



HUGO } Classes

RICHARD HUGO HOUSE 1634 11th Ave. Seattle, WA 98122 | WEBSITE: hugohouse.org

MULTI-WEEK CLASSES | General: \$230 Member: \$207 (Unless noted otherwise)

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WHAT IS RICHARD HUGO HOUSE?
Richard Hugo House fosters writers, builds community and engages the Pacific Northwest in the world of writing.

WHAT ARE THE CLASSES LIKE?
Hugo Classes provide thematic, inquiry-centered creative classes that transcend genre and skill levels, with the aim of developing lifelong writing strategies and habits in people of all ages.

Unless otherwise noted, all classes meet at Hugo House, 1634 11th Ave., between Olive and Pine on Capitol Hill. Limited parking is available at the rear of the building.

For details about us and our other programs, visit hugohouse.org or call (206) 322-7030.

ENJOY THE BENEFITS OF HUGO HOUSE MEMBERSHIP!
Memberships start at the \$50 level (\$25 for students/teachers/seniors) and you can make that donation right on your registration form. Benefits include:

- 10 percent discount and early registration for Hugo Classes;
- Invitations to members-only events;
- Discounted tickets to select Hugo House events;
- and a 10 percent discount at select local bookstores.

The benefits just get better (including reserved parking for events and signed books from our Literary Series authors!) the higher you go—visit hugohouse.org for details.

more info on page 7

All Levels

For writers of all levels, whether professional writers or those who enjoy writing for the fun of it.

BEYOND GOOD GUYS AND BAD GUYS: AMBIGUITY IN YA WRITING

The battle between Good and Evil will rage on without us while we discuss YA fantasy writing that doesn't rely on stock conflicts. Bring your drafts and ideas for the workshop and may the forces of Ambiguity prevail!

Instructor: Steve Arntson | Meets: Sundays, Apr. 1-May 6, 10 a.m.-12 p.m. Min. 5 Max. 15

WRITING THE CITY

Central to this class is Christian Nold's Bio Mapping/Emotion Mapping, Spinoza on the emotions and the body, Richard Dawkins on the extended phenotype, Gillian Brown on Niche construction and the English translation of Charles Baudelaire's poem "The Swan." None of these works or ideas will be difficult or inaccessible. Learning is fun.

Instructor: Charles Mudede | Meets: Mondays, Apr. 2-May 7, 7-9 p.m. Min. 5 Max. 15

FEARLESS PAGES

What haven't you allowed yourself to create in your writing? While generating and workshopping new work, we'll learn to turn our filters off, be daring and go further.

Instructor: Evan Peterson | Meets: Mondays, Apr. 2-May 7, 7-9 p.m. Min. 5 Max. 15

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INSTRUCTOR BIOS



STEVE ALMOND

For longer instructor bios, visit hugohouse.org

STEVE ALMOND is the author of ten books of fiction and non-fiction, three of which he published himself.



STEVEN ARNTSON

STEVEN ARNTSON is the author of the young adult novel "The Wikkeling" and the forthcoming "The Wrap Up List." He is a graduate of the Iowa Writers' Workshop.



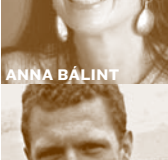
ELIZABETH AUSTEN

ELIZABETH AUSTEN is the author of "Every Dress a Decision" (Blue Begonia Press, 2011) and two chapbooks. She is the literary producer for KUOW 94.9 public radio.



ANNA BÁLINT

ANNA BÁLINT is currently working on a novel rooted in the Roma/Gypsy experience of the Holocaust. She is the author of "Horse Thief," a collection of short fiction and two earlier books of poetry.



JEFF BENDER

JEFF BENDER has led writing workshops at Columbia University, Temple University and the University of Pennsylvania. www.jeffbender.net



SHEILA BENDER

SHEILA BENDER has authored a dozen books, including "Creative Writing DeMystified," "Writing and Publishing Personal Essays," "A New Theology: Turning to Poetry in a Time of Grief" and "Writing in a New Convertible with the Top Down."



MATTHEW DICKMAN

MATTHEW DICKMAN has won a Lannan Foundation Fellowship & The Kate Tufts Discovery Award, presented to a first book by a poet of genuine promise.



MICHAEL DICKMAN

MICHAEL DICKMAN's second collection, "Flies," received the 2010 James Laughlin Award for the most outstanding second book by an American poet in the previous year.



ELAINA M. ELLIS

ELAINA M. ELLIS is a full-time poet, performer and teacher. Her first book of poetry, called "Write About an Empty Birdcage," was published in 2011.



WAVERLY FITZGERALD

WAVERLY FITZGERALD is a novelist, essayist, blogger and publisher. She has been a Hedgebrook resident, a Jack Straw fellow and the recipient of an Artist Trust grant. waverlyfitzgerald.com

ALMA GARCÍA has taught fiction writing at the University of Arizona and elsewhere. Her fiction has appeared in Narrative Magazine, among other publications. She is currently at work on a novel.

IT'S NOT PERSONAL, IT'S PERSONA

In this generative poetry writing class we will explore the many "I"s using poetic forms and techniques to write from inside different personae. Personal detail and autobiographical truth colonize and arrive at something else. As poet Rachel Zucker explains, "the poem tells a story the poet cannot tell."

Instructor: Rachel Kessler | Meets: Tuesdays, Apr. 3-May 8, 7-9 p.m. Min. 5 Max. 15

FORM IS YOUR FRIEND: CRAFTING CREATIVE NONFICTION

When we write creative nonfiction, we shape experience into art. In this class, we'll examine the wide variety of forms available to the memoir or essay writer, from the dramatic narrative to the braid to more experimental structures, and we'll begin to craft our own essays.

Instructor: Jennie Goode | Meets: Tuesdays, Apr. 3-May 8, 7-9 p.m. Min. 5 Max. 15

INDIE PUBLISHING

In this class we will explore the new landscape of publishing, including e-books, print-on-demand and community publishing ventures, plus the tools writers need to promote and distribute their work.

Instructor: Waverly Fitzgerald | Meets: Wednesdays, Apr. 4-May 9, 4-6 p.m. Min. 5 Max. 15

SETTING AS SYMBOL, ACTION AND MOOD

This workshop explores the functions of setting through analysis, in-class writing exercises and application of techniques that punctuate what Steinbeck calls "the poetry of place." This is a class for writers of all forms.

Instructor: Dickey Nesenger | Meets: Thursdays, Apr. 5-May 10, 7-9 p.m. Min. 5 Max. 15

HERE COMES TROUBLE:
ENHANCING THE DRAMATIC TENSION OF YOUR STORY

In fiction writing, only trouble is interesting. Thus, this class will explore the web of intricately connected, tension-enhancing elements of craft that writers spin to snare the reader's interest. Students will have the opportunity to workshop a portion of a short story or novel chapter.

Instructor: Alma García | Meets: Saturdays, Apr. 14-May 19, 10 a.m.-12 p.m. Min. 5 Max. 15

DEVELOPING STYLE IN FICTION

This class will explore how different authors approach form, language and content. Through close reading, in class exercises and workshopping students will gain techniques to develop their own style of writing.

Instructor: Katie McClendon | Meets: Tuesdays, Apr. 3-May 8, 7-9 p.m. Min. 5 Max. 15

WRITING LGBTQ-FRIENDLY CHILDREN'S BOOKS

Explore your ideas for a children's picture book that is more inclusive of LGBTQ perspectives. We'll discuss techniques, approach classics from a new angle and experiment in some writing prompts—generating and workshopping your first draft by the end.

Instructor: Clare Johnson | Meets: Saturdays, Apr. 14-May 19, 10 a.m.-12 p.m. Min. 5 Max. 15

MIRACLES FOR BREAKFAST: WRITING LIKE ELIZABETH BISHOP

A four-session course in which we read and discuss examples of one form per meeting, generate new work in that form and share initial drafts in class; then rework these at home and bring revisions for discussion to the next session.

Instructor:Carolyn Wright | Meets: Sundays, Apr. 1-May 13, 10 a.m.-12 p.m. (No class on Apr. 22)
Min. 5 Max. 15

Intermediate

For writers with previous workshop experience who desire critical feedback on their work.

WRITING POETRY

This workshop will concentrate on close readings of student poems and on the problems of revising. It will involve strengthening the connections among sound, rhythm and meaning. Students will be supplied with numerous examples from the poetry of the past and present.

Instructor: David Wagoner | Meets: Mondays, Apr. 2-May 7, 7-9 p.m. Min. 5 Max. 15

KICK-STARTING YOUR MEMOIR

This is a results-producing class for those who hope to write a memoir or those who have already begun one. Included are readings from popular memoirists, a helpful how-to book, weekly 300-word essay assignments that are critiqued in class and in writing by the instructor.

Instructor: John Marshall | Meets: Thursdays, Apr. 5-May 10, 7-9 p.m. Min. 5 Max. 15

TALK TALK TALK

At best, dialogue moves our stories forward and adds depth and believability. At worst, dialogue is clunky and as awkward as teenage romance. Our workshop will uncover how to make dialogue less painful and more successful.

Instructor: Michael Overa | Meets: Wednesdays, Apr. 4-May 9, 7-9 p.m. Min. 5 Max. 15

Advanced

For writers of longer works or who have projects in progress that require deeper critical feedback.

MASTER CLASS IN POETRY: THE PRACTICE OF REVISION

We'll work with craft elements including image, music and form to develop flexible tools for revision. In-class exercises, take-home assignments and reading will prompt you to dismantle and re-assemble drafts with gusto and a sense of inquiry.

Instructor: Elizabeth Austen | Meets: Wednesdays, Mar. 14-May 23, 7-9 p.m. (No class on May 16.)
General: \$360 Member: \$324 Min. 5 Max. 15

MASTER CLASS IN FICTION: TOWARD A MANUSCRIPT

This class will take a close look at manuscripts, and examine some different structures, possibilities and models to help you to discover where and how you need to go next. Whether you're aiming for a full length book, a chapbook or a more sustained short story or essay, this class will help you find your way. Expect plenty of experimentation, workshoping and in class and take home exercises.

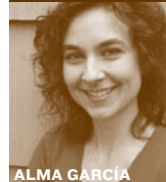
Instructor: Anna Bálint | Meets: Wednesdays, Mar. 14-May 16, 7-9 p.m.
General: \$360 Member: \$324 Min. 5 Max. 15

“The prompts were inspirational.”

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INSTRUCTOR BIOS



JENNIE GOODE is a writer, editor and teacher. Her anthologies include “Drive: Women’s True Stories from the Open Road” and “Gifts of the Wild.”



MINDY HARDWICK holds an MFA in Writing for Children and Young Adults from Vermont College. She has published novels for young adults and teens including: “Weaving Magic” and “Stained Glass Summer.” She is included on the Washington State Arts Commission Teaching Artist Roster.



Francis Ford Coppola purchased the film rights to **CYNTHIA HARTWIG**'s first story in Zoetrope; she's also been recognized by Writer's Digest, Humboldt State University and Manhattanville College of New York.



CLARE JOHNSON is a visual artist and writer exhibited widely throughout Seattle and England. Current writing projects include a cross-genre work inspired by westward migration and family histories and a gender-neutral children's book.



RACHEL KESSLER's work has been published in The Stranger, Tin House and USA Today. She is currently writing an autobiography of her injuries.



VINCENT KOVAR's background includes marketing, education and acting. Currently he is the editor-in-chief of the Gay City anthology series. His fiction and plays have appeared in the Blithe House Quarterly, The Oregon Literary Review, Thuglit and others.



CORBIN LEWARS (corbinlewar.com) is the author of the memoir “Creating a Life,” which was nominated for the 2011 PNBA and Washington State Book Awards. She has been a writing instructor and coach for over fifteen years and coaches writers in person and on-line.



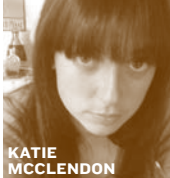
CORINNE MANNING is the managing editor at Dark Coast Press. Her fiction and nonfiction has appeared or is forthcoming in Drunken Boat and Arts & Letters. She is at work on a novel and is a registered yoga teacher.



JOHN DOUGLAS MARSHALL is the author of the award-winning memoir “Reconciliation Road,” as well as several other nonfiction books. He was the longtime book critic for the Seattle Post-Intelligencer and now freelances.



INSTRUCTOR BIOS

KATIE
MCCLENDON

KATIE MCCLENDON is a queer writer and teacher, as well as an overzealous Buffy fan. She loves a creepy narrative, accessible feminist dialogue and swimming.

PETER
MOUNTFORD

PETER MOUNTFORD's first novel, "A Young Man's Guide to Late Capitalism," was published in spring of 2011 by Houghton Mifflin Harcourt.

CHARLES
MUÉDE

CHARLES MUÉDE writes for *The Stranger* and is also a filmmaker. Two of his films, "Police Beat" and "Zoo," premiered at Sundance, and "Zoo" was screened at Cannes. He has lived in Seattle since 1989.

DICKEY
NEŞENGER

DICKEY NEŞENGER worked for 17 years in the film business. Her plays have been produced throughout the United States, most recently, "The Big Blow," staged last May by Stone Soup Theatre, Seattle.

NICHOLAS
O'CONNELL

NICHOLAS O'CONNELL, M.F.A, Ph.D., is the author of the forthcoming "Denali: A Novel," and "On Sacred Ground: The Spirit of Place in Pacific Northwest Literature." He's the founder of the online journal www.thewritersworkshop.net

MICHAEL OVERA's work has appeared in the *Portland Review*, *Pindelyboz* and *Syntax*.

MULTI-WEEK CLASSES: ADVANCED | ONE- AND TWO-DAY CLASSES: ALL LEVELS

GREAT SHORT STORIES: AN ADVANCED WORKSHOP

Short stories are often deemed harder to write well than novels because they require such exacting language and precise technique. Through a combination of critique, in-class exercises and examples, we will explore the elements of craft required to compose a great story.

Instructor: Peter Mountford | Meets: Sundays, Apr. 22-Jun. 3, 10 a.m.-12 p.m. (No class on May 27.)

General: \$230 Member: \$207 Min. 5 Max. 15

WRITING ALONGSIDE GERTRUDE STEIN

We'll study Gertrude Stein's creative, constructive syntax, sound sculpture, narrative cubism and connotative collage as a way of understanding, and felicitously misunderstanding, how to make our own texts that much stranger and more wonderful.

Instructor: Deborah Woodard | Meets: Saturdays, Mar. 31-May 19, 10 a.m.-12 p.m.

General: \$290 Member: \$261 Min. 5 Max. 15

ADVANCED POETRY WORKSHOP

Students will make (and workshop) new poems out of a variety of obstructive exercises, using both invented and imitated forms in order to sidestep the usual ruts of imagination.

Instructor: Kary Wayson | Meets: Thursdays, Apr. 5-May 10, 7-9 p.m. Min. 5 Max. 15

ONE- AND TWO-DAY CLASSES**All Levels****GROW YOUR FOLLOWING**

Writing tweets to attract followers and status reports to grow a fan base is not as easy as it looks. And these days, many agents and editors expect you to know how. We'll spend an hour on each social media space, providing exercises that teach you how to tailor content that reaches an ever widening audience.

Instructor: Cynthia Warn and Emily Hartwig | Meets: Sunday, March 25, 1-5 p.m.

General: \$96 Member: \$86.40 Min. 5 Max. 15

YOGA AND THE LYRIC ESSAY

In this workshop we will begin with a yoga and meditation practice to assist in accessing the subconscious and then we'll work, exploring lyric essays that evoke a particular tone and weave seemingly disparate ideas fluidly together.

Instructor: Corinne Manning | Meets: Saturday, March 31, 10 a.m.-12 p.m.

General: \$40 Member: \$36 Min. 5 Max. 15

“[My instructor’s] warm, open and inclusive mode of teaching fosters trust and experimentation.”

TELLING TRUE STORIES

Narrative Nonfiction brings together the best of fiction and nonfiction writing to tell some of the most compelling contemporary stories. This course will provide a brief introduction to the techniques of Narrative Nonfiction, including scene, dialogue and scene by scene construction.

Instructor: Nick O'Connell | Meets: Sunday, Apr. 8, 1-5 p.m.

General: \$96 Member: \$86.40 Min. 5 Max. 15

FUNNY IS THE NEW DEEP

Contrary to popular belief, writing funny doesn't mean sacrificing depth. In this informal (and potentially raucous) session, we'll look at the work of Lorrie Moore, Sam Lipsyte, George Saunders and others in an effort to understand why cracking wise is sometimes the best way to express our grief and rage.

Instructor: Steve Almond | Meets: Monday, April 9, 3:30-6:30 p.m.

General: \$130 Member: \$117 Min. 5 Max. 15

POETRY AS ACTIVISM

Can a metaphor move a mountain? What's the point of scribbling poetry when there's tangible work to be done? In this workshop, participants will be invited to consider art as a powerful vehicle for social change.

Instructor: Elaina Ellis | Meets: Saturday, April 21, 1-5 p.m.

General: \$96 Member: \$86.40 Min. 5 Max. 15

LITERATURE IN LETTERS

Epistolary form is hot! Explore published poems, personal essays, memoir, novels and nonfiction books in letterform and get started using the genre in your own multi-genre writing.

Instructor: Sheila Bender | Meets: Saturday, Apr. 28, 1-5 p.m.

General: \$96 Member: \$86.40 Min. 5 Max. 15

JUMPSTART

Tired of sparring with the muse? Jumpstart your writing with exercises designed to reignite your passion for creating art with words. Writing exercises are geared to assist the novice or experienced poet, or for that matter, any writer.

Instructor: Judith Skillman | Meets: Saturday, Apr. 28, 1-5 p.m.

General: \$96 Member: \$86.40 Min. 5 Max. 15

“[This class] has pushed me forward, opened up my eyes. Told me to listen to my voice.”



MICHAEL OVERA

He's a Seattle native who loves pizza, beer and prose.

EVAN J. PETERSON teaches writing and publishes poetry, fiction, nonfiction and book reviews, but doesn't believe in drawing boundaries between genres.



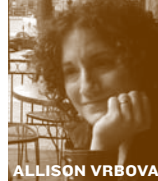
EVAN J. PETERSON

JUDITH SKILLMAN's new collection about the seven deadly sins, "The White Cypress," is available from Cervena Barva Press. Please see www.judithskillman.com for more information.



JUDITH SKILLMAN

ALLISON VRBOVA's work has appeared most recently in Green Mountains Review and Hunger Mountain Journal. She is currently working on a collection of essays.



ALLISON VRBOVA

EMILY WARN is the author of five poetry collections, most recently "Shadow Architect," published by Copper Canyon Press. She has served as editor-in-chief for Microsoft.com and poetryfoundation.org



EMILY WARN

KARY WAYSON's poems have appeared in Crazyhorse, Poetry Northwest, Filter, The Nation, The Best American Poetry 2007 and the 2010 Pushcart Prize anthology, among others.



KARY WAYSON

CARRIE R. WILLIAMS is an ACC internationally accredited creativity coach working with the Hollywood entertainment industry. She's also an experienced casting director, entrepreneur and actress who's currently training for a marathon and writing her first book.



INSTRUCTOR BIOS

DEBORAH
WOODARD

DEBORAH WOODARD's first full-length collection of poetry is "Plato's Bad Horse" (Bear Star Press 2006). Her translations from the Italian of Amelia Rosselli appear in "The Dragonfly: A Selection of Poems, 1953-1981."

CAROLYNE
WRIGHT

CAROLYNE WRIGHT has published thirteen books of poetry, essays and poetry in translation. Forthcoming is "Mania Klepto: the Book of Eulene." She teaches for the Northwest Institute of Literary Arts' MFA Program.

hugohouse.org

ONE- AND TWO-DAY CLASSES: ALL LEVELS

THE ESSAY WRITER'S SOCRERY: TURNING EVERYDAY OCCURRENCES INTO ART

The magic is in the details. With writing prompts and discussion, we'll explore the ways in which small occurrences can be woven into powerful nonfiction writing.

Instructor: Allison Vrbova | Meets: Saturday, May 5, 1-5 p.m.

General: \$96 Member: \$86.40 Min. 5 Max. 15

WRITING THE UNRELIABLE NARRATOR IN YOUNG ADULT

Liars, thieves and unsavory young adult characters. How do we craft a story with an unreliable YA narrator? Writing exercises and some short YA readings will help us understand these shady characters.

Instructor: Mindy Hardwick | Meets: Saturday, May 5, 1-5 p.m.

General: \$96 Member: \$86.40 Min. 5 Max. 15

EMPOWER THE WRITER WITHIN

Are you making stories or excuses? In this 2-day workshop, a Hollywood life-coach and a Seattle writing professor team up to transform procrastination into an achievable, 90-day writing plan.

Instructor: Vincent Kovar and Carrie R. Williams | Meets: Sundays, May 6 & 13, 1-5 p.m.

General: \$192 Member: \$172.80 Min. 5 Max. 15

“[My instructor] made something that always intimidated me very accessible.”

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www.thewritersworkshop.net

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THE COMPLEX CHARACTER

This seminar examines the anatomy of the complex character, starting with some of the great knowns and progressing into an examination of our own characters.

Instructor: Jeff Bender | Meets: Saturday, May 12, 1-5 p.m.
General: \$96 Member: \$86.40 Min. 5 Max. 15

WORDS LIKE MUSIC

This class will show you the myriad ways you can use music to feed and fortify your writing. We'll experiment with a diverse range of writing exercises and songs, looking to music for inspiration in form and subject matter.

Instructor: Clare Johnson | Meets: Saturday, May 20, 10 a.m.-5 p.m.
General: \$96 Member: \$86.40 Min. 5 Max. 15

JUMPING INTO THE POEM WITH MATTHEW AND MICHAEL DICKMAN

This workshop, led by Portland poets Matthew and Michael Dickman, both published on Copper Canyon Press, will concentrate on generating new work and a discussion about how we, as poets, get started.

Instructors: Matthew & Michael Dickman | Meets: Monday, May 14, 6-9 p.m.
General: \$130 Member: \$117 Min. 5 Max. 15

DISABILITY ACCOMMODATIONS
Richard Hugo House is committed to providing access, equal opportunity and reasonable accommodation for individuals with disabilities. Our theater, cabaret and art gallery are fully accessible for wheelchair patrons. An accessible classroom can be provided on a space available basis. Please inform us as soon as possible if you require an accessible classroom since availability is limited. Please contact us at welcome@hugohouse.org or call (206) 322-7030.

TEXTS AND MATERIALS
Tuition fees do not include required or suggested texts or materials.

JEFFREY BROOKE WALTERS SCHOLARSHIP FUND
Tuition assistance requests for the spring term must be received by March 12. For information, go to hugohouse.org/content/class-registration. Online registration is not available to scholarship applicants. Please call our registrar.

Please consider a donation to the Jeffrey Brooke Walters Scholarship Fund. Donations are tax deductible, applied directly to tuition assistance and furthers Hugo House's mission to engage the Pacific Northwest in the world of writing. Your support is greatly appreciated.

GIVE A CLASS AS A GIFT!
Email registrar@hugohouse.org for details.

STUDENT READING
Spring's end-of-term reading will be on Tuesday, May 22, beginning at 6:30 p.m. Participants should feel free to bring a potluck dish and a piece of writing to share (though neither is required). In order to allow student readers sufficient time to present their work, we will limit the number of readers to 15 (first come, first sign up). Each reader will have five minutes (one to two pages of prose or two to three poems). A sign-up sheet will be available beginning at 6 p.m. Each term, the work of several students will be chosen from the end-of-term reading and will appear on the website.

“Such amazing individual attention.”

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