



Hugo House 25  
YEARS

ONLINE &  
IN-PERSON  
CLASSES



writing & reading  
**classes**

Summer 2022

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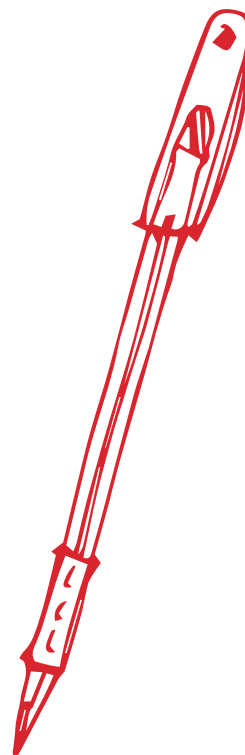
About Our Teachers ... 30

## *This Quarter at Hugo House*

A handful of our summer classes are scheduled to take place in person. Should COVID-19 risks escalate and prohibit teachers or front desk staff from attending in person, these classes may be moved to Zoom.

All in-person classes are listed in a separate area of the catalog: "In-Person Classes," on pages 4 and 20–22. All other sections of this catalog will take place on Zoom or via Wet Ink, our asynchronous learning platform.

For more on our on-site COVID-19 protocols, please visit our website at [hugohouse.org/about/health-safety-guidelines/](https://hugohouse.org/about/health-safety-guidelines/)



## BECOME A MEMBER

As a member, you help us provide thought-provoking classes and events that connect writers and readers to the craft of writing. You'll also receive great benefits, including early registration and discounts on classes and events. Learn more about member benefits on page 7 or at [hugohouse.org/support/become-member/](https://hugohouse.org/support/become-member/)

## REGISTRATION

Register by phone at 206.322.7030  
or online at [hugohouse.org](https://hugohouse.org).

### All registration opens at 10:30 am PT

Scholarship Donation Day: May 23

Member registration: May 24

General registration: May 31

Register early to save with early bird pricing, in effect May 23–June 7.

## SCHOLARSHIPS

Need-based scholarships are available every quarter. Applications are due May 30, and scholarship applicants will be notified June 6.

Visit [hugohouse.org/scholarships](https://hugohouse.org/scholarships) for more information and to apply.

## MEMBERSHIP

As a member, you'll help us provide thought-provoking classes and events that connect writers and readers to the craft of writing. You'll also receive great benefits, including early registration and discounts on classes and events. Learn more at

[hugohouse.org/support/become-member/](https://hugohouse.org/support/become-member/)

## QUESTIONS?

If you want to know more about a class or Hugo House policies, email us at [registrar@hugohouse.org](mailto:registrar@hugohouse.org) or call 206.322.7030. We are here to help!

## *From Our Youth Education Manager*

Summer Scribes Camps for young writers are a highlight of our summers every year at Hugo House. In addition to its annual summer course offerings for adults, Hugo House has offered Scribes camps for young writers for more than 20 years. I began overseeing youth programs in August of 2020, just as that summer's camps were ending. Hugo House programs had transitioned to remote classrooms just months prior, yet even through the small Zoom rectangle on my screen, I felt our students' eagerness. I listened to techniques and tips passed between teaching artists and young writers, and I admired students bravely sharing their own work and uplifting the work of their peers.

I have seen this over and over again across youth programs these last two years: talented teaching artists working alongside boldly imaginative young writers. Sharing stories, ideas, and advice. Showing courage, humility, and empathy. Building community in a creative practice that can often feel isolating during a time when isolation has been our safest option.

It is a privilege to be a part of youth programs. Youth are inspiring just in being who they are, and I feel fortunate that I get to play a small role in their lives. This summer, after two years, we will offer a larger number of in-person Summer Scribes Camps in addition to online camps. Camps will remain on a sliding scale, with the option for those who can pay at a higher rate to do so, and scholarship assistance provided as needed. As we continue to unpack the inequities that impact youth development, we are determined to do our part to uplift and support youth development in the writing world.

Thank you for being a part of our community,

Keliko Adams

*Youth Education Manager*

## WHAT'S SCHOLARSHIP DONATION DAY?

On May 23, make a \$250 (or more) tax-deductible donation to our scholarship fund and you may register for classes before registration officially opens. Donations must be made over the phone. Call us to donate and sign up for the classes of your choosing.

# ABOUT OUR CLASSES

## CLASS LEVELS

**TIERED** | These courses are designed to equip you with tools, skills, and an understanding of the diverse voices at work in each genre. You may self-select into classes based on where you feel comfortable. Take these classes as many times as you like.

**ALL LEVELS** | Many classes at Hugo House are intended for writers at any level, regardless of prior writing class experience.

**INTRODUCTORY** | Writers with limited experience in a writing class or workshop setting who want to expand their knowledge should consider introductory classes. These classes are also designed for writers who want to explore a new genre.

**INTERMEDIATE** | Writers with some experience in genre-specific instruction looking to deepen their understanding should consider intermediate classes. These classes often feature a workshop component in which student work is shared and critiqued.

**ADVANCED** | Writers with significant experience in a writing class or workshop setting who seek assistance and feedback with revision should consider advanced classes.

## STUDENT GUIDELINES

Our Student Guidelines are intended to help you and your fellow students engage in our literary community with compassion, curiosity, and consideration. If you experience or witness any harassment or discrimination in a Hugo House class, please alert the registrar: [registrar@hugohouse.org](mailto:registrar@hugohouse.org) or 206.322.7030.

At all times, please:

- Remain respectful of all writers (and their work) in the classroom.
- If you come into the classroom with a background of privilege, be aware of that position and the ways in which it can potentially affect other students.
- Be intentional in working against traditional power dynamics, which can alienate and silence voices that have been historically marginalized.
- Be aware that your fellow students have an equal right to the class space and time.
- Put aside personal technology, if not being used for the purpose of the class.

For the full version, please visit [hugohouse.org/about/student-guidelines/](http://hugohouse.org/about/student-guidelines/)

## ACCESS NEEDS

For students with access needs, Hugo House is ready to help. Teachers should reach out about access needs, but please also feel free to notify the registrar of your individual needs before your class begins.

## CATALOG KEY



This denotes an asynchronous class. These classes can be done at your own pace throughout the week.

## REFUNDS & RECORDINGS

Hugo House cannot provide refunds, transfers, or makeup sessions for classes a student might miss. If Hugo House has to cancel a class, you will receive a full refund. Hugo House does not record classes for students who are absent except in special cases such as religious holidays.

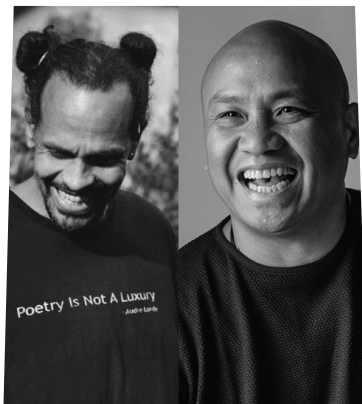
## CANCELLATIONS & TRANSFERS

If you need to cancel your registration for a class, the following refund schedule applies:

- 3 days or more before a class, a class credit or transfer will be issued less a 5% fee. Refunds will be issued less a 10% fee.
- Less than 3 business days before a class starts, no refund, credits, or transfers are available.
- No refunds, credits, or transfers are available after classes begin.



## MIXED GENRE



### ROSS GAY & PATRICK ROSAL

#### LYRIC CARTOGRAPHY

All Levels | In this generative workshop, we will be doing a series of exercises designed to help us excavate, wander around in and through, or make more precise our questions about actual places. We might call this something like lyric cartography, or it might be something like lyric biography (of a place). One way or another, we will dream into these places together, guided by these exercises. Be prepared to write (and draw, etc.), and please be prepared to share and listen.

One session | Monday, Jun. 13 | 10 am–1 pm PT  
General: \$150 | Member: \$135



### VANESSA HUA

#### WRITING ACROSS CULTURES: TAKING AN IMAGINATIVE LEAP OF EMPATHY

All Levels | Can I write about that? The question of cultural appropriation is a complicated one, and so too its answers. In this online discussion-based class, we'll examine strategies for researching and portraying lives unlike our own, that reflect social and historical context and the fullness of a character's humanity. We'll work on writing exercises and discuss texts by Viet Thanh Nguyen, Toni Morrison, Elaine Castillo, among others, along with Hua's own interviews with authors who write responsibly and respectfully across race, age, gender, class, and other elements of identity.

One session | Sunday, Jun. 26 | 10 am–1 pm PT  
General: \$150 | Member: \$135



### VIET THANH NGUYEN

#### ART AND CRAFT, AESTHETICS AND POLITICS: ON INDIVIDUAL AND COLLECTIVE VOICES

All Levels | In this workshop, we'll discuss some issues common to all storywriting—plotting, pacing, imagery, rhythm, and so on—through a close reading of Carolyn Forché's poem/narrative "The Colonel." We will also discuss how to deal with history and politics, and the problems of representation and translation for so-called minority writers (which so-called majority writers can also learn from).

One session | Thursday, Jul. 21 | 1–4 pm PT  
General: \$150 | Member: \$135

# HIGHLIGHTS

## SISTER SPIT WEEKEND AT HUGO HOUSE

Sister Spit began in San Francisco in the 1990s as a weekly, girls-only open mic that was an alternative to the misogyny-soaked poetry open mics popular around the city (and the nation) at that time. In the late '90s, Sister Spit took their show on the road. Today, Sister Spit welcomes artists of all genders that mesh with the tour's historic vibe of feminism, queerness, humor, and provocation. Hugo House is proud to host a weekend of performances and workshops with the Sister Spit crew this summer. Join us!

### SISTER SPIT LIVE PERFORMANCE (IN-PERSON)

Tickets and details at [hugohouse.org](http://hugohouse.org)

Saturday, Aug. 6

7 pm PT

### SISTER SPIT WORKSHOPS

#### TRUE LIES: WRITING SPECULATIVE MEMOIR (IN-PERSON)

All Levels | Speculative memoir is an extravagant mash-up of personal identity, lived experience, and imaginative impulse that aims to crash-land a chimera of craft onto some far-away landscape called truth. Have fun, break rules, and dig deep into the guts of your story by inviting in fictional elements that enhance and contradict, creating an immersive world for both readers and yourself. In this workshop, we will engage in in-class writing, sharing our work, and a discussion about the various challenges of memoir, fiction, and what happens when the two genres are merged.

MICHELLE TEA

One session

Sunday, Aug. 7

10 am–1 pm PT

General: \$150 | Member: \$135

#### MODERN TAROT: CONTEMPORARY TAROT FOR EVERYONE (IN-PERSON)

All Levels | Tarot, the ancient card system, is having a twenty-first century renaissance. With more and more artists improving upon the medieval straight, white, thin, and able-bodied imagery, today everyone can find a deck that speaks to them. Whether you are a curious newcomer to tarot, a burgeoning beginner, or a pro, this lecture-style workshop will walk you through the structure and meaning of the 78-cards, pausing to answer participant questions as well as offer tips for spreads and ritual, as well as fascinating trivia attached to the iconic images.

MICHELLE TEA

One session

Sunday, Aug. 7

2–5 pm PT

General: \$90 | Member: \$81

#### WHAT IS LOVE? WRITING QUEER LOVE STORIES (IN-PERSON)

All Levels | In this workshop, we'll discuss the craft components that make a compelling, contemporary, queer love story. We'll examine excerpts from examples and deconstruct the love stories that move us, finding more expansive ways for our stories to twist, turn, and transform. We'll talk about character development, narrative arc, form, perspective, and the kinds of love that don't get enough attention, in addition to trying our hands at in-class writing exercises. The focus will be fiction techniques, but our discussion can apply to other genres.

KAMALA PULIGANDLA

One session

Sunday, Aug. 7

1–4 pm PT

General: \$90 | Member: \$81

#### THE PUNCH-UP: UNLEASHING YOUR HUMOR ON THE PAGE (IN-PERSON)

All Levels | Do you have a sense of humor, but find it hard to translate that humor into your writing? You know what you're going for, but feel like it's falling flat? Explore methods and get tips on finding the funny in this "writers' room" session. Bring your essays, stories, monologues, and screenplays to share and punch up!

BETH LISICK &  
LYNN BREEDLOVE

One session

Sunday, Aug. 7

10 am–1 pm PT

General: \$90 | Member: \$81

## TIERED CLASSES

### FICTION I

This class will introduce students to the craft of fiction writing and help them begin to build a writing practice. We will read and discuss published work as we explore scene-setting, how to create complex characters, how to write dialogue, and other craft elements. There will be in-class, guided writing prompts that correspond to our discussion topics. The class will also include a workshop component, so students will have the opportunity to develop a story or novel excerpt with peer feedback, and review and offer feedback on others' work.

**KATRINA CARRASCO**

Six sessions  
Wednesdays, Jun. 15–Jul. 20  
7:10–9:10 pm PT  
General: \$305 | Member: \$275

## GENERAL

### WRITING CHARACTERS OF DEPTH (WHEN CHANGE IS NOT AN OPTION)

Intermediate/Advanced | We have been told that our characters must be capable of change, but what about characters whose circumstances leave them little room for it? What happens when the events of the plot, the tension of the atmosphere, the confines of the setting, or the character's own fears narrow the possibilities? How do you develop a character of depth for whom change is not an option? We'll examine this question through reading and discussing four exquisite short stories, engaging in writing exercises, and workshoping your own character-driven fiction.

**KIRSTEN SUNDBERG  
LUNSTRUM**

Four sessions  
Thursdays, Jun. 14–Jul. 5  
7:10–9:10 pm PT  
General: \$240 | Member: \$216

### WAIT A MINUTE, WHAT ABOUT DIALOGUE?

All Levels | Dialogue makes up between 30% and 70% of the average novel—and it's a deceptively tricky art to master. In this class, students will learn how to write natural conversations that advance the plot and give us insight into their characters. We will conduct small group exercises and analyze dialogue from novel excerpts and short stories. Students will then practice their skills by writing a short, dialogue-intensive scene.

**EVAN RAMZIPOOR**

One session  
Saturday, Jun. 18  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

### SHORT STORY REVISION WORKSHOP

Intermediate | This course will offer a variety of focused techniques designed to isolate and revise different elements of your writing. Each week we will focus on a different craft element such as plot, setting, character, and language. Using the same piece of writing, we will cut, highlight, discuss, and push our writing for all it's worth to explore what elements are worth keeping and what needs more attention. Students will be asked to share and read each other's stories ahead of class.

**DARCIE ABBENE**

Four sessions  
Wednesdays, Jun. 22–Jul. 13  
12–2 pm PT  
General: \$240 | Member: \$216

## WRITING FOR KIDS 101

Introductory | Have you always wanted to write stories for kids, but never knew where to start? Get your feet wet in this fun genre with in-class prompts—everything from starter sentences to images, magical objects to inanimate objects—that will help you generate new work. Then, you'll give and receive positive feedback in a low-pressure atmosphere. You'll also receive optional take-home exercises to keep you writing during the week. This class is geared towards writing for ages 8–12.

## PLAYING WITH FORM IN FICTION

Intermediate/Advanced | Serious writers are playful writers! The writing life demands perseverance and resilience, but sometimes writers find themselves unsure of how to move forward through a story or the uncertainties that loom large in the world beyond our keyboards. One solution: Play! In this generative writing workshop, we'll discuss (and practice) how to discover/uncover who our characters are and what their stories are about, through experimentation and play with form. We'll explore how the conventions of a form can simultaneously constrain and illuminate character, stakes, and meaning.

## WRITING TOWARD THE UNKNOWN IN HISTORICAL FICTION

All Levels | In this workshop, we'll explore how to approach research, world-building, and character development in historical fiction. Our specific focus will be on how to reimagine spaces and voices that are not well-documented—or not documented at all—in the historical record. The workshop will include guided writing exercises and opportunities for class discussion.

## WORLDBUILDING: OUTSIDE & IN

All Levels | Dive deep into worldbuilding, an essential process for all fiction writers. In the first three weeks of this class, we will look at how to build exterior worlds, including place, culture, and atmosphere. In the next two weeks, the class will explore the interior world of needs, wants, fears, repressed desires, and wounds your character hides, including how this interior history shows up in their actions. Finishing out the class, the final week will be focused on workshoping.

## TINA TOCCO

Four sessions  
Saturdays, Jul. 9–30  
1:10–3:10 pm PT  
General: \$240 | Member: \$216

## DEESHA PHILYAW

One session  
Sunday, Jul. 10  
10 am–1 pm PT  
General: \$150 | Member: \$135

## KATRINA CARRASCO

One session  
Sunday, Jul. 17  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## SCOTT DRISCOLL

Six sessions  
Tuesdays, Jul. 26–Aug. 30  
7:10–9:10 pm PT  
General: \$305 | Member: \$275

### HAVE A MANUSCRIPT THAT NEEDS SOME HELP?

Connect with one of our manuscript consultants—all experienced teachers and writers—to receive one-on-one guidance for your works-in-progress; applying for awards, residencies, or MFA programs; submitting to agents, magazines, or publishers; or other writerly concerns. Select consultants are also available for line- and copyediting services. To see the full list of consultants and services offered, visit [hugohouse.org/about/coaching-mentorship/](http://hugohouse.org/about/coaching-mentorship/)



## BLUEPRINT FOR CONSTRUCTING SCENES

Introductory | You are the architect who builds story scenes for your reader. Don't risk a shaky foundation! In this class, you'll learn how to make a visual blueprint that organizes and cements your story building blocks. Come and equip yourself with the tools to effectively construct the critical elements of your scenes, including measured actions, plotted conflicts, artistic hooks, and evocative settings.

WENDY KENDALL

One session  
Thursday, Aug. 4  
7:10–9:10 pm PT  
General: \$60 | Member: \$54

## TIME AS A TOOL FOR TENSION

All Levels | There are always at least two ticking clocks in fiction. One is the timeline of the story. The other is the clock on the reader's patience. To get the reader to the end of the tale, the two clocks must interact successfully through a series of decisions to keep the tension taut. In this one-day session you will practice—looking to Joy Williams, Colson Whitehead, and Chekhov for guidance—the careful management of time to increase the tension and, therefore, power in your fiction.

ROBIN MCLEAN

One session  
Saturday, Aug. 13  
10 am–1 pm PT  
General: \$90 | Member: \$81

## *Hugo House members save on class registration & more. JOIN TODAY!*

**10% discount** and early registration for Hugo House classes (one week before the general public)

**Discounted tickets** to Word Works, Lit Series, and other Hugo House events

**10% discount** at Elliott Bay Book Company, Open Books, Third Place Books, and more

**20% discount** on Libro.fm audiobook purchases, plus an exclusive 2-for-1 deal upon joining

**\$60 tax deduction** for the cost of your membership

Learn more at [hugohouse.org/support/become-member/](https://hugohouse.org/support/become-member/)

## GENRE WEEKEND

### WRITING DREAD: HORROR FROM THE FIRST SENTENCE

All Levels | The chill down your spine. The shiver that makes you turn the extra light on while you read. Our favorite horror authors know how to create dread from the first page. In this class, we will explore how to replicate that feeling in our own work, on a sentence level and beyond. Authors discussed may include Carmen Maria Machado, Shirley Jackson, Stephen Graham Jones, Yoko Ogawa, and Octavia Butler.

ANNESHA MITHA

One session  
Saturday, Aug. 20  
10 am–1 pm PT  
General: \$90 | Member: \$81

### MAGIC 101

All Levels | Fantasy worlds thrive on magic systems but creating them can be overwhelming. What's the best approach? How can you create something that works on the page? How does magic impact character building? In this workshop, we will take a deep dive into existing magic systems in books and films to help you figure out how to create your own complex and believable magical world. We will do some writing, so come prepared!

LISH MCBRIDE

One session  
Saturday, Aug. 20  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

### HOW TO BUILD A HAUNTED HOUSE (AND OTHER STRANGE STRUCTURES)

All Levels | This class is for architects of the weird wanting to hone their craft and construct a memorable place of living like the Overlook Hotel or the witch's gingerbread house in *Hansel and Gretel*. First, we'll study classic and contemporary examples of haunted houses and speculative structures; then, students will have the opportunity to apply what they've learned through in-class exercises and writing prompts. Students will leave this class with draft blueprints for the weirdest building, spaceship, or structure they can imagine.

RUTH JOFFRE

One session  
Sunday, Aug. 21  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

Many classes in the *Mixed Genre* section cover general fiction techniques. See pages 13-16.

# NONFICTION

## TIERED CLASSES

### CREATIVE NONFICTION I

This class will help you decide the best way to tell the nonfiction story you want to tell. We will discover the true topic of our pieces, and how to most effectively explore those topics through points of view, scene, reflection, and form. Using generative writing, reading, and an introduction to the workshop model, we will begin to investigate our own personal stories. Students will generate 15-20 pages, which will be shared in workshop and will receive extensive instructor feedback.

**BETH SLATTERY**

Six sessions  
Wednesdays, Jun. 15–Jul. 20  
10 am–12 pm PT  
General: \$305 | Member: \$275

## GENERAL

### QUEERING THE PERSONAL ESSAY

All Levels | Queer people rarely have the privilege of getting to tell our own stories and, when we do, we are often pressured to put the aesthetic preferences of straight readers first. Not here. In this generative nonfiction workshop, students will be provided a safe space to dissect personal essays by queer writers such as T Kira Madden, Brontez Purnell, and Janet Mock. Students will then write their own personal essays and workshop them in a supportive environment.

**EDGAR GOMEZ**

Eight sessions  
Thursdays, Jun. 30–Aug. 18  
5-7 pm PT  
Pay What You Can

### SHORT BUT MIGHTY: CRAFTING FLASH NONFICTION

All Levels | An ant can carry 5,000 times its body weight. Tiny things can be powerful. In this seminar, we'll read flash nonfiction pieces that make a big impact in less than 750 words. We'll discuss the tenets of this popular form and engage in writing and revising exercises to try our hand at creating short work.

**KATE CARMODY**

One session  
Thursday, Jul. 7  
5-8 pm PT  
General: \$90 | Member: \$81

### WHAT'S POPPIN': POP CULTURE IN PERSONAL ESSAYS

All Levels | Athleisure, Ursula from *The Little Mermaid*, Katniss Everdeen, Prince—nothing's off-limits for essayists. Personal essays often stem from nagging thoughts, feelings, memories, opinions, or questions. Those points of inspiration can often come from the popular culture that we encounter every day. In this course, we'll discuss how writers combine pop culture, cultural criticism, and personal narrative. As we read example essays and review their techniques, students will engage in writing exercises and work on their own pop culture personal essays.

**KATE CARMODY**

Two sessions  
Tuesdays, Jul. 19–26  
1:10–3:10 pm PT  
General: \$120 | Member: \$108

### ESSAYING THE LYRIC: EXPERIMENTS FOR LYRIC ESSAYS

Intermediate | Lyric essays are the LEGO castles of our dreams: from disparate and scattered pieces, something whole and astonishing can emerge, perhaps providing the exact spaciousness and shelter that we need for certain content. In this generative class, we will examine texts by authors such as Hanif Abdurraqib, Natalie Diaz, and Melissa Febos; experiment with sideways techniques including constraints, fragments, and flash; and explore how meaning is stitched through association, imagery, and pathways of language. Prepare to play and revel in risk.

**HARMONY HAZARD**

One session  
Wednesday, Jul. 20  
5-8 pm PT  
General: \$90 | Member: \$81

## FOOD WRITING 101

All Levels | Food writing can be notoriously difficult to break into. After all, everyone eats and everyone has opinions. In this course, we will workshop a draft, craft pitches for publication, and discuss how to find the right editor. We will also discuss the politics and ethics of food writing, exploring contemporary work by Soleil Ho, Bani Amor, Joe Yonan, Osayi Endolyn, Naomi Tomky, Noah Cho, Michael Twitty, Alicia Kennedy, Kat Kinsman, and more. (Warning: Class discussions might make you hungry!)

## THE ART OF THE PERSONAL ESSAY

All Levels | “What makes essays last,” Susan Sontag posits, “is less their argument than the display of a complex mind and a distinctive prose voice.” In this class, we’ll talk about the basics of personal essay writing and look at traditional and innovative forms. As we read work by essayists such as Roxane Gay, Hanif Abdurraqib, and Toni Jensen, we’ll discuss the techniques they use to create a lasting impression. Students will engage in writing exercises and work on their own essays. Everyone will have the opportunity to share.

## SHORT ESSAYS FOR THE INTERNET

All Levels | Whether expository or reported, internet publications are seeking clear, compelling short essays. In this workshop, we’ll cover how to identify themes, and how to outline and write essays about single issues (750-1,000 words), including a call to action. We’ll discuss different essay forms and when to choose each. We’ll discuss finding publications to fit your interests (and how to tailor your writing to publications you admire). Students will practice pitches and leave with lots of homework because practice is key.

## SABRA BOYD

Six sessions  
Wednesdays, Jul. 27–Aug. 31  
5–7 pm PT  
General: \$305 | Member: \$275

## KATE CARMODY

Six sessions  
Wednesdays, Jul. 27–Aug. 31  
5–7 pm PT  
General: \$305 | Member: \$275

## KIMBERLY DARK

One session  
Saturday, Aug. 27  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## TIERED CLASSES

### POETRY I

Introductory | Whether you are a beginning poet or lover of the art, this class will introduce you to the beauty and complexity of writing and reading poetry, as well as the basics of the workshop model. We'll look to image, metaphor, sound, lineation, and structure to write our own poems.

**DILRUBA AHMED**

Six sessions  
Wednesdays, Jun. 22–Aug. 3  
[No class Jul. 6]  
10 am–12 pm PT  
General: \$305 | Member: \$275

## GENERAL

### HYBRID FORMS: A GENERATIVE WORKSHOP

All Levels | What are the loci where poetry, fiction, and creative non-fiction meet? How do we generate writing that comes from our interactions with the world? In this workshop, participants will explore and create three different hybrid forms of writing: pieces based on the language of forms we encounter (and fill out) on an everyday basis (government, school, medical, etc.), pieces based on sustained lists and memories of objects, and pieces based on interactive and journalistic techniques. This is a participatory session where you will come away with three new pieces of writing.

**ERIKA MEITNER**

One session  
Saturday, Jun. 25  
10 am–1 pm PT  
General: \$90 | Member: \$81

### CONTEMPORARY POETRY FOR PEOPLE WHO DON'T "GET" POETRY (BUT WANT TO!)

All Levels | Are you intrigued by contemporary poetry but don't know where or how to find a way "in"? In this course, we will engage in reading, writing, and sharing exercises designed to support a beginning student's understanding of (and appreciation for) poetry. We will move from the macro to the micro, discussing: What is poetry? What role/function does poetry serve? We will then move to reading techniques, and finish with generative exercises meant to get you started on your writing journey.

**LEIGH SUGAR**

Six sessions  
Sundays, Jul. 10–Aug. 14  
10 am–12 pm PT  
General: \$305 | Member: \$275

### COME TO THE EDGE: THE POWER OF THRESHOLDS IN POETRY

Intermediate | This course utilizes Gregory Orr's *A Primer for Poets and Readers of Poetry*, along with poets such as Ross Gay and Eduardo C. Corral, to explore and invite creative thresholds in poetry. Through writing practice, reading, and discussion, students will be invited to risk vulnerability, challenge assumptions, and deeply pay attention to the mystery and potentiality of thresholds in our lives. Students can expect to create five to six new poem drafts, submitting two to the class for peer and instructor feedback.

**MOLLY DAMM**

Four sessions  
Mondays, Jul. 11–Aug. 1  
5–7 pm PT  
General: \$240 | Member: \$216



## POETRY & PUBLISHING

Introductory | Students will generate four to six new poems, participate in a mock editorial committee, and submit work to a literary journal for publication. We'll read and write in response to a wide array of contemporary poets, becoming familiar along the way with the literary journals to which we aspire. Poets we read include Jericho Brown, Franny Choi, and Solmaz Sharif. All will finish the class by sending at least one submission, which will include a new, strong cover letter.

## GET MESSY: PUSH PAST PERFECTIONISM & PROCRASTINATION

All Levels | Perfectionist? Procrastinating? As Anne Lamott says, "...the only way I can get anything written at all is to write really, really shitty first drafts...the child's draft, where you let it all pour out and then let it romp all over the place, knowing that no one is going to see it and that you can shape it later." Get past the block with this whirlwind session of poetry prompts to help you crank out a batch of draft material before you can say, "But—".

## BEFUDDLED, BEREFT, BROKEN: RESISTANCE TO POETIC CLOSURE

Intermediate | In this class, we'll think together about how selected poems create an interplay between closure and openness. Specifically, we'll examine poems that grapple with difficult (and therefore not easily resolved) content. How do poets use syntax, diction, and more to thwart our sense of closure in ways that are emotionally resonant with the content? We'll also explore possibilities for closure and openness in our own work. Bring one to two draft poems for experimentation!

## THE POETRY OF FOOD, DRINK, & DELIGHT

Intermediate | Whether it's a picnic in a midnight orchard or a blue gin cocktail by the beach, our senses light up with taste and scent. We become keenly attuned to life, and to poetry, when drinking and eating. "If music be the food of love, play on," Shakespeare wrote and so we will! In this class, we will read the work of Aimee Nezhukumatathil, Li-young Lee, Naomi Shihab Nye, Ilya Kaminsky, and others—then we will write food and drink poems of our own. Bring your favorite cookbook with you—and a sumptuous snack!

## HAUNTED: INCORPORATING FOUND TEXT IN POETRY

Intermediate | Poems often contain many ghosts: historical, ancestral, former versions of the self. In this workshop, we will explore two strategies for haunting our poems: erasure and collage. We will look at "pure" erasure, wherein the poet removes portions of a text while maintaining the original sequence of the words to create a new piece. For collage, we will examine how poems can incorporate found text that is interwoven with original poetry. Using sample poems as models, participants will compose their own poems incorporating found text.

## JEANINE WALKER

Six sessions  
Tuesdays, Jul. 12–Aug. 16  
Section I: 10 am–12 pm PT  
Section II: 5–7 pm PT  
General: \$305 | Member: \$275

## DILRUBA AHMED

One session  
Tuesday, Jul. 12  
10 am–1 pm PT  
General: \$90 | Member: \$81

## DILRUBA AHMED

One session  
Tuesday, Jul. 26  
10 am–1 pm PT  
General: \$90 | Member: \$81

## SUSAN RICH

One session  
Saturday, Jul. 30  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## TIANA NOBILE

One session  
Sunday, Aug. 14  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

# MIXED GENRE

## WRITING IN THE MILITARY GAZE

All Levels | This course is designed for writers of all genres who create in the military gaze, writing about war, its impact, and military service. Too often, silence often goes hand in hand with these subjects to maintain “peace” in times of chaos. For military veterans, family members, and friends, the risk of speaking to our experiences is great. In this workshop, participants will read and discuss daring work, then respond to prompts and share their work, if they wish, in a supportive environment.

## NATURE IS ALL OF US: DECOLONIZING NATURE WRITING

Introductory | Nature writing is often viewed as a Eurocentric practice, but it has roots throughout global majority cultures. In this class, we’ll read nature-centered poetry, essays, and fiction by Black, Indigenous, Asian American, and Latinx writers. I’ll offer writing prompts derived from forest bathing, bird noticing, and other practices meant to attune us to the more-than-human world. You’ll leave with three to four drafts of poems or short prose, plus a variety of skills for writing about nature and your place within it.

## DESIRE & NEED

All Levels | Like Mick Jagger says: “You can’t always get what you want but if you try sometimes, you get what you neeeeed!” This is also true for our characters. Figuring out desire and need can serve as the foundation for strong character backstory and motivation, as well as plot points that connect the beginning, middle and end of your novel or memoir. In this two-session workshop, we’ll do lots of exercises relating to desire and need that serve to strengthen relevant backstory as well as organic forward motion.

## R WORDS: POETRY AND PERFORMANCE FOR SOCIAL CHANGE

All Levels | Nina Simone says it’s the role of the artist to show us what is, and Octavia Butler teaches us that the writer can use their words to manifest new worlds. In this class, we will explore the elements which open our eyes, preserve our stories, change our hearts, and create new narratives. Through the power of poetry and performance, we will write together to be the change we want to see in the world. R words: Resilience, Resistance, Revelation, Rise Up, Revolution, Reparations, Restoration.

## WRITING ABOUT THE ONES YOU LOVE

All Levels | The people we love have a way of showing up in our fiction and non-fiction. How do we tell our truths and stay compassionate to theirs? How do we write with humor, courage, rage, or beauty about the ones we love(d)? We’ll look at the work of renowned writers for inspiration, and you’ll learn to find the moments and voices that lend themselves best to the story you want to tell—as well as how to navigate the ethics and perils of writing uncomfortable truths.

## ABBY E. MURRAY

Six sessions  
Tuesdays, Jun. 14–Jul. 19  
10 am–12 pm PT  
Pay What You Can

## JENNIFER PERRINE

Four sessions  
Wednesdays, Jun. 15–Jul. 6  
5–7 pm PT  
General: \$240 | Member: \$216

## JENNIFER HAUPT

Two sessions  
Tuesdays, Jun. 21–28  
5–7 pm PT  
General: \$120 | Member: \$108

## NIKKITA OLIVER

Eight sessions  
Wednesdays, Jun. 22–Aug. 10  
6:30–8 pm PT  
General: \$305 | Member: \$275

## SONORA JHA

One session  
Sunday, Jun. 26  
10 am–2 pm PT  
General: \$120 | Member: \$108

## MISS YOU: LET'S OPEN THE PORTAL

All Levels | What a time of missing it's been these last two years. Isn't there always someone and something to miss? What if we turned that missing into a form, a portal where joy and curiosity and (yes) possibly sorrow could open and bring us back into connection with the \_\_\_\_\_ we miss so much. In this class, we'll use the form of a "Miss You" to think about and work into deepening our attention, memory, and boundless ability to make the present moment bloom into something extraordinary.

## FROM PAGE TO STAGE

Introductory | In this two-part workshop, participants will first learn how to craft personal experience into a compelling and captivating story. We will then take those words and read them aloud, examining how the written word and the spoken word differ, adding performance as another element of the craft. This workshop will provide tools, insight, and support to assist you, the writer, in finding the extraordinary in even your most ordinary experiences and engage deeply with your audience.

## WRITING THE MCSWEENEY'S-STYLE PIECE

All Levels | This four-week course examines the key elements of writing brief, McSweeney's-style humor pieces. It also explores publication options within the expanding humor-writing market. In addition to writing, students should be ready to discuss their comedic influences, provide examples of their favorite humor pieces and videos, and collaborate with peers. No experience necessary, though experience in other genres is a plus.

## SUMMER FLINGS IN CREATIVE NONFICTION

Intermediate | Summer is the season for sizzling flings with short forms. This generative class will offer prompts linked to weekly themes—road trips, mix tapes, romances, pilgrimages, quests for adventure—mashed up with flash forms like hermit crabs, visual essays, abecedarians, collage, and erasure or "found" pieces. Writers will leave with a portfolio of new starts. Focused on nonfiction; all genres welcome.

## THE EXPERIENCE OF TIME DURING A PANDEMIC

All Levels | The pandemic had a major impact on how millions of Americans experienced time. Teleworking freed up time once locked in commutes and changed how many of us thought about working hours. And long periods of imposed unemployment supplied time to meaningfully rethink careers and objectives. The result was a new conception of the relationship between economic (objective) time and personal (inner) time. This class explores through reading and writing what we might have gained during a pandemic, which, hopefully, we are finally exiting.

## GABRIELLE CALVOCORESSI

One session  
Wednesday, Jun. 29  
10 am–1 pm PT  
General: \$150 | Member: \$135

## JAIME PARKER STICKLE

Two sessions  
Wednesdays, Jun. 29–Jul. 6  
7:10–9:10 pm PT  
General: \$120 | Member: \$108

## JEFF BENDER

Four sessions  
Tuesdays, Jul. 5–26  
5–7 pm PT  
General: \$240 | Member: \$216

## GABRIELA DENISE FRANK

Six sessions  
Wednesdays, Jul. 6–Aug. 10  
5–7 pm PT  
General: \$305 | Member: \$275

## CHARLES MUDEDE

Six sessions  
Mondays, Jul. 11–Aug. 15  
7:10–9:10 pm PT  
General: \$305 | Member: \$275

## THE FEARLESS PEN

All Levels | For many writers, there is nothing as anxiety-inducing as the blank page. This class is designed to help fearful writers find the courage needed to begin, or finish, a project. We will look at writers who admit to anxiety, uncover reasons why we are fearful, and practice techniques that will help us face those fears and produce. Also, we will write. A lot. Students will leave class with 25 pages written toward a project and extensive instructor feedback.

## FINISHING YOUR BOOK (ASYNCHRONOUS)



All Levels | This is a class for anyone struggling with a book. Although that first sprint of 50 pages into a book—either novel or nonfiction—can be very exhilarating, it's hard to sustain until the end. Sooner or later, you're likely to find yourself in a creative ditch, wheels spinning. We'll look at when to revise and when not to revise; what questions are productive, and what questions are counterproductive. We'll seek ways to re-invigorate ourselves for much more writing. This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.

## KICKSTART, JUMP START, RESTART

Intermediate | When you're stuck, the best thing to do is something else: flip the trope, shift perspective, trespass where the sign says KEEP OUT. In this generative course, we'll apply a range of literary art experiments to break free from entrenched patterns and shake up creative thinking. Bring your stalled drafts and ideas you haven't yet been able to manifest, and we'll let them run off-leash. Focused on nonfiction; all genres welcome.

## CREATIVE GRAMMAR

Intermediate | Most good writing conforms to the conventions of Standard English—the "rules." But great writers break rules all the time, with precision and intent. Creative divergence from "correct grammar" enlivens your writing and shapes readers' perceptions. In this class, I review the conventions (how to punctuate dialogue, for example) and show examples of effective "broken" rules from an array of sources. Students practice rule-breaking by writing or revising short passages, which they are encouraged, but not required, to share.

## WRITING WITH YOUR GHOSTS

All Levels | Ever travel down a street that floods you with memories or gives you a spooky sense of déjà vu? Or started something new and found it already sticky with the residue of past experiences? In this course, we'll take time to get familiar with your familiars, making space for the stories that haunt the peripheries of awareness. From the fantastical to the lyrical, the works of Toni Morrison, Neil Gaiman, Gabriel García Márquez, and more will serve as guideposts as we generate new work that pulls aside the veil and lets our ghosts speak.

## BETH SLATTERY

Eight sessions  
Tuesdays, Jul. 12–Aug. 30  
1:10–3:10 pm PT  
General: \$395 | Member: \$356

## PETER MOUNTFORD

Eight sessions  
Jul. 12–Sep. 5  
General: \$395 | Member: \$356

## GABRIELA DENISE FRANK

Six sessions  
Tuesdays, Jul. 12–Aug. 16  
5–7 pm PT  
General: \$305 | Member: \$275

## GERALDINE WOODS

One session  
Sunday, Jul. 17  
10 am–1 pm PT  
General: \$90 | Member: \$81

## AMBER FLAME

Four sessions  
Tuesdays, Aug. 2–23  
7:10–9:10 pm PT  
General: \$240 | Member: \$216

## CREATIVE VULNERABILITY: GETTING STARTED

All Levels | What's keeping you from finishing (or starting) the piece of your dreams? Inspired by Brené Brown's definition of vulnerability as uncertainty, risk, and emotional exposure, this course will explore ways of moving through artistic fear to get writing. In addition to discussions about vulnerability in our work, we will use exercises to visualize and approach our projects from new perspectives. Students are expected to bring one in-progress piece, and they'll leave with a clear path forward for their project.

## HYBRID MOMENTS: EXPLORING THE LYRIC ESSAY

All Levels | We live in a time that challenges the binary and explores intersection and identity. How do our stories of self become more realized when we break the constructs of traditional personal essay? In this class, we will radicalize our approach to the personal narrative by intertwining poetry and personal memoir. We will write lyric essays, explore the braided form, and produce hybrid essays that celebrate both personal story and the lyricism of poetry. Come prepared to engage in fun and experimental writing exercises and share stories with one another.

## TAKING STOCK

All Levels | Two years into the pandemic, many of us are feeling stuck inside a murky narrative that evolves in fits and starts but fails to resolve. In this one-day process workshop, writers will be invited to reflect on life before and during the pandemic, to articulate how we have been impacted and changed, and to dream into the next stage of life. We will write from prompts, and we will have the opportunity to share and discuss our work as a group, toggling between our inner and collective experiences.

## THE WRITER'S NOTEBOOK

All Levels | If eyes are the windows to the soul, is the notebook the window to the brain? In this course, which will combine generative exercises, workshops, and notable examples, we'll investigate the relationship between writers/artists and their notebooks. We'll consider how our notebooks can feed our creative work and even be the creative work itself, as well as investigate what draws us to the notebooks of others. We'll also touch on written/illustrated correspondence, as well as essays on journal-keeping. Expect to investigate outside your comfort zone, and to gain inspiration and insight into your own creative practice.

## AWAKEN INTO INFINITE BLUE: WRITING WITH VISHNU

All Levels | Arguably the most popular god in the Hindu pantheon, Vishnu, the preserver, maintains the cosmic balance no matter what it takes. He offers endless inspiration and fascination for writers through his many avatars, each adapted to creating spiritual justice in the context of the demands of an era's history and geography. In this multi-genre, part-generative, part-analytical class, we'll turn to key texts and episodes from the mythology of this fascinating god, and use them to fuel our own diverse, electric pieces. No prior knowledge required—but come ready to write!

## GRACIE BIALECKI

Four sessions  
Wednesdays, Aug. 10–31  
10 am–12 pm PT  
General: \$240 | Member: \$216

## SASHA LAPOINTE

Two sessions  
Saturdays, Aug. 20–27  
1:10–3:10 pm PT  
General: \$120 | Member: \$108

## LISA WELLS

One session  
Sunday, Aug. 28  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## MOLLY SCHAEFFER

Four sessions  
Thursdays, Aug. 4–25  
5–7 pm PT  
General: \$240 | Member: \$216

## SHANKAR NARAYAN

Eight sessions  
Wednesdays, Jun. 15–Aug. 3  
7:10–9:10 pm PT  
General: \$395 | Member: \$355



**These seminar-style reading classes are like book clubs on steroids.** You wish your book club talked more about *the book*? You've always wanted to read that book but weren't sure you'd get through it? These reading classes are for you. Led by instructors well-versed in the material and able to talk about literature as art, resistance, cultural commentary, and historical artifact, you'll engage in conversation that illuminates and delights. Registered students receive 20% off required books at the Elliott Bay Book Co.

## YOUR FAVORITE POET'S FAVORITE POET

All Levels | Every poet must start somewhere—and behind every good writer, is a good reader. Together, we will demystify the idea that poetry is for the select few and explore the art form through the lens of legacy and community. This class will draw from 27 interviews with some of today's most inspiring and innovative poets. We'll read and discuss work recommended by Dorianne Laux, Tina Chang, Naomi Shihab Nye, Gregory Pardlo, and Tongco Eisen-Martin.

**EMILY SERNAKER**

Four sessions  
Tuesdays, Jun. 14–Jul. 5  
5–7 pm PT  
General: \$240 | Member: \$216

## NOTES FROM THE FIELD: AIMEE LIU'S ETHNOGRAPHIC NOVEL *GLORIOUS BOY*

All Levels | “Breastfeeding. God help me. Am I ready for this?” writes expectant protagonist and ethnographer Claire Durant as she observes a mother and child. Set in the Andaman Islands—a British penal colony in the Indian Ocean—on the eve of its WWII occupation by Japan, *Glorious Boy* makes motherhood as far flung a destination as a remote archipelago. When her household is partitioned by colonialism, autochthony, mutism, and war, Claire employs field notes to critically examine the relationship between the invasive and the indigenous, the intimate and the societal. In this series, we will discuss points of craft in each week's reading and compile field notes from our own lives in a series of optional prompts. Bring a notebook, a copy of *Glorious Boy*, and a sense of adventure!

**JAIMIE LI**

Six sessions  
Tuesdays, Jun. 21–Jul. 26  
7:10–9:10 pm PT  
General: \$305 | Member: \$275

## NARRATIVE LAYER CAKE: BLENDING IDEAS WITH PLOT IN SIGRID NUNEZ' *THE FRIEND*

Intermediate | A moving meditation on loss, a funny yarn about a dog, a deep inquiry into storytelling: Sigrid Nunez does all three in *The Friend*. Using a detailed chapter outline as our home base, we'll examine how Nunez constructs this short, multilayered, National Book Award-winning novel, with discussions revolving around the ways she creates character, conflict, and theme. Then, we'll consider how to apply what we learn to our own works-in-progress.

**MICHAEL SHILLING**

Four sessions  
Wednesdays, Jul. 27–Aug. 31  
7:10–9:10 pm PT  
General: \$240 | Member: \$216

# THE WRITING LIFE

## AGENTS, EDITORS, & THE PUBLISHING INDUSTRY (FOR BIPOC)

Intermediate/Advanced | This one-day class offers an overview of the publishing business geared toward BIPOC writers of fiction and nonfiction. We will discuss ways of subverting the “white gaze” in publishing and building networks of support. Participants will learn about writing query letters, finding the agent that is the best champion of their voice, and advocating for their vision/project in a white-dominated publishing industry. The class will bring in agents (with an opportunity to pitch selected projects to an agent!), as well as editors from a big publishing house and an independent press, people who are looking for books by BIPOC authors and are working to change the industry from within.

**SONORA JHA**

One session  
Saturday, Jun. 18  
10 am–5 pm PT  
General: \$305 | Member: \$275

## PITCHING ESSAYS AND ARTICLES FOR PUBLICATION

All Levels | Do you want to publish essays and articles? Whether you’re working toward your first byline, or you want to improve your acceptance rate, this class will help you develop strong pitches, build relationships with editors, and negotiate contracts. With a step-by-step guide to make the process less intimidating, you will learn the craft of pitches, angles, and finding the right editor. When we finish, you will have a strong pitch ready to send out to a list of editors.

**SABRA BOYD**

Four sessions  
Wednesdays, Jul. 6–27  
7:10–9:10 pm PT  
General: \$240 | Member: \$216

## FROM GETTING AN AGENT TO HITTING THE SHELVES

All Levels | Publishing is a minefield of unknowns. It can be difficult to know which questions to ask, let alone how to find the answers. Should you hire a copy editor? Do you have to go to conferences? What is querying? How do you know whether an agent is any good? What did the editor really mean by that feedback? This course takes you from A to Z. Students will walk through the publication process and have the opportunity to ask questions.

**EVAN RAMZIPOOR**

One session  
Sunday, Jul. 10  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## HOW TO WRITE A MEMOIR BOOK PROPOSAL

Intermediate | In this class, you will learn about each component of a memoir book proposal, strategies for writing a proposal that will gain the attention of agents/editors, as well as tips for writing a killer query letter.

**THEO NESTOR**

One session  
Tuesday, Jul. 12  
5–8 pm PT  
General: \$90 | Member: \$81

## DEMYSTIFYING THE SUBMISSION PROCESS (FOR BIPOC)

All Levels | Finding and submitting to creative writing opportunities—literary journals, fellowships, residencies, or grants—can often feel daunting. You may find yourself asking, “Where do I look?” or “What work should I include?” We’ll uncover resources and offer tips for making the most out of your application, and you’ll develop a strong artist statement, bio, and project proposal that will help you stand out. In the last week, we’ll celebrate with an interactive submission party. We’ll work together to find the best opportunity for you and cheer you on as you press “submit!”

## PUBLISHING INTENSIVE FOR SPECULATIVE FICTION

Advanced | This daylong seminar will provide a comprehensive overview of the publishing business and opportunities for writers of speculative fiction. This class is open to students working in every genre of speculative fiction and at any length, from the novel to flash fiction and in between. Students are required to bring a brief synopsis of their manuscript (up to two paragraphs) in order to participate in a small-group pitch exercise. Special guests joining this session include Wendy N. Wagner, L. Timmel Duchamp, and Speculatively Queer publishers Isabela Oliveira and Jed Sabin. One-hour lunch break included.

## CAMILLE WANLISS

Four sessions  
Thursdays, Jun. 23–Jul. 14  
5–7 pm PT  
General: \$240 | Member: \$216

## RUTH JOFFRE & NISI SHAWL

One session  
Saturday, Jul. 16  
10 am–5 pm PT  
General: \$240 | Member: \$216

- Beat your procrastination
- Create time to write
- Organize your creative life
- Get started on your writing journey!

## The Writer’s Welcome Kit

### Want to be a writer?

Don’t waste time. The Writer’s Welcome Kit aims to save you a hundred hours of work and worry as you go from wanting to be a writer to working to be a writer. This self-guided e-course combines the information you need with the resources professional writers use to get published.

Find it at [hugohouse.org](http://hugohouse.org).

# IN-PERSON CLASSES

## COVID-19 Health Policy

Please review Hugo House's most up-to-date in-person health and safety policies at the time of your registration at [hugohouse.org](https://hugohouse.org).

Hugo House is dedicated to creating a safe, healthy environment for all of our in-person classes and events. We are continuing to track local, state, and federal health recommendations and guidelines as circumstances change and evolve. Policies are subject to change.

If any changes are made to our COVID-19 safety policy for in-person classes, we will notify all registrants via email prior to the day of the class.

If necessary, a class may be moved online to accommodate changing circumstances. We will notify all registrants of changes to class location via email prior to the day of the class.

## NONFICTION

### WHEN MEMORY IS NOT ENOUGH

Introductory | A memoir writer's greatest gift is memory: sometimes sharp, often murky. We help it along with research, interviewing, and fact-checking. But sometimes we truly can't remember something. And there's nobody left to ask: Did this happen? In this generative seminar, we'll focus on how to use imagination when memory's not enough, and how to cue readers that we're doing so. We'll study writers who do this well, including Lisa See and Dani Shapiro. There will be three to four sessions of in-class writing.

**ANN HEDREEN**

One session  
Saturday, Jul. 9  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

### FINDING YOUR OWN TRUE VOICE

Introductory | "A writer's voice is supposed to be hers alone," writes Rebecca Solnit. It is "where your humor and seriousness are located, what you believe in, why you write, who and what you write about." In this three-hour generative seminar for writers of memoir and personal essay, we'll study examples of strong voices (such as Joy Harjo, Lidia Yuknavitch, Brian Doyle, Vivian Gornick, Joe Wilkins) and how they work to draw us in. We'll try out some of their techniques with three to four in-class prompts. Sharing will be optional.

**ANN HEDREEN**

One session  
Saturday, Jul. 16  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## MEMOIR INTENSIVE

Introductory | Spend three days diving into memoir writing. No experience required. The intensive will include lecture, discussion, writing prompts, brainstorming activities designed to get to the heart of your work as a writer, and workshops of participants' writing. Lecture/discussion topics will include: voice and vision, inviting the reader into the work, narrative arc, thematic drive, collage techniques, scene-building, the publication process, and how to make the most of your writing time. There will be an hour-long lunch break each session.

## STORYTELLING IN A FLASH

All Levels | Learn how to use your untapped humanity and embarrassing moments in a way that can reach a wide audience via oral storytelling. Each student leaves class with a six- to ten-minute showcase-able set of autobiographical material. The first day of class will be filled with fun exercises to derive all the life experience that already lies within you. From that hilarious material, you will find your final piece. The second class will focus on polishing and perfecting your story.

## POETRY

### HUMAN-ANIMAL INTERSECTIONS IN POETRY

All Levels | It has never been more pressing than now, in our current ecological context, for humans to consider that which is not human. In this workshop, students will get an introduction to the emerging field of human-animal studies and how the practice of relating to and writing about animals can teach us about empathy, language, and agency. Students will read and discuss sample poems by Mary Oliver, Jill Osier, Vievee Francis, Forrest Gander, Alexis Pauline Gumbs, and others. They'll generate their own work based on a series of prompts with options to share with the group.

## MIXED GENRE

### LITERATURE & DESIRE

All Levels | Desire has long been an element of good literature. In this class, we'll discuss both canonic and contemporary work, including Olivia Laing (*Funny Weather*), Raven Leilani (*Luster*), Megan Nolan (*Acts of Desperation*), Marguerite Duras, and Eve Babitz. We'll discuss the themes of lust, vulnerability, and shame, and how these interact within existing power structures of whiteness, heterosexuality, cisgendering, and other elements of cultural hegemony. Participants will be encouraged to explore new forms and genres and should expect to walk away with one to three workshopped pieces and greater confidence of expression.

## THEO NESTOR

Three sessions  
Friday–Sunday, Jul. 22–24  
10 am–5 pm PT  
General: \$435 | Member: \$392

## MARGOT LEITMAN

Two sessions  
Saturday & Sunday, Jul. 30–31  
12–4 pm PT  
General: \$240 | Member: \$216

## CAITLIN SCARANO

One session  
Saturday, Aug. 27  
10 am–1 pm PT  
General: \$90 | Member: \$81

## AMY ZHANG

Four sessions  
Saturdays, Jul. 9–30  
10 am–12 pm PT  
General: \$240 | Member: \$216



## SCRIBBLE AWAY: A CREATIVE WRITING CAMP FOR PARENTS

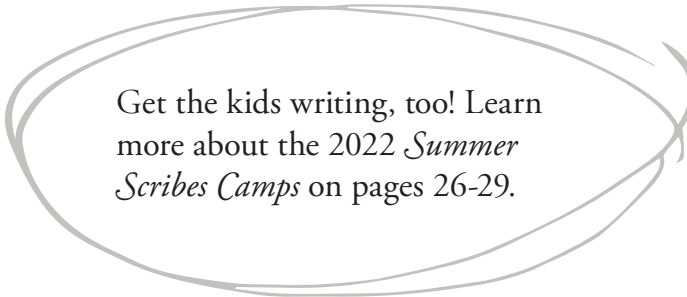
All Levels | In an attempt to fill a career development gap and provide professional peer support for writers with children aged 9-13, this in-person day camp will include writing time, story mapping, group discussions, query exercises, and one-on-one consultations. Children can be enrolled in the Scribes Camps currently taking place onsite during the same time as this writing intensive for adults only. Each day will have a one-hour break for lunch.

RACHEL WERNER

Five sessions  
Monday–Friday, Aug. 1–5

10 am–3 pm PT

General: \$480 | Member: \$432



Get the kids writing, too! Learn more about the 2022 *Summer Scribes Camps* on pages 26-29.

## THE WRITING LIFE

### FINDING A PUBLISHER TO FALL IN LOVE WITH YOUR WORK

Advanced | You sat at your computer eating jellybeans and writing for hours, weeks, months, years. You've written something you're proud of. This book is a thing of beauty; you need to find a publisher who loves your work. But how? Shall you wander the halls of AWP? Search online? Go to New York? Call your aunt who knows a lot of stuff? In this one-day session, we will create a plan for every member of the class for how you are going to find a publisher.

KATE GALE

One session

Saturday, Aug. 13

1:10–4:10 pm PT

General: \$90 | Member: \$81

### THE ART AND CRAFT OF WRITING POETRY BOOK REVIEWS

Introductory | Reviewing poetry not only supports the work of other poets, but also teaches the art of “close reading” and will inevitably improve your own writing. In class, you will learn how a poetry review differs from other types of reviews, discover what type of reviewer you are, and practice writing a short “reader review.” Support and resources for getting your reviews published will be offered. Bring one to two books of poetry that you have read recently to class. They can be books that you love, or ones that you feel so-so about.

RISA DENENBERG

One session

Sunday, Jul. 31

1–4 pm PT

General: \$90 | Member: \$81

# FREE RESOURCES

**Check out a community class** if you've never taken a writing class before and want to see what it's all about, if you want to try a new genre or meet a new teacher, or if our regular class prices are prohibitive. The **Community Write-In** and **Write with Hugo House drop-in writing circles** offer less instruction but a consistent, structured writing time to facilitate craft and community.

## COMMUNITY CLASSES

### TELLING YOUR STORY: A PERSONAL ESSAY WORKSHOP

All Levels | Our life stories are a means for connection—a tender offering in a troubled era. Part reportage and part reflection, personal essays can reveal hidden truths about ourselves, our families, and our societies. This interactive and generative writing workshop will begin with a one-page reading to inspire group discussion, followed by timed prompts that guide individual writing sessions. By weaving together community narratives, we can craft a vision for our future that includes hope and the capacity for unexpected change. This class is being held in partnership with Humanities Washington.

KRISTEN MILLARES YOUNG

One session  
Thursday, Jun. 19  
12–1 pm PT  
Free

### BREAKING THE SEAL: FINALLY SUBMITTING WORK

All Levels | Submitting work is daunting, for all sorts of reasons. Whether you're getting ready to submit work for the first time or the first time in a long time, the goal of this class is to help ease some anxiety. In this class, the instructor will share her own submission portals, rejection tracker, and personal submission and rejection goals. We'll also look at a few submission tools, both for short and long works, review examples of cover letters, and discuss some do's and don'ts. Walk away with a clear submission goal(s) and the foundational tools to start submitting

ALLI PARRETT

One session  
Saturday, Jun. 25  
10 am–1 pm PT  
Free

### PROMOTE LIKE A PRO: A PR CHEAT SHEET FOR WRITERS

All Levels | Feel like you've been writing for years, but hardly anyone knows? This online workshop breaks down seven steps for promoting your published work and writing skills (i.e. editing, beta reading, book reviews, etc.). We'll discuss which digital platforms to utilize; how to simplify content creation; and how to identify what personal strengths you can leverage to maximize marketing efforts online, at conferences, via book events and more.

RACHEL WERNER

One session  
Monday, Jun. 27  
5–8 pm PT  
Free

### LA VOZ NARRATIVA

De la voz narrativa depende que la historia sea un éxito o un fracaso. La voz no es solo el punto de vista desde el que se mira, también es la manera en que se hace y lo que decide no decirse. Leeremos voces logradas y otras impostadas. A veces, el autor no deja hablar a la voz. Haremos ejercicios de escritura creativa para mirar y contar distinto. Encontrar nuestra voz es encontrar nuestra historia. Taller para aprender y fluir.

ROSARIO LÓPEZ

Una sesión  
Sábado, el 30 de julio  
10 am–1 pm PT  
Gratis

## DROP-IN WRITING CIRCLES

### WRITE WITH HUGO HOUSE

Looking for ongoing inspiration, feedback, and ways to connect with other writers? Attend one of these monthly drop-in writing circles, presented in partnership with the Seattle Public Library. For the time being, Write with Hugo House sessions take place virtually, on Zoom. For schedule information, visit [bit.ly/WriteHugoHouse](https://bit.ly/WriteHugoHouse).

### ROTATING INSTRUCTORS

Monthly  
6–7:30 pm PT  
Free

### COMMUNITY WRITE-IN

Join us at this free weekly write-in via Zoom where you'll get writing prompts, time to write, and the opportunity to connect with other writers.

### ROTATING INSTRUCTORS

Weekly on Thursdays  
5:30–6:30 pm PT  
Free

**July:** Lydia K. Valentine is a playwright and poet, director and dramaturg, editor and educator. Lydia's first poetry collection, *Brief Black Candles*, was published in November 2020 by Not a Pipe Publishing. Her writing has also appeared in online and print publications such as *Speak*, *The Pitkin Review*, and *Shout! An Anthology of Resistance Poetry and Short Fiction*. The anthology from Blue Cactus Press, *We Need a Reckoning*, takes its name from one of Lydia's three poems that will be included. She has been the recipient of various awards and recognitions with the most recent being named the 2021-2023 City of Tacoma Poet Laureate.

**August:** Amber Flame is an artist whose work garnered residencies with Hedgebrook, The Watering Hole, Wa Na Wari, Vermont Studio Center, and more. She served as 2017-2019 poetry Writer-in-Residence at Hugo House, and her second collection is forthcoming from Red Hen Press.

## LUNCH BREAK Q&AS

### ASK A HISTORICAL FICTION NOVELIST

Elise Hooper is the author of three novels including *The Other Alcott*, *Learning to See*, and *Fast Girls*. She has an MA in Teaching and has taught literature, history, and writing to teenagers and adults throughout the Puget Sound.

### ELISE HOOPER

Tuesday, Jul. 12  
12–1 pm PT  
Free

### ASK A MULTIGENRE ARTIST

Sasha taqwəḥḥla LaPointe is from the Upper Skagit and Nooksack Indian Tribes. Native to the Pacific Northwest she draws inspiration from her coastal heritage as well as her life in the city. She writes with a focus on trauma and resilience, ranging topics from PTSD, sexual violence, the work her great grandmother did for the Lushootseed language revitalization, to loud basement punk shows and what it means to grow up mixed heritage. Sasha holds a double MFA from the Institute of American Indian Arts in creative nonfiction and poetry. Her memoir *Red Paint* was recently published by Counterpoint Press. Her collection of poetry, *Rose Quartz* will be published by Milkweed.

### SASHA LAPOINTE

Tuesday, Aug. 2  
12–1 pm PT  
Free

## WRITERS-IN-RESIDENCE

Receive writing guidance and advice from one of our writers-in-residence, free of charge. **Writers-in-residence are available for appointments through June 15, 2022.** For more information, visit [hugohouse.org](http://hugohouse.org), or write to one of our residents at the emails below.



POETRY

**Jessica (Tyner) Mehta** is an Aniyunwiya (citizen of the Cherokee Nation) interdisciplinary author and artist. Awards include a US Fulbright Scholar Award, UCross Native American artist-in-residence position, 2021 GLEAN: Portland Award, Native Arts and Culture LIFT Award, and Regional Arts and Culture Council Make/Learn/Build Award. She has published fifteen books, two of which will be released this year: *When We Talk of Stolen Sisters* (Not a Pipe Publishing) and *Antipodes* (New Rivers Press). Jessica is completing her PhD in literature at the University of Exeter (England) and serves as a post-graduate researcher at the largest Victorian Centre in England, the first Native American to hold this position.

**To schedule an appointment, email [jessicamehta@hugohouse.org](mailto:jessicamehta@hugohouse.org)**



PROSE

**Ruth Joffre** is the author of the story collection *Night Beast*, which was longlisted for The Story Prize. Her fiction and poetry have appeared or are forthcoming in *Kenyon Review*, *Gulf Coast*, *Pleiades*, *Prairie Schooner*, the *Masters Review*, *Lightspeed*, *Nashville Review*, and elsewhere. Her months-long interview series with the authors, editors, and curators of craft books, essays, and resources is freely available on the *Kenyon Review* blog. A graduate of Cornell University and the Iowa Writers' Workshop, Ruth lives in Seattle, where she teaches at Hugo House and co-organizes the Fight for Our Lives performance series.

**To schedule an appointment, email [ruthjoffre@hugohouse.org](mailto:ruthjoffre@hugohouse.org)**

### STAY UP TO DATE ON HAPPENINGS AT HUGO HOUSE...



[hugohouse.org](http://hugohouse.org)



[@hugohouse](https://twitter.com/hugohouse)



[/hugohouse](https://www.facebook.com/hugohouse)



[@hugohouse](https://www.instagram.com/hugohouse)

There's always something new happening at Hugo House! Be the first to hear about new classes, events, and programs by subscribing to our eNews and following us on all of our social media channels.

## SCRIBES SUMMER CAMPS

To make our programs more accessible for all youth, all Scribes Summer Camp **tuition is offered on a sliding scale**. All families can pick the price that works best for their budget, no application required. Additionally, full and partial **scholarships** are available through application. Learn more at [hugohouse.org/youth-programs/](http://hugohouse.org/youth-programs/)

### CREATIVE WRITING SCRIBES, 5-6TH GRADE

In this exploratory camp, students will develop their creative writing abilities by experimenting in a wide variety of prose and poetry. Students will examine works from carefully curated authors and will participate in writing activities, craft exercises, and artistic experiences designed to inspire their imaginations. The week will culminate with a reading and/or presentation of student work.

**SAMAR ABULHASSAN  
& JAY THOMPSON**

Five sessions  
Monday–Friday, Jun. 27–Jul. 1  
10 am–3 pm PT  
In-person

### RADIO DRAMA SCRIBES, 7-8TH GRADE

In this camp, a partnership between Hugo House and the Jack Straw Cultural Center, students will learn the art of radio drama, through the act of script writing, vocal performance and recording, foley and sound effect production, and audio editing and mixing. This camp will culminate with a presentation of student projects.

**CORINNE MANNING**

Five sessions  
Monday–Friday, Jun. 27–Jul. 1  
10 am–3 pm PT  
In-person  
Held at Jack Straw Cultural Center

### POETRY SCRIBES, 9-12TH GRADE

Students will delve into the craft of poetry, immersing themselves in diverse forms of written expression and learning poetic techniques. Students will read a wide variety of work from carefully curated poets and will participate in writing activities, craft exercises, and experiences designed to inspire their imaginations.

**ARIANNE TRUE  
& NAA AKUA**

Five sessions  
Monday–Friday, Jun. 27–Jul. 1  
10 am–3 pm PT  
Online

### CREATIVE WRITING SCRIBES, 9-12TH GRADE

In this exploratory camp, students will develop their creative writing abilities by experimenting in a wide variety of prose and poetry. Students will examine works from carefully curated authors and will participate in writing activities, craft exercises, and artistic experiences designed to inspire their imaginations.

**MEREDITH ARENA &  
DAEMON ARRINDELL**

Nine sessions  
Monday–Friday, July 5–15  
10 am–3 pm PT  
In-person

### SHAPESHIFTING INTO SHORT FORMS: PROSE POEMS, BRIEF ESSAYS, TINY FICTIONS SCRIBES, 7-8TH GRADE

Find delight, magic and surprise in writing short pieces (all under 1000 words)—defying genres but packing power and imagination. Each day of camp will leave you satisfied as you invent a brand new piece (or more) of writing that is compact yet very vivid and alive.

**SAMAR ABULHASSAN**

Five sessions  
Monday–Friday, Jul. 11–15  
10 am–12 pm PT  
Online



**VIDEO POEMS SCRIBES, 7-8TH GRADE**

In this camp, we will write our own poems and then create short videos to accompany them. Expect video poem viewing, poem writing prompts, story boarding, and video making. This camp requires some basic skills, but no video editing experience is required. Students should also expect to spend some time outside of camp hours filming your video poem.

**COMICS AND GRAPHIC NOVELS SCRIBES, 7-8TH GRADE**

Learn the fundamentals of making comics and graphic novels in this half-day, week-long camp, focusing on a different theme or genre each day — including visual storytelling, character creation, graphic memoir, and humor. We'll look at a variety of inspiring works by world-class cartoonists en route to making our own creations; a mix of writing prompts and drawing instruction will round out each day.

**CREATIVE WRITING SCRIBES, 5-6TH GRADE**

In this exploratory camp, students will develop their creative writing abilities by experimenting in a wide variety of prose and poetry. Students will examine works from carefully curated authors and will participate in writing activities, craft exercises, and artistic experiences designed to inspire their imaginations.

**WRITING WITH MEDITATION SCRIBES, 9-12TH GRADE**

In this camp, students will explore ways to help calm and rejuvenate their minds and bodies using techniques such as: vocal toning, body scanning, short meditations and breathing exercises. Students will explore mindfulness through the lens of poetry and look at writers such as Ross Gay (*The Book of Delight*) and Sonya Renee Taylor (*The Body is Not an Apology*). Be prepared to experience calm and fun!

**FLASH FICTION SCRIBES, 9-12TH GRADE**

Love short stories? In this camp, students will play with this most condensed story form and discover how they can pack a whole world into something under 1000 words. Students will write a short story a day and take inspiration from writers who play with fantasy, sci-fi, fairy tale, and realistic fiction.

**VISUAL POETRY SCRIBES, 9-12TH GRADE**

In this half-day camp, students will spend each day learning about and practicing a different type of traditional visual poetry form. Students will be challenged to consider and experiment with line breaks, lettering, collage, page space, and other design elements.

**KAREN FINNEYFROCK**

Five sessions  
Monday–Friday, Jul. 11–15  
10 am–12 pm PT  
Online

**GREG STUMP**

Five sessions  
Monday–Friday, Jul. 11–15  
1–3 pm PT  
Online

**SAMAR ABULHASSAN &  
KAREN FINNEYFROCK**

Five sessions  
Monday–Friday, Jul. 18–22  
10 am–3 pm PT  
Online

**NAA AKUA**

Five sessions  
Monday–Friday, Jul. 18–22  
10 am–12 pm PT  
Online

**CORINNE MANNING**

Five sessions  
Monday–Friday, Jul. 18–22  
1–3 pm PT  
Online

**MEREDITH ARENA**

Five sessions  
Monday–Friday, Jul. 18–22  
1–3 pm PT  
Online

**CREATIVE WRITING SCRIBES, 7-8TH GRADE**

In this exploratory camp, students will develop their creative writing abilities by experimenting in a wide variety of prose and poetry. Students will examine works from carefully curated authors and will participate in writing activities, craft exercises, and artistic experiences designed to inspire their imaginations.

**MATT GANO &  
SIERRA NELSON**

Ten sessions  
Monday–Friday, Jul. 18–29  
10 am–3 pm PT  
Online

**CREATIVE WRITING SCRIBES, 7-8TH GRADE**

In this exploratory camp, students will develop their creative writing abilities by experimenting in a wide variety of prose and poetry. Students will examine works from carefully curated authors and will participate in writing activities, craft exercises, and artistic experiences designed to inspire their imaginations.

**SHELBY HANDLER &  
GREG STUMP**

Five sessions  
Monday–Friday, Jul. 18–22  
10 am–3 pm PT  
In-person

**SCREENWRITING SCRIBES, 9-12TH GRADE**

Students will learn the basics of screenwriting for film, including staging scenes, generating dialogue, and developing action. Students will explore a wide variety of work from carefully curated screenwriters and will participate in writing activities, craft exercises, and experiences designed to inspire their imaginations.

**PETER MOUNTFORD**

Five sessions  
Monday–Friday, Jul. 25–29  
10 am–3 pm PT  
In-person

**COMICS AND GRAPHIC NOVELS SCRIBES, 5-6TH GRADE**

Learn the fundamentals of making comics and graphic novels in this half-day, week-long camp, focusing on a different theme or genre each day — including visual storytelling, character creation, graphic memoir, and humor. We'll look at a variety of inspiring works by world-class cartoonists en route to making our own creations; a mix of writing prompts and drawing instruction will round out each day.

**GREG STUMP**

Five sessions  
Monday–Friday, Jul. 25–29  
1–3 pm PT  
Online

**"I AM A RED FOX": WRITING ABOUT AND WITH ANIMALS! SCRIBES, 5-6TH GRADE**

You don't have to be a fox to join this camp! If you love animals, this is the camp for you. We'll be writing poems, stories, fables, and even a play about animals, wild and domestic. Animals might become your main characters, or you might transform into an animal yourself. All animals are welcome, from kittens to narwhals. Toy animals are also welcome to join in.

**ARLENE NAGANAWA**

Five sessions  
Monday–Friday, Jul. 25–29  
10 am–12 pm PT  
Online

**SCIENCE FICTION & FANTASY SCRIBES, 7-8TH GRADE**

Students in this camp will explore the worlds of science fiction and fantasy in order to develop their creative writing skills. Students will read a wide variety of work from carefully curated authors and will participate in writing activities, craft exercises, and experiences designed to inspire their imaginations.

**COURTNEY BIRD &  
CORINNE MANNING**

Five sessions  
Monday–Friday, Aug. 1–5  
10 am–3 pm PT  
Online

## CREATIVE WRITING SCRIBES, 9-12TH GRADE

In this exploratory camp, students will develop their creative writing abilities by experimenting in a wide variety of prose and poetry. Students will examine works from carefully curated authors and will participate in writing activities, craft exercises, and artistic experiences designed to inspire their imaginations.

**KAREN FINNEYFROCK  
& ARIANNE TRUE**

Five sessions  
Monday–Friday, Aug. 1–5  
10 am–3 pm PT  
Online

## CREATIVE WRITING SCRIBES, 5-6TH GRADE

In this exploratory camp, students will develop their creative writing abilities by experimenting in a wide variety of prose and poetry. Students will examine works from carefully curated authors and will participate in writing activities, craft exercises, and artistic experiences designed to inspire their imaginations.

**SARA BRICKMAN &  
ARLENE NAGANAWA**

Five sessions  
Monday–Friday, Aug. 1–5  
10 am–3 pm PT  
In-person

## FREE YOUTH PROGRAMS

### KIDS WRITE-IN

This weekly writing circle is for our youngest writers! Join us for prompts and tutorials to practice a wide variety of creative writing, while also sharing with and learning from your peers and a mentor.

**JEANINE WALKER**

Weekly on Mondays  
4–4:40 pm PT

### YOUNG WRITERS COHORT

Are you a high school student who is devoted to improving your craft and wants to find others like you? If so, the Young Writers Cohort at Hugo House was established with you in mind!

**APPLICATION DATES:**

Opens Aug. 12  
Closes Sep. 12

Members devote 80+ hours over the course of eight months to workshoping, studying contemporary literature, submitting work to literary presses and journals, and attending readings and events. The Cohorts are responsible for promoting and emceeding Stage Fright, our open mic event for youth, and supporting other youth initiatives at Hugo House and in the Seattle arts community.

DARCIE ABBENE is an editor at Green Mountains Review, an adjunct at Northern Vermont University, and an editorial consultant at *School Library Journal* and *WriteByNight*. Her work appears in *Tupelo Quarterly*, *Whitefish Review*, *Teachers and Writers Magazine*, *Necessary Fiction*, and *Kirkus Reviews*.

DILRUBA AHMED is the author of *Bring Now the Angels* (Pitt Poetry, 2020). Her debut book of poetry, *Dhaka Dust* (Graywolf Press), won the Bakeless Prize. Her poems have appeared in *New England Review*, *The New York Times Magazine*, and *Ploughshares*.

JEFF BENDER is a fiction and humor writer. He's written for *McSweeney's*, *Fence Portal*, *Electric Literature*, *Guernica*, *Slackjaw*, *Little Old Lady Comedy*, *Points in Case*, *The Offing*, and *The Iowa Review*. He's a staff writer for *Sports Riot*.

GRACIE BIALECKI is a writer and workshop facilitator who lives in Paris, France. Her work has appeared in various publications including *Catapult* and *Epiphany Magazine*. She's the co-founder of the storytelling series *Thirst* and the author of *Purple Gold* (ANTIBOOKCLUB).

SABRA BOYD is a freelance writer whose personal essays and journalism have been featured in *The Washington Post*, *Vice*, *Psychology Today*, *HuffPost*, *Eater*, *The Seattle Times*, and more. Sabra is dedicated to helping others build successful writing careers.

LYNN BREEDLOVE, creator of *Lynnee Breedlove's One Freak Show*. Too many props for comedy, too many punchlines for theater! He's a novelist, poet, punk, memoirist, and is frontman for Tribe8, The Homobiles, and COMMANDO.

GABRIELLE CALVOCORESSI is the author of *The Last Time I Saw Amelia Earhart*, *Apocalyptic Swing*, and *Rocket Fantastic*. Calvocoressi's work has been published in *The Baffler*, *The New York Times*, *POETRY*, *Boston Review*, *Kenyon Review*, *Tin House*, and *The New Yorker*. Calvocoressi is an Editor at Large at *Los Angeles Review of Books* and Poetry Editor at *Southern Cultures*.

KATE CARMODY's work has appeared in *The Rumpus*, *Potomac Review*, *Essay Daily*, *Los Angeles Review*, among others. She received her MFA from Antioch University and teaches writing courses nationally. She's the recipient of a CINTAS Foundations grant and Ragdale Residency.

KATRINA CARRASCO's debut novel *The Best Bad Things* won a Shamus Award and was a Lambda Literary Awards and Washington State Book Awards finalist. Her fiction and essays have appeared in *Witness Magazine*, *Post Road Magazine*, *Literary Hub*, and elsewhere.

MOLLY DAMM earned her MFA from the University of Virginia, where she was a Hoynes Fellow in Poetry. She works as a psychotherapist and writing lecturer in Montana, and is the author of the poetry collection *Ground-truth* (Finishing Line Press).

KIMBERLY DARK is the author of *Damaged Like Me*; *Fat, Pretty, and Soon to be Old*; *The Daddies*; and *Love and Errors*. Her essays, stories, and poetry are widely published in academic and popular online publications alike.

RISA DENENBERG lives in Sequim, WA. She is a co-founder of Headmistress Press; curator at *The Poetry Café Online*; and an avid reviewer of poetry. Her most recent publication is *POSTHUMAN*, finalist in the Floating Bridge 2020 chapbook contest.

SCOTT DRISCOLL won the Foreword First 2014 Debut Fiction award with his novel, *Better You Go Home*. His essay, "In Whose Voice? Rediscovering the Flaneur," co-authored with Amy Muia, is forthcoming in 2022 with the AWP Writer's Chronicle. He has won nine Society of Professional Journalists awards.

AMBER FLAME is an artist whose work garnered residencies with Hedgebrook, The Watering Hole, Wa Na Wari, Vermont Studio Center, and more. She served as 2017-2019 poetry Writer-in-Residence at Hugo House, and her second collection is forthcoming from Red Hen Press.

KATE GALE is the co-founder and Managing Editor of Red Hen Press. She is the author of several books of poetry and of the libretto *Rio de Sangre*, which was performed at the Florentine Opera.

EDGAR GOMEZ (he/she/they) is a Florida-born writer with roots in Nicaragua and Puerto Rico. His writing has appeared in *Poets & Writers*, *Catapult*, *POPSUGAR*, *Electric Lit*, *The Rumpus*, and elsewhere online and in print. His debut memoir, *High-Risk Homosexual*, was called "a breath of fresh air" by *The New York Times*.

GABRIELA DENISE FRANK is a Pacific Northwest writer, editor, and creative writing instructor. Her work appears in *Poetry Northwest*, *True Story*, *DIAGRAM*, *Hunger Mountain*, *Baltimore Review*, *The Rumpus*, and elsewhere. She is the creative nonfiction editor of *Crab Creek Review*.

JENNIFER HAUPT's novels are *In the Shadow of 10,000 Hills* (2018) and *Come As You Are* (2022). She's also the editor of the anthology *Alone Together: Love, Grief, and Comfort in the Time of COVID-19*, recipient of the 2021 Washington State Book Award.

HARMONY HAZARD received her MFA from Stony Brook and has writing published in *The Rumpus*, *Catapult*, *River Teeth*, *Hippocampus*, *Essay Daily*, and the anthology *Rebellious Mourning*. She is a nonfiction editor with *The Vida Review* and teaches writing in Tucson.

ANN HEDREEN is an author (Her Beautiful Brain), teacher and documentary filmmaker. Ann has written for *3rd Act Magazine*, *About Place Journal*, *The Seattle Times*, and other publications, including her award-winning blog, *The Restless Nest*. She is working on a collection of essays.

VANESSA HUA, a columnist for the *San Francisco Chronicle*, is author of *A River of Stars*, *Deceit and Other Possibilities*, and *Forbidden City*. A National Endowment for the Arts Literature Fellow, she teaches at the Warren Wilson MFA Program.

SONORA JHA is the author of the novel *Foreign* (2013) and the memoir/essay collection *How to Raise a Feminist Son* (2021). Her new novel, *The Laughter*, is forthcoming from Harper Via in 2023. She teaches journalism at Seattle University.

RUTH JOFFRE is the author of the story collection *Night Beast*. Her work has appeared or is forthcoming in *Kenyon Review*, *Light-speed*, *Pleiades*, *khôréō*, *The Florida Review Online*, *Wigleaf*, *Baffling Magazine*, and the anthologies *Best Microfiction 2021 & 2022*.

WENDY KENDALL's mystery *Kat Out of the Bag* introduces Katherine Watson amateur sleuth. Prequel titled *Purse-Stachio Makes A Splash*. Romantic suspense titled *Snow Kiss Cookies To Die For*. And two new books releasing summer and fall, 2022.

MARGOT LEITMAN is the author of *Long Story Short: the Only Storytelling Guide You'll Ever Need*, *What's Your Story?*, and her comedic memoir *Gawky*. She has written for DreamWorks, the Hallmark Channel, & worked for *This American Life*.

JAIMIE LI is an editorial assistant at *Poetry Northwest*. She received her MFA in Creative Writing at Goddard College and her BA in Law at Oxford University. She is the recipient of the 2019 Goddard/PEN North American Centers Scholarship.

BETH LISICK writes humorous essays, NYT bestselling books and screenplays and performed on stage and film with Tara Jepsen, exploring what Eileen Myles calls “the humiliation of being female.” You too can exploit what’s funny about everything you thought you were ashamed of.

ROSARIO LÓPEZ es escritora, periodista, editora y profesora. Autora de la novela “Los besos secos” (Bala Perdida, 2020), finalista del Certamen Internacional de Novela Ciudad de Barbastro, 2019. Enseña escritura creativa en Escuela de Escritores, Madrid (España).

LISH MCBRIDE is the author of funny (sometimes creepy) YA books including the award-winning *Hold Me Closer, Necromancer*. She got her BFA from Seattle University and her MFA from University of New Orleans. Lish is also a former bookseller and event host at Third Place Books.

ROBIN MCLEAN’s *Reptile House* won the BOA Fiction Prize. Her debut novel *Pity the Beast* was a best book of fiction of 2021 in *The Guardian* and *The Wall Street Journal*. Her collection, *Get ‘em Young, Treat ‘em Tough, Tell ‘em Nothing* is forthcoming.

ERIKA MEITNER is the winner of the 2018 National Jewish Book Award for Poetry and author of six books of poems: *Useful Junk*; *Holy Moly Carry Me*; *Inventory at the All-Night Drugstore*; *Makeshift Instructions for Vigilant Girls*; and *Ideal Cities*, which was a 2009 National Poetry series winner; and *Copia*.

PETER MOUNTFORD’s novel *A Young Man’s Guide to Late Capitalism* (Mariner Books, 2011) won a 2012 Washington State Book Award. His second novel, *The Dismal Science*, was published by Tin House Books in 2014. He is on faculty at Sierra Nevada College’s low-residency MFA program.

ABBY E. MURRAY is the editor of *Col-lateral*, a literary journal concerned with the impact of violent conflict and military service beyond the combat zone. She lives in Washington DC and teaches rhetoric to U.S. Army War College fellows.

SHANKAR NARAYAN is a five-time Pushcart Prize nominee and the winner of prizes and fellowships from Kundiman, Hugo House, Jack Straw, and more. He is a 4Culture grant recipient for Claiming Space, a project to lift the voices of writers of color. His chapbook, *Postcards From the New World*, won the Paper Nautilus Debut Series chapbook prize.

THEO NESTOR is the author of *Writing Is My Drink* (Simon & Schuster, 2013) and *How to Sleep Alone in a King-Size Bed* (Crown, 2008). Publications: *The New York Times*, *The Seattle Times*, *Under the Sun*, *New Mexico Magazine*, and more.

VIET THANH NGUYEN’s novel *The Sympathizer* won the Pulitzer Prize for Fiction and numerous other awards. His most recent publication is the sequel, *The Committed*. A recipient of fellowships from the Guggenheim and MacArthur Foundations, he is also the editor of *The Displaced: Refugee Writers on Refugee Lives*.

TIANA NOBILE is the author of *Cleave* (Hub City Press, 2021). She lives in Bulbancha, aka New Orleans, Louisiana.

NIKKITA OLIVER (they/them) is a Seattle-based creative, community organizer, abolitionist, educator, and attorney. Working at the intersections of arts, law, education, and community organizing, Nikkita strives to create experiences which invite us to imagine what we hope to see in the future.

ALLI PARRETT is a queer prose writer with work featured in *Passengers Journal*, *Farside Review*, *Allium Journal*, and others. As well as writing, she makes wheel-thrown pottery. She lives in Seattle with her spouse and dog.

JENNIFER PERRINE is the author of four books: *Again*, *The Body Is No Machine*, *In the Human Zoo*, and *No Confession, No Mass*. A resident of Portland, Oregon, Perrine serves as a social justice educator and wilderness guide.

DEESHA PHILYAW’s debut short story collection, *The Secret Lives of Church Ladies*, won the PEN/Faulkner Award for Fiction, the Story Prize, and a LA Times Book Prize, among many more awards. Her work has been featured in numerous publications. Deesha is a Kimbilio Fiction Fellow and will be the 2022-2023 John and Renée Grisham Writer in Residence at the University of Mississippi.

KAMALA PULIGANDLA is a writer and editor in LA, who writes autobiographical fiction and essays on queer love. She has published two books, *Zigzags* (Not A Cult, 2020) and *You Can Vibe Me On My FemmePhone* (Co-Conspirator Press, 2021).

EVAN ROXANNA RAMZIPOOR is a writer and reporter based in California. They are the author of *The Ventriloquists* (Park Row Books/HarperCollins), and their work has been featured in *McSweeney’s*, *Salon*, *Forbes*, and others.

SUSAN RICH is the author of five books of poetry, most recently, *Gallery of Postcards and Maps*, published by Salmon Poetry. Her awards include a PEN USA Award, a Fulbright Fellowship, and a Times Literary Supplement Award. Rich’s poems have appeared in the *Antioch Review*, *The Gettysburg Review*, *New England Review*, *O Magazine*, *Pleiades*, and elsewhere.

CAITLIN SCARANO is a writer based in Bellingham, WA. Her second full length collection of poems, *The Necessity of Wildfire*, will be released in April 2022 by Blair.

MOLLY SCHAEFFER’s writing has been featured in *The Poetry Project*, *Prelude*, and *Tagvverk*. A graduate of the Brown University MFA in Poetry, she works in writing and visual art. Her chapbook will be published by MO(O)ON/IO in 2022.

EMILY SERNAKER is a writer and human-rights professional. Her work has appeared in *The Sun*, *The New York Times*, *Ms. Magazine*, *McSweeney’s*, *Los Angeles Review of Books*, and *San Francisco Chronicle*. She is currently an adjunct professor at the New School.

NISI SHAWL co-wrote *Writing the Other: A Practical Approach*, a standard text on inclusivity. Their collection *Filter House* won the Otherwise Award, and they’ve edited two volumes of the *New Suns* anthology series. *Everfair*, their debut novel, was a Nebula finalist.

MICHAEL SHILLING is the author of *Rock Bottom*, a novel. He has taught at Seattle University, the University of Michigan, and the University of Puget Sound. He’s working on a novel involving the crabs of Christmas Island.

BETH SLATTERY is a writer, editor, and writing coach whose work has appeared in *Assay: A Journal of Nonfiction Studies* and *Southern Women’s Review*. Before moving to Seattle, she taught creative writing for eighteen years at Indiana University East.

JAIME PARKER STICKLE is an actor and writer with an MFA in creative writing from UC Riverside. She’s the creator of the *Make That Paper* podcast, and storytelling series “Okay, You Guys,” and editor of the literary journal *GXRL*.

LEIGH SUGAR (she/her) is a Brooklyn-based disabled and chronically ill poet. Work appears or is forthcoming in *POETRY*, *Split this Rock*, *jubilat*, and more. She is currently working on her first poetry collection while editing *That’s a Pretty Thing to Call It: Prose and Poetry by Artists Teaching in Carceral Institutions*, forthcoming from New Village Press (2023).









# Night of 1,000 Words

A red fountain pen is drawn diagonally across the word 'Words'. Three white four-pointed stars are positioned to the right of the pen's tip.

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