



LIGHTHOUSE
WRITERS
WORKSHOP
PRESENTS

LIT FEST 20 23

FICTION
NONFICTION
POETRY
HYBRID
SCREENWRITING

Eight Days of Seminars, Parties, Workshops,
Agent Consultations, Readings, and More

JUNE 9 – 16



LIGHTHOUSE
WRITERS
WORKSHOP
PRESENTS



LIT FEST 20 23

*home*ward

Welcome to Lighthouse's new home: 13,000 square feet of classroom space, reading nooks, state-of-the-art hybrid technology, a café, a salon complete with a fireplace, a 200-person performance venue, and a spiral staircase that, yes, resembles a lighthouse. Our new building is ready to become your writing home, and it can all start at Lit Fest 2023.

This June, we're bringing home a world-class roster of 18 visiting authors, including Andre Dubus III, Jonathan Escoffery, Forrest Gander, Carmen Giménez, Sheila Heti, Katie Kitamura, Amitava Kumar, Rachel Kushner, Nadia Owusu, Claire Messud, Akhil Sharma, Patricia Smith, and Michelle Tea. And what would a homecoming celebration be without our top-rated faculty, like Anna Qu, Erika Krouse, Alexander Lumans, Juan J. Morales, and Sarah Elizabeth Schantz, ready to welcome all of you and your work to 3844 York Street. Rounding out the Lit Fest experience: daily business panels featuring agents, writers, and authors; nightly community events and conversations with your favorite writers; and a pop-up bookstore provided by our official partner, The Bookies.

Our new home isn't just for Coloradans. No matter where you're reading and writing from, we're ready to welcome you home to Lit Fest 2023.

TICKETS AND PASSES ON SALE APRIL 6!

→ SEE PRICING & REGISTRATION INFO ON PAGE 35

Advanced Workshops 4

Lit Fest features weeklong and weekend advanced workshops in novel, poetry, memoir, narrative nonfiction, and screenwriting. Participation is by application only, and classes are limited to 10–12 writers each. Weeklong advanced workshops meet five times (Monday through Friday) for sessions of about three hours and include an opportunity to meet one-on-one with the instructor. Weekend advanced workshops consist of two four-hour sessions. The priority deadline for application is March 11, and details can be found on our website at lighthousewriters.org.

Two-Day Intensives 8

Two-day intensives are designed for 10–15 participants and are designed to deepen participants' understanding of specific craft elements. (Please note that while participants may share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback.)

Craft Seminars 10

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 15-24 participants; seminars with an asterisk next to their title can accommodate up to 50 participants. (Please note that while participants may share work and receive first-blush responses on short passages, these courses are not designed as typical “workshops” in which you give and receive detailed feedback.)

Evening Events 28

Stick around after class and enjoy some of our evening events, including our Visiting Authors readings and conversations, parties, dynamic discussions, and performances featuring three or more speakers with varying perspectives on a theme.

Lunchtime Business Panels 30

Lay out your lunch spread and learn about the business side of writing and publishing from agents, writers, and editors. Topics covered will include how to find an agent, podcasting for writers, and ways to build your writer resumé. A Full-Access Business Pass includes access to all lunchtime sessions; individual session tickets are also available.

Agent/Editor Consultations 32

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 35 for pass details and pricing.

Lit Fest Faculty

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

Note on Virtual (V) and Livestreamed (L) Classes:

Classes with (V) next to their title are virtual courses held over Zoom, where all participants and the instructor are participating virtually. Classes with (L) next to their title are in-person classes that will be available to virtual participants via livestream, rather than presented in hybrid format, so those participating virtually will not be visible or audible to those in person. The facilitator will do their best to repeat audience questions, and the moderator will forward questions from virtual participants to the facilitator whenever possible. No recordings will be made due to matters of intellectual property, so registrants should only register if they can view it live (all times are MDT).

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

CHECK OUT LIGHTHOUSE'S UPCOMING EVENTS AND APPLICATION DEADLINES, INCLUDING THE BOOK PROJECT AND OUR WRITING IN COLOR RETREAT!

Advanced Workshops are limited to 10 participants (12 for poetry and generative workshops) and require application for admittance. The priority deadline was March 11, but waitlist and late-opening spots are filled on a rolling basis. **Please see our website, lighthousewriters.org, for details on applying late and for waitlist spots.**

ONE-WEEKEND ADVANCED WORKSHOPS

COST: \$765/MEMBERS; \$915/NON-MEMBERS

SATURDAY AND SUNDAY, JUNE 10–11

8:30 AM to 12:00 PM MDT

Writing Relationships

with Leslie Jamison

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

Writing Repressed Histories (Generative)

with Grace Cho

When we write stories inspired by personal, familial, or historical trauma, there are often forces that put up roadblocks—people in our families or communities who want to keep the trauma hidden or institutions that

dismiss or deny our experiences. We also put up our own psychological barriers to writing. Under such conditions, how does one access and write a repressed history? In this generative workshop, we’ll practice ways of tapping into our unconscious through the use of psychological and psychoanalytic tools such as dreamwork and trauma narratives while also casting a critical eye toward the way trauma narratives are produced and consumed in pop culture. We’ll also explore how writing from a marginalized life experience complicates the work of storytelling.

SATURDAY AND SUNDAY, JUNE 10-11

1:30 to 5:00 PM MDT

Autohistoria-Teoría

with Carmen Giménez

Gloria Anzaldúa referred to her groundbreaking book *Borderlands* as her autohistoria-teoría, an epistemological autobiography. She conceived of the liminal space, El Mundo Zurdo, where becoming and thinking converge for radical acts of decolonization and posited the possibility that writing is the praxis where activism, aesthetics, and scholarship converge. In this workshop, we’ll consider writing at the intersection of the aesthetic and the intellectual that leads to transformation. We’ll discover how these works of absolute receptivity act as liberatory practices for their authors and also engage with these practices in our own work.

The Final Drafts—Revising Your Short Fiction

with Jonathan Escoffery

You’ve written a draft of one or more stories; now what? In this workshop, you’ll learn techniques for polishing your story drafts. In particular, we’ll workshop in service of your story’s intention, locate its strengths and weaknesses, and create a plan for taking your draft to a place of completion. Emphasizing revision, this workshop will focus on your story’s opening and closing pages, character development, plot and structure, point of view, style, and sentence-level execution. You’ll come away with tools for revising your future short work, as well as a concrete plan for revising your current story draft.

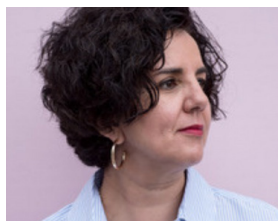
LESLIE JAMISON



GRACE CHO



CARMEN GIMÉNEZ



JONATHAN ESCOFFERY



**WEEKLONG
ADVANCED WORKSHOPS**

COST: \$1,180/MEMBERS; \$1,330/NON-MEMBERS

MONDAY THROUGH FRIDAY, JUNE 12–16

9:00 AM to 12:00 PM MDT

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

**The Arc of Story, The Architecture of Plot
with Rebecca Makkai**

No one's ever going to force you to write a traditional plot arc, but the tools of narrative momentum—cause and effect, development, change, stakes, suspense—should be in every writer's tool kit, if only so we know what to rebel against. We'll workshop student fiction in this light—focusing on arc, on shape, on plot or the intentional lack thereof—asking, in every case, what moves the story along, and how it earns and keeps its audience.

**The Art of Seeing (Generative)
with Rachel Kushner**

"Will you be a reader, a student merely, or a seer?" American transcendentalist, writer, and abolitionist Henry David Thoreau asks an essential question for writers to address. Conventional wisdom tells us writers acquire skill through developing craft and voice, reading well and copiously, copying "masters," locating their own style, and gaining confident control and technique. This is all true. And yet, a critical aspect of originality also comes from something else: from how you, the writer, look at the world. We'll read examples of selected texts, mostly fiction but also some nonfiction and poetry, that strongly fulfill the quality of fine noticing. We might embark on field assignments of looking and listening, and participants will produce short works to be shared with the class, as well as complete brief assignments and class activities around short readings shared day by day.

**Breaking the Story—Writing a Great Pilot
with Dean Bakopoulos**

In this workshop, we'll explore the craft of television writing, specifically crafting your first original television pilot. We'll discuss character arcs, narrative structure, dramatic escalation, conflict, and the construction of compelling scenes. We'll use our works-in-progress as a text for the course and also show clips from some successful pilot episodes to illustrate our points.

**The BS Detector
with Steve Almond**

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

**Creation and Refinement
with Sheila Heti**

This workshop will be a mix of sharing work—using a method by which the author directs the conversation and is an active and questioning presence—as well as exercises and conversations geared towards the creation of new work, or the continuation or completion of a project that is already underway. The seminar is designed for fiction writers of all kinds.

**SEE PRICING AND REGISTRATION
INFO ON PAGE 35**

REBECCA MAKKAI



RACHEL KUSHNER



DEAN BAKOPOULOS



STEVE ALMOND



SHEILA HETI



Ecopoetry

with Forrest Gander

There are plenty of terrific poets (Neruda, Ginsberg, Mayakovsky) who have written atrocious political poems. And yet, poets often seem to feel called to respond to the exigencies of their times with poetry. We live now in an epoch of unprecedented ecological crisis that has given rise to vague trajectories of “ecopoetry.” What do people mean by ecopoetry? How is it different from “nature poetry”? What examples are particularly powerful and lasting? How might we include an ecological dimension to our writing without becoming pedantic or strident, without rehashing the same bleak facts everyone already knows? Our workshop discussions, prompts, and exercises will help generate a wide variety of new drafts and poems on a daily basis.

Excavation

with Andre Dubus III

In this workshop, you’ll learn to replace outlines and overplanning with the search for your remembered story through an honest excavation of the fragments that have never left you. This is highly subjective material, but it’s where your individual and experiential truths lie. Do this, and the heft and shape (and themes) of your tale will begin to reveal themselves without any rigid control from the godly, intelligent, well-read, and ambitious author. But how, precisely, does one go about this “excavation”? And how, technically speaking, can we ignite a memoir into writing itself? We’ll seek to demystify those writerly tools and skills that time and time again, if they are sharp enough, and if the writer can summon enough daily faith and nerve, can penetrate the mystery of the story itself, your story in this case. Workshop will focus on nonfiction readings, but fiction writers interested in autobiographical elements or autofiction are also welcome.

Finding Your Voice—A New Look at Revision

with Claire Messud

Once we’ve done the intensive work of writing a draft, how might we most fruitfully approach revision? People often think of revising as a burden, but it can be an exhilarating liberation. Workshop feedback is a great gift, but it can also overwhelm and even derail us. How can a writer learn what feedback to take on board and what to put aside, where to make changes, and where to remain faithful to one’s vision?

Going Deep on Story Fundamentals

with Katie Kitamura

Good writers are good readers. In this workshop, we’ll focus on learning how to read each other’s work and how to give critique that both helps and challenges each writer. Focusing on craft fundamentals, including characterization, plot and voice, we’ll learn to ask the questions that can help locate—and in some cases reimagine—the parameters of a story.

How to be Authentic

with Amitava Kumar

Whether writing fiction or nonfiction, the writer is always striving for authenticity, a sense of the real on the page. (William Maxwell: “After forty years, what I came to care about most was not style, but the breath of life.”) This workshop will look at brief examples of fiction (Arundhati Roy, Sheila Heti, Zadie Smith, Claire Messud, Denis Johnson, Lydia Davis), memoir (Maggie Nelson, Annie Ernaux, Joy Williams), travel writing (Ryszard Kapuscinski, Ian Jack), journalism (Janet Malcolm, Svetlana Alexievich), mixed-genre writing (John Berger, Claudia Rankine, Carolyn Forché) to learn how to create in our writing a certain effect of solidity or at other times dazzling impermanence or instability and even doubt. There is no one way to be authentic. There is no single, fixed notion of authenticity: instead, the richness of literature, regardless of genre, is the ability to use language to portray the richness of life itself.



FORREST GANDER



ANDRE DUBUS III



CLAIRE MESSUD



KATIE KITAMURA



AMITAVA KUMAR



My Little World with Michelle Tea

This workshop is for writers looking to build essays that grow from personal experience, from thought, feeling, and memory. We'll investigate essays that do the trick of immersing ourselves in a writer's life and perspective and which take risks around vulnerability and truth-telling. Emphasis will be placed both on the craft of personal essays—tricks and practices that benefit writing (and editing) in all genres—as well as practices that assist with the particular challenges of writing from one's own life. We'll discuss and problem-solve issues of vulnerability, shame, and other people, as well as get into the incontestable power in claiming your own story and find ways to link our private worlds to the larger world we're all part of. Writers will support and help one another through the sharing of work in-class.

Partnering with the Reader with Akhil Sharma

When we write stories, we are communicating. This means that we have to know what the reader is able to hear and what she will miss out on. Developing an imaginary reader (whether this is the writers who made us want to write, or a dear friend) is a useful device to help us “aim” our stories. This workshop will focus on the double consciousness that is necessary to both write from our heart and also realize that our heart can be confusing to someone who doesn't know us.

Writing the Poem No One Wants to Read (And You Definitely Don't Want to Write) with Patricia Smith

Once you realize that your writing is not simply a recreational activity, that it's utterly necessary in order for you to move yourself from day to day with some level of sanity, you'll undoubtedly feel drawn to craft poems that absolutely no one wants to read or hear. For instance, there's the poem about the hollow you feel after the loss of someone you love, something you love, or just love itself. There's the poem that tries and tries to make sense of our current hot societal slop of whizzing bullets, a collapsing climate, and rampant racism. But there's a problem—you're weary of the subject matter, and so is your reader. This workshop will examine ways to handle the most difficult, oft-tackled poetic topics to captivate your reader and invigorate your approach to your subject.

Writing as Reclamation with Nadia Owusu

Many of us write to make sense of the world and to wrestle with questions about our own histories, the histories of our families, and the places we come from. We write to process trauma, grief, isolation, dislocation, and disconnection. But what if we discover that so many of the stories we've been given about our bodies, ourselves, our homes, and our places in them don't serve us? What if we discover that some of those stories were created to harm us? We'll explore what sources we might draw from when the archive and media fail us, how we can interrogate, complicate, and challenge harmful dominant narratives, and how we can reclaim and remake our stories toward healing, self-love, and a reimagined world.



MICHELLE TEA



AKHIL SHARMA



PATRICIA SMITH



NADIA OWUSU



(V) SIGNIFIES A VIRTUAL CLASS VIA ZOOM

TWO-DAY INTENSIVES

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

JUNE 10–11

Morning Session

9:00 AM to 12:00 PM MDT

Breaking Rules (Safely)

John Cotter

Anyone can smash rules recklessly. We'll do something harder and better—we'll break rules carefully, in subtle and insinuating ways that will make our fiction not just daring, but moving, elusive, fresh. In this generative workshop, we'll study examples from Julie Otsuka, Nafissa Thompson-Spires, and Steven Millhauser. We'll tell instead of showing, we'll base our characters on stock types, we'll not trust the reader, and we'll let all our darlings live. We'll try lots of in-class exercises, and we'll leave iconoclasts.

Obsessions

William Haywood Henderson

All writers have a particular lens on the world, a way of seeing, a way of understanding, and certain questions that they return to time and again across their writing career. It's interesting to discover what you're obsessed with and why—you can use this knowledge to dig deeper into what matters to you, and it's only through exploring your obsessions (and fears and desires) that you'll find your most individual and compelling voice and vision. In this intensive, we'll dig into your brain and see what's hidden there, and then we'll explore how your material shapes itself on the page.

In Memoriam: Poetry and Grief (V)

Toby Altman

This course will introduce writers to one of the most important poetic genres: the elegy. We'll explore some famous, canonical examples of the genre, like John Milton's "Lycidas," to get a sense of how it has traditionally worked—and what its shortcomings are. And we'll study contemporary poets who rework the elegy: making the old form new again—and newly relevant to the griefs of the present, from the AIDS crisis to Black Lives Matter.

JUNE 10-11

Afternoon Session

1:00 to 4:00 PM MDT

The Ghost, The Glimmer: A Generative and Experimental Workshop

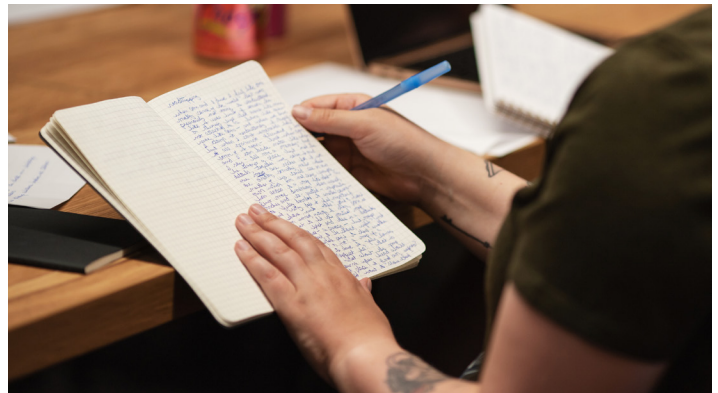
Sarah Elizabeth Schantz

Using divination techniques like bibliomancy, Tarot, and other oracles, we'll borrow from Pam Houston's "glimmer" to draw down the muse. Thinking about what haunts us, we'll rummage in the etymology of words, excavate the archives, and call upon our ancestors. We'll explore the zeitgeist and the overlap of past, present, and tomorrow in narrative. We'll throw the stones, write down the bones, and wrap our fingers around our roots. Considering the power of the invisible (subtext, secrets, the arcane, the "truth," or even God), this intensive is generative while focusing on the art of revision as resurrection for some of the darlings we had to kill.

Writing the Short Poem

John Brehm

"Brevity is the soul of wit," Shakespeare wrote, and to illustrate the point, here is a very brief poem by A.R. Ammons, titled "Their Sex Life": "One failure on/ Top of another." The unforgettable image, the delight in the ordinary, the quick strike that makes the mind leap: in this two-day intensive, we'll explore these and many other charms of short poems and try our hands at writing some ourselves.



"Lit Fest has elevated my writing and made me want to achieve new goals that I had no idea I could achieve. Because of LitFest, I am interested in continuing to work with Lighthouse and to apply for several of the Lighthouse projects."

—2022 Lit Fest Participant

TWO-DAY INTENSIVES

JUNE 12-13

Early Evening Session

4:00 to 7:00 PM MDT

Strange Story Structures

Erika Krouse

Freytag, get lost! In this two-day intensive, we'll read, explore, and try a variety of short story structures that range from the alternative to the bizarre: the montage, the list, the instructional, the backward story, metafiction, the "Rashomon," the floater, and much more! Emphasis will be on mass generation rather than perfected and read-aloud-able work. Prose writers of any genre can expect example readings, brief discussions, and lots of exercises focusing on techniques you've never tried before. Come to class with one idea or fifteen; leave with exciting new writing and your mind on fire.

JUNE 13-14

Early Evening Session

4:00 to 7:00 PM MDT

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

Elissa Bassist

We'll break down a short comedy piece in order to write/publish our own in venues like NewYorker.com's *Daily Shouts*. We'll discuss premise, structure, speaker, target, deviating from reality, and other tricks that apply to all writing, including personal essays, novels, and dating profiles. There will be readings, handouts, and brainstorming exercises to bring out what you have to offer as a writer. After day one, each participant will write a short (150-500 words) piece (parody, satire, character monologue) to share/workshop the next day. After two days, everyone will have new skills, but if not, it's not the instructor's fault.

JUNE 14-15

Early Evening Session

4:00 to 7:00 PM MDT

Outsider Poets (V)

Elizabeth Robinson

We'll use outsider poets as inspiration—John Clare, Jean Toomer, Besmilr Brigham, and dg nanouk okpik—to draw inspiration from poets working outside conventional educational, cultural, or stylistic norms. Using poems by these authors, we'll claim permission for creative rule-breaking of all sorts! All levels of experience welcome in this generative study and writing intensive.

JUNE 15-16

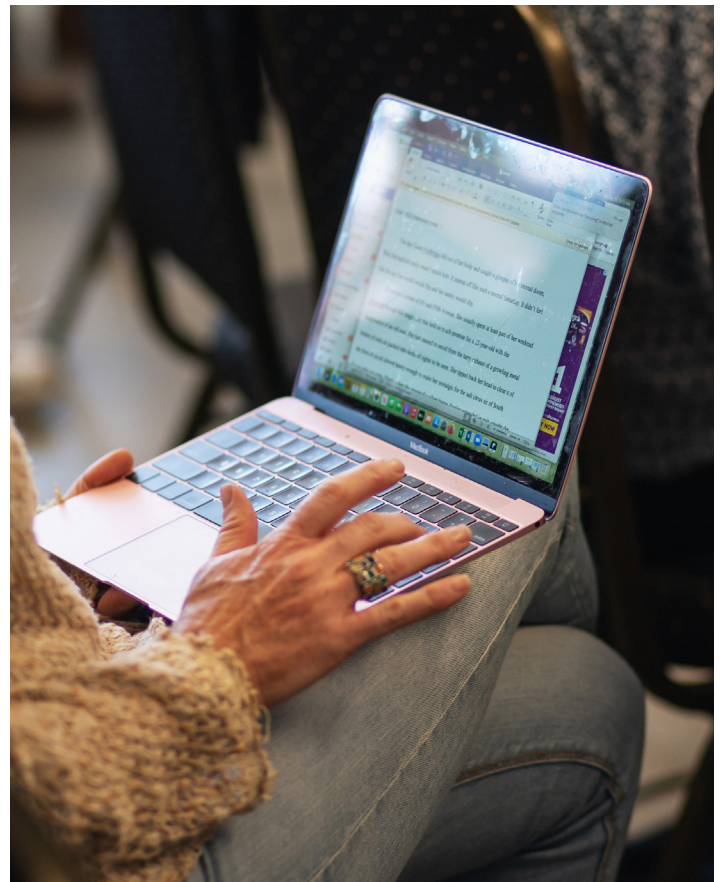
Early Evening Session

4:00 to 7:00 PM MDT

Beyond the "Me" In Memoir

Anna Qu

Memoir is not just 'my' story, but a story of a community, a culture (maybe more than one), and a unique world. In this two-day intensive, we'll begin to ask questions like who do we carry in our work? Who are we holding space for, and how do we balance those stories with our own? We'll focus on writing complex memoir with multiple narratives, and balancing character, society building, and scene, to create a fully fleshed-out world.



FOR LIT FEST 2023 FACULTY BIOS, VISIT
[LIGHTHOUSEWRITERS.ORG/INSTRUCTORS](https://www.lighthousewriters.org/instructors)

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

Craft Seminar Five-Packs available—see pricing page for details.

FRIDAY, JUNE 9

Morning Session

9:00 to 11:00 AM MDT

Writing Cinematically

William Haywood Henderson

Movies are full of great examples of “show don’t tell,” because they literally show you what’s going on with characters through visual detail and closely observed action. In this class, we’ll work to adapt the “show don’t tell” strengths of cinema to fiction, bringing your stories to richer, more evocative life. We’ll start with an establishing opener (using image, sound, scents, etc., to settle your readers into your story), then explore other methods to enrich your text.

The Emily Dickinson Experience

Lynn Wagner

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

Rediscovering Our Forgotten Tongues (V)

Oso Guardiola

Many of us grew up speaking one language at home and a different language at school, and we might never have experienced formal education in our home language. It feels like parts of our roots are missing. However, much of this is a mental battle. In this class, we’ll discuss our relationships with different languages and how these relationships both inhibit and empower our writing with aspects such as codeswitching and translanguaging. We’ll explore this relationship to language with readings and exercises. We’ll end with strategies for growing and rediscovering our home language and, more generally, developing our relationship to language as a whole. No previous experience is necessary, and all languages are welcome.

The Stranger Self (L)

Leslie Jamison

In this craft class, we’ll be talking about the generative potential of becoming strangers to ourselves. How can you treat the “I” on the page as a stranger, somehow tricking or coaxing yourself into regarding that



“I” as a stranger, by way of form, or tone, or vantage point, and through that self-estrangement, seeing yourself in new ways? We’ll discuss how playing around with form, perspective, and structure can open up doorways into regarding the self as a stranger: how Dodie Bellamy invents a grieving alter ego (Bee Reaved) to write about mourning her husband; how Vauhini Vara uses AI to write about her sister’s death; and how Anelise Chen writes personal essays from the perspective of a clam (“She hadn’t meant to become a bivalve mollusk, but it happened.”) We’ll discuss some inspiration, do some generative exercises together, and talk widely and freely about getting strange on the page.

Talismans: Using Objects to Convey Emotion

Paula Younger

We’ve all had moments when, having encountered an object we thought long lost, we were overcome with memories and emotion. *Toy Story* and so many books and movies have covered the topic, but objects outlast us and carry powerful memories. They can become talismans. But how often do we remember to include these objects in our writing? Writing is built on the concrete, and talismans contain emotion. We’ll analyze a couple of talismans in fiction and nonfiction and then do some exercises to find the objects we should be using in our fiction and nonfiction.

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



Afternoon Session

1:30 to 3:30 PM MDT

Ekphrastic Poetry

Carolina Ebeid

When we respond to other works of art such as paintings, sculpture, and music, we're engaging in the mode of ekphrasis, which means, at root, a speaking out. Some poets will place their speaker into the drama of the painting, while others will describe the piece with such animating detail that it seems to be remade in front of us. In this class, we'll consider poems by Tracy K. Smith, WH Auden, Mary Ruefle, etc, then write our own poems to projected images and music. One can think of such poetry as a collaboration with another artist or as call and response where you are looking or listening so deeply at the given work that it stares back at you.

The Laundry Line (V)

Natalie Hodges

In his workshops, Michael Pollan talks about every piece of nonfiction needing a "laundry line": a main conceptual throughline that holds together the various vignettes, reflections, and analyses that make up the piece. In this craft seminar, nonfiction writers will develop a sturdy laundry line for their current projects. We'll spend time brainstorming pivotal moments in each piece's structure and then craft our own laundry lines, all while discussing the difference between narrative and chronology, how to identify thematic and emotional "turns" in a piece, how to braid personal reflection with reportage and analysis, and much more.

The Poetry of Spirituality

Joy Roulier Sawyer

No matter how we might define "spiritual," reading and writing poems that explore this dimension can make us more alive and compassionate as people. In this class, we'll read poets who write deeply authentic poetry as an expression of spirituality: Rumi, Pasha Gertler, R.S. Thomas, Jane Kenyon, Antonio Machado, Mary Oliver, David Wagoner, and others.

Through guided exercises and meaningful conversation, we'll reflect on how various forms of spirituality—wonder, awe, gratitude, authenticity—might permeate our writing. Both prose and poetry writers are welcome.

Genre Becoming Shape: Hybrid Forms in Creative Nonfiction

Hillary Leftwich

Some of the most interesting works in creative nonfiction bend and mix different genres into their framework. We'll learn how to bend our genres into strategies for making this mix work, including exploring the use of shape and form and removing the false limitations that have been set by genres. We'll also consider examples by Douglas Kearney, Diana Koi Nguyen, Khadijah Queen, and others who have cultivated a narrative all their own.

Writing Detective Stories

Poupeh Missaghi

Whether offered to us as novels, films, or series, detective stories have always had a great appeal to audiences. Their mysteries keep us in suspense and we love trying to solve the puzzles along with the detectives. What are some of the tropes of detective stories? Besides the themes they delve into, which craft elements do they employ, and how? In this course, we'll discuss detective works that are not murder mysteries.

FRIDAY JUNE 9

Early Evening Session

4:00 PM to 6:00 PM MDT

Let's Get Weird: Mining Your Obsessions for Fiction

Tiffany Quay Tyson

What keeps you up at night? What topic can you never read enough about? Too many writers hide their obsessions for fear they are too quirky, too obscure, or too weird, but your obsessions can add depth and originality to your fiction. We'll look at the obsessions of published writers, including Patricia Highsmith's snails, Flannery O'Connor's birds, and Carmen Maria Machado's fairy tales. Then, we'll take Kafka's advice to "follow your most intense obsessions mercilessly" and do some writing of our own.

Letters as a Literary Form

Teow Lim Goh

Letters are intimate correspondences between senders and recipients. They are rich with the obsessions, conflicts, and confidences of shared private lives. In this class, we'll study how some contemporary writers use letters as a literary device to illuminate relationships, slant perspectives, and play with revelation and tension in their stories. We'll also discuss how we can use letters to enter sensitive or difficult material in our writing.



Poetic Revision and Praxis

Carmen Giménez

When we talk about each other's poetry in a workshop, we're working through the poem's theoretical immanence, the "if": if you move this line, if you change the title, if you consider the mother's motivation. In offering these ideas we hope that the poet is able to imagine the other poem we see within it, the proverbial horse in the marble and so we return to our solitary practice with the echoes of these suggestions, but also mired in them. In this class, we'll be doing a collaborative revision of a poem much the way improvisational theater encourages participation. Using syntactical, lexical, and ephemeral clues that the rough draft of a poem we'll quickly write offers, we'll collectively push the poem through multiple drafts, share our strategies as poets, and see what revision looks like in person.

SATURDAY, JUNE 10

Morning Session

9:00 to 11:00 AM MDT

Picture Books: Keeping the Illustrator in Mind

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/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.

Acting for Writers (V)

Raeann Giles

In this class, we'll step into the actor's shoes and see what the actor's process is to break down a script, asking questions from the actor's point of view. Where am I? What is the weather? What is my relationship to

the other characters in this scene? What do I want? What is my obstacle? How will I get it? We'll gain a new perspective on our writing that goes beyond just writing a script to tell a story, but will help us begin to think about writing from a perspective for that story to come to life in performance.

Building Your Own Emotional Thesaurus

Jenny Shank

One key to effective writing is the ability to convey complex emotions to the reader. But often, our first ideas for displaying emotions our characters are experiencing are clichés: "tears sprung to her eyes," "his heart pounded," "they all let go of breath they hadn't realized they'd been holding while somewhere in the distance a dog barked." In this class, we'll learn how to do better by digging into scenes and moments from life, literature, art, music, and more and making a catalog of how to show longing, anxiety, love, and more in a fresh way.

Desire and Power

Dino Enrique Piacentini

Desire is one of the fundamental elements of character-building in fiction yet in too many workshop drafts, character desires lack urgency or are too easily fulfilled. In this seminar, we'll not only discuss different ways to pump up the stakes, we'll also consider the sparks that can fly when multiple characters have multiple, competing desires. How can tension be built through power dynamics? What are the ways that power might manifest? How might it be applied? And how and when might it shift so that your characters—and your reader—are kept on their toes?

Making Words Flesh: How Objects Accumulate Meaning in Fiction (V)

Oso Guardiola

This class will be a study in what T.S. Eliot calls the "objective correlative," that is, the physical movements that correlate with emotional and invisible movements in a piece of writing. We'll analyze the objective correlative by looking closely at *Macbeth* and *Mojave Rats* by Kirstin Valdez Quade.

The Nonfiction Query Letter (V)

Natalie Hodges

The nonfiction query letter is one of the most difficult pieces to produce—one about which there is a tremendous amount of nebulous information. How do you give an agent or publisher a solid idea of your book while knowing that they only have a minute or two to read your letter? How do you pitch yourself effectively while keeping your biographical section brief? How do you write a strong hook without sounding overly dramatic? In this seminar, we'll start by discussing examples of successful query letters across a variety of nonfiction subgenres. Participants will then write and workshop the beginnings of a query letter for their nonfiction book project, walking out with a solid outline and/or workable draft.

SATURDAY, JUNE 10

Afternoon Session

1:30 to 3:30 PM MDT

Cut-Up and Remix

Teow Lim Goh

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

Getting Published: Stories, Essays, Articles, and Books

Jenny Shank

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

Queering Plot

Selah Saterstrom

Informed by Aristotle's *Poetics* and fine-tuned by 19th-century writer Gustav Freytag and his infamous pyramid, many writers are working with inherited ideas that effective stories should function and be arranged in very particular ways (think: the classic three-act structure). But what happens when we queer these notions? What happens when our conventions are transformed by radical reorientation, interruptions, and reconfigurations? In this craft seminar, we'll experiment with plot and structure as a way to re-perceive the potential within our stories.

Rev Up for Revision: Strategies to Elevate Your Next Draft

Alexander Lumans

As Samuel R. Delany once said, "eighty-five to ninety-five percent of my work is rewriting and revision." In this class, we'll use several strategies from Matt Bell's craft text, *Refuse to Be Done*, as a guide for different revision strategies. Please bring a few pages from a working draft of something in prose. For writers of all skill levels. Come and learn new, exciting ways to re-see your own work.

Stepping Out of Self: Using Fiction as a

Memoir-Writing Tool (V)

Morgan Sjogren

Deciding what parts of ourselves to share in memoir can present unexpected challenges. In this class, we'll use fiction writing exercises

and as a tool to take on the most daunting aspects of writing about ourselves, be it trauma, embarrassing moments, relationships, or opening up to the public gaze. We'll use guided prompts to gently work through potential blocks and use them to drive personal narrative—whether we choose to write about them explicitly or not. Suggestions for memoir-writing self-care and support networks will be discussed. This class will include writing prompts, short readings, and opportunities to share and discuss both in-class writing and sticky points in our ongoing memoir writing process. Writers are encouraged to bring relevant passages from their memoir writing to this course, although it is not required.

NEED BOOKS?

THE BOOKIES, OUR OFFICIAL LIT FEST
BOOKSELLER, HAS YOU COVERED



The Bookies Bookstore was founded in 1972 by Sue Lubeck. Her modest start, selling teacher materials and children's books out of her basement, earned her a loyal customer following that persists today among Colorado (and beyond) educators, families, and literature lovers. After Sue's death in 2021, The Bookies was purchased by Nicole Sullivan, owner of BookBar Press as well as the founder and President of literary non-profit BookGive. At the time of purchase, The Bookies became a Public Benefit Corporation, adhering to the strategic principles of: Literacy, Freedom of Expression, Diversity Equity and Inclusion, and Environmental Sustainability. Today, The Bookies Bookstore boasts over 7,000 square feet of Denver's most eclectic collection of new books, toys, games, and gifts for all ages.



Writing Historical Fiction: Finding Gems to Enrich Your Story

Kase Johnstun

Historical fiction is fun to write; however, there are times when our stories stall out and we need new inspiration. This course aims to get the work going again, enriching our stories through research. Sometimes all it takes is finding a photograph that captures where a protagonist might have lived to spark energy and forward momentum in our stories. Doing research about the weather that day, or that month, or that year is one of many rituals that can keep you moving deeper into the work.

SATURDAY, JUNE 10

Early Evening Session

4:00 to 6:00 PM MDT

Art of the Interview

Joe Fassler

Writing tends to be solitary work but certain forms of literary production—essays, memoir, narrative journalism—can involve reaching out to others for source material. This seminar is a crash course in talking to strangers, taught by a veteran journalist who has interviewed over 200 literary writers for *The Atlantic* and other publications. What sets sources at ease? How do you get the kind of responses you want? What about broaching uncomfortable topics? This hands-on workshop covers key strategies and common concerns, helping participants conduct interviews like a pro.

Exploring the Various Schools of Prose Poetry (V)

Jose Hernandez Diaz

In this class, we'll unravel the various schools of prose poetry, including realist, surrealist, and fabulist prose poems. Through close readings of writers like Claudia Rankine, Ada Limón, Ray Gonzalez, and Maxine Chernoff, we'll gain firsthand insight into the wide varieties of prose poetry. Then, we'll try our own hand at writing prose poems.

The Language We Inherit

Suzi Q. Smith

In this class, we'll discuss techniques to explore the language we inherit and ways we use it to navigate writing and our understanding of the world. Participants will explore their own stories, identities, experiences, ideas, and self-language through reading, writing, and discussion. We'll engage in a wide range of texts and other media to evaluate approaches to create mental imagery, suggest mood, develop tension and movement, and set tone. We'll navigate texts from across genres to identify tools and approaches to invite and engage readers. Participants will write from prompts and then, depending on time, share some of their writing.

SUNDAY, JUNE 11

Morning Session

9:00 to 11:00 AM MDT

Beating the Blank Screen: Strategies to get Unstuck

Joe Fassler

This is a class for writers who want to write—a lot. It's an ideal seminar for beginning a new project; our main goal is to generate a significant volume of material that can be edited and refined later in the process. Drawing on interviews with hundreds of well-known writers, the class will focus on strategies for developing a daily writing practice, rethinking writer's block, overcoming the inner critic, and unleashing a torrent of words. Writers will come away with new techniques and an action plan, with a window of class time reserved for generative writing.

Intro to Screenwriting (V)

Raeann Giles

Learn the three-act structure of what goes into writing a screenplay. We'll talk about characters, formatting, and structure, as well as outlining and how to hit the ground running with those first ten pages.

The Poetic Line: From Breath to Lineation

Radha Marcum

How do lineation choices help poets achieve potent effects? An intuitive approach to lineation starts with the breath—with what our voices naturally do with syntax—but it doesn't stop there. In this class, we'll attune ourselves to possibilities in lineation to build emotional resonance, enhance meaning, and delight readers. Then, we'll walk through a series of guided experiments to unlock new lineation possibilities in our poem drafts.



**What We Don't, What We Can't, What We Never,
What Is Not**
Peter Markus

We're often told to write what we know, what we remember, what we do or want, what we see, what we think and believe ourselves to be. In this class, we'll look at what can happen in a poem when we place "don't" or "never" or "can't" or "not" in front of our verbs. What we don't know, what we can't remember, what we don't do, what we are not, don't want, how we don't know what we think or believe. We'll look at how other poets make use of negation to find the poems that are ours to write.

SUNDAY, JUNE 11

Afternoon Session

1:30 to 3:30 PM MDT

**And Then I Woke Up: Writing Endings for
Short Fiction and Nonfiction**
Jenny Shank

Endings are tricky! They have to surprise the reader, satisfy their expectations, and leave them with an insight, image, or emotion that resonates. We'll look at four common ending problems and six ending patterns that just might solve everything, including the flash-forward, the cosmic comeuppance, the flashback, the rewind, the frozen-in-a-moment-of-possibility, and the curtain call, as modeled in some fiction by Kali Fajardo-Anstine, Nana Kwame Adjei-Brenyah, and Jacob Guajardo, and nonfiction by writers including Jesmyn Ward. Bring in a story or an essay that didn't stick the landing, and we'll revise it toward a finish with flair.

**Let's Get Practical: How To Write (and Sell)
a Book In Two Years**
Simone Stolzoff

This craft seminar is about everything except the pages. We'll talk through queries, proposals, research, drafting, editing, refinement,

and, most importantly, designing a project plan so you can complete your book while staying sane. You'll leave with templates and examples of what different authors use to keep on track and a project plan specific to your book. Organization is an author's best friend, and this seminar will help you set yourself up for success.

**The Monster's Tail: Writing Nightmares, Demons,
and Other Fiends**
Alexander Lumans

Any watcher of horror films knows that the scariest moment is when you first glimpse the monster's tail and only the monster's tail—your mind creates the rest of the nightmare, far darker than any reality. In this class, we'll read and discuss several contemporary writers' various takes on depicting different types of monsters in fiction and nonfiction. We'll also practice summoning our own brutes and beasts via strategies in description, action, and scene. Don't be afraid to join in on making your monsters come to life!

Openings and Omens (V)
Oso Guardiola

Ethan Canin frequently says, "Start the story where your POV would start the story." But what does that mean? Where would a POV start a story, and how do we know that our opening is working? Typically, stories start because a character suffered something so impressive that it provokes a need to tell a story. In this class, we'll delve into great openings, how they're constructed, and what we can learn from them. We'll focus on posing the narrator's emotional question, the reason for telling the story. There will be exercises throughout, and we'll end with writing or editing our own openings.

Reading and Writing Displacement
Poupeh Missaghi

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

Sounds + Visions: How We Work Together (V)
Maw Shein Win

In this dynamic and lively seminar, we'll explore ways of writing in community. We'll practice a variety of techniques, including paired and group collaborations, experiments, games, and improvisations that will enliven and invigorate your writing practice. In this multi-genre class,

the instructor will offer a multitude of interdisciplinary prompts, music, film/video, visual art, and photography that can inspire and generate new work. This class is ideal for all writers who wish to expand their writing using inventive and collaborative methods.

Vulnerability, Voice, and Authenticity in Your Memoir's First Page

Kase Johnstun

In this class, we'll examine five to ten first pages (250 words or less) to see how authors have created their voice through vulnerability, syntax, authenticity, and structure. It's a great lesson in establishing voice immediately.

MONDAY, JUNE 12

Afternoon Session

1:30 to 3:30 PM MDT

Object Lessons

Jonathan Escoffery

Energetic prose and unforgettable characters are often said to be the bedrocks of literary fiction. Fully fleshed out characters have implied histories and futures that never make it onto the page, so what dictates where and when a character's problems and desires become worthy of dramatization? In this generative seminar, we'll use props to create story-worthy characters and explore how objects can help us determine the contours of the worlds we create.

In the World: Writing Parenthood Beyond the Domestic

Emily Perez

As the poetry of parenthood has proliferated, writers have taken the topic well outside the domestic sphere. Poets including Douglas Kearney, Craig Morgan Teicher, Angela Narciso Torres, and Khadijah Queen have used their role as parent as a lens through which to view nature, racism, romance, health, and illness—subjects that take on new complexity when one is thinking not just of oneself. In this generative seminar, writers will use their caretaking roles as a way to raise the stakes of a poem. Caretakers of all kinds are welcome; you need not identify as a parent.

Literary Archeology: Discovering Our Truth in Hybrid Memoir

Hillary Leftwich

A hybrid memoir falls somewhere between fiction and memoir—a hybrid genre that allows both authors and readers to indulge in an idealized vision of the writer's life. So how do we spin our memoirs and break from the traditional? Toni Morrison described drawing from our own history and utilizing emotional memories as “literary archeology.” In this class, we'll discover the tools and techniques used by groundbreaking

authors in the field of memoir, including Toni Morrison, Ocean Vuong, Claudia Rankine, and others, to discover our histories and define our own literary archeology.

Getting It Done: 3 Hours Towards a Finished Draft

Sarah Elizabeth Schantz

Note: This class will meet from 1:30 to 4:30 PM, an extra hour past other craft seminars. There is a session of this class offered each day from June 12-16. Each session will require a separate registration. Feel free to attend as many or as few as you are able!

This three-hour writing experience (a very abbreviated version of our popular 96 Hours Towards a Finished Draft) is your chance to jumpstart your draft. Using a method similar to the Pomodoro Technique, a proven time-management system that keeps you focused and driven, you'll commit yourself to distraction-free writing for four cycles. Over the course of the class, the repetition of this technique will strengthen your writing habits, help you become more productive, and change the way you think about writing time—all while you make progress toward a finished draft.

Let's Learn Writing from Translators

Poupeh Missaghi

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

The Pitch: Placing Your Nonfiction in Magazines and Online

Joe Fassler

You've got a great idea for a story. How do you turn that into an assignment from an editor? This seminar covers the art of the story pitch for writers who want to publish narrative journalism and reported essays,



with an emphasis on magazines and digital outlets. Participants will learn the components of a successful pitch using real-life examples of pitches that worked. Each writer will have the opportunity to workshop a pitch-in-progress if desired.

Ruining All the Fun We Can

Patricia Smith

In this class, we'll do our best to make fun stuff not fun anymore. (Isn't that what writers do?) We're going to shine a very bright, glaring, uncompromising light on some of our childhood favorites, our children's childhood favorites, superheroes, shapely little plastic women, Muppets, zippy serial killers (Road Runner comes to mind—how many times can he kill the Coyote before it takes?), and a squeaky black and white girlie who frequents the docks and can't decide which of two men she loves. And then we'll write. There will be a nice assignment for you.

Shame on Me

Michelle Tea

This craft seminar will address the experience of shame while crafting memoir and personal essay—the various ways it can manifest and how a writer can both use it and challenge it. We'll discuss how shame can join forces with the other internal demons writers face as they produce their work, what those demons might be, and what practices we can use to keep the brain monsters at bay while we labor to create our shitty first draft.

MONDAY, JUNE 12

Early Evening Session

4:00 to 6:00 PM MDT

Birth of Style

John Cotter

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

Inspiration and Techniques for Older Writers

Cynthia Swanson

If you worry that writing is a young person's game, you're not alone. But there's good news: many writers experience first-time success or revamp their writing careers later in life. In this seminar, we'll talk about how the long lens of life experience benefits our writing, discuss techniques for

keeping our writing fresh and relevant, and become inspired by learning about writers who launched or revamped a career without ever making a “40 Under 40” list.

Just Two Poems

Lynn Wagner

In this class, we'll experience the power of knowing a poem deeply, that is—learning it by heart. Before class, you'll be given two poems, one of which would be good for you to learn by heart—don't worry, this is not a test, rather it is a jumping off point to explore and be inspired by master poets of exceptional craft. Exercises, experiments, and your own poems will follow. In a practice shared by Jean Valentine, Robert Pinsky, and others, learning poems by heart will make you a better poet.

Living in the Layers: Mindfulness and Writing (V)

Caryn Mirriam-Goldberg

“Live in the layers, not on the litter,” Stanley Kunitz writes. Through cultivating a practice of mindful writing, we can bring greater curiosity to the layers of our lives and more vivid, compelling, and powerful writing to the page. Writing can be its own path to mindfulness, training us to open our peripheral vision wider as we learn to listen to and glimpse what wants to be said. We'll engage in some short writing and meditation exercises, and we'll talk about writing to grow our freedom, gratitude, courage, and resilience.

The Poetic Line

Suzi Q. Smith

In this class, we'll discuss techniques to explore the poetic line. One of the most emphasized elements of form, we'll consider the music in our writing, the context, the rhythm of our language, and how our own voices and aesthetics impact the way we open and close a line. We'll navigate

POETRY COLLECTIVE APPLICATIONS DUE JUNE 24

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



texts from across genres to identify tools and approaches to create mood, movement, color, landscape, and tone through the art of the line. We'll talk enjambment, punctuation, using the page as a canvas, the "so what" of it all, and much more. Participants will write from prompts and then, depending on time, share some of their writing.

Seeing It Again: The Agonizing Necessity of Revision (L) Andre Dubus III

The writer Paul Engle once said, "Writing is rewriting what you've already rewritten." Most veteran creative writers would agree with this, and yet so many of us avoid this kind of deep, unrelenting revision whenever possible. It's not due to laziness, for people who write daily, people who steal precious time from their busy lives to do so, are not afraid of hard work. No, it is something else entirely, and it has to do with a writer's perceptions of their talents. It has to do with a writer's often shaky belief that they even have the ability to create fiction or nonfiction that aspires to art in the first place. In this workshop we'll confront the myriad, often overlapping challenges that each writer must face in order to bring their work to its fullest fruition, time and time again.

**"Absolutely reaffirming and encouraging—
I hadn't expected the level of recognition and
support from prior online classes. Great craft
sessions with some unexpected, welcomed
writing breakthroughs."**

—2022 Lit Fest Participant

Reimagining "Truth" in Historical Fiction

Andrew Hernández

How do we control our stories rather than letting historical events and people drive our plot/characters? In this seminar, we'll examine diverse examples of (historical) fiction in order to consider how to balance the demands of both history and fiction. Our goal will be to evoke empathy toward our characters rather than attempt to convince our readers that "this really could have happened." If time allows, participants can choose either to rewrite a scene for a piece already in progress or to craft a new scene from a list of prompts.

Using Google Images to Enhance Your Storytelling

Kase Johnstun

In this generative class, we'll use Google images and maps to enliven our descriptive narrative in memoir and fiction. We'll look up images to help open up our description in our prose. Participants will need to come prepared with a place and time to explore through documents.

TUESDAY, JUNE 13

Afternoon Session

1:30 to 3:30 PM MDT

The Familiar Stories: Using Myths, Legends, and Fairy Tales to Inspire Your Fiction

Tiffany Quay Tyson

The stories we first encounter as children—fairy tales, legends, and myths—serve as inspiration for many writers. Margaret Atwood subverts fairy tales to explore feminist themes. Jennifer McMahon populates her thrillers with ghosts, magic ponds, and fairies. Kawai Strong Washburn mines Hawaiian legends to write about family, climate change, and more in *Sharks in the Time of Saviors*. Why are the early, fantastical stories so powerful? And how can we use them in our own work? We'll look at examples of the influence of fairy tales, myths, and legends in contemporary fiction, and we'll write some inspired fiction of our own.

The Anatomy of a Standout Poetry Manuscript

Radha Marcum

What are publishers looking for? It varies, of course. But certain qualities do separate standout manuscripts from average ones submitted to most publishers. This class will cover the seven essential qualities of standout manuscripts and frame our next steps in creating a strong and delightful book of poems.

Contemporary Ekphrasis

Forrest Gander

The strong historical current of ekphrastic poetry runs directly into our time of elliptical, documentary, lyrical, narrative, post-avant, etc., poetry trajectories. What contemporary examples are particularly



Persona and the Poem (V)

Elizabeth Robinson

Starting with Rimbaud’s claim that “I is an other,” we’ll explore the power of using a persona in creating poems, using examples from Fernando Pessoa, Robert Hayden, and Jennifer Cheng to explore ways of writing poems from a different identity. Writers at all levels of experience welcome.

Picture Book Endings: Wow Your Readers

Denise Vega

Sometimes, we focus so much on the opening or “hook” for a story that we forget about that crucial ending. In this session, we’ll explore a variety of picture book endings and discuss what makes them work (or not!). Then we’ll brainstorm our own endings, working to write one that has a child shouting: “Read it again!” Participants should have a completed manuscript or a story idea where they know the ending to get the most out of this session.

The Poetics of Childhood

Peter Markus

Edmond Jabes wrote, “When, as a child, I wrote my name for the first time, I realized I was beginning a book.” Not every child or writer is like Jabes. But we do all have our childhoods to draw from when we sit down to write. In this class, we’ll look at how other writers, such as Marie Howe, Jim Daniels, Stuart Dybek, and Sandra Cisneros, to name but a few, make use of childhood as the source and subjects of their writing. Who knows, maybe you, too, like Jabes, will realize you are about to begin a book.

The Poetics and Meanderings of Travel Writing

Juan J. Morales

For many, summertime is when we have the chance to explore the great outdoors, learn a new place we’ve never been, or return home and reunite with family. This is a generative class that will focus on multiple genres of writing that navigate travel. While using inspiration from travel writing, storytelling conventions, snapshot poems of life on the road, and flash memoir that takes us back home, we’ll also write and discuss how our writing can engage with migration, journeys, pastorals, environment, and all the other intersections that emerge when we leave the comforts of home.

effective? What hasn’t worked so well? We’ll create multiple versions of an ekphrastic poem in various styles. Please bring an image of a work you would like to write about. And bring an open mind about trying different kinds of writing than those that might, at first, feel most natural and familiar.

Getting It Done: 3 Hours Towards a Finished Draft

Andrew Hernández

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How to Write Riveting Scenes

Steve Almond

The key to any unforgettable work of prose resides in the quality of its scenes. In this class, we’ll examine some of the best scenes ever written by writers such as Megha Majumdar and Grace Talusan and investigate what it takes to write a scene that deepens our sense of character and conflict and escalates the action. Then we’ll work on an exercise to bring the lessons home.

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

Working with Beta Readers

Cynthia Swanson

Check the acknowledgments in most books; you'll see that authors often thank "early readers." These beta readers can be instrumental in transitioning your manuscript from rough to polished. But how do you find them? How do you determine a "beta reader fit" for your particular book? How do you ask for their help and how do you use their invaluable feedback? Finally, in what ways can you give back (or pay forward) your generous beta readers? In this seminar, we'll discuss the ins and outs of the beta read, and prepare for beta reads of your own work-in-progress.

TUESDAY, JUNE 13

Early Evening Session

4:00 to 6:00 PM MDT

Exploring Surreal Prose Poetry Through Generative Prompts (V)

Jose Hernandez Diaz

In this course, we'll begin by taking a look at what constitutes surreal prose poetry in terms of style and form. Through close readings and discussion of established masters in the form, we'll gain firsthand insight into surreal prose poetry. Further, through use of creative prompts, we'll write drafts of surreal prose poems in class.

Free Indirect: A Notorious P.O.V

John Cotter

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

Love Your Villains, Hate Your Heroes

Andrew Hernández

Life is much more complicated than victim-perpetrator. In order to craft robust stories, our villains should not be mindless enemies bent on destruction. Nor should our heroes be mindless samaritans who only seek to do good. Both villains and heroes must contain interiority, motivation and even sympathy. This seminar will explore various examples from fiction and nonfiction (including memoir) to identify strategies for developing convincing, complex protagonists and antagonists who are neither entirely "villainous" or "heroic." If we have time, participants can choose either to rewrite a scene for a piece already in progress or to craft a new scene from a list of prompts.

The Origins of the Original (L)

Rebecca Makkai

For writing to succeed, it must be both well-executed and original. But when we sit down to write, the first words, scenes, characters, conflicts, and settings we come up with are often the least original ones of which we're capable. Digging past the obvious, the stock (and even the products of the collective unconscious), we might finally arrive at stories that are strikingly new and memorable. In this workshop, we'll cover some key elements of originality—specificity, idiosyncrasy, complexity, repetition, and change—and talk about accessing them in both drafting and revision. While originality might seem intuitive or even a product of the writer's personality, it's in fact a skill that can be sharpened. That's what we'll be doing.

Poetry is For the Birds (V)

Caryn Mirriam-Goldberg

Poetry gives us a bird's eye view of the world and also helps us see what flies and roosts around us. Drawing on the poetry about birds by Wallace Stevens, Sidney Wade, Linda Hull, Li-Young Lee, Joy Harjo, Linda Hogan, Stanley Plumley, William Stafford, Ada Limón, Rumi, and other poets, we'll take off into our own bird-infused poems. We'll also look at what seems like an ancient and continual tradition of ornithological poetry and where our poems might flock and perch in a world of bird poetry. Come prepared to write two or three new poems together in this highly interactive workshop.

BOOK PROJECT APPLICATIONS DUE JUNE 24

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



WEDNESDAY, JUNE 14

Afternoon Session

1:30 to 3:30 PM MDT

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

Setting is much more than trees and bunnies—it’s the ground under your story’s feet. However, many stories suffer from “White Room Syndrome,” when characters seem to argue and fight and fall in love while floating through space in a white room somewhere (or nowhere). In this all-genre class, we’ll use discussion 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.”

Getting It Done: 3 Hours Towards a Finished Draft
Jenny Wortman

Note: This class will meet from 1:30 to 4:30 PM, an extra hour past other craft seminars. There is a session of this class offered each day from June 12-16. Each session will require a separate registration. Feel free to attend as many or as few as you are able!

This three-hour writing experience (a very abbreviated version of our popular 96 Hours Towards a Finished Draft) is your chance to jumpstart your draft. Using a method similar to the Pomodoro Technique, a proven time-management system that keeps you focused and driven, you’ll commit yourself to distraction-free writing for four cycles. Over the course of the class, the repetition of this technique will strengthen your writing habits, help you become more productive, and change the way you think about writing time—all while you make progress toward a finished draft.

Interiority Complex (L)
Rebecca Makkai

The great advantage of prose (over theater, film, and life) is that we’re privy to characters’ interior states. But how can a writer get thoughts and emotions across, other than by stating them flat-out or by updating us constantly on breathing and heart rate? We’ll explore ways to use tangent, gesture, backstory, action, association, and more to give characters a rich internal life without resorting to the old cardiopulmonary check-in.

**Minding the Gap: On Memory, Bias, and the
Blind Spot (V)**
Angelique Stevens

There is a point on the retina with no photoreceptors that scientists call a blind spot. When we look out into the world, there is no black hole because our brains fill in those gaps subconsciously. Sometimes our brains get it wrong, though. During this session, we’ll see how the process works physiologically. Then, we’ll use what we’ve learned to

**Temporal Mechanics: What Speculative Fiction Can
Teach Us about Writing Time**
Theodore McCombs

Deciding how time works in your fiction is one of the most crucial structural choices an author makes. Good time management can pull a plot tight, open a character’s entire life to exploration, and hold readers’ engagement; choices about time will often end up shaping the narrator’s voice and dictating the balance of scene and summary. In this class, we’ll look at some superbly crafted science fiction and fantasy with bold, unusual time structures as a way to study in high relief the strategies and tools authors in all genres deploy to structure time.

What to Do When You Don’t Know What to Do
Akhil Sharma

We all get to points in our story drafts where we don’t know how to proceed. This seminar will discuss various strategies for handling such a situation. As a preview of the discussion, consider that when something is not working, it might mean the thing is not working. We should not be held back by loyalty to a particular vision for the story. Freeing ourselves psychologically from what we think the story should be involves falling in love with the story again and beginning to see what else the story might become. The steps needed to make this psychological change will be the process that this seminar explores.

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INFO ON PAGE 35**



better understand the ways that we fill in those gaps when we read literary texts, both fiction and nonfiction. Finally, we'll explore our own blind spots and look at various scenarios to develop strategies for navigating them.

Spoiler Alert

Paula Younger

Spoilers imply that the reviewer has ruined the experience, but knowing the ending causes the reader to pay extra attention to the story along the way. We'll examine successful spoilers and then do exercises to use this effectively in our fiction and nonfiction. After all, it's about the journey and not the final destination. This class will be a mixture of lecture, discussion, and in-class writing.

Using Epistolary Form to Jump Start a Poem

Emily Perez

Many of us remember the pleasure of writing and receiving letters, the way an evolving correspondence could deepen our understanding of our correspondent and ourselves. In this generative poetry seminar, we'll activate our letter-writing skills to create poems that tap into the dimensions of a letter. Using models by Victoria Chang, Eve Ewing, William Carlos Williams, Catherine Wing, and others, we'll explore the possibilities of the epistle—how it compresses exposition, makes room for complex relationships, and allows for both distance and intimacy. Once we cross the threshold of speaker, audience, and premise, we'll be on our way.

A Whole Vibe: Mood, Tone, and Atmosphere in Fiction

Andrea Bobotis

It can be hard to pin down this hallmark of great prose. Writing that delivers a distinctive emotional timbre is one of the most challenging—and sought-after—skills. And it is a skill, even though it can seem like sorcery when a writer successfully conjures a unique tone, a quality of expression that sweeps readers inside the story. In this seminar, we'll demystify mood, tone, and atmosphere by viewing these devices as matters of pacing, diction, character development, narrative structure, and more. Open to prose writers of all levels.

Your Visual Poetics

Cindy Juyoung Ok

How is a poem located in space, and what functions can the edges and margins of a page offer a visual poetics? By exploring poetry of the greats in image/text composition, including Douglas Kearney, Diana Khoi Nguyen, and Anthony Cody, this craft seminar will indicate the widening possibilities of the poem as a verbal, visual, and aural phenomenon. We'll try a few exercises focused on surveying our own visual poetics. Open to all, including experienced visual poets and those who are just learning the term.

WEDNESDAY, JUNE 14

Early Evening Session

4:00 to 6:00 PM MDT

Ask Me Anything: Sheila Heti and Rachel Kushner in Conversation

Sheila Heti, Rachel Kushner

Join visiting authors Sheila Heti and Rachel Kushner for a lively session of answering audience members' burning questions about art, writing, and living as an author in the third decade of the twenty-first century.

Creating a Fiasco

Paula Younger

Ira Glass on "This American Life" defined fiasco as: "the normal social structure breaks down." A fiasco can be negative, but also positive. Ira Glass also had this great insight about the useful purpose of a fiasco: "When social order breaks down, that could be a force not just for chaos and for entropy and for evil, but in fact, that could be a force for good." We'll explore the fiasco structure model in fiction and nonfiction through passages, and then try using a fiasco in some exercises.

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Ekphrastic Writing (V)

Chip Livingston

Ekphrastic writing and artistic response are not merely descriptions of existing visual art, but forms of character expression that often inform the literary worlds we're building. In this craft talk, we'll look at how real human speakers and our fictional characters respond to visual and sensual experiences on the page. We'll examine how details, descriptions, and objects included in our written scenes represent a type of literary exhibition curated for readers in hopes of provoking effects similar to the reactions one might have to great art.

Imagination Station

Erika Krouse

Come with an open mind, leave with pages and pages (and pages) of fresh writing! In this generative class, our magical box of props, prompts, and activities will infuse our writing with new energy, sending us in exciting new directions. Exercises will be in three to five-minute sprints, each inspired by a different source of inspiration to explore. Open to writers of all genres who are looking for inspiration and fun.

Insects and Poetic Inspiration (V)

Jodie Hollander

From the Old Testament to Shakespeare to Lewis Carol and Kafka, insects have long held a prominent place in some of our most well-known literary works. Poets, in particular, seem to have a special fascination with the insect world. In this class, we'll explore how poets draw on the world of insects to amplify these themes. Using examples of both free verse as well as metrical poems, we'll investigate the depiction of insects in work of Robert Frost, Sylvia Plath, Virginia Hamilton Adair, Yusef Komunyakaa, Alice Oswald, and others. This class will also pay special attention to effective use of line breaks and generating sound in poems.

The Rancidity of the Butter: Big Ideas and Actual Writing

Amitava Kumar

Recalling when she had to make weekly train trips down to Berkeley to fulfill the English department's Milton requirement, Joan Didion couldn't quite recall what she wrote about Milton that summer but what she could recall was "the exact rancidity of the butter" in the train's dining car. Didion is saying she is a writer and not a presenter of big ideas. This craft talk will be dedicated to the question of that tension between what we think (say, political ideas) and what we are looking at (say, the pictures in your mind or, for that matter, the taste of butter). We'll look at examples from both fiction (Alice Munro, J.M. Coetzee, Toni Morrison) and nonfiction (James Baldwin, Teju Cole, and Didion herself). Brief writing exercises will follow each example and there will be time at the end for questions and a discussion.

Telling Time

Sarah Elizabeth Schantz

Within every narrative exists a clock and this class is dedicated to learning to identify common mistakes writers make when they attempt to "tell time" as well as remedies for how to show the passage of time instead (and the time to practice employing such techniques). We'll briefly explore setting as time and not just place and how it also relates to plot. We'll consider "timing" and "pacing" with a particular emphasis on when to slow down or speed up. Participants will be given a short craft essay to read before class.

When News Breaks in Your Backyard: How to Craft and Pitch a Timely Essay

Jenny Shank

Sharing your perspective on newsworthy events can be a great way to break into top publications with wide audiences. When the media's attention is suddenly focused on a topic near and dear to your heart, how do you craft a compelling, lightning-fast essay and get it in front of the right editors? In this seminar, you'll learn just that, as well as some tips from the practice of journalism that can help your literary writing.

"LitFest is always nourishing and sustaining. This year's LitFest offered the same...it did not disappoint."

—2022 Lit Fest Participant

THURSDAY, JUNE 15

Morning Session

9:00 to 11:00 AM MDT

Get Out Of Your Own Way (V)

Alyse Knorr

Self-doubt and self-criticism are two of the biggest obstacles a writer can face at any stage of their career. When we write with abandon, without any fears or second-guessing, we produce our best work. Learn how to shake your imposter syndrome and liberate your process in this class.

THURSDAY, JUNE 15

Afternoon Session

1:30 to 3:30 PM MDT

Writing About Race and Identity in Children's/YA (V)

Rachel Werner

What does it mean to write “inclusively”? If you're struggling to authentically portray diverse characters, and identify solid mentor texts as a guide, this workshop is for you. Explore character, culture, compassion, and empathy with other Children's/YA authors through short readings, creative writing exercises and group critique—aimed to help you incorporate “own voices” in your work by avoiding the pitfalls of appropriation or insensitivity to marginalized communities (aka: the global majority).

Crash Course to Hybrid Writing (V)

Alyse Knorr

Curious about non-traditional forms like the prose poem, flash fiction, lyric essay, or visual poetry, but not sure if you're ready to take the plunge just yet? Dip your toe in with this beginner-friendly overview of some of the most exciting new forms in contemporary literature.

Getting It Done: 3 Hours Towards a Finished Draft

John Cotter

Note: This class will meet from 1:30 to 4:30 PM, an extra hour past other craft seminars. There is a session of this class offered each day from June 12-16. Each session will require a separate registration. Feel free to attend as many or as few as you are able!

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How to Write a Tragicomic Memoir

Elissa Bassist

Writing a full-length book about yourself is a thrilling, empowering, ideal experience; it's also horrifying, humbling, and impossible. In this seminar, we'll talk about how this writer did it and how you can, too, from recyclable drafts to proposal to publication. How does a tragedy make you laugh while ripping you apart? We'll discuss insights, secrets, and instructions on the “rule of three.” We'll examine notebooks and rejections, research, and revision strategies. We'll brainstorm, weigh pros/cons of panicking, and discuss how to keep going during the “I quit” episodes of a years-long process.

Seeing the Big Picture: Techniques for Revising Books

Jenny Shank

Ann Patchett has described the process of writing a book as “somewhat akin to a very long police interrogation in which the detective leans over the table littered with the butt ends of cigarettes and cold coffee in Styrofoam cups and says for the 87th time, ‘Now let's go over this again.’” We'll discuss techniques to propel you through your latest draft, including tips for making a cause-and-effect outline, trimming or adding words, sharpening character arcs, and creating various props that will help you see the big picture of your story.



The Sequence Poem

Sawnie Morris

A sequence poem is akin to an archipelago. Each sequence within the poem is an island, though, as Muriel Rukeyser said, “like us, they are connected underneath.” Where a narrative poem moves causally through time—like a boat across the water—and a lyric poem expresses a particular moment in time—like the splash of a swimmer diving in—a sequence poem expresses multiple dimensions or emotional intensities in time by way of connection, association, and juxtaposition. We’ll read together and learn from examples of contemporary sequence poems, then respond by beginning the creative process of writing our own.

Writing Place (V)

Ellen Blum Barish

We’ve sheltered in place, moved from place to place, felt out of place, and gotten stuck between a rock and a hard place. We’ve fallen into place, arrived at the right place at the wrong time, and yearned for our own special place under the sun. Place matters. A whole lot. Places imprint on us, or maybe we imprint on places. They are a part of making us, us. We’ll look at essay and memoir snippets that reflect on various qualities of place. We’ll look at pieces that explore places of our memory, where we are now, where we want to go, and what happens when the places we love change or when we leave a place. We’ll look at place as a character of its own.

Writing the Workplace (L)

Katie Kitamura

Work and precarity are central to a number of recent novels. In these books, work is not a matter of banality or boredom, but is instead a place of high stakes, high drama, and deep psychological pressure. The result is a collection of genre bending novels, ranging from Hilary Leichter’s *Temporary* to Raven Leilani’s *Luster* and Christine Smallwood’s *The Life of the Mind*. In this craft talk, we’ll look at some of these novels, as well as think about how to convey the texture of the workplace in fiction—from workplace behavior and language to hierarchy and power.



Writing Your Obsessions

Steve Almond

Nearly all good writing—fiction or nonfiction—arises from a writer’s obsessions. In this intensive session, we’ll discuss how to explore our obsessions on the page, without falling prey to self-absorption or sentiment. We’ll start by looking at the work of folks such as Ta-Nehisi Coates, Joan Didion, George Saunders, and others, and then generate some work in class by confessing to our own obsessions. Check your inhibitions at the door.

THURSDAY, JUNE 15

Early Evening Session

4:00 to 6:00 PM MDT

Casting Characters

Sarah Elizabeth Schantz

Using Tarot decks, participants will be able to create and develop the characters in their works-in-progress or stories-to-be, using the details found in the cards and tried-and-true techniques. For fiction writers, the Tarot cards can be used to unveil the unknown, whereas memoirists can use the arcana to remember what matters most about the people who populate their pages. We’ll blend this divinatory approach with concrete craft by also discussing character development as a crucial element of narrative. No Tarot knowledge needed (seriously!).

Creatures of Impulse

Dean Bakopoulos

This session will focus on the way popular TV series hook viewers, construct scenes, build characters, and structure episodes, and how this can easily be adapted to add energy to short stories, memoirs, novels, and even poems. We’ll likely use the pilot (first) episodes of *Breaking Bad*, *Mad Men*, *Atlanta*, and *Insecure* as examples, so you may want to watch those in advance. A few clips will be shown as time allows.

Fate and Chance

Sheila Heti

Based on Heti’s semester-long course taught at Yale with the philosopher Noreen Khawaja, this class will feature a discussion and in-class exercises in pursuit of an understanding of how the forces of fate and chance influence what we end up writing; we’ll think about what these terms (“fate” and “chance”) mean to us, and what makes a work of art become what it becomes.

Hermit Crabbing the Essay (V)

Chip Livingston

Hermit crab essays are a widely and wildly popular nonfiction form that borrows existing homes from prebuilt nonliterary forms—such as personal essays constructed as annotated bibliographies, warning labels,

wedding invitations, rejection letters, recipes, classified ads, crossword puzzles, and more. In this craft talk, we'll stretch our imaginations and explore how form manipulates content and how content can indicate novel and unexpected form.

Mining Memories (V)

Alyse Knorr

Flannery O'Connor once said that anyone who lives to age 18 has enough stories to last them an entire lifetime. But how do we access all those memories for use in our writing, and how do we turn them from memory into art? This class explores techniques for retrieving old memories and employing them in our writing projects, both prose and verse.

The Personal and Political in Nonfiction

Nadia Owusu

This course will offer examples, strategies, and practices for weaving vivid and embodied personal narratives with threads of the political, social, and cultural, as well as environmental histories and activism. There will be readings and exercises that will help contextualize our own personal stories and steps to take these stories beyond this two-hour class.

Outsmarting Your Outlines

R. Alan Brooks

Most writers agree, outlining your story is a drag. But what if it wasn't? How can we make outlining better for us (and, ultimately, our reader)? In this two-hour class, we'll discuss how to use outlining to help ground the spectacular circumstances of human conflicts and how to allow readers greater access to your story and characters.

Writing In Response (V)

Cindy Juyoung Ok

With a generative understanding of craft, this multi-genre seminar offers readings written in response to a variety of other art and media, like music, architecture, and pop culture, with authors including Aisha Sabatini Sloan and Charles Yu. How can literature perform, refuse, or create the memory of another experience, including news, TV, or food? In class, we'll write in response to other kinds of stimulation, bursts of work that hopefully challenge and surprise us. Open to all, including writers wanting stimulation for an ongoing project and those hoping for an easy way back into a writing practice.

FRIDAY, JUNE 16

Afternoon Session

1:30 to 3:30 PM MDT

Creating Character Through Voice

William Haywood Henderson

A first person narrator can reveal the secrets of her character through her diction, lens, the metaphors she employs. A third person narrator can reveal clues about a character in a similar way, tapping into a character's consciousness and allowing the character's memories and lens and diction to bleed into the narration. We'll study some excellent examples from literature, and then you'll try it yourself, adding vital layers of depth to your characters.

Poetry and Punctuation

Sawnie Morris

W.S. Merwin abandoned punctuation, declaring that it "seems to staple the poem to the page." Emily Dickinson, on the other hand, famously said that a real poem caused her hair to stand up on her head—and Emily was queen of the dash and other well-placed marks on the page. We'll examine a range of poems by classical and contemporary poets, giving our attention over to punctuation that serves as enlightening notation and guiding signage. We'll also consider the freedoms and risks inherent to unpunctuated space. Come prepared to enter sentences and their elements.

Creating Art in Dark Times

R. Alan Brooks

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

The Essay In Ten Types (V)

Ellen Blum Barish

It may be easy to select which stories to write, but how to shape them can be one of the biggest hurdles to finishing an essay. Form can add a layer to the essay's meaning and context. In this class, we'll look at ten types of essays and discuss how the structure enhances the content. We'll look at collage, diptych, triptych, braided, hermit crab, list, single-sentence, experimental, abecedarian, and enumerated, and if time permits, we can get started on one of our own.

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Found Poetry: Creating the New from the Now

Grace Wagner

The art of found poetry revolves around making new meaning from texts that already exist. Whether through erasures of political texts, the recombination of existing poetic lines, or the echo of the old incorporated into a new form, found poetry offers us the chance to examine the words around us for new and nuanced meaning. In this class, we'll learn about the history of found poetry, examine and practice three found poetry forms (erasures, centos, and golden shovels), and share our discoveries with our fellow writers. Examples of each form will be provided, and generative exercises will be incorporated.

Failure is an Option

Steve Almond

As writers, we tend to regard any piece of writing that doesn't wind up published as a "failure." In this seminar, we'll examine why such thinking holds us back from artistic growth. Instead, we'll examine how and why our unpublished manuscripts fell short of their own potential, and the lessons that "failed" projects offer us, if we have the courage to re-examine them without shame or judgment.

Getting It Done: 3 Hours Towards a Finished Draft

Trent Hudley

Note: This class will meet from 1:30 to 4:30 PM, an extra hour past other craft seminars. There is a session of this class offered each day from June 12-16. Each session will require a separate registration. Feel free to attend as many or as few as you are able!

This three-hour writing experience (a very abbreviated version of our popular 96 Hours Towards a Finished Draft) is your chance to jumpstart your draft. Using a method similar to the Pomodoro Technique, a proven time-management system that keeps you focused and driven, you'll commit yourself to distraction-free writing for four cycles. Over the course of the class, the repetition of this technique will strengthen your writing habits, help you become more productive, and change the way you think about writing time—all while you make progress toward a finished draft.

List Poems (V)

Elizabeth Robinson

The list poem is infinitely various. This class will help writers engage with the versatility of lists in terms of rhythms, images, and subject matter. Drawing inspiration from such poets as Barbara Jane Reyes, Major Jackson, Joanna Furhman, and Susan Briante, we'll make our own lively, exploratory, original lists! Writers at all levels of experience are welcome.

Significant Detail: Making Meaning (L)

Claire Messud

The vivid and continuous dream of narrative is shaped by the concrete details we choose. How might point of view, character and theme inflect our choices? How can we select the strongest and most effective details for our purposes?

Travel Writing

Poupeh Missaghi

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

MONDAY-FRIDAY, JUNE 12-16

1:30 to 4:30 PM MDT

\$40/MEMBERS, \$50/NON-MEMBERS

Getting it Done: 3 Hours Towards a Finished Draft

Sarah Elizabeth Schantz, Andrew Hernandez, Jenny Wortman, John Cotter and Trent Hudley

Every writer has the same goal: I'm going to finish my draft... soon. Then we get distracted. Before we know it, "soon" becomes "later" and our draft still isn't done.

New to Lit Fest this year, this drop-in, three-hour writing experience (a very abbreviated version of our popular 96 Hours Towards a Finished Draft) is your chance to begin to flip the script. Using a method similar to the Pomodoro Technique, a proven time-management system that keeps you focused and driven, you'll commit yourself to distraction-free writing for four cycles. Over the course of the class, the repetition of this technique will strengthen your writing habits, help you become more productive, and change the way you think about writing time—all while you make progress toward a finished draft.

There is a session of this course available every day during the main week of Lit Fest! Take one session or all five, each with a different instructor from Lighthouse's all-star faculty. Take what you've learned in your craft seminars, sit down with your manuscript, and start getting it done.



COST: ALL COMMUNITY EVENTS ARE FREE
Parties (marked with *) are \$25/members, \$35/non-members;
free to all Lit Fest passholders—see pricing page for details.

FRIDAY, JUNE 9

6:00 to 8:00 PM MDT

Lit Fest Soft Opening

Browse The Bookies' pop-up bookstore, tour the new building, grab a beverage, meet some new friends, and gear up for a great Lit Fest.

SATURDAY, JUNE 10

4:30 to 6:00 PM MDT

Poetry Collective Celebration

Come and celebrate the hard work of the Poetry Collective graduates, hear some of their final work, and learn more about the year-long program.

7:00 to 8:15 PM MDT

Visiting Authors Reading and Conversation:

Grace M. Cho, Jonathan Escoffery, Carmen Giménez,
Leslie Jamison

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

SUNDAY, JUNE 11

10:30 AM to 12:00 PM MDT

Queer Creatives Brunch

It's brunch! Come celebrate Lit Fest with food, cocktails, mocktails, and community building with your fellow LGBTQIA+ writers and creatives.

Queer Creatives focuses on queer writers and makers in Colorado. We aim to connect queer creatives with peers because we know that LGBTQIA+ lives are enriched and affirmed through collective storymaking and storysharing. No matter how your creativity manifests, no matter how your queerness manifests, this is a space for you! At Lighthouse Writers Workshop, we aim to offer a more demographically complete representation of our writing community, offering a space that celebrates and welcomes the rich diversity of Colorado writers.

6:00 to 9:00 PM MDT

The Kickoff Party*

The kickoff party brings together participants and instructors for a night of celebration. Enjoy a surprise musical performance, dinner and drinks, some guest readings, and more!

MONDAY, JUNE 12

4:30 to 6:00 PM MDT

Friday 500: Book Project Spotlight

Come for a taste of the Friday 500 experience and stay for a book release party for Book Project graduates Ted McCombs, Simone Stolzoff, with a Book Project info session to follow.

6:00 to 9:00 PM MDT

Writing in Color Presents: Happy Hour and Film Screening/Discussion

Join us for a casual evening of drinks and community building, followed by a screening and discussion of tbd film moderated by Lighthouse faculty member, Lisa Kennedy, in collaboration with Denver Film. Join us as we explore the major themes of tbd film and discuss the impact of the film. This event is open to all those who identify as BIPOC as well as those who are allies of BIPOC communities.

Writing in Color is a program focused on building community for BIPOC writers. The program includes monthly meet-ups that aim to connect writers of color with peers to share ideas, inspirations, new work, successes, challenges, and resources to foster a more diverse, equitable, and inclusive writing community in Colorado and beyond.

TUESDAY, JUNE 13

4:30 to 6:00 PM MDT

Lit Fest Fellows Reading and Find Your Collective

Help us celebrate the exceptional talent among this year's Lit Fest Fellowship winners. Afterward, speed-date different writing groups to find the writing collective for you.

7:00 to 8:15 PM MDT

Visiting Authors Reading and Conversation:

Sheila Heti, Katie Kitamura, Amitava Kumar, Rachel Kushner,
Claire Messud

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



EVENING EVENTS: READINGS & CONVERSATIONS + PARTIES

WEDNESDAY, JUNE 14

4:30 to 6:00 PM MDT

A Night of Culinary Storytelling*

Hear and taste the inspiration behind some delicious food, dessert, and beverages from writers Biju Thomas, Tiffany Quay Tyson, and a mixologist.

7:00 to 8:15 PM MDT

Visiting Authors Reading and Conversation:

Steve Almond, Forrest Gander, Rebecca Makkai, Nadia Owusu, Akhil Sharma

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

THURSDAY, JUNE 15

4:30 to 6:00 PM MDT

Queer Creatives Presents: Game Night

Join us for a casual evening of games and community building. We'll provide collaborative and competitive board games, card games, and word games for people of all ages to enjoy. Come ready to play your favorite games or to learn a new one with the Lighthouse community!

The Queer Creatives program is open to writers of all genres and creatives of all types who identify as members of LGBTQIA+ communities. We also welcome folks who are questioning their gender or sexual orientation and those who are in solidarity with LGBTQIA+ communities. Our intention is to center LGBTQIA+ people at the event.

7:00 to 8:15 PM MDT

Visiting Authors Reading and Conversation:

Dean Bakopoulos, Andre Dubus III, Patricia Smith, Michelle Tea

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

FRIDAY, JUNE 16

6:00 to 9:00 PM MDT

Closing Party*

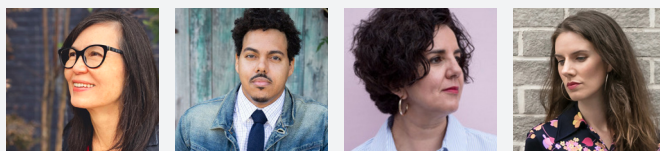
Help us toast the closing of another year of Lit Fest with delicious food and drinks.

OUR MOST POPULAR EVENTS!

FREE VISITING AUTHORS READINGS & CONVERSATIONS

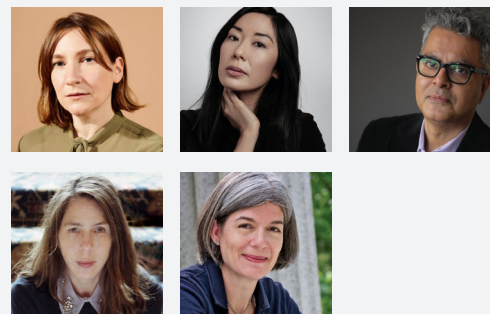
SATURDAY, JUNE 10 | 7:00 TO 8:15 PM

Grace M. Cho, Jonathan Escoffery, Carmen Giménez, Leslie Jamison



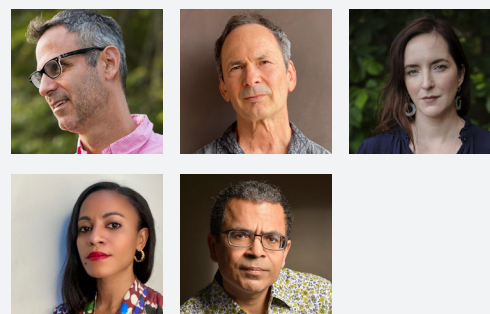
TUESDAY, JUNE 13 | 7:00 TO 8:15 PM

Sheila Heti, Katie Kitamura, Amitava Kumar, Rachel Kushner, Claire Messud



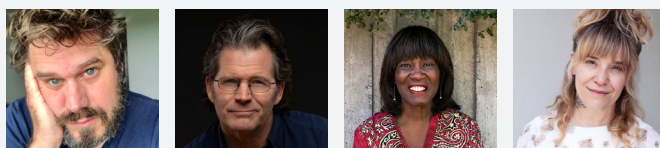
WEDNESDAY, JUNE 14 | 7:00 TO 8:15 PM

Steve Almond, Forrest Gander, Rebecca Makkai, Nadia Owusu, Akhil Sharma



THURSDAY, JUNE 15 | 7:00 TO 8:15 PM

Dean Bakopoulos, Andre Dubus III, Patricia Smith, Michelle Tea



LUNCHTIME BUSINESS PANELS

COST: \$20/MEMBERS; \$30/NON-MEMBERS
Free to any Lit Fest passholder—see pricing page for details.
All business panels will be available to virtual participants via livestream.

FRIDAY, JUNE 9

12:00 to 1:00 PM MDT

Agent Tip Sheet: How to Find One, How to Be Irresistible (Or Cast Yourself in the Best Light) (L)

Are you feeling overwhelmed at how to narrow down which agents might be a good fit for you? Are you querying to no avail? Just wondering how it all works? Join four 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 begin your publishing journey.

SATURDAY, JUNE 10

12:00 to 1:00 PM MDT

One Size Doesn't Fit All (L)

Press size makes a difference to your experience as an author getting published, but which is best for you and your book? Your genre, platform, and personality are all factors to consider once your manuscript is ready to meet the world. Our distinguished panel of industry experts will discuss the pros and cons of publishing with a small press versus a large one—or even going it alone.

SUNDAY, JUNE 11

12:00 to 1:00 PM MDT

How To Debut (L)

Join writers who've published 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. What necessary milestones did they reach or what mistakes did they make? What's it like to finish and then publish a debut work in the contemporary literary landscape? Discussion will take on recent trends in publishing, what makes a stand-out debut, and what writers can learn from debuts that have blown up.

MONDAY, JUNE 12

12:00 to 1:00 PM MDT

Story of a Book Into TV (L)

How does the small screen's constant need for intellectual property present opportunities for writers? Learn the ins and outs of writing for TV and hear about what types of books and stories are most promising to shop to streaming platforms. This panel will feature writers who have done both, as well as an agent who has navigated this emerging market.

TUESDAY, JUNE 13

12:00 to 1:00 PM MDT

Breaking Into Lit Mags (L)

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

WEDNESDAY, JUNE 14

12:00 to 1:00 PM MDT MDT

Late-Breaking Publishing World (L)

Publishing was a fast-changing industry before the upheaval of the last few years, so what does the publishing landscape look like now? Join four industry experts as they discuss how publishing has changed, what remains standard practice, what conglomeration means for writers, what the new book tour looks like, and more.



THURSDAY, JUNE 15

12:00 to 1:00 PM MDT

There's No "I" in Books: Meet your Publishing Team (L)

Publishing is a series of relationships and transactions: first the author meets their agent, then their agent connects them with a publisher/editor, then marketer/publicist, then reviewer/social media, then bookseller/sales. What many authors need most is a clear understanding of how they can collaborate successfully (and happily!) with their publisher. What does the author do? What does the publisher do? Clear expectations really help.

FRIDAY, JUNE 16

12:00 to 1:00 PM MDT

Podcasting for Writers (L)

Although some would argue their star is fading, podcasts remain a dynamic force in the publishing world. From narrative series to dynamic interview-based shows to podcast tours that all writers can arrange for themselves, this panel will focus on what the medium can do for you.

“It’s impossible to quantify how Lit Fest has improved my business and practice as a writer. Suffice to say I would be less than one-tenth the published writer I am.”

—Lit Fest 2022 participant

SPONSOR VISITING AUTHORS

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

Contact Jonna Ashley for details and opportunities.
jonna@lighthousewriters.org



AGENT/EDITOR CONSULTATIONS

Anyone who's submitted their work to the world knows about the lag times, the polite declines, and the form rejections. This is your chance to actually sit down and chat with a literary agent or editor to find out what they thought when reading your manuscript. One meeting is included for festival passholders, with additional meetings available as space allows. See pricing page for details. Send us your top three agent or editor choices by **May 4**, and we'll confirm your meeting before you submit your final query letter and writing sample on **May 11**. More information is available at lighthousewriters.org. All agents/editors will be available for a limited number of virtual meetings. **Kirby Kim and Melissa Rechter are available for virtual meetings only.**

FRIDAY, JUN 9	Malaga Baldi	Yuka Igarashi	Kristin Nelson	Melissa Rechter (V)			
SAT, JUN 10	Malaga Baldi	Yuka Igarashi	Kirby Kim (V)				
SUN, JUN 11	Malaga Baldi	Yuka Igarashi	Kirby Kim (V)	Kate Garrick			
MON, JUN 12	Malaga Baldi	Nora Gonzalez	Kirby Kim (V)	Kate Garrick	Amelia Atlas	Lizzie Davis	
TUES, JUN 13	Wayne Miller	Nora Gonzalez	Cass Eddington	Kate Garrick	Amelia Atlas	Lizzie Davis	
WEDS, JUN 14	Mariah Stovall	Nora Gonzalez	Lauren Abramo	Maggie Cooper	Amelia Atlas	Lizzie Davis	Monika Woods
THURS, JUN 15	Mariah Stovall	Lauren Abramo	Maggie Cooper	Monika Woods			
FRI, JUN 16	Mariah Stovall	Lauren Abramo	Maggie Cooper	Monika Woods	Melissa Rechter (V)		

AGENT BIOS

LAUREN E. ABRAMO joined Dystel, Goderich & Bourret in 2005 after getting degrees in English at NYU and Irish Studies at NUI Galway. As VP and Subsidiary Rights Director she maintains a small and focused client list in addition to selling foreign and audio rights for the agency. She represents fiction and nonfiction from middle grade through adult with an emphasis on authors from communities not well represented in publishing. In fiction she is most interested in accessible literary fiction and both upmarket and commercial suspense, romance, and women's fiction. She's also interested in narrative nonfiction and occasional prescriptive nonfiction, primarily in areas that intersect with social justice, including contemporary culture, psychology, popular science, and media. Her bestselling and award-winning client list includes Rabia Chaudry, Jay Coles, Mason Deaver, Dylan Marron, Anthony Oliveira, Ijeoma Oluo, Erica Ridley, and Samantha Young, among others.

AMELIA ATLAS is a literary agent at CAA, where she represents both fiction and nonfiction, with a particular interest in literary fiction and narrative nonfiction in the areas of history, current affairs, science, investigative journalism, and cultural criticism – think “idea” books that still have a great sense of narrative and style. In fiction, she's looking for bold voices and writers with a strong point of view and an inquisitive intelligence on the page. Her clients include Mieko Kawakami, Joy Williams, Andrew Martin, Afia Atakora, Chris Bachelder, Anelise Chen, Azareen van der Vliet Oloomi, Lisa Hsiao Chen, and many more. Authors she represents have appeared on the New York Times bestseller list and have been short- or long-listed for the National Book Award, the International Booker Prize, the NBCC Awards, the NBA “5 Under 35” Award, and the Center for Fiction First Novel Prize, among others.

MALAGA BALDI has worked as an independent literary agent since 1986. The Baldi Agency is an eclectic agency specializing in literary fiction, memoir and cultural history. She worked as a cashier at Gotham Book Mart, in the Ballantine Books Publicity Department, as an associate at Candida Donadio & Associates and the Elaine Markson Agency before going out on her own. Baldi believes the strength of the

author's voice and the heart of the story to be key when considering new work. Baldi graduated from Hampshire College and lives in NYC.

MAGGIE COOPER is an agent with Aevitas Creative Management, representing adult fiction and select nonfiction projects. Based in Boston, Maggie joined Aevitas in 2018. She holds a degree in English from Yale University, attended the Clarion Writers Workshop, and earned her MFA in fiction from the University of North Carolina at Greensboro, where she served as an editor for *The Greensboro Review*. Maggie is actively seeking adult literary and book club fiction, vacation reads and romance, creative nonfiction, and select reported and prescriptive nonfiction projects, with an emphasis on queer voices, non-white perspectives, and writers from communities traditionally not centered by mainstream publishing. She loves imaginative writing, language that makes the reader pause over its peculiar specificity, and books that embody a sense of humor, tenderness, or joy.

KATE GARRICK (she/hers) joined Salky Literary Management in 2021, after two decades as an agent at The Karpfinger Agency and DeFiore and Company, where she also served as contracts manager. Kate is drawn to strong narrative voices, and she has successfully represented a wide range of award-winning and bestselling fiction and non-fiction projects in her career. Originally from Orange Park, Florida, Kate earned her B.A. in English literature at Florida State University and her M.A., also in English literature, from New York University. She lived in New York City for more than twenty years, but is now based in Portland, Oregon. Kate looks for projects that demonstrate a clear confidence of intention and a willingness to engage with our changing

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LIGHTHOUSEWRITERS.ORG/INSTRUCTORS

world with humility and curiosity. She is particularly interested in literary and upmarket fiction, memoir, and narrative non-fiction that endeavors to contribute to the conversations that will move our society forward.

NORA GONZALEZ, originally from New York City, graduated from the University of Chicago, where she majored in English Literature with a focus on Modernism. She joined The Gernert Company in 2020, after working as a book scout at Del Commune Enterprises. Nora is interested in representing narrative nonfiction, cultural criticism, memoirs, cookbooks, select illustrated works, poetry, literary and upmarket fiction. As a member of the foreign rights team and a Spanish reader, she has a particular interest in translation, and is also seeking Spanish-language authors, as well as other international writers.

KIRBY KIM got his first job in publishing working for Charlotte Sheedy Literary, at that time an affiliate of Sterling Lord Literistic. He then moved to Vigliano Associates where he gradually started representing his own projects. In 2008, he joined Endeavor which the following year merged with William Morris. He stayed at WME for five years before joining Janklow & Nesbit. Kirby represents both fiction and nonfiction. In fiction he usually seeks out literary genre and commercial authors as well as some literary fiction. In nonfiction he works with leaders and journalists in the areas of science, business, culture and current affairs. He's also known for representing pop culture, in particular music and comedy. Kirby is currently a board member of the Asian American Writers Workshop. He lives in Phoenix, Arizona with his wife and two kids.

KRISTIN NELSON established Nelson Literary Agency, LLC, in 2002 and over the last decade and a half of her career, she has represented over fifty *New York Times* bestselling titles and many *USA Today* bestsellers. Her goal as an agent is simple: she wants every client of hers to make a living solely from writing and 90% of her clients do just that. Those clients include Shelby Van Pelt, Jamie Ford, Marie Lu, Stacey Lee, Ally Carter, Josh Malerman, Hugh Howey, Richard Chizmar, E.R. Ramzipoor, Swati Teerdhala, Scott Reintgen.

She is currently looking for literary/commercial novels that tackle timely issues or complicated relationship dynamics, high concept, character-driven novels with one foot squarely in genre, absolutely delightful and emotional engaging novels that can be read over and over again, character-driven novels in the thriller, speculative or science fiction and fantasy realm, historical novels that feature a narrative voice and story that is under-represented in history, young adult novels that pack a serious or a delightful emotional punch. When she is not busy selling books, Kristin plays tennis, pickle ball, and golf. She also enjoys playing Bridge (where she is the youngest person in her club), and can often be found hiking in the mountains with her husband.

MARIAH STOVALL joined Trellis Literary Management upon its founding in 2021, after previously working at Howland Literary and Writers House, on the other side of the business at Farrar, Straus and Giroux, and at Gallery Books. Across genres, she's drawn to books that break new ground in content, style and point-of-view. She's actively seeking socially conscious nonfiction rooted in research or journalism, and on the topics of sociology, cultural criticism, world history and geopolitics, and science and technology. She's selectively seeking literary and upmarket fiction that features any of the following: heady, darkly funny outsiders; surrealism grounded in reality; and formally playful but accessible structures. Her favorite topics include linguistics, food systems, media studies, and the stories behind everyday objects and ideas. She's not seeking memoirs, prescriptive nonfiction, or YA/children's books.

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





EDITOR BIOS

LIZZIE DAVIS is a senior editor at Coffee House Press and a translator from Spanish and Italian to English. She is passionate about championing writing that subverts, challenges, and broadens narratives available to readers and has worked with writers including Valeria Luiselli, Alia Trabucco Zerán, Mónica Ojeda, K-Ming Chang, and Aurora Mattia. Among her translations are Juan Cárdenas's *Ornamental* (a finalist for the 2021 PEN Translation Prize) and *The Devil of the Provinces*; Elena Medel's *The Wonders*, cotranslated with Thomas Bunstead; and work by Pilar Fraile Amador, Daniela Tarazona, and Aura García-Junco. Her cotranslations of Daniela Tarazona's *Divided Island* and *The Animal on the Rock* with Kevin Gerry Dunn are forthcoming from Deep Vellum in 2023 and 2024.

CASS EDDINGTON is a poet, teacher, and editor originally from Utah. They are the author of the chapbooks *Vernal Hurt* (Magnificent Field) and *TRANSIT* (Spiral Editions, forthcoming January 2023) with recent work in *Annulet*, *Deluge*, *DREGINALD*, *La Vague*. They are a PhD candidate in the University of Denver's Creative Literary Arts Program and former *Denver Quarterly* Poetry editor. Cass received their MFA from Colorado State University where they also teach for their online Creative Writing Minor. Cass has also taught ESL/ELL to adult learners, facilitated creative writing workshops with incarcerated youth, and worked in community arts organizing. In their teaching, they encourage writers to draw on duration-based acts of meaning-making and facilitate writing rituals toward the process of creative self-sovereignty, as well as community.

ANNA GAZMARIAN works as a freelance book coach and developmental editor. Her book *Devout: A Memoir of Doubt* is forthcoming from Simon & Schuster in April 2024. She holds an MFA in Creative Writing from the Bennington Writing Seminars. Her essays have been published in *The Guardian*, *The Sun*, *The Rumpus*, *Longreads*, and *Quarterly West*. She works for *The Sun Magazine* and lives with her family in Durham, NC.

YUKA IGARASHI is an executive editor at Graywolf Press, where she acquires fiction and nonfiction titles, both in English and in translation. Before joining Graywolf in 2021, she was editor-in-chief of Soft Skull Press, founder and editor-in-chief of *Catapult* magazine, founding editor of the *Best Debut Short Stories* anthology series, and the managing editor of *Granta* magazine. She is interested in short stories, essays, interdisciplinary work, and formal innovation. The writers whose books she has published include Hiromi Kawakami, Lucy Ives, Wayne Koestenbaum, Lynne Tillman, Dorthe Nors, James Hannaham, Yukiko Motoya, Aoko Matsuda, Chloe Caldwell, Sam Pink, and Chelsea Martin.

WAYNE MILLER Wayne Miller is the author of five poetry collections, most recently *We the Jury* (Milkweed, 2021), which won a Colorado Book Award, and *Post-* (2016), which won a Colorado Book Award and the Rilke Prize. He has received awards and fellowships from the NEA, the Poetry Society of America, the Poetry Foundation, *Poetry*, and the US-UK Fulbright Commission. His co-translation of Moikom Zeqo's *Zodiac* (Zephyr, 2015) was shortlisted for the PEN Center USA Award in Translation, and he has co-edited three books, most recently *Literary Publishing in the Twenty-First Century*. He teaches at the University of Colorado Denver, co-directs the *Unsung Masters Series*, and edits *Copper Nickel*.

JUAN J. MORALES is the son of an Ecuadorian mother and Puerto Rican father. He is the author of three poetry collections, including *The Handyman's Guide to End Times*, winner of the 2019 International Latino Book Award. Recent poems have appeared in *Crazyhorse*, *The Laurel Review*, *Breakbeats Vol. 4 LatINEXT*, *Acentos Review*, *Collateral*, *terrain.org*, *Pank*, and *Poetry*. He is a CantoMundo Fellow, a Macondo Fellow, the editor/publisher of *Pilgrimage Press*, and Professor of English and the Associate Dean of the College of Humanities Arts & Social Sciences at Colorado State University-Pueblo.

MELISSA RECHTER joined Crooked Lane Books in 2019, after graduating with a BA in English Literary Studies from York College of Pennsylvania and a MS in Publishing from Pace University. For Crooked Lane, she is looking for cozy mysteries, suspense and thrillers, horror, historical and traditional mysteries. She'd love to find the next Lucy Foley, Alyssa Cole, or Jennifer Hillier. She loves books that deal with cults, complicated family dynamics, poisonous plants, small town secrets, and locked room mysteries.

"I came away feeling inspired, energized, and excited about my writing and literary community in Denver. How lucky are we to have such an organization that brings in such prominent, skilled, thoughtful writers to share their time, talents, and wisdom with us? The preparations for this event are impressive. The volunteers were kind and helpful. I feel incredibly lucky to have Lighthouse in my life."

—Kathleen Martin

FESTIVAL PASSES (MEMBER RATE/NON-MEMBER RATE)

Gold and Weekend Gold passes are the only passes that include an advanced workshop. Pass titles and inclusions may have changed from previous years.

GOLD PASS: \$1,475/\$1,680

Includes a weeklong Advanced Workshop*, a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops.

WEEKEND GOLD PASS: \$1,100/\$1,305

Includes a weekend Advanced Workshop*, a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops.

**Admittance into all advanced workshops is by application only. The priority deadline for applying was March 11. Please see details on our website.*

SILVER PASS: \$760/\$965

Includes a two-day intensive (non-advanced), a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops.

BRONZE PASS: \$585/\$735

Includes a craft seminar five-pack, all business panels, a meeting with an agent, and 10% off of additional workshops.

FULL-ACCESS BUSINESS PASS WITH AGENT MEETING: \$245/\$335

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

CRAFT SEMINAR FIVE-PACK: \$285/\$325

Includes space in five craft seminars.

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

Additional agent consultations are open to participants holding Gold, Weekend Gold, Bronze, and Full-Access Business Passes only. Though we cannot guarantee it, we make every effort to accommodate agent preferences.

WEEKLONG ADVANCED WORKSHOPS: \$1,180/\$1,330

Tuition includes an orientation before class starts, five workshop sessions, a one-on-one meeting with the instructor, breakfast and coffee on workshop days, all lunchtime business panels, tickets to the opening and closing parties, a digital one-year subscription to *The Sun* magazine, and discounted rates at local hotels.

WEEKEND ADVANCED WORKSHOP: \$765/\$915

Tuition includes two workshop sessions, breakfast and coffee on workshop days, all lunchtime business panels, a ticket to the opening and closing parties, a digital one-year subscription to *The Sun* magazine, and discounted lodging at local hotels.

À LA CARTE (MEMBER RATE/NON-MEMBER RATE)

Weeklong Advanced Workshop	\$1,180/\$1,330
Weekend Advanced Workshop	\$765/\$915
Two-Day Intensives.....	\$195/\$255
Craft Seminars	\$65/\$75
Three Hours Towards a Finished Draft	\$40/\$50
Lunchtime Business Panels.....	\$20/\$30
Parties	\$25/\$35
Readings	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 May 24: A cancellation fee of 10% of the total workshop cost applies.
- May 24 and after: 35% cancellation fee applies.
- 48 hours or less before the start of Lit Fest: No refund is available.

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

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

NEED FINANCIAL ASSISTANCE?

Learn more about our Writership program at lighthousewriters.org.

BECOME A MEMBER

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



MARK YOUR CALENDAR

THE BOOK PROJECT

APPLICATION DEADLINE JUNE 24

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

THE POETRY COLLECTIVE

APPLICATION DEADLINE JUNE 24

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

THE LIGHTHOUSE GRAND LAKE RETREAT

JULY 9-14

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

WRITING IN COLOR RETREAT

AUGUST 17-20

Join fellow writers of color for four days of virtual workshops, writing, and community.

QUEER CREATIVES RETREAT

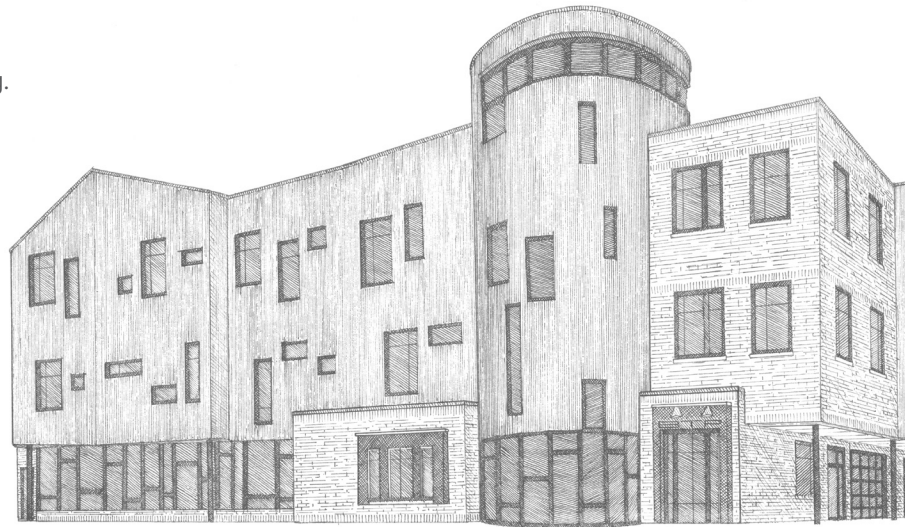
OCTOBER 27-29

Join queer writers of Colorado for a weekend of celebrating community, identity, and the beauty of writing.

ABOUT LIGHTHOUSE

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

Lighthouse Writers Workshop
3844 York Street
Denver, CO 80205



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

LIT FEST 20 23



LIGHTHOUSE
WRITERS WORKSHOP

homeWARD

LIT FEST IS MADE POSSIBLE BY:

