**Instructor: Erika L. Sánchez**

The first chapter of your YA novel contains the DNA of the entire book, and whether you've just begun the novel or are polishing it for queries and agents, there are considerations that can make the work lift from the page. We'll spend the weekend digging deeply into the voice, character, setting, and structure of ten writers' first chapters, and through exercises, critiques, and discussion set the course for a terrific YA novel.

*Accepted participants will submit a chapter of up to 15 pages by noon (MST) on May 15.*

#### **Weekend Fiction Intensive: Solving for X**

**Instructor: Curtis Sittenfeld**

What is the X factor that makes some short stories come alive on the page while others, even when well-written, remain static? What alchemy of character development, plot momentum, and control over language causes readers to invest emotionally and keep turning pages? We'll spend the weekend trying to figure out the answers to these questions both in general and as they pertain to the specific story or stories you want to tell.

*Accepted participants will submit a complete story or excerpt from longer works of up to 4,000 words by noon (MST) on May 15 to be reviewed during the intensive.*

CHRISTOPHER CASTELLANI



STEVE ALMOND



SLOANE CROSELEY



ERIKA L. SÁNCHEZ



CURTIS SITTENFELD





## WEEKLONG ADVANCED WORKSHOPS

**Tuition: \$850/members; \$910/non-members**

Weeklong and weekend advanced workshops in novel, poetry, short story, memoir, narrative nonfiction, and dramatic writing are limited to 10 students each (12 in poetry) and participation is by application only. Weeklong advanced 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. Please see our website for application details.

**Monday through Friday, June 10–14\***

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

*\* Please note: Sheila Heti's workshop will meet Sunday through Thursday, June 9–13*

### **Weeklong Fiction Workshop: Gaining Objectivity**

**Instructor: Rachel Cusk**

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

*Accepted participants will submit up to 20 pages by noon (MST) on May 10 and will have the opportunity to schedule a meeting with Rachel Cusk during the week of class.*

### **Weeklong Poetry Workshop: Making a Way Together**

**Instructor: Ross Gay**

In this generative workshop, we'll stoke our imaginations by (often collaboratively) writing and performing mini operas, puppet plays, poem-type-things, making books, studying flowers, and making a way together.

*Accepted participants will submit 1-2 poems by noon (MST) on May 10, and will leave the workshop with multiple drafts to develop. Participants will have an opportunity to schedule a meeting with Ross Gay during the week of class.*

### **Weeklong Fiction Workshop: Writing What You're Writing**

**Instructor: Sheila Heti\***

The process in this workshop will be the opposite of the standard writing workshop, in which the person who is sharing their work has to remain silent while the others speak. In our workshop, it will be the person who wrote the piece who will be the main person speaking, and who will be asking questions of the others in the room. This puts the emphasis on the writer—to think about what they want out of a reader, and what sort of relationship they want the reader to have to their text.

*Accepted participants will submit up to 15 pages by noon (MST) on May 10 and will have the opportunity to schedule a meeting with Sheila Heti during the week of class. Please note: This workshop will meet Sunday through Thursday, June 9–13*

### **Weeklong Nonfiction Workshop: The Very Short Essay**

**Instructor: Melissa Febos**

In this generative workshop, we'll study and practice the art of the short personal essay. Works of 500 to 2,500 words are among the most widely published and the most challenging to write. To reach true emotional depth in few pages requires skillful economy of language, expert structure, and strength of heart. You must know what you have come to say. We'll examine the work of the form's masters and sharpen our tools of craft—especially story structure, pacing, image, and the art of both showing and telling. Time will be reserved for sharing and feedback, though the focus of this workshop will be on producing our own original essays. We'll examine the personal essay as a place where experience, emotion, research, intellection, activism, and argumentation all meet.

*Accepted participants will leave the workshop with multiple drafts to develop and will have the opportunity to schedule a meeting with Melissa Febos during the week of class.*

RACHEL CUSK



ROSS GAY



SHEILA HETI



MELISSA FEBOS



## Weeklong Nonfiction Workshop: Creative Nonfiction and Nature

**Instructor:** Helen Macdonald

This workshop will focus on how we think and write about nature, beginning with the ways in which we recruit particular creatures and landscapes to reaffirm or critique our commonplace understandings of self and world. Through writing exercises and discussion we'll engage with matters of genre, style, representation, story, and narrative structure, and we'll gain more expertise in how personal and social identity informs and shapes our creative work on nature. We'll work on the complex and often surprising interplay between national and natural history, and on the concepts and notions of expertise, memory, empathy, observation, and record. We'll work, too, on how creative nonfiction about nature is tied to our understandings of gender, home, and otherness. There'll be joy, beauty, and hope in this workshop, as well as environmental shame, guilt, and matters eschatological. Underlying it all will be the pressing question of the place of nature writing in a world undergoing its sixth great extinction.

*Accepted participants will submit up to 20 pages by noon (MST) on May 10 and will have the opportunity to schedule a meeting with Helen Macdonald during the week of class.*

## Weeklong Dramatic Writing Workshop

**Instructor:** Donald Margulies

This intensive workshop will focus on structure, event, character, objective, dialogue, and subtext—the components of writing effectively for stage (and screen). To get things rolling, we'll read and deconstruct Harold Pinter's *Betrayal* before moving on to participants' works-in-progress. The goal will be for writers to leave the week with specific ideas about how to rewrite with renewed energy. Meetings will include table reads, exercises, and discussions of the business of theater, film, and television.

*Accepted participants will submit their drafts-in-progress by noon (MST) on May 10 and will have the opportunity to schedule a meeting with Donald Margulies during the week of class.*

**Monday through Friday, June 17–21**

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

## Weeklong Fiction Workshop: The Art of Beginning

**Instructor:** Julie Buntin

There are dozens of maxims about beginnings, all revolving around the same idea: a beginning is critical because it's the moment when two strangers, writer and reader, meet. In this workshop, we'll study the opening chapters of notable novels to figure out how they work, paying special attention to the ways writers introduce the major elements of their stories—character, narrative questions, setting, theme—and how they establish a relationship with the reader. Because each good beginning is unique to its own good story, we'll take a close look at endings, too. Writers will have the opportunity to workshop an opening chapter (up to 15 pages) of a longer project. In addition to stress-testing these submissions and discussing ways to improve them, in-class conversation and exercises will also focus on how writers can use their beginning pages to forge a path forward in their work, no matter how far along they are in the writing process.

*Accepted participants will submit their work by noon (MST) on May 17 and will have the opportunity to schedule a meeting with Julie Buntin during the week of class.*

## Weeklong Narrative Workshop:

### Autobiographical Fictions/Fictional Autobiographies

**Instructor:** Alexander Chee

How do you write about your life? Are you a memoirist, but you fear writing scenes and dialogue? A fiction writer who writes their own stories and changes the names, hoping no one will notice, and hoping it's for the best? This workshop will give you tools to move past this, working back and forth across the line between fiction and nonfiction, teaching how each helps us write and understand the other, and in general, will focus on the tactics of prose narratives, how verisimilitude is conjured, and strategies for using material from your life in fiction and nonfiction both.

*Accepted participants will submit a chapter, essay, or story of up to 20 pages by noon (MST) on May 17 and will have the opportunity to schedule a meeting with Alexander Chee during the week of class.*

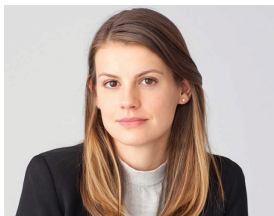
HELEN MACDONALD



DONALD MARGULIES



JULIE BUNTIN



ALEXANDER CHEE



### **Weeklong Fiction Workshop: Style and Substance**

**Instructor: Gabe Habash**

When crafting prose, writers have a wildly broad spectrum of stylistic possibilities. But whether your style is conventional or experimental, the prose must engage and surprise the reader on a narrative level. Participants will look at a range of novel excerpts and short stories that showcase the twin prose engines of narrative and style. We'll discuss how to make each participant's own distinct style shine through while simultaneously discussing how to integrate that style with the narrative. The idea is to make style and narrative complementary.

*Accepted participants will submit up to 20 pages by noon (MST) on May 17 and will have the opportunity to schedule a meeting with Gabe Habash during the week of class.*

### **Weeklong Nonfiction Workshop: The Breath of Life**

**Instructor: Amitava Kumar**

The title comes from a line by writer and editor William Maxwell: "After forty years, what I came to care about most was not style, but the breath of life." Maxwell is saying that we need not worry too much about well-ordered paragraphs or achieving a distinctive syntactic rhythm—all we need to catch is something ordinary but vital. In this class, we'll devote our energies to the act or the practice of accessing both life and style. Readings will include Vivian Gornick on the difference between the situation and the story; John Berger, John McPhee, and Ira Glass on structure; Svetlana Alexievich, Claudia Rankine, Adrian Nicole LeBlanc, and Jonathan Franzen on finding words for living and dying; Janet Malcolm and Ian Jack on reporting about a world of differences; David Foster Wallace and Carolyn Forché on travel writing; and the words delivered in court by a woman raped on Stanford's campus—to get to what exactly? Not life simply, or style alone, of course, but to understand what it means to find the right words to challenge the givenness of the world, to make it open to expression and change. Each session will begin with ten minutes of free-writing and will end with a brief discussion of rules of writing.

*Accepted participants will submit up to 20 pages by noon (MST) on May 17, and will have the opportunity to schedule a meeting with Amitava Kumar during the week of class.*

### **Weeklong Hybrid Forms Workshop: Poetry & The Lyric Essay**

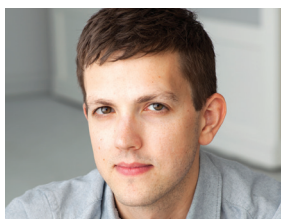
**Instructor: Mary Ruefle**

This workshop is for those writing prose poems (so-called) and for those engaged in writing lyric essays (so-called). Either may apply, submitting no more than four poems or an essay of no more than five or six pages, or a few shorter essays totaling no more than five or six pages. Is it poetry or is it prose? The motto of this class is "We don't know and we don't care." The class consists of close attention to the participant's work and wherever it may lead us in discussion.

*Accepted participants will submit their work by noon (MST) on May 17, and will have the opportunity to schedule a lunch meeting (in pairs) with Mary Ruefle during the week of class.*



GABE HABASH



AMITAVA KUMAR



MARY RUEFLE





## TWO-WEEKEND INTENSIVES

**Tuition: \$345 for members; \$405 for non-members.**

Two-weekend intensives are limited to 12 participants and meet four times, Saturdays and Sundays, June 8–9 and June 15–16. These classes are designed for writers of all levels and focus on craft elements and advice on developing projects. Participants will submit work for light feedback from classmates as well as the instructor—typically during the second weekend. See class descriptions for more detail.

### June 8–9 & June 15–16 | Morning Session

**9:00 AM to 12:00 PM**

#### **Reading as a Writer: Poetry at the Margins**

**Instructor: Elizabeth Robinson**

This class will look at poets who write from non-normative perspectives and, in so doing, offer models for risk-taking and cultural transformation. Over two weekends, we'll look at the poetry of disability activist Kenny Fries, queer poet Gabrielle Calvocoressi, community organizer Tongo Eisen Martin, and eco-poet Allison Cobb. For each writer, we'll consider a full-length collection so that we can examine the author's inquiry within the frame of an entire book.

#### **Beyond Plot: Taking Your Writing to the Next Level**

**Instructor: William Haywood Henderson**

There's beauty in surprise and complexity. Your stories are more than just "this is what happened"; the thing that sets your stories apart is how you bring your unique vision to the page. In this class, we'll examine the complex parts of a text that reach beyond plot, and then you'll write your way into the intricacies of the universe as only you know them.

### June 8–9 & June 15–16 | Afternoon Session

**1:00 to 4:00 PM**

#### **Plot Structure Clinic—The Hero/Antihero's Journey**

**Instructor: Erika Krouse**

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

#### **Reading as a Writer: Elizabeth Bishop's Poetry and Prose**

**Instructor: John Brehm**

Since her death, Elizabeth Bishop's stature has steadily grown, attracting new biographies and critical studies, new editions of her poems and letters, a play based on her relationship with Robert Lowell, and legions of fans. Overshadowed by Lowell during her lifetime, Bishop is now rightly regarded as one of America's greatest poets. In this two-weekend intensive, we'll look at Bishop's major poems, as well as selected letters and stories, with an eye toward how her work might inform our own.



## ONE-WEEKEND INTENSIVES

**Tuition: \$195 for members; \$255 for non-members.**

One-weekend intensives are designed for 10–15 participants and generally meet twice, Saturday and Sunday, either June 8–9. These workshops are designed to deepen understanding of specific craft elements. Please note: While participants may share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider our weeklong workshops or two-weekend intensives.

### June 8–9 | Morning Session

**9:00 AM to 12:00 PM**

#### **The Poetry of Drama(turgy)**

**Instructor: Diana Khoi Nguyen**

Throughout history, many famed poets also wrote plays, and many famed playwrights also wrote poetry. In this workshop, we’ll explore the intersection of poetry and drama by excavating various plays throughout the decades. We’ll investigate nontraditional structures for plays, and generate rules for merging these two genres in our own composition process. What happens when we blur the boundary between the two? You’ll leave the first session with exercises to workshop in the following session.

### June 8–9 | Afternoon Session

**1:00 to 4:00 PM**

#### **Enlarging the Personal Narrative**

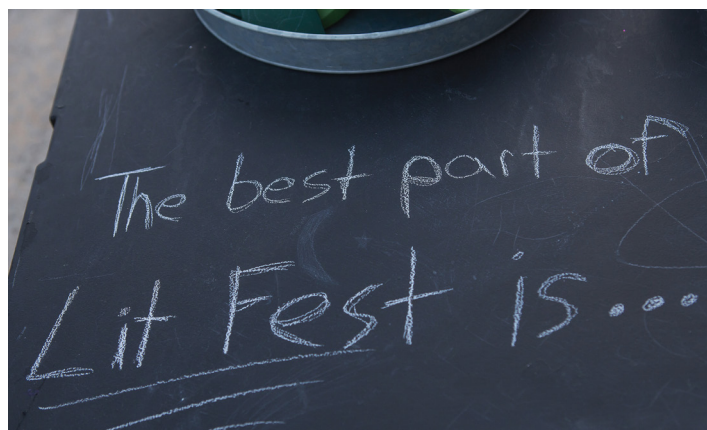
**Instructor: Elisa Gabbert**

Have you ever worried your personal essays might be accused of “narcissism” or “navel-gazing”? Good news: You can write from your own life experience and still create work that speaks to a wide audience. In this class, you’ll learn techniques for making the personal essay more than just personal by layering in universal themes and expanding outside your own narratives to include elements of history, science, philosophy, politics, criticism, and other disciplines. We’ll learn from example and complete a mini-workshop exercise on a sample of our own work.

#### **Hybrid and Cross-Genre Forms**

**Instructor: Serena Chopra**

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





## CRAFT SEMINARS

**Tuition: \$65 for members; \$75 for non-members.**

*Please note: Lit Fest passes include five seminars; five-pack options are also available (see page 34 for more pricing details)*

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 50 participants. Please note: While participants may share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback. For workshop-level feedback, please consider our weeklong workshops or two-weekend intensives.

### Friday, June 7 | Early Evening Session

**4:30 to 6:30 PM**

#### **50 Shades of Hot: How to Write Sex Scenes Without Shame\***

**Instructor: Steve Almond**

Even though people think about sex all the time, and even have it occasionally, writers tend to shy away from the subject. Which is crazy. Because sex is the one experience that makes us all hopeful and horny and embarrassed and vulnerable. In this freewheeling afternoon, we'll look at the work of Mary Gordon, James Salter, and other literary horndogs in an effort to figure out how to infuse our own sex scenes with genuine emotion and ecstatic sensation, not evasions and porn clichés. Arrive ready to lay your characters bare.

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

### Saturday, June 8 | Afternoon Session

**2:00 to 4:00 PM**

#### **Where Your Story Starts: Doubt and Disequilibrium\***

**Instructor: Steve Almond**

Writing is all fun and games until the rejections start piling up. In this seminar, we'll aim to make sure your work draws the reader in, rather than leaving them in the dark. We'll take a second look at your opening pages, as well as the opening pages of works by Lorrie Moore, Saul Bellow, and others, in an effort to understand how they hook readers from word one. Participants should bring the opening page (200 words or less) of a finished prose project.

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

### Saturday, June 8 | Early Evening Session

**4:30 to 6:30 PM**

#### **Inventing the Real: Writing Fiction about Real People\***

**Instructor: Christopher Castellani**

Though it seems like a recent phenomenon, the genre of “alt-history” or “real name writing”—in which writers fictionalize the lives of real people or depict alternate versions of actual events—has roots centuries-deep. This lecture and discussion will offer a brief history of the genre, sketch out a few of its permutations, and explore the imaginative space it offers contemporary fiction writers and poets in this so-called “post-truth” era.

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

### Sunday, June 9 | Afternoon Session

**2:00 to 4:00 PM**

#### **Goring the Sacred Bull: Why “Show, Don't Tell” Is a Crock\***

**Instructor: Steve Almond**

“Show, don't tell” is a slogan cited like scripture. It also might be the single most destructive piece of advice writers ever receive. In this session, participants will look at concrete examples of how the “show, don't tell” mantra often wreaks havoc on writers' storytelling by creating confusion, sapping their prose of suspense, and causing them to write disjointed scenes. We'll explore how writers can transform their work by following a much more useful creed: tell the reader just enough to feel what they're being shown.

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



## Monday, June 10 | Afternoon Session

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2:00 to 4:00 PM

### **Boundaries and Strategies for Nonfiction Writers of Trauma\***

**Instructor:** Cinelle Barnes

How do we write riveting scenes without risking our health or sanity? How do we write the personal as personal, and the personal as political, and what is our responsibility to history and to ourselves? How do we begin, and when is it enough—when do we stop? Why write it at all? Broken down into the before, during, and after of writing trauma, we'll look at boundaries to set, on the page and in our lives, and strategies that aid in the artful telling of our delicate stories.

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

### **Building New Worlds: Writing Speculative Fiction**

**Instructor:** Victoria Hanley

The term “speculative fiction” covers quite a range of subgenres, everything from magical fantasies to hard sci-fi, from alternate histories to angels and demons. Yes, the imaginary sky is the limit, but no matter the subgenre, each novel must begin and end with a world that's believable. How is this done? Bring your questions, your ideas, and your favorite writing implements.

### **Perspective: Writing from the Inside Out**

**Instructor:** Amanda Rea

Writers are often advised on the importance of choosing the right point of view. But it's not the pronouns that matter so much, it's how we use our chosen perspective to organize, ignite, and inform the work. In this seminar, we'll discuss all available points of view, and examine how great writers use perspective to bring their stories vibrantly to life. Topics will include tools of narration, psychic distance, and narrative distance.

### **Sustaining Momentum in Your Novel or Memoir**

**Instructor:** Rachel Weaver

So often drafts start to lose steam after the big bang of the beginning and then slow 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. In this class we'll discuss and practice specific techniques to do just that. Open to fiction and memoir writers of all levels.

## **Generating and Managing Subtext**

**Instructor:** Lindsey Drager

This craft seminar will offer tactics for generating and executing powerful subtext: the themes and ideas writers thread into their prose subtly and covertly so readers get the satisfaction of discovering them on their own. We'll cover what good subtext does, explore why it is such a powerful tool, and consider how it might make our own prose more richly layered and evocative. Ideal for intermediate or advanced fiction, nonfiction, and hybrid prose writers.

## Monday, June 10 | Early Evening Session

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4:30 to 6:30 PM

### **The Practice of Looking\***

**Instructor:** Ross Gay

*The Book of Delights* is a book made of the daily practice, or discipline, of attending to one's life. This talk will wonder about how such looking might open windows and help all writers become artists on whom nothing is lost.

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

### **Le Domaine Perdu: Writing Your Lost World**

**Instructor:** Amanda Rea

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

### **The Fact of the Matter: Word as Material**

**Instructor:** Dan Beachy-Quick

In his essay “The Poet,” Ralph Waldo Emerson speaks of “the ravishment of the intellect by coming nearer the fact.” Such facts are other than the coarse sum of agreed upon knowledge; such facts are, instead, some bright gleaming that shines through the half-lit awestruck sense of existence itself. Our hours together will be devoted to discussion and making. By getting nearer fundamental properties of words—etymologies, syllables, phonemes, anagrams—we'll seek out alternate paths to the writing of a line, and we'll work through rhythm, rhyme, and repetition to create a poem that aspires itself to be counted among the ravishing facts.



**Stealing from Suspense: Writing a Page-Turner****Instructor:** Tiffany Quay Tyson

Suspense novels top the bestseller lists and get turned into movies. Serious writers sometimes dismiss these novels. Some literary writers, however, manage to craft stories that keep the reader up all night turning pages. We'll examine the tricks and tools of the suspense writer and learn how we can use them to make our own stories more unputdownable, whether we're working on a traditional mystery or a literary tour de force.

**How to Write Stronger Scenes****Instructor:** Rachel Weaver

When your scene work is strong, your reader is pulled into the story such that they forget everything else. In this class, you'll bring in one of your scenes and reshape it according to a checklist of what makes great scene work, including control over the point of view, effective incorporation of setting, walking the tightrope between telling and showing, and tying one scene to another to create a watertight plot. Finally, we'll take a close look at dialogue, and what to do with that backstory. Open to fiction and memoir writers of all levels.

**Crafting the Nonfiction Pitch****Instructor:** Joel Warner

Do you have the seeds of a brilliant nonfiction story, but don't know what to do with it? Are you stumped on how to land your story in the publication of your dreams? Come to this hands-on seminar and learn the secrets of how to successfully pitch nonfiction stories – who to pitch to, how to craft your pitch, and when to follow up. We recommend following up with the Nonfiction Pitch Clinic on Friday, June 14 at 12:30 PM. See page 27 for more details.

**Tuesday, June 11 | Afternoon Session****2:00 to 4:00 PM****The Art of Brevity\*****Instructor:** Ross Gay

For writers of short poems and essays, the goal is to master the glimpse, to take on less, but craft it more deeply. The challenge of making every word count is balanced by the fun and satisfaction of hammering out a rough draft in one sitting. Poet and essayist Ross Gay has honed several strategies of short forms: how to quickly get to the heart of things; pack a punch with strong language and powerful imagery; highlight the critical moment; and weed out excess details, characters, and dialogue. Join him to expand your own appreciation of short forms and how to craft them.

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

**Mining Family History****Instructor:** Diana Khoi Nguyen

Whether we intend to or not, we often draw from our life experiences in our own work. But what happens when we aim squarely at our family history as the subject for our writing? How can we ethically excavate our families and past—especially if members of our family are still alive? We'll read excerpts of projects which draw extensively from the author's own life, and formulate ground rules on how to proceed within our own projects.

**Activate Your Theme****Instructor:** Doug Kurtz

When you become a famous writer and book clubs across the world are discussing your novel, memoir, or short story collection, what will they say it's about? What meaning will they draw from it? In this discussion and exercise-based class we're going to get clear about theme, its relationship to plot, how your protagonist's "moral stance" shifts relative to it, how its variations are embodied by your other characters, how to make it manifest in your pages without getting didactic, and more. If that sounds fun, this class is for you. Open to writers of all levels.

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

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



## The Dual-Genre Novel

Instructor: Cynthia Swanson

Often agents and publishers want authors to box their novels into a genre for presentation—in queries, in marketing plans, in social media positioning. But what if your historical novel features a zombie? What if your sci-fi has strong elements of romance? Must you define genre? How do you attract fans of both genres? In this seminar, we'll talk about successful dual-genre novels, how they're positioned in the marketplace, and how to effectively promote your own dual-genre novel in the publishing world and to the reading public.

## Tuesday, June 11 | Early Evening Session

4:30 to 6:30 PM

### Conducting Interviews\*

Instructor: Sheila Heti

This seminar will focus on how to be a better interviewer and how to ask better questions in social situations. We'll talk about research, preparation, transcribing, how to come up with good questions, recalcitrant subjects, common mistakes, editing your interview, and more. Then we'll conduct interviews in class to improve our skills. The instructor has conducted dozens of interviews with writers and artists, including Joan Didion, Agnès Varda, and Elena Ferrante, and has been interviewed many times. She'll bring what she learned working for many years as interviews editor at *The Believer* magazine.

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

### Image and Text: Text as Image and Image as Text

Instructor: Diana Khoi Nguyen

What is an image, and what can text entail? In this exploratory craft seminar, we'll pay close attention to the nuances of these two words before exploring how they've been employed and how they've evolved on the page over time. We'll expand our original notions of these two crucial media, and how they can engage with each other. What happens at the intersection of image and text in creative work?

### Character Origins

Instructor: Doug Kurtz

In this discussion and exercise-based seminar, we'll delve into the past and dredge up our characters' origin stories—the formative events that seeded their world view, made them who they are, and ultimately predicted the revelations (or lack thereof) they experience. You'll get clear about backstory, the past your protagonist can't escape. Novelists and memoirists of all levels welcome.



### Welcome to the Sh\*t Show: Your Inciting Incident, Stakes, and Dramatic Questions

Instructor: Erika Krouse

The inciting incident is the narrative event that propels your whole story forward. But what should the inciting incident be, and where? Does “inciting” also have to mean “exciting”? What makes it work, and what makes it flop? By exploring elements such as stakes and dramatic questions, we'll examine ways to heighten that inciting incident and invite the reader into your protagonist's lovable disaster. Open to fiction and nonfiction writers of all levels.

### Writing a Great Proposal: Discovering Your Book

Instructor: Buzzy Jackson

This course takes nonfiction writers of all levels step-by-step through the process of understanding what a nonfiction book proposal is. We'll examine templates for how the finished product should look, and transform the proposal-writing process into a path for discovering what your book is really about. Either you'll discover you really do have a great book idea, or you'll learn you need more research or a different concept.

### The Challenges (and Triumphs) of Retelling Folk and Fairy Tales

Instructor: Lindsey Drager

Folk and fairy tale retellings are satisfying because they offer a fresh take on stories we know well. But just how does one retell a story that is so familiar? What tactics and techniques do writers employ for making archaic stories new? In this seminar, we'll first discuss the structures, motifs, and themes that define these genres and then consider how framing our stories around familiar tropes might cast new and powerful light on contemporary stories. Open to any writer of fiction, nonfiction, or hybrid prose.

**Wednesday, June 12 | Afternoon Session****2:00 to 4:00 PM****On Writing About Nature\*****Instructor:** Helen Macdonald

In the genre of wildlife art, humans are erased from the picture. It's rare to see trucks in the background of paintings of ducks; there are few watercolors of weasels hunting mice amongst trash-littered backlots. Nature writing often works the same way, which can be astonishingly moving and beautiful. But in this talk we'll look at ways we might write about the messy, complicated, fallen world we live in while discussing possible misgivings about the fetishization of particular landscapes. In these dark days for biodiversity, we'll discuss how to write both creatively and lyrically about the natural world and make it matter—the most urgent question there is.

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

**Word, Rhythm, and Rhyme in Children's Books****Instructor:** Denise Vega

Every word counts in any story, but word usage is especially important in children's books. In this seminar, we'll look at books for younger readers—from picture books through early chapter books. Through examples and exercises, we'll explore the importance of finding the right word, when vocabulary matters, ways to use rhythm and rhyme, and more. If you have a work-in-progress, bring the first 120-125 words to workshop in the session.

**Tips for Writing and Assembling a Short Story Collection****Instructor:** Courtney E. Morgan

Have loads of stories and no idea how to collate them? Or just some story ideas you'd like to build into a book someday? In this seminar, we'll discuss tips and tricks for writing toward a short story collection, and ways to assemble and arrange it into a cohesive whole once you get there.

**Spirit in Matter, Matter in Spirit: Poems****Instructor:** Sawnie Morris

Matter and spirit exist on a continuum, with matter at the heaviest, densest, most visible extension of the continuum and spirit at the lightest, invisible, and most ephemeral. In this seminar, we'll look at the craft of poems that are conscious of layered perspectives on reality—in their natural relationship to one another—poems that, however briefly, express or acknowledge that awareness. We'll write at the intersection of the known and the unknown, the quotidian and the mysterious.

**Crappy Jobs and Weird Food: Creating Your Setting and Culture****Instructor:** Erika Krouse

Setting is more than trees and bunnies—it's the ground under your story's feet. However, many stories suffer from "White Room Syndrome"; characters seem to fight and work and fall in love while floating through space in a white room somewhere. In this all-genre, all-levels seminar, we'll use discussions and in-class exercises to explore setting in its role as catalyst, context, antagonist, and symbol. Learn how to make your reader say, "I felt like I was really there."

**From Aubade to Serenade: The Lyrical Genres****Instructor:** David J. Rothman

You can no more have a poem without a genre (or mix of them) than you can have a piece of music that is just "music"—stripped of its strong influences from one or more genres. Yet while everyone seems to understand the genres of cuisine, music, fiction, and film, poetry seems to have fallen on hard times in this regard. Join us as we reinvigorate the tremendously powerful notion of genre in lyrical poetry, discussing and exploring its many kinds, from the aubade and serenade to the nature poem, elegy, ode, epigram, verse essay, love poem, pastoral, and much more. Writers of all levels are welcome.

**Wednesday, June 12 | Early Evening Session****4:30 to 6:30 PM****Written on the Body\*****Instructor:** Melissa Febos

One of the most notoriously difficult forms of desire to write is the sexual. As Audre Lorde wrote, "The erotic has often been misnamed by men and used against women. It has been made into the confused, the trivial, the psychotic, the plasticized sensation." To write scenes that remove sex from patriarchal structures means to (re)place them in the context of their inhabiting corporeal bodies and realities, to engage topics of identity, gender, family, politics, history, and, yes, the nature of love and longing. It's a radical and necessary practice for the writer interested in changing their world.

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



### **Spinning Tales: Exploring Texts and Textiles**

**Instructor:** Jessica Comola

In this seminar, we'll dive in with a history of textiles as encoded, or hidden, forms of writing. We'll read and discuss creative writing about textiles, as well as textiles that incorporate written language on their surfaces. Then, we'll create works of our own that blend more conventional pen and paper with fabrics, threads, and 3D materials. Open to writers of all genres and levels.

### **Anybody Can Get Into a Poem, But it Takes "A Poet or an Otter or Something Supernatural" to Get Out of One**

**Instructor:** Sawnie Morris

The best last lines reverberate back up through the poem to its beginning like an electrical charge shooting up through the spine. But how can we make that actually happen? What are some approaches to discovering the luminescent ending? In addition to enlisting the help of otters and the supernatural, we'll look to the last lines of master poets for instruction and experiment with our own. Bring two poems whose endings have eluded you. Open to writers of all levels.

### **Your First Pages: Expositions and Hooks**

**Instructor:** Erika Krouse

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

### **Dream Weaving: Working with Dreams in Narrative**

**Instructor:** Jennifer Wortman

Dreams, some say, are distractions that have no place in narrative. In this class, we'll take the opposite view and consider how dreams can enhance our fiction and nonfiction. Using writers such as Michael Ondaatje, Rudolfo Anaya, and Joan Wickersham as guides, we'll explore how to weave dreams into our stories to serve character, conflict, and theme. We'll also look at writing dream-like and dream-inspired pieces. Open to writers of all levels.



### **What Do You Write?: Artist Statements for Authors**

**Instructor:** Buzzy Jackson

This is a hands-on workshop drawing on the tools and traditions of art school and artist statements to help writers of all genres and levels better understand their work and identities as authors. Using generative writing exercises, we'll interrogate ourselves, our writing, and why we do it. We'll leave with a clearer sense of what we want our writing to do in the world and a meaningful, non-boring author bio or artist statement that acts as a calling card, not a panicky placeholder.

## **Thursday, June 13 | Afternoon Session**

**2:00 to 4:00 PM**

### **What Is Art?\***

**Instructor:** Sheila Heti

This seminar will examine and discuss *What Is Art?*, the great work of art criticism and theory by Leo Tolstoy. Participants need not have read the book beforehand (though it is advised); handouts with all the relevant passages will be made available. Many people write without thinking about what they believe art is. This seminar will be an opportunity to contemplate this question, in the hopes of gaining a greater sense of purpose as a writer and artist. Please note: *What Is Art?* is available for free online and as a great audiobook.

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

**Save Your Manuscript Using the Story Grid****Instructor:** LS Hawker

Shawn Coyne's Story Grid is a tool that breaks down the component parts of manuscripts and tells the writer what's working, what's not, and what to do to fix problems and amplify strengths. It's a tool to reenvision and resuscitate a seemingly irredeemable pile of paper stuck in an attic drawer, or it can inspire an original creation. In this workshop, you'll learn how to use the Story Grid to save your novel.

**From Sestina to Pantoum: Fixed Lyrical Forms****Instructor:** David J. Rothman

Spanning the range from the sonnet to the triolet, from the pantoum to the haiku, from the Sapphic to the rondeau, lyrical forms embody self-sustaining magic that transcends any one language or period, and all of them continue to attract some of our strongest contemporary writers. This seminar will examine how some of these fixed lyrical forms work and where they come from, read some of the best, and try our hands at our own.

**Personal Essays with a Twist****Instructor:** Jenny Shank

Essayist Leslie Jamison has described her writing as "memoir and journalism and criticism woven together." Hanif Abdurraqib also weaves personal stories with criticism of music, sports, politics, and more in his acclaimed debut collection *They Can't Kill Us Until They Kill Us*. We'll examine the work of both writers to learn how we can expand our own essays outside the parameters of the self by incorporating pop-culture touchstones, scientific research, and other sources, making felicitous connections that amp up the resonance.

**The Sum of Its Parts: Piecing Together a Book-Length Narrative****Instructor:** Tiffany Quay Tyson

Whether you're working with multiple timelines, epistolary threads, a book within a book, fragmented essays, interwoven poems, or linked stories—a non-linear, multi-form novel or memoir can be both fun and frustrating. How do you take the disparate sections and weave them into a cohesive whole? We'll look at diverse examples from authors like Francine Prose, Jenny Offill, Ellen Forney, and more. We'll examine our own work for emerging patterns and themes that will help us stitch together a cohesive narrative arc.

**Intro to Writing Flash Fiction****Instructor:** Robert McBrearty

Flash fiction (stories under 1,000 words) comes in many forms, from the traditional to the experimental, from the realistic to the surreal. These stories are wonderful for trying out different techniques and styles and learning the value of conciseness. In this seminar, we'll explore the basics of writing flash fiction, including how characters, settings, plots, and themes are developed in a compressed, yet satisfying way. We'll use models for discussion and include a brief brainstorming exercise.

**Thursday, June 13 | Early Evening Session****4:30 to 6:30 PM****Power Play: Subjectivity and the Writing Process\*****Instructor:** Rachel Cusk

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

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

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

The ballad is the great hinge between popular song and mid-length literary storytelling in English poetry. In this seminar, we'll explore the ballad's history to better understand it, and even try to write ballads ourselves.

**Crash Course in Character****Instructor:** Jenny Shank

Characters are the most basic part of writing fiction, but just how do you create fictional people that will win readers over? We'll study how masters such as Kent Haruf, Lucia Berlin, Ann Patchett, and Nana Kwame Adjei-Brenyah introduce major and minor characters. We'll talk about "spark plug characters" and how to create them, learn how to collect character details in a writer's notebook, and discuss the importance of giving our characters skills.

### **Creepy, Spooky, and Weird Tales**

**Instructor:** Courtney E. Morgan

There's a whole genre of writers who dance on the cusp of horror—who play with motifs of the macabre and gothic in new and interesting ways. We'll look at authors like Shirley Jackson, Kelly Link, Stephen Graham Jones, and Carmen Maria Machado, and write some hair-raising tales of our own.

### **What Are You Trying to Say? Writing Dialogue That Works**

**Instructor:** Tiffany Quay Tyson

Great dialogue provides context and subtext. It deepens the reader's understanding of your characters. Bad dialogue is hard to read and bogs down the action of your story. How do you make sure your dialogue elevates rather than deflates? We'll look at examples from published works and practice writing dialogue that is much more than rendered speech.

### **Writing Life and Death: Poetry and the Multiplicity of the Self**

**Instructor:** Sasha Steensen

Poetry aims to expand, not limit, our notions of selfhood. In this seminar, we'll consider what poetic practice has to offer us as we examine our own lives (and eventual deaths) as both public and private beings. We'll read poems that explore selfhood as it relates to otherness, thinking about how poetry might teach us, on the level of language, how to be in relation with one another. As we write in class, we might consider how our identities intersect, or collide, with our family history, our public persona, our bodily existence, and/or our spiritual practices.

## **Friday, June 14 | Afternoon Session**

**2:00 to 4:00 PM**

### **Breaking Form: Alchemies in Creative Nonfiction Structure\***

**Instructor:** Melissa Febos

Conventional essay forms offer us familiar containers in which to pour our content. And essays are traditionally driven by content. It's a formula that works. The problem with formula, and the familiar, is that it lulls the imagination and protects the psyche. But what happens when we lead with structure? What happens to our content when it meets an unfamiliar container? In this seminar, we'll examine lyric essays by contemporary masters and generate work using unconventional forms from diverse sources such as playlists, bestiaries, etymologies, and letters.

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

### **Picture This: Writing with the Illustrator in Mind**

**Instructor:** Denise Vega

As writers of picture books, we understand the collaborative aspect: part of our story will be told through pictures. But what do we leave in and what do we leave to the illustrator? How do we evaluate our text? And what about those darn illustration notes? Using examples and exercises, we'll explore the not-so-exact science of writing and revising with the illustrator in mind and when and how to include illustrator notes. If you have a work-in-progress, please bring it to the session.

### **Poetry: Revision by Any Means Necessary**

**Instructor:** Elizabeth Robinson

This seminar will enter into the process of revision as a site of radical play. We'll not so much fine-tune poems, but break them open to see what further adventures are latent within any given work. Possibilities include: turning a single poem into a sequence, working with syllable counts, altering images, and thoroughly rearranging the content of the poem.

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**Tapping into Your Weirdness****Instructor:** 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 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.

**Have Pen, Will Travel: Crafting Brilliant Travel Stories****Instructor:** Joel Warner

Who doesn’t want to be a travel writer? Jaunting all over the world, exploring fabulous locations, and getting paid to write about it. Whether you aim to become the next Bill Bryson or just want to pen odes to travel for your own personal references, this class is for you. You’ll learn how to best capture the details of your trips, how to craft the results into compelling, relevant narratives, and how to pitch and publish your missives in travel publications.

**Elements of Narrative Structure****Instructor:** Nick Arvin

A writer makes a lot of choices that many readers may never consciously notice—narration in first/second/third person and past/present/future tense; use of exposition vs. scene; selection of point of view; the manipulation of narrative time. We’ll explore each of these narrative elements, the advantages and disadvantages they offer, and how to create a structure that best suits the story you want to tell. Suitable for writers of all levels and genres, but the examples in class will focus on fiction.

**Friday, June 14 | Early Evening Session****4:30 to 6:30 PM****Finding and Pitching Nonfiction Stories that Sell****Instructor:** Joel Warner

Nothing beats seeing your byline in a publication you’ve always dreamed of writing for. But how do you do that? How do you find nonfiction stories that editors will want to pay you for? Designed for those eager to break into the nonfiction business, as well as those ready to take their journalism to the next level, this hands-on class will detail proven tips and tricks for finding and pitching stories that will have editors of publications large and small eager to work with you.

**Literary Magic: How to Conjure Worlds****Instructor:** Alexander Lumans

Lincoln Michel says worldconjuring “uses hints and literary magic to create the illusion of a world, with the reader working to fill in the gaps.” In this seminar we’ll examine and practice different methods of avoiding the laborious task of building too-immense worlds on the page; instead, we’ll focus on how to craftily conjure realms in your reader’s mind through the power of detail, restraint, and collaboration. For both beginner and advanced writers of fiction and nonfiction, this seminar will provide you with crucial ways to plant the imaginary seeds of place.

**What’s Your Canoe? Identifying and Excising Your Manuscript’s Achilles’ Heel****Instructor:** LS Hawker

We often become unnaturally attached to various elements of our stories that don’t work. Learning to identify these and then let them go (i.e. the much-maligned “kill your darlings”) can mean the difference between a manuscript that’s publishable and one that sits in a bottom drawer for all eternity. Through a series of probing questions you’ll discover how to root out your manuscript’s faulty components and throw them out.

**The Poetry of Affection****Instructor:** Joy Roulier Sawyer

The poet Edward Hirsch believes that American poetry has become cynical—that we’ve lost, as he calls it, “the poetry of affection.” In this seminar, we’ll read poems by Wislawa Szymborska, Tony Hoagland, Philip Schultz, Naomi Shihab Nye, John Brehm, and others, as well as engage in lively conversation about the oh-so-thin line between affection and sentimentality. In response to our discussion and readings, we’ll create our own criteria for what constitutes a “successful” affectionate poem—and perhaps write one of our own.

**Writing Through Tarot****Instructor:** Selah Saterstrom

The writer Italo Calvino wrote, “The tarot is a machine for constructing stories.” Concerning her first time engaging with tarot, writer Rachel Pollack notes, “Each card seemed a frozen moment in a story.” In this seminar, we’ll work with tarot cards and their rich imagery as a way to enter our writing and unlock latent scenes and sensations that enliven our work. Previous knowledge about tarot and divination is not required. Open to writers of all genres. You do not need to bring tarot cards, though you are welcome to if you have a deck.



## How to Write a Drawing

**Instructor:** Sommer Browning

What does it mean or do when writers incorporate their own drawings into their work? Like when Kurt Vonnegut drew an asterisk for an asshole in *Breakfast of Champions*? Drawing offers another way for writers to move through narrative, invite in humor, and create poetic truth—even if they can't draw! In this seminar, we'll explore the work of writers like Maira Kalman, Joe Brainard, Bianca Stone, and more. We'll discuss how image and text work together or fight against each other, and we'll generate our own images and texts to take into current or future projects.

## Saturday, June 15 | Afternoon Session

2:00 to 4:00 PM

### Writing Complex YA Characters\*

**Instructor:** Erika L. Sánchez

Protagonists who always do the right thing and get everything they want are boring. Fiction is all about tension and conflict, so let's create characters who are complex, nuanced, and troubled. Making mistakes is human and essential for a story's trajectory. And being a young person in this world is distinctly difficult. Through examples, writing exercises, and discussion, writers will learn how to create vivid and compelling protagonists. Open to writers of all genres.

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

## Sunday, June 16 | Early Evening Session

4:30 to 6:30 PM

### Losing Consciousness\*

**Instructor:** BK Loren

Arguably, the most important—and overlooked—part of learning any art is forgetting. Take Georgia O'Keefe, for instance. As the story goes, she left school in 1908, moved to New Mexico, and swore she would not paint a single brushstroke until she forgot everything she'd ever been taught. In 1916, her forgetfulness was complete and she became the O'Keefe we know and love. Come to this class ready to write a lot, make a lot of mistakes, let go of the mechanics you've learned—and remember what it is you've always known and loved about writing.

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



## Monday, June 17 | Afternoon Session

2:00 to 4:00 PM

### Get to Work: Writing a Memoir About Your Job\*

**Instructor:** Jessica Chiccehitto Hindman

Americans worship the god of work. We spend more hours on the job and take fewer vacations than most industrialized countries. Yet relatively few literary memoirs focus on the workplace. This seminar aims to fix that. We'll get to work writing about our jobs—past jobs, present jobs, jobs we can get just to write about what happens at them. What do our experiences reveal about broader societal issues? How do we write about our jobs without getting fired? To guide our discussion, we'll examine short texts from Barbara Ehrenreich, Leslie Jamison, and others.

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

### Backstory as Collage

**Instructor:** Mario Acevedo

Backstory exists as a collage within the narrative, best revealed in snippets. How then can you make backstory compelling? How do you introduce backstory to build momentum without causing the narrative to jerk to a halt? How can we use backstory to build the character arc, develop the plot, and draw the reader in? We'll review examples from literary and commercial works and then try our hand with writing prompts.

**Poets in Translation: Rilke & Mandelstam****Instructor:** Lynn Wagner

Continuing our poets in translation series, we'll explore the work of Rainer Maria Rilke and Osip Mandelstam. Rilke, writing in German and French, is a master of metaphor and has been translated by Galway Kinnell, David Young, Stephen Mitchell, and others. Mandelstam wrote in Russian and is a lyrical, yet political, poet writing at the same time as Anna Akhmatova and Marina Tsvetaeva. Joseph Brodsky called him "Russia's greatest poet." Through reading, discussion, and comparison, we'll dig deeper into the work of these great poets as well as the function, limitations, and possibilities of language itself.

**These Eyes Are Pencils: Writing from Images****Instructor:** Alexander Lumans

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

**How to Hook a Reader in Your First 10 Pages****Instructor:** Rachel Weaver

It doesn't matter how good your book is overall if the first 10 pages don't hook the reader. Most agents request the first couple of pages to see if they want to read the rest of the book, most readers in a bookstore will give the opening pages a try to decide if they want to buy your book, and the Look Inside program on Amazon allows readers to sample your opening pages. In this seminar, we'll discuss a variety of ways to ensure your opening pages are effective. Open to fiction and memoir writers of all levels.

**Personal + Universal****Instructor:** Jason Heller

When writing memoir, it's best to identify the themes and topics in your life that resonate most broadly; when writing nonfiction on an external topic, it's best to find and express your personal connection. Through examples, exercises, and sharing we'll learn how to synergize the personal and the universal in our nonfiction.

**Monday, June 17 | Early Evening Session****4:30 to 6:30 PM****A Matter of Style: Holding a Reader's Attention\*****Instructor:** Gabe Habash

No one knows better than the reviews editor at *Publishers Weekly* that it can be tough for a writer to hold a reader's interest for the long haul. Join Habash, who has read more work than the rest of us combined, in analyzing how writers develop stories and prose styles that keep us invested in the page. By analyzing the big picture conflicts and sentence-level breakthroughs made by some of our most compelling writers, we'll explore the tensions, images, rhythms, and word choices that make stories come alive on the page. Through generative prompts, we'll begin to apply these lessons to our own work.

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

**Writing MG and YA Stories that Resonate****Instructor:** Sara Jade Alan

Some of the most powerful writing occurs below the surface of the words; it's the subtle choices most readers will never see or notice, but they will feel. In this class we'll examine how and why some MG and YA stories resonate with readers in an indelible way. We'll explore and play with "invisible" story elements that help dramatize a story's message and make a profound and lasting impact on readers.

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### **When I Becomes We: Writing the Collective Memoir**

**Instructor:** Jessica Chiccehitto Hindman

What happens when we think of memoir writing as a group effort, rather than an individual one? Can a group of strangers tell a truer story about each other's lives than an individual? Collective memoir is a small but growing genre wherein a single life is written by more than one individual. This seminar will begin with the basics—how can a single life story be told collectively?—and end with a real-time experiment in collective memoir writing. Please bring a photograph from your past (depicting anything or anyone) that is meaningful to you in some way.

### **Cake All the Time!: The Art of Escalation**

**Instructor:** Alexander Lumans

It's no secret that everything in your book should be moving it forward, but what's the difference between actually advancing your narrative and simply delaying it? How to tell what's a purposeful gesture and what's a storytelling crutch? In this seminar, we'll examine and practice and practice the art of escalation: that ability to continually and irreversibly increase tension (via action and consequence) throughout the course of a scene until the very legs of your letters are shaking.

### **Is This Normal?: Dealing with Frustration in the Writing Process**

**Instructor:** Rachel Weaver

Most of us start out thinking, "I'm going to write a book." We envision the work of telling a good story, once, tidying up the grammar, and then bright lights and big cities. When it doesn't work like this, we start to beat ourselves up. Why is this taking so long? Surely everyone else gets it exactly right in fewer tries. In this class, we'll talk about product vs. process, enduring discomfort and chaos, that bothersome question of whether it's good or not, and when to stop revising. Open to fiction and memoir writers of all levels.

### **The Fine Art of Lying Invention**

**Instructor:** Nicky Beer

As poets, in our earnest desire to say the world into being, we sometimes confuse *truth* with *authenticity*. As a result, we can miss opportunities when fabrication, fakery, and outright falsehood can serve our work better than any faithful representation. In this seminar, we'll discuss the various species of invention that can enrich and enliven our work, such as pseudo-autobiography, heteronyms, and benign fraud. Prepare to tell a few whoppers!



## **Tuesday, June 18 | Afternoon Session**

**2:00 to 4:00 PM**

### **Who You Used to Be: Creating Distance Between You and Your Past-Self in Memoir\***

**Instructor:** Jessica Chiccehitto Hindman

Memoirists need distance from their past-selves in order to write about their lives with insight and wisdom. But how does one create distance between oneself and oneself? How do we make our complex, living selves into characters on a page? In this seminar, we'll go through a series of exercises to create a sense of distance, control, and structure in our writing about events from our past. We'll look to essays published in *Brevity* for inspiration. Come as one person, leave as two!

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

### **Style on the Line: Sentence Diagramming**

**Instructor:** Lynn Wagner

This is not your grammar school teacher's class on sentence diagramming. We'll examine language made visible, read extraordinary sentences by John Milton, Ernest Hemingway, Abraham Lincoln, and others. Most of all, we'll focus on style. Bring your own writing samples of opening and closing lines. As Gertrude Stein said, "I really do not know that anything has ever been more exciting than diagramming sentences." We'll find out.



**First Person Blues****Instructor:** David Heska Wanbli Weiden

Although first person allows for considerable immediacy and intimacy, it's a challenge to keep this perspective engaging in a longer work, especially when only one narrator is used. In this seminar, we'll examine techniques to keep a first-person narrative dynamic and avoid monotony. We'll read numerous examples, use mini-lectures, and complete several exercises, all with the objective of enlivening those "I" narrators. Open to fiction and nonfiction writers.

**Writing from Weakness****Instructor:** Jennifer Wortman

Zadie Smith advises writers to "avoid your weaknesses." And why not? Writing's hard: why make it harder? 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. For writers of all levels and genres who don't mind getting a little uncomfortable.

**Writing on the Road: The Art of Travel Writing****Instructor:** Elizabeth Geoghegan

Travel writing has many faces—a jaunt to a local farmer's market, a week spent in a favorite foreign city, even a disastrous journey. Together we'll explore the use of setting as a character and techniques for transforming past, present, and future expeditions into polished prose. Open to writers of both fiction and nonfiction.

**Idea Generator****Instructor:** Paula Younger

Can't get writing? Need story beginnings? Stuck in the saggy middle of your story, novel, or essay? Can't find an ending? Bring all of your problems and we'll get your writing gears moving smoothly again.

**Tuesday, June 18 | Early Evening Session****4:30 to 6:30 PM****On Imagination\*****Instructor:** Mary Ruefle

A non-instructional lecture of remarks, followed by a question and answer period, followed by an optional exercise. If this is not enough information for you, try to imagine what Ruefle is going to say and what the exercise might be. (Can you see, writer, why we love and fear her? Don't miss out!)

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

**Building Unforgettable Characters—  
Bringing Fictional People to Life****Instructor:** Wendy J. Fox

In this seminar, we'll work through the process of building a character (or characters) who can serve as a catalyst for a larger narrative, propelling the story forward. From navigating backstory to placing characters in scene, we'll focus on getting protagonists and antagonists out of our heads and onto the page through a series of writing exercises, discussion of example texts, and optional sharing.

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

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

**Rooting Out the Poem: Ecopoetics, Persistence,  
and Apocalyptic Thinking****Instructor:** Juan J. Morales

Apocalyptic thinking can either paralyze or mobilize us in our understanding of our environment in peril. Our work might be motored by memories of a vanishing lake, sorrow for a dwindling species, or fears of overpopulation. In this generative seminar, we'll follow the skunks in Robert Lowell's "Skunk Hour," analyze Allison Adelle Hedge Coke's rediscovery of an indigenous mound city, and discuss how ecopoetics and apocalyptic thinking can inspire us to preserve, reveal where to dig, and find the heart of our poems.



## Classic Fairy Tales and Story Shapes

Instructor: Paula Younger

Sometimes in modern literature we forget to slay the dragon. We're going to cover some classic fairy tales and folklore, then see how we can borrow their tension, high stakes, and story shapes for our stories.

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

Instructor: Elissa Bassist

In this seminar, we'll dismantle the short humor piece and discuss how to write and publish 500-800 words à la *The New Yorker's* "Shouts & Murmurs." Though niche, we may apply humor writing's lessons, virtues, and cheap tricks to all writing. Writers will also learn about submission, like how to write a no-miss cover letter, get paid, etc. Finally, each writer will brainstorm lists and pitch titles to formulate and hone future parodies and satires, or die trying.

## Wednesday, June 19 | Afternoon Session

2:00 to 4:00 PM

### Building Bridges: From Fiction to Nonfiction and Back Again\*

Instructor: Alexander Chee

How do you write about your life? Are you a memoirist, but you fear writing scenes and dialogue? A fiction writer who writes their own stories and changes the names, hoping no one will notice, and hoping it's for the best? We'll discuss some tools to move past this, working back and forth across the line between fiction and nonfiction, teaching how each helps us write and understand the other, and in general, we'll focus on the tactics of prose narratives, how verisimilitude is conjured, and strategies for using material from your life in fiction and nonfiction both.

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

### Novel Writing Made Easy

Instructor: Lija Fisher

Facing the task of filling 300 pages may seem overwhelming, especially when we're bogged down in the details of craft. But storytelling is innate in our nature and, as Aristotle said, plot simply has "a beginning, a middle, and an end." We'll break down the very basics of what you need to write a book and then spend some time letting your imaginations fly so you can get out of your head and into the story. Most appropriate for beginning writers of fiction and YA/MG fiction.



### Secret Selves: Character Quests, Wounds, and Codes

Instructor: Erika Krouse

We act one way in the light, and another in the dark. In the light, we have jobs, relationships, responsibilities, and plans. But in the dark, we want. We hurt. We discover reality-reversing truths and lies. We find reasons to live. In this all-genre, all-levels seminar, we'll uncover our characters' detailed in-the-dark desires, quests, goals, wounds, emotions, obsessions, codes, deeply-held beliefs, and secrets—and then we'll explore techniques to artfully spill that secret self onto the page.

### Young Protagonists in the Non-YA Novel

Instructor: Brandi Homan

Trying to identify, embody, and then illustrate for the reader a consistent character voice is difficult enough, but writing the young protagonist for a novel not geared toward a YA audience feels near impossible. How do you present a voice that is believable yet won't be dismissed by the reader as too juvenile? This seminar will look at work by Dorothy Allison, Lynda Barry, and Selah Saterstrom as examples of where and how to begin straddling this all-too-tenuous line.

### Getting Unstuck through the Power of Motive

Instructor: Mario Acevedo

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

**Wednesday, June 19 | Early Evening Session****4:30 to 6:30 PM****Queer Forms: Hybrid and Interdisciplinary Writing****Instructor: Serena Chopra**

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

**Changing Over Time: Creating Character in the Memoir****Instructor: Karen Auvinen**

Memoir is the story of how an event or situation changed the narrator, but sometimes as narrators of our own stories, we cannot quite see ourselves as characters. This seminar explores techniques you can use to create yourself as a character in your own story. We'll map out key scenes that show your evolution, which is half the battle. Open to nonfiction and memoir writers of all levels.

**Draft a Short Story****Instructor: Amanda Rea**

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

**Mirrors of Allusion****Instructor: Daniel Levine**

We hang mirrors in our rooms to make them seem larger and deeper. Likewise we can hang allusional mirrors on the walls of our fiction to add meaning and sophistication. In this seminar, we'll explore methods of inserting such literary "mirrors": they may offer chance glimpses, or present ongoing motifs that continually reflect into our narrative. We may think of *Ulysses*, but also more recent works like *Fates and Furies*, *Hag-Seed*, or *Station Eleven*. With attention to such examples, we'll establish strategies for introducing classical allusions into our fictional realm.

**Magical Realism****Instructor: Courtney E. Morgan**

From Gabriel García Márquez to Aimee Bender, we'll examine early examples of magical realism (and the somewhat ethnocentric origins of the term), and also look at ways the genre has evolved and been adapted by contemporary authors. And, of course, we'll add some magic to our own writing.

**Frankly, My Dear: Writing Antagonistic Relationships****Instructor: Erika Krouse**

Our friends are close, but our enemies are uncomfortably closer, and the protagonist-antagonist relationship is often the most intimate one in a story. For this reason, it's important to tailor the protagonist and antagonist closely to each other, so the torture can begin. In this hands-on, exercise-driven seminar, we'll craft that antagonistic relationship to hit as many trigger points as possible, creating story-propelling conflict and change. Open to fiction and nonfiction writers of all levels.

**Thursday, June 20 | Afternoon Session****2:00 to 4:00 PM****The In-Between Novel\*****Instructor: Amitava Kumar**

Some books, like David Markson's *This Is Not a Novel*, spare no effort in mocking the conventions that support most traditional novels. Why is it, then, we continue to turn the pages even when the book has no use for props like plot that drive our narrative interest? We'll examine the reason for these books, with contemporary examples from authors like Rachel Cusk and Sheila Heti, and how they motivated instructor Amitava Kumar's latest novel, *Immigrant, Montana*.

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



### Managing Time in Stories

Instructor: Paula Younger

Some writers are afraid of venturing out of chronological time in stories and memoirs. But instead of transitioning using objects or a 'and next' attitude, the best stories and memoirs use emotional transitions. We'll study successful passages in fiction and memoir, and then experiment with our own writing. Fear time no more!

### The Memoir Toolkit: Five Best Practices for Telling Your Story

Instructor: Karen Auvinen

What makes a memoir memorable? Engrossing? Relatable? This seminar outlines key practices for new and experienced memoir writers that will allow you to take your personal story and make it something shareable and universal. Come prepared to practice what we learn. Open to writers of all levels.

### Revision as Addition

Instructor: Diana Khoi Nguyen

Too often we think of revision as a carving away, carving out of words. In this seminar, we'll begin by investigating published examples of work that revises by writing additional poems without eliminating the original. We'll focus on why the accretion of details and poems is essential for the work. We'll then distill what we learn through prompts derived from these examples and apply them to our own work; leave with more poems than we started with.

### Playing Bad Guys and Girls

Instructor: Daniel Levine

How do you craft the voice of a narrator who is not "nice," or "good," or "honest," or "smart," or even "human?" How do you use your characters' shortcomings to your advantage and make your readers care, even come to love them in the end, perhaps in spite of their better instincts? This seminar will explore memorable "villainous" characters from literature to help participants find the voices of their loveably unsavory narrators.

### Getting Under the Skin: Techniques for Closing Narrative Distance

Instructor: Jenny Shank

Have you ever been told your characters feel distant? Do you want to give your readers a seat so close to the action your characters spatter sweat and tears on them? Okay, that's gross, but this seminar won't be! Instead we'll explore techniques for closing narrative distance through examples by Uzodinma Iweala, Fatima Farheen Mirza, and Jesmyn Ward. We'll learn about filtering and how to avoid it, when to use internal dialogue, and how to effectively deploy sensory detail. Bring a page of writing that needs to get a little closer. Sweat bands are optional.



## Thursday, June 20 | Early Evening Session

4:30 to 6:30 PM

### Using What You Know to Write Whatever You Want\*

Instructor: Julie Buntin

Most writers grapple with the old adage "write what you know." But successful fiction always has a greater alliance to the truth of the story than to the truth of our lives. In this generative seminar, we'll discuss methods for incorporating research into fiction, and ways of being alert to the stories that are uniquely ours to tell. Writers will leave having generated plenty of in-class writing, with a clearer sense of what it means to write what you know and how to give yourself permission to both embrace truth—and stray from it—on the page.

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

### Dear Mr. Fantasy

Instructor: Lija Fisher

Do you like steampunk, flintlock, and grimdark, or are you a traditional sword and sorcery fantasy writer? Do you know what these even are? Creating fantastical worlds of your own can be fun and imaginative, but how do you get that world down on the page? How can you move your story along without stopping to explain the details of your creation? In this seminar, we'll explore the basics of worldbuilding and look at examples of different fantasy books that took us on adventures we never imagined. Appropriate for beginning writers of fiction and YA/MG.

### Finding Your Layers

Instructor: Paula Younger

The best writing has layers, which requires a lot of revision of digging below the surface. This seminar will examine successful fiction and nonfiction, and try out exercises to help you dive below the surface of your story.



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

**Instructor:** Karen Auvinen

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

### **Not Your Daddy's Book Review: Writing About Books Today**

**Instructor:** Jenny Shank

Listen up, whippersnappers: Newspapers across the nation once published lengthy book reviews, lavishing attention on new releases and local authors. Those days are gone, but hundreds of venues remain eager to publish book-related content. In this seminar, you'll learn how to pitch book review ideas and write thoughtful, entertaining articles about books. Jenny Shank, the instructor, has published over a thousand book reviews and author interviews, so come learn from a rusty old-timer.

## **Friday, June 21 | Afternoon Session**

**2:00 to 4:00 PM**

### **(re)Visions: Prose Editing Tips and Tricks That Will Change Your Life\***

**Instructor:** Selah Saterstrom

Sometimes we experience revision as negative work, rather like mopping up after the party. We have a tendency to think the need to revise indicates failure. In this seminar, we'll consider In this class we'll consider alternative engagements with the revision process. Is it possible that when we revise our work we are, in fact, collaborating with revelation? By exploring useful and unique strategies, we might just fall in love with the process of revision while cultivating our editorial abilities. Participants should bring one page of prose they would like to revise or experiment with.

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

### **Writing the Unlikeable Woman**

**Instructor:** Brandi Homan

Writing the unlikeable woman (or girl) has become fairly trendy (finally!) in recent literary and other pop culture successes—think Gillian Flynn's *Gone Girl* and *Sharp Objects*. This seminar examines how to deepen female characters to move further into their imperfections and away from tropes by examining representations of the unlikable woman or girl in lesser-known work, including excerpts from the novels *Eileen* by Ottessa Moshfegh, *Hôtel Splendid* by Marie Redonnet, and *We Have Always Lived in the Castle* by Shirley Jackson. Open to writers of all genres.

### **Elements of Voice**

**Instructor:** Nick Arvin

Agents, editors, and readers agree that a unique voice is important to great storytelling, but discussions about voice tend to be very nebulous. In this seminar, we'll break down the elements of literary voice, examine how those elements are used to create the distinctive voices of stories we all know, and how you can use them to craft your own distinctive voice. Open to writers of all genres and levels, but examples will focus on fiction.

### **Graphic Fiction and Poetry Comics**

**Instructor:** Jessica Comola

From cave and rock paintings to internet memes, visual and verbal forms of communication have long been entwined. We'll look at excerpts from contemporary graphic novels and poetry comics that cross genre boundaries in order to put images and words together on the page. Then we'll write, draw, collage, and engage other forms of multimedia expression to generate our own works. Open to writers of all genres and levels.

### **Flash Dance: Shorts and Micro Fiction**

**Instructor:** Wendy J. Fox

There are six-word stories and there are hundred-word stories, and flash as a genre varies in regards to the word ceiling. In this intensive studio, we'll look at shorts and very shorts and work toward a completed flash piece. Suitable for writers of all genres interested in compressed forms. Participants, through a series of writing exercises and peer feedback, will come away with a tangible draft.

### **Repetition and Cadence: Exploring Sound and Rhythm in Poetry**

**Instructor:** Andrea Rexilius

This seminar explores how contemporary poets have renovated the traditional use of rhyme and meter into repetition and cadence as a driving force behind their poetic structures. We'll examine elements such as assonance, consonance, internal rhyme, near rhyme, end rhyme, and alliteration, among others. Readings will include poems by Dan Beachy-Quick, Aditi Machado, Andrew Joron, and Jamaal May. Writing prompts will encourage participants to explore their use of these sonic elements in the creation of their own poetry.

**Price: \$20/members; \$30/non-members.  
Free to any Lit Fest passholder.**

*(See page 34 for pricing details.)*

Celebrate the kickoff and close of Lit Fest 2019 with parties that include a catered dinner, live music, games, and more. Salons are informal, dynamic evening discussions and performances featuring three or more speakers with varying perspectives on a theme; audience participation is strongly encouraged. The ticket price for salons and parties includes a catered meal and beverages.

## Friday, June 7 | 6:30 to 9:00 PM

### The Kickoff Party

The kickoff party brings participants and instructors together for a night of celebration. Enjoy a catered dinner from Cuba Cuba Cafe and Bar, live music, games, and more!



## Saturday, June 8 | 7:00 to 8:00 PM

### Salon + Reading: Is It Really All About You?

**Speakers:** Steve Almond, Christopher Castellani, and Diana Khoi Nguyen

Even if Virginia Woolf claims that all writing is autobiographical, most artists deal with real-life influences in nuanced ways—some directly, some indirectly, and some avoid it altogether. With this lively group of thinkers and writers, we'll explore the ups, downs, ins, outs, high times and doldrums of writing from life. We'll begin the night with a short reading from each author's work.



## Monday, June 10 | 7:00 to 8:00 PM

### Salon: Writing/Thinking/Flowing/Weeping

**Speakers:** Dan Beachy-Quick, Rachel Cusk, Melissa Febos, and Sheila Heti

This panel of writers, known for being deep thinkers, will tackle the problems of intellect vs. feeling, the conceptual vs. the intuitive, and what to do when these swirling impulses create artistic breakdowns. There will likely be laughter, some crying, and lots of pondering.

## Tuesday, June 11 | 7:00 to 8:00 PM

### Storytelling Night with Raconteur Denver: Family

**Speakers:** Nadia Bolz-Weber, Carleen Brice, and Christopher Merkner

Join Lighthouse and Raconteur Denver for a night of lively storytelling with some of our funniest, most engaging presenters riffing on the theme of family. Enjoy these unforgettable tales and then share your own story (in three minutes or less) during the flash audience segment.

## Thursday, June 13 | 7:00 to 8:00 PM

### Salon: The Not-So-Secret Garden

**Speakers:** Ross Gay, Alexander Lumans, Helen Macdonald, and Sasha Steensen

From gardens to urban parks to remote wilderness, the natural world has long served as a refuge for writers, bringing delight and inspiration. Today, we're facing a fallen world: the wild is imperiled and that refuge is increasingly threatened by climate change. Our panelists will talk (or stress out about) wildness and literature, and the influence apocalyptic climate change has on writing.



Jesse Eisenberg (as David Lipsky) and Jason Segel (as David Foster Wallace) in 2005's "The End of the Tour." Photo credit: A24

## Friday, June 14 | 7:00 to 9:30 PM

### Movie Night: "The End of the Tour" Screening + The Art of Adaptation

**Speakers:** Diane Bell and Donald Margulies

Join Pulitzer Prize-winning screenwriter Donald Margulies and independent filmmaker Diane Bell for a discussion about the challenges and opportunities of adapting books and stories to film. Before the discussion, there'll be a screening of the acclaimed film "The End of the Tour," which Margulies adapted from David Lipsky's bestselling memoir, *Although Of Course You End Up Becoming Yourself: A Road Trip with David Foster Wallace*.

## Saturday, June 15 | 7:00 to 8:00 PM

### Salon + Reading: Edge of Laughter

**Speakers:** Sommer Browning, Sloane Crosley, Erika L. Sánchez, and Curtis Sittenfeld

Humor can bring great depth to the fraught things in life (and writing). Panelists will read a short contribution from their own work and then discuss the contours of humor in writing: the funny end result, but just as importantly, the darker elements that get you there.

## Monday, June 17 | 7:00 to 8:00 PM

### Salon: Dumpster Fire: Money in Literature

**Speakers:** Julie Buntin, John Cotter, Jessica Chiccehitto Hindman, and Erika T. Wurth

Is it all a scam? A mirage? The elephant in the room? You can't always see it, but you know it's there, and it's big and it's messy. From paltry freelance checks and on-your-own-dime book tours to six-figure advances and *New York Times* reviews, the literary world reflects greater trends of inequality, luck, and hustling to make art. Our panelists will explore how money works in capital-L Literature, how it doesn't, and ways to succeed with or without it.

## Tuesday, June 18 | 7:00 to 8:00 PM

### Salon: To Tweet or Not to Tweet

**Speakers:** Elisa Gabbert, Gabe Habash, Diana Khoi Nguyen, and Mary Ruefle

Is "Only connect!" still a worthy mantra of the contemporary writer? We now face distractions and news and factoids and memes on a scale we've never seen before. Is it our duty and opportunity to engage more fully with the world? Or is constant connectivity an obstacle to the kind of focus and privacy required to make lasting art? (What does Google say?) Our panelists will debate the necessary evils of engaging with the world or shutting it out in the service of writing.

## Thursday, June 20 | 7:00 to 8:00 PM

### Storytelling Night with The Narrators Denver: My Misspent Youth

**Speakers:** Mario Acevedo, Elissa Bassist, Alexander Chee, Amitava Kumar, and Amanda Rea

Join Lighthouse and The Narrators Denver for a night of lively storytelling with featured presenters who will tell tales of being nerdy, embarrassing, overly sensitive teens who had no choice but to become writers. Sit back and enjoy these cringe-worthy tales, and share one of your own!

## Friday, June 21 | 6:00 to 9:00 PM

### Closing Party

Say bon voyage to a great two weeks—in style. We'll commemorate with a catered dinner, beer and wine, performances, a photo booth, and a dance floor in the tent. Eat, drink, and be merry with fellow classmates, for this is the final day of Lit Fest! (Fainting couches on site.)

## SPONSOR VISITING AUTHORS

As a sponsor, you'll get the chance for you and your guest to mingle with authors at VIP events, and recognition on programs and other materials. A Visiting Author Sponsorship is an excellent way to show your support for the arts and gain the chance to rub elbows with some of writing's finest. Contact Laurie Wagner at [laurie@lighthousewriters.org](mailto:laurie@lighthousewriters.org) for details.

## BROWN-BAG BUSINESS PANELS

**Price: \$20/members; \$30/non-members.  
Free to any Lit Fest passholder**

*(See page 34 for pricing details.)*

Bring a lunch and learn about the business side of writing and publishing from agents, writers, and editors. Topics covered include how to pitch editors, the author-agent relationship, and publishing basics for YA and MG authors.

### Saturday, June 8 | 12:45 to 1:45 PM

#### When to Stop

**Speakers:** Noah Ballard, David Forrer, BK Loren, and Erika T. Wurth

There comes a time when it's worth stepping back and reevaluating your writing. Both authors and agents will discuss when to stop revising a piece, when to stop getting feedback, when to stop querying, and even when to throw in the towel on a particular piece. And they'll provide tips for what to do after stopping.

### Monday, June 10 | 12:30 to 1:30 PM

#### The Author-Agent Relationship

**Speakers:** Noah Ballard, Cinelle Barnes, and William Haywood Henderson

The relationship between an author and his or her agent can make or break a career. Join Cinelle Barnes, William Haywood Henderson, and their agent Noah Ballard as they discuss what roles each of them play (from publicist to editor) and how they're navigating the choppy waters of publishing together.

### Tuesday, June 11 | 12:30 to 1:30 PM

#### Launching Your Literary Career

**Speakers:** Lindsey Drager, Wendy J. Fox, Elisa Gabbert, and Eleanor Jackson

From teaching and publishing to interviews and readings, there are many ways to establish your writing career. Three successful authors and one agent will discuss how they found success, what they wish they'd known earlier, and important lessons they've learned along the way.

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

#### Agents Tell All

**Speakers:** Sarah Bowlin, Shana M. Kelly, and Kristin Nelson

Join three agents as they tell the candid story of what they do. They'll share tips and strategies for successfully targeting and querying agents, and give you insights into turnoffs and what not to do. Each agent will share one thing you absolutely must know; you'll leave with an understanding of the inner workings of publishing and how you can best enter the joyous fray.

### Thursday, June 13 | 12:30 to 1:30 PM

#### Hidden Opportunities for Writers

**Speakers:** Carolina Ebeid, Alexander Lumans, and Amanda Rea

Retreats, residencies, and gigs aren't just a way to make your bio flashier. They're also opportunities to deepen your work, build relationships with other artists, and maybe even get a paycheck or two. Three writers will discuss how they've worked the hustle and what they came away with.

### Friday, June 14 | 12:30 to 1:30 PM

#### Nonfiction Pitch Clinic

**Speakers:** Steve Knopper, Jenny Shank, and Joel Warner

Pitching nonfiction can feel as hopeless as speed dating, but it doesn't have to be. Join some of Denver's top editors and nonfiction writers to practice pitching your stories on the spot. Get live and instant feedback that can help you work through what you did right and how you can tweak the pitch for greater success. (We recommend Joel Warner's *Crafting the Pitch* seminar as preparation, though it's not required. See page 10 for details.)

### Monday, June 17 | 12:30 to 1:30 PM

#### The Writer-Editor Relationship

**Speakers:** Julie Buntin, Erika Krouse, and Sarah Murphy

What does an editor actually do? Do they take the ore of your genius and refine it into pure gems? Or is it all en dashes vs. em dashes? Maybe they do you the service of telling you to scrap everything and start over? Learn from this panel of writers and book editors (and some who do both) to discover how the essential role of an editor benefits a writer's work.



### **Tuesday, June 18 | 12:30 to 1:30 PM**

#### **The Crystal Ball: Peering into Publishing's Future**

**Speakers:** Michelle Dotter, Jessica Friedman, Gabe Habash, Juan J. Morales, and Jennifer Wortman

Is anyone else tired of hearing that no one reads books anymore? Our panel will speculate (sometimes wildly) about how our changing culture may or may not be changing publishing trends and ponder other options to get your voice heard outside of traditional publishing.

### **Wednesday, June 19 | 12:30 to 1:30 PM**

#### **Publishing Basics for YA and MG Authors**

**Speakers:** Sara Jade Alan, Lija Fisher, Katie Testerman, and Denise Vega

Is all bestselling YA literature just trilogies, dystopias, and love triangles? Teens read a lot, but how do you get your work in front of them? Or even in bookstores? Join authors and agents as they discuss the secrets behind writing great books, and the even better-kept secrets behind getting your great YA or MG novel written, represented, and published.

### **Thursday, June 20 | 12:30 to 1:30 PM**

#### **How to Debut**

**Speakers:** Andrea Bobotis, Kali Fajardo-Anstine, Melissa Flashman, and R.L. Maizes

Join authors who've just published (or are about to publish) debuts and one agent who's helped writers do so to find out why certain unheard-of writers get pulled from the slush pile and what agents and writers can do to ensure the success of a first book.

### **Friday, June 21 | 12:30 to 1:30 PM**

#### **Setting Up Your Writing Life**

**Speakers:** John Cotter, Diana Khoi Nguyen, Mark Springer, Cynthia Swanson, and Monika Verma

Let's face it, most writers aren't supported by rich uncles. We have to work jobs, make money, raise families, eat, catch up on "Games of Thrones," etc. Meet four successful writers who also live real lives and find out how they've marked out time and brain space for the work of writing, as well as one agent with a bird's eye view of what a successful writing life truly looks like.



Anyone who's submitted their work to the world knows about the lag times, the polite declines, and the form rejections. This is your chance to actually sit down and chat with a literary agent or editor to find out what she thought when reading your manuscript. One meeting is included for festival passholders, with additional meetings available as space allows. See page 34 for pricing details. Send us your top three agent or editor choices by **May 7**, and we'll confirm your meeting before you submit your final query letter and writing sample on **May 14**. For more information, visit [lighthousewriters.org](http://lighthousewriters.org).

SATURDAY 06.08	SUNDAY 06.09	MONDAY 06.10	TUESDAY 06.11	WEDNESDAY 06.12	THURSDAY 06.13	FRIDAY 06.14
Noah Ballard David Forrer	Noah Ballard David Forrer	Noah Ballard Eleanor Jackson	Noah Ballard Eleanor Jackson	Sarah Bowlin	Sarah Bowlin	Sarah Bowlin Allison Devereux

SATURDAY 06.15	SUNDAY 06.16	MONDAY 06.17	TUESDAY 06.18	WEDNESDAY 06.19	THURSDAY 06.20	FRIDAY 06.21
Allison Devereux Stephanie Hansen Sarah Murphy	Stephanie Hansen Sarah Murphy	Stephanie Hansen Jessica Friedman Sarah Murphy	Jessica Friedman Michelle Dotter	Melissa Flashman	Melissa Flashman Monika Verma	Melissa Flashman Monika Verma

## ABOUT OUR VISITING AGENTS

### Noah Ballard, Curtis Brown, Ltd.

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

### Sarah Bowlin, Aevitas Creative Management

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

### Allison Devereux, Elyse Cheney Literary Associates

Allison Devereux joined The Cheney Agency in 2019 as agent and foreign rights director. She represents narrative nonfiction, memoir, cultural history, natural history, science, sports, philosophy, and select literary fiction. A graduate of the University of Texas at Austin's Plan II Honors Program, she began her publishing career at Macmillan before working as an agent and foreign rights manager at MacKenzie Wolf.

### Melissa Flashman, Janklow & Nesbit

Melissa Flashman is a native of Lexington, Kentucky. She majored in English at Wesleyan University. After stints in the English PhD program at Johns Hopkins, commercial and indie radio, the advertising world and something called cool-hunting (it was the late '90s), she got her first job in publishing and has been an agent ever since. She represents award-winning and bestselling fiction and nonfiction and her authors include Anne Boyer, Amina Cain, Stephanie Danler, Conor Dougherty, Michele Filgate, Stanley Fish, Lizzy Goodman, Emily Gould, David Graeber, Megan Phelps-Roper, and Kate Zambreno. She is interested in conversation-changing books on topics such as journalism, science, technology, business, finance, economics, memoir and narrative nonfiction, essays, and cultural criticism. She is also drawn to a range of literary and commercial fiction and is particularly excited about stories that touch on the deeper meaning of life, family, identity, and love.



## David Forrer, InkWell Management Literary Agency

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

## Jessica Friedman, The Wylie Agency

Jessica Friedman has a MA in literature from the University of Chicago, and represents such notable authors as Danielle Geller, Evan James, Joanna Kavenna, and Emily Nemens. She lives in Brooklyn, New York with her husband.

## Stephanie Hansen, Metamorphosis Literary Agency

Stephanie Hansen represents everyone from debut authors to *New York Times* bestsellers. She's signed authors with small presses to major publishing house distribution. She predominately represents YA sci-fi/fantasy but has a secret addiction for romance. While these are her favorite, she handles all fiction, from children's books to adult thrillers. Previously an editor for *Mind's Eye Literary Magazine*, she became a part of Metamorphosis in 2016. Originally looking to help Midwest authors garner attention from major publishing houses, she found camaraderie with multiple agents and editors. She's seeking thrillers, YA with an edge, and quirky literary works. She is intrigued by prose that flows as smoothly as poetry, unforgettable plot twists, and well-rounded characters.

## Eleanor Jackson, Dunow, Carlson & Lerner Literary Agency

Eleanor Jackson is an agent whose list includes authors of fiction and non-fiction in a wide range of categories, including Tanaz Bhathena (*The Beauty of the Moment*), Hallie Rubenhold (*The Five*), Susie Steiner (*Persons Unknown*), Susan Straight (*In the Country of Women*), and David Wroblewski (*The Story of Edgar Sawtelle*). She looks for books with deeply imagined worlds, and for writers who take risks with their work. She lives in Brooklyn, New York with her husband, two sons, and their dog.

## Shana M. Kelly, Einstein Literary Management

Shana M. Kelly 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.

## Kristin Nelson, Nelson Literary Agency

Kristin Nelson 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 YA and upper-level MG novels. Her clients include bestselling authors

Gail Carriger, Ally Carter, Simone Elkeles, Jamie Ford, Hugh Howey, Marie Lu, Courtney Milan, and RITA-award winners Linnea Sinclair and Sherry Thomas.

## Kate Testerman, kt literary

After a dozen years working in publishing in New York City, Kate Testerman moved to Colorado and formed kt literary in early 2008, where she concentrates on middle grade and YA fiction. Bringing to bear the experience of being part of a large agency, she enjoys all aspects of working with her authors, offering hands-on experience, personal service, and a surfeit of optimism.

## Monika Verma, Levine Greenberg Literary Agency

Monika Verma joined Levine Greenberg in 2006 and represents a wide range of nonfiction book projects. She specializes in humor, pop culture, memoir, narrative nonfiction, and style and fashion titles. She loves to work with authors to develop their writing careers, whether that means helping them make the jump from blogger to published author, brainstorming the perfect funny gift book topic, or working with a debut author to showcase a strong narrative voice. Her clients include humorist and actor Nick Offerman; costume designer Janie Bryant (AMC's "Mad Men"); style and celebrity bloggers Tom & Lorenzo; and writer, illustrator, and blogger Allie Brosh (*Hyperbole and a Half*).

# ABOUT OUR VISITING EDITORS

## Michelle Dotter, Dzanc Books

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

## Sarah Murphy, Flatiron Books

Sarah Murphy was most recently an editor at HarperCollins, where she published a wide range of nonfiction including: the *New York Times* bestseller *Genius Foods* by Max Lugavere; *My Glory Was I Had Such Friends* by Amy Silverstein, optioned by J.J. Abrams for a limited television series starring Jennifer Garner; and *Modern Loss* by Rebecca Soffer and Gabrielle Birkner. At Flatiron, she is building a list of narrative nonfiction and select fiction, focusing on science, medicine, nature and outdoor adventure, psychology and human behavior, "big idea" books that explore social and cultural trends, feminist voices and issues, and memoir with great heart and soul. Current authors on her list include Dr. Jill Biden, Dr. Michael Greger, and Oprah Winfrey.



Anyone who's submitted their work to the world knows about Free Readings and Events. Stick around after class and enjoy some of our free evening events! Drinks, snacks, food trucks, and lively banter included.

### **Sunday, June 9 | 6:30 to 7:30 PM**

#### **Orientation for Advanced Workshop Participants**

Writers taking workshops with Rachel Cusk, Melissa Febos, Ross Gay, Helen Macdonald, and Donald Margulies may join us on Sunday night for drinks, snacks, and a quick introduction to instructors and fellow classmates. Sheila Heti's workshop participants are welcome to attend as well, although they'll be starting Sunday morning.

### **Monday, June 10 | 8:15 to 9:15 PM**

#### **The Lighthouse Reading Show**

The Lighthouse Reading Show celebrates the diverse talent in the Lighthouse community, featuring the Lit Fest 2019 Emerging Writers Fellows and writers from our youth programs, community engagement programs, and members of our faculty.

### **Tuesday, June 11 | 8:15 to 9:15 PM**

#### **Lit Fest at Night Reading: Lighthouse Faculty and Members**

Hear from recently published works by Lighthouse faculty and members Cinelle Barnes, Lindsey Drager, Richard Froude, Erika Krouse, R.L. Maizes, Diana Khoi Nguyen, David J. Rothman, and David Heska Wanbli Weiden.

### **Wednesday, June 12 | 5:00 to 6:30 PM**

#### **Lit Fest at Night Reading: The Poetry Collective**

Come celebrate the hard work of the Poetry Collective class of 2019 graduates with a reading and ceremony.

### **Wednesday, June 12 | 7:00 to 8:30 PM**

#### **Lit Fest at Night: Visiting Author Reading**

Our most popular event! This week's author reading will feature Rachel Cusk, Melissa Febos, Ross Gay, Sheila Heti, Helen Macdonald, and Donald Margulies.

### **Thursday, June 18 | 5:30 to 6:45 PM**

#### **Lit Fest at Night Reading: The Book Project**

Come celebrate the hard work of the Book Project class of 2019 graduates with a reading and ceremony.

### **Friday, June 8 | 5:30 to 6:45 PM**

#### **Lit Fest at Night: Open Mic Reading**

Join fellow Lit Fest 2019 participants for an opportunity to read a brief contribution in the tent.

### **Sunday, June 16 | 6:30 to 7:30 PM**

#### **Orientation for Advanced Workshop Participants**

Writers taking workshops with Julie Buntin, Alexander Chee, Gabe Habash, Amitava Kumar, and Mary Ruefle may join us on Sunday night for drinks, snacks, and a quick introduction to instructors and fellow classmates.

### **Monday, June 17 | 8:15 to 9:15 PM**

#### **The Lighthouse Reading Show**

The Lighthouse Reading Show celebrates the diverse talent in the Lighthouse community, featuring the Lit Fest 2019 Emerging Writers Fellows and writers from our youth programs, community engagement programs, and members of our faculty.

### **Tuesday, June 18 | 8:15 to 9:15 PM**

#### **Lit Fest at Night Reading: Lighthouse Faculty**

Hear from recently published works by Lighthouse faculty and members Elissa Bassist, Andrea Bobotis, Elisa Gabbert, Jessica Chiccehitto Hindman, Kali Fajardo-Anstine, Wendy J. Fox, and Jenny Wortman.

### **Wednesday, June 19 | 7:00 to 8:30 PM**

#### **Lit Fest at Night: Visiting Authors Reading**

Our most popular event! This week's author reading will feature Julie Buntin, Alexander Chee, Gabe Habash, Amitava Kumar, and Mary Ruefle.

### **Thursday, June 20 | 5:30 to 6:45 PM**

#### **Lit Fest at Night Reading: The Book Project**

Come celebrate the hard work of the Book Project class of 2019 graduates with a reading and ceremony.

FRIDAY 06.07	SUNDAY 06.09	MONDAY 06.10	TUESDAY 06.11	WEDNESDAY 06.12	THURSDAY 06.13	FRIDAY 06.14
<p><b>4:30 to 6:30 PM</b> 50 Shades of Hot: How to Write Sex Scenes Without Shame*</p> <p><b>6:30 to 9:00 PM</b> Kickoff Party</p>	<p><b>8:30 AM to 12:30 PM</b> Advanced Fiction Advanced Short Prose</p> <p><b>9:00 to 11:45 AM</b> Advanced Fiction</p> <p><b>9:00 AM to 12:00 PM</b> Reading as a Writer: Poetry at the Margins</p> <p>Beyond Plot: Taking Your Writing to the Next Level</p> <p>Poetry of Drama(turgy)</p> <p><b>1:00 to 4:00 PM</b> Plot Structure Clinic: The Hero/Antihero's Journey</p> <p>Reading as a Writer: Elizabeth Bishop: Poetry and Prose</p> <p>Enlarging the Personal Narrative</p> <p>Hybrid and Cross-Genre Forms</p> <p><b>2:00 to 4:00 PM</b> Goring the Sacred Bull: Why Show Don't Tell Is a Crook*</p> <p><b>6:30 to 7:30 PM</b> Orientation for Advanced Workshop Participants</p>	<p><b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Poetry Advanced Nonfiction</p> <p>Advanced Fiction Advanced Nonfiction Advanced Dramatic Writing</p> <p><b>12:30 to 1:30 PM</b> The Author-Agent Relationship</p> <p><b>2:00 to 4:00 PM</b> Generating and Managing Subtext</p> <p>Creating Sustained Momentum in Your Novel or Memoir</p> <p>Rooting Out the Poem: Ecopoetics, Persistence, and Apocalypse</p> <p>Building New Worlds: Writing Speculative Fiction</p> <p>Boundaries and Strategies for Nonfiction Writers of Trauma*</p> <p><b>4:30 to 6:30 PM</b> The Practice of looking*</p> <p>Stealing From Suspense: Writing a Page-Turner</p> <p>Le Domaine Perdu: Writing Your Lost World</p> <p>How to Write Stronger Scenes</p> <p>Material of the Word</p> <p>Crafting the Nonfiction Pitch</p> <p><b>7:00 to 8:00 PM</b> Salon: Writing/Thinking/ Flowing/Weeping</p> <p><b>8:15 to 9:15 PM</b> The Lighthouse Reading Show</p>	<p><b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Poetry Advanced Nonfiction</p> <p>Advanced Fiction Advanced Nonfiction Advanced Dramatic Writing</p> <p><b>12:30 to 1:30 PM</b> Launching Your Literary Career</p> <p><b>2:00 to 4:00 PM</b> The Art of Brevity* Mining Family History Activate Your Theme Micro-Editing: Working with Nouns, Verbs, Adjectives, and Adverbs The Dual-Genre Novel</p> <p><b>4:30 to 6:30 PM</b> Conducting Interviews* Image and Text: Text as Image and Image as Text Character Origins Welcome to the Sh*t Show: Your Inciting Incident, Stakes, and Dramatic Questions Writing a Great Proposal: Discovering Your Book The Challenges (and Triumphs) of Retelling Folk and Fairy Tales</p> <p><b>7:00 to 8:00 PM</b> Salon—Storytelling Night with Raconteur Denver: Family</p> <p><b>8:15 to 9:15 PM</b> Lit Fest At Night Reading</p>	<p><b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Poetry Advanced Nonfiction</p> <p>Advanced Fiction Advanced Nonfiction Advanced Dramatic Writing</p> <p><b>12:30 to 1:30 PM</b> Agents Tell All</p> <p><b>2:00 to 4:00 PM</b> On Writing About Nature* Word, Rhythm, and Rhyme in Children's Books Tips for Writing and Assembling a Short Story Collection Spirit in Matter, Matter in Spirit: Poems Crappy Jobs and Weird Food: Creating Your Setting and Culture From Aubade to Serenade: The Lyrical Genres</p> <p><b>4:30 to 6:30 PM</b> Written on the Body* Spinning Tales: Exploring Texts and Textiles Anybody Can Get Into a Poem, But it Takes A Poet or an Otter or Something Supernatural to Get Out of One Your First Pages: Expositions and Hooks Dream Weaving: Working with Dreams in Narrative What Do You Write? Artist Statements for Authors</p> <p><b>5:00 to 6:30 PM</b> Lit Fest At Night Reading Featuring the Poetry Collective</p> <p><b>7:00 to 8:30 PM</b> Lit Fest At Night Reading Featuring the Visiting Authors</p>	<p><b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Poetry Advanced Nonfiction</p> <p>Advanced Fiction Advanced Nonfiction Advanced Dramatic Writing</p> <p><b>12:30 to 1:30 PM</b> Hidden Opportunities For Writers</p> <p><b>2:00 to 4:00 PM</b> What is Art* Save Your Manuscript Using the Story Grid From Sestina to Pantoum: Fixed Lyrical Forms Personal Essays with a Twist The Sum of Its Parts: Piecing Together a Book- Length Narrative Intro to Writing Flash Fiction</p> <p><b>4:30 to 6:30 PM</b> Power Play: Subjectivity and the Writing Process* Techniques of the Eternal Ballad Crash Course in Character Creepy, Spooky, and Weird Tales What Are You Trying to Say? Writing Dialogue That Works The Risk of Repeating Oneself: The Power of the Poetic Refrain</p> <p><b>5:30 to 6:45 PM</b> Lit Fest At Night Reading Featuring the Book Project</p> <p><b>7:00 to 8:00 PM</b> Salon—The Not-So- Secret-Garden</p>	<p><b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Poetry Advanced Nonfiction</p> <p>Advanced Fiction Advanced Dramatic Writing</p> <p><b>12:30 to 1:30 PM</b> Nonfiction Pitch Clinic</p> <p><b>2:00 to 4:00 PM</b> Breaking Form: Alchemies in Creative Nonfiction Structure* Picture This: Writing with the Illustrator in Mind Poetry: Revision by Any Means Necessary Tapping into Y our Weirdness Have Pen, Will Travel: Crafting Brilliant Travel Stories Elements of Narrative Structure</p> <p><b>4:30 to 6:30 PM</b> Writing Through Tarot* Finding and Pitching Nonfiction Stories that Sell Literary Magic: How to Conjure Worlds What's Your Canoe? Identifying and Excising Your Manuscript's Achilles Heel The Poetry of Affection Humor and Art Writing</p> <p><b>5:30 to 6:45 PM</b> Lit Fest At Night Open Mic Reading</p> <p><b>8:00 to 9:30 PM</b> Movie Night: "End of the Tour" Screening + The Art of Adaptation</p>

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

SATURDAY 06.15	SUNDAY 06.16	MONDAY 06.17	TUESDAY 06.18	WEDNESDAY 06.19	THURSDAY 06.20	FRIDAY 06.21
<b>8:30 AM to 12:30 PM</b> Advanced Nonfiction Advanced YA Advanced Fiction	<b>8:30 AM to 12:30 PM</b> Advanced Nonfiction Advanced YA Advanced Fiction	<b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Narrative Advanced Fiction Advanced Nonfiction Advanced Hybrid Forms	<b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Narrative Advanced Fiction Advanced Nonfiction Advanced Hybrid Forms	<b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Narrative Advanced Fiction Advanced Nonfiction Advanced Hybrid Forms	<b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Narrative Advanced Fiction Advanced Nonfiction Advanced Hybrid Forms	<b>9:00 to 11:45 AM</b> Advanced Fiction Advanced Narrative Advanced Fiction Advanced Nonfiction Advanced Hybrid Forms
<b>9:00 AM to 12:00 PM</b> Beyond Plot: Taking Your Writing To the Next Level Reading as a Writer: Poetry At the Margins	<b>9:00 AM to 12:00 PM</b> Beyond Plot: Taking Your Writing To the Next Level Reading as a Writer: Poetry At the Margins	<b>12:30 to 1:30 PM</b> The Writer-Editor Relationship	<b>12:30 to 1:30 PM</b> The Crystal Ball: Peering into Publishing's Future	<b>12:30 to 1:30 PM</b> Publishing Basics for YA and MG Authors	<b>12:30 to 1:30 PM</b> How to Debut	<b>12:30 to 1:30 PM</b> Setting Up Your Writing Life
<b>1:00 to 4:00 PM</b> Plot Structure Clinic: The Hero/Antihero's Journey Reading as a Writer: Elizabeth Bishop: Poetry and Prose The Alchemy of Propulsion	<b>1:00 to 4:00 PM</b> Plot Structure Clinic: The Hero/Antihero's Journey Reading as a Writer: Elizabeth Bishop: Poetry and Prose The Alchemy of Propulsion	<b>2:00 to 4:00 PM</b> Get to Work: Writing a Memoir about Your Job* Backstory as Collage Poets in Translation: Rilke & Mandelstam These Eyes Are Pencils: Writing from Images How To Hook A Reader in Your First Ten Pages Personal + Universal	<b>2:00 to 4:00 PM</b> Who You Used to Be: Creating Distance Between You and Your Past-Self in Memoir* Style on the Line: Sentence Diagramming First Person Blues Writing From Weakness Writing on the Road: The Art of Travel Writing Idea Generator	<b>2:00 to 4:00 PM</b> Building Bridges: From Fiction to Nonfiction and Back Again* Novel Writing Made Easy Secret Selves: Character Quests, Wounds, and Codes Young Protagonists in the Non-YA Novel Getting Unstuck through the Power of Motive	<b>2:00 to 4:00 PM</b> The In-Between Novel* Managing Time In Stories The Memoir Toolkit: Five Best Practices for Telling Your Story Revision as Addition Playing Bad Guys and Girls Getting Under the Skin: Techniques for Closing Narrative Distance	<b>2:00 to 4:00 PM</b> (re)Visions: Prose Editing Tips and Tricks That Will Change Your Life* Writing the Unlikeable Woman Elements of Voice Graphic Fiction and Poetry Comics Flash Dance: Shorts & Micro Fiction
<b>2:00 to 4:00 PM</b> Writing Complex YA Characters*	<b>4:30 to 6:30 PM</b> Losing Consciousness*					
<b>7:00 to 8:00 PM</b> Salon + Reading—Edge of Laughter	<b>6:30 to 7:30 PM</b> Orientation for Advanced Workshop Participants	<b>4:30 to 6:30 PM</b> A Matter of Style: Holding a Reader's Attention* Writing MG and YA Stories that Resonate When I Becomes We: Writing the Collective Memoir Cake All the Time!: The Art of Escalation Is This Normal? Dealing with Frustration in the Writing Process Nicky Beer's Seminar <b>7:00 to 8:00 PM</b> Salon: Dumpster Fyre: Money in Literature <b>8:15 to 9:15 PM</b> The Lighthouse Reading Show	<b>4:30 to 6:30 PM</b> On Imagination* Building Unforgettable Characters—Bringing Fictional People to Life The Ticking Clock: Using Techniques from Thrillers to Increase the Tension in Your Writing Perspective: Writing from the Inside Out Classic Fairy Tales and Story Shapes Humor Writing for People Who Are or Aren't Funny (Yet) <b>7:00 to 8:00 PM</b> Salon: To Tweet or Not To Tweet <b>8:15 to 9:15 PM</b> Lit Fest At Night Reading	<b>4:30 to 6:30 PM</b> Queer Forms: Hybrid and Interdisciplinary Writing* Changing Over Time: Creating Character in the Memoir Draft a Short Story Mirrors of Allusion Magical Realism Frankly, My Dear: Writing Antagonistic Relationships <b>7:00 to 8:30 PM</b> Lit Fest At Night Reading Featuring the Visiting Authors	<b>4:30 to 6:30 PM</b> Using What You Know to Write Whatever You Want* Dear Mr. Fantasy Finding Your Layers Living Memory: Techniques for Making the Dim Past a Vivid Present Not Your Daddy's Book Review: Writing About Books Today <b>5:30 to 6:45 PM</b> Lit Fest At Night Featuring The Book Project <b>7:00 to 8:00 PM</b> Salon—Storytelling Night with The Narrators Denver: My Misspent Youth	<b>6:30 to 9:30 PM</b> Closing Party

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

## FESTIVAL PASSES:

Attend workshops and events à la carte or purchase a festival pass for the full experience. Writership tuition assistance is available by application. Register online at [lighthousewriters.org](http://lighthousewriters.org) or by calling us at 303.297.1185.

(Member Rate/Non-Member Rate)

### Gold Pass: \$1,505/\$1,605

Includes a weeklong advanced workshop\*, five craft seminars, Glitterati Pass, Full-Access Business Pass, meeting with agent (optional), and a 15% discount on additional workshops.

### Silver Pass: \$1,345/\$1,445

(Available for Week One or Week Two)

Includes a weeklong advanced 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% discount on additional workshops.

### Weekend Gold Pass: \$1,150/\$1,250

Includes a weekend advanced workshop\*, five craft seminars, Glitterati Pass, Full-Access Business Pass, meeting with agent (optional), 15% discount on additional workshops or offerings.

*\*Admittance into all advanced workshops is by application only. The priority deadline for applying is March 15. Please see details on our website.*

### Bronze Pass: \$850/\$950

Includes a one-weekend intensive (non-advanced), five craft seminars, Glitterati Pass, Full-Access Business Pass, meeting with agent (optional), 15% discount on additional workshops

### Penny Pass: \$655/\$755

Includes five craft seminars, Glitterati Pass, Full-Access Business Pass, meeting with agent (optional), 15% discount on additional workshops or offerings.

### Glitterati Pass: \$180/\$290

Includes access to all salons and parties.

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

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

### Business Panel Pass: \$180/\$290

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

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

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

## OTHER OFFERINGS:

Weeklong Advanced Workshops .....	\$850/\$910
Weekend Advanced Workshops .....	\$495/\$555
Two-Weekend Intensives.....	\$345/\$405
One-Weekend Intensives.....	\$195/\$255
Craft Seminar Five-Pack.....	\$285/\$345
Craft Seminars .....	\$65/\$75
Parties and Salons (food + drink included).....	\$20/\$30
Brown-Bag Business Panels (bring your own lunch) ...	\$20/\$30
Readings .....	Free
Advanced Workshop Orientation.....	Free

## Cancellation Policy

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

- Before June 1: A cancellation fee of 10% of the total workshop cost applies.
- After June 1: 35% cancellation fee applies.
- 48 hours or less before the start of Lit Fest 2019: No refund is available.

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

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

## Financial Assistance

Writership tuition assistance is available for many Lit Fest 2019 events and classes. Visit [lighthousewriters.org](http://lighthousewriters.org) and click on "Tuition Assistance" to apply.

## Inclusivity at Lighthouse Writers Workshop

Lighthouse upholds its commitment to a diverse community by nurturing an inclusive, supportive, and welcoming environment. As part of this commitment, we host monthly meetups for writers of color and LGBTQ+ writers.

**Writing in Color** connects writers of color with peers to share ideas, inspiration, new work, successes, challenges, and resources to foster a more diverse, equitable, and inclusive writing community in Colorado. To learn more, contact Suzi Q. Smith at [suzi@lighthousewriters.org](mailto:suzi@lighthousewriters.org).

**Queer Creatives** connects queer artists with peers because we know that LGBTQ+ lives are enriched and affirmed through collective storymaking and storysharing. To learn more, contact Abigail Lahnert at [abigail@lighthousewriters.org](mailto:abigail@lighthousewriters.org).





**LIGHTHOUSE**  
WRITERS WORKSHOP

## MARK YOUR CALENDAR

For details on these and other programs, visit [lighthousewriters.org](http://lighthousewriters.org).

### Young Writers Summer Camps

**Half-Day Camps begin June 17**

**Full-Day Camps begin July 22**

Lighthouse's summer camps are led by published and award-winning writers and are designed to foster creativity, self-expression, and excitement about writing.

### The Book Project Application Deadline

**June 20**

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

### The Poetry Collective Application Deadline

**June 20**

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

### Grand Lake Retreat

**July 7-12**

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

### Online Writing Workshops

**Beginning July 16 and August 27**

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

### Writing in Color Retreat

**July 28-August 1**

Join Lighthouse faculty in beautiful Allenspark, Colorado for a retreat designed to welcome, celebrate, and amplify the voices of writers of color.



## ABOUT LIGHTHOUSE WRITERS WORKSHOP

Lighthouse Writers Workshop is Colorado's nonprofit literary arts center whose mission is to connect people through the transformative power of storytelling. For over 20 years, Lighthouse has offered award-winning writing workshops, author events, and community engagement programs to people of all ages and backgrounds in Denver and beyond. For more information, visit [lighthousewriters.org](http://lighthousewriters.org).

### Lighthouse Writers Workshop

1515 Race Street  
Denver, CO 80206

### Lighthouse North (Louisville)

357 S. McCaslin Boulevard, #200  
Louisville, CO 80027

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**LIGHTHOUSE**  
WRITERS WORKSHOP

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