



Hugo House 25
YEARS

ONLINE &
IN-PERSON
CLASSES



writing & reading
classes

Fall 2022

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Health & Safety at Hugo House

Fall quarter at Hugo House will be a mixture of in-person and virtual classes. Should COVID-19 risks escalate and prohibit teachers or front desk staff from attending in person, these classes may be moved to Zoom.

Online and in-person classes are listed in a separate area of the catalog to help you find the class experience that works well for you.

For more about our on-site health and safety protocols, please visit our website at 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 at hugohouse.org/support/become-member/

REGISTRATION

Register by phone at 206.322.7030
or online at hugohouse.org.

All registration opens at 10:30 am PT

Scholarship Donation Day: Aug. 22

Member registration: Aug. 23

General registration: Aug. 30

Register early to save with early bird
pricing, in effect Aug. 22–Sep. 6.

SCHOLARSHIPS

Need-based scholarships are available
every quarter. Applications are due
Aug. 29, and scholarship applicants will
be notified by Sep. 6. Learn more and
apply at hugohouse.org/scholarships

MEMBERSHIP

As a member, you'll help us provide
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Learn more at

hugohouse.org/membership/

QUESTIONS?

If you want to know more about a class
or Hugo House policies, email us at
welcome@hugohouse.org or call
206.322.7030. We are here to help!

From Hugo House's new Program Director of Education

Nine years ago, I attended my first class on short fiction at Hugo House with the fantastic instructor Kirsten Sundberg Lunstrum. Since then, Hugo House has been an anchor for my writing practice and a gateway to the literary community. I was trained as a scientist, but Hugo House reminded me that I could also be a writer if I had the interest. Teachers here taught me to write about cities, give a food memoir elevator pitch, and draw inspiration from memory and imagination. Classmates generously welcomed me into their writing circles.

As I read this fall catalog curated by my predecessor, Margot Kahn Case, I am once again struck by the range of classes dreamed up by our teachers and made possible by our dedicated staff. This quarter, we can disrupt linear time in personal essays with Minda Honey, read eight plays by trans playwrights with j.chavez, find writing inspiration in the daily routine with Allison Ellis and Amy Bowers, and explore the dream language of surrealism in poetry with Matt Gano. We can write brilliant openings with Steve Almond, knowing that the tuition is going to a good cause. The list goes on.

Owing much of my growth in writing to Hugo House, I am excited to support teachers and writers as I take on a new role overseeing adult class offerings. As an educator and a recent immigrant from Hong Kong, I look forward to forging partnerships with local teachers, students, and community organizations and continuing to broaden Hugo House's reach to underserved audiences. I hope you will join me. See you in the classroom.

Frances Cheong

Program Director, Education

WHAT'S SCHOLARSHIP DONATION DAY?

On Aug. 22, 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 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/

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.

IN-PERSON



LILLIAM RIVERA

INTO THE DARK

All Levels | No longer the sole territory of Stephen King, authors are creating terrifying works that rattle the most fearless readers. In this class, we will learn to develop terrifying characters, create realistic conflict and tension, and find the dread within the most mundane aspects of the everyday. We will lean into specific authors (Fernanda Melchor, Victor LaValle, Stephen Graham Jones) and complete generative writing exercises to find ways to incorporate the atmospheric eeriness into our own work.

One session | Saturday, Oct. 1 | 10 am–1 pm PT | Fiction
General: \$150 | Member: \$135



KATIE KITAMURA

THE ARCHITECTURE OF PLACE

All Levels | How do we render place on the page? How do we use setting to build characters and drive plot? And what does it really mean to make place a character? In this session we will study how writers create vivid, multi-dimensional settings, looking at examples from writers including Shirley Jackson, Sam Selvon and George Saunders. We will be doing writing exercises, so please come to this session with pen and paper (or laptop).

One session | Friday, Dec. 9 | 1–3 pm PT | Fiction
General: \$90 | Member: \$81

ONLINE



JAMI ATTENBERG

SETTING THE STAKES, HOOKING THE READER

Intermediate | How many pages will you read of a book before you walk away from it? Ten, twenty, or fifty? Setting the stakes can hook your reader (or an agent, or an editor, for that matter) immediately. So what does it take to get a reader instantly invested in your story? Bring the first five to ten pages of your book, and we'll investigate the stakes of your story. Students should submit their work—up to ten pages—by Saturday, Sept. 24, to be shared with the instructor and the rest of the class.

One session | Saturday, Oct. 8 | 12–3 pm PT | Fiction
General: \$305 | Member: \$274.50

YOUTH

YOUTH WORKSHOPS

Workshops for young writers are offered through the academic year. You'll read as a writer, critique established work and the work of peers, take risks, and explore your own voice and language. Come write with us!

Find more information about upcoming workshops at hugohouse.org/youth-programs/

FREE YOUTH PROGRAMS

KIDS WRITE-IN

Kids Write-In provides free weekly opportunities for youth grades K–5 to explore writing with creative writing projects and/or prompts, facilitated by writer and educator Jeanine Walker. Kids Write-In is geared toward elementary school kids who want to write independently or with the help of an adult.

JEANINE WALKER

Weekly on Mondays
4–4:40 pm PT
Online

WRITE TIME FOR TEENS

Write Time is a free weekly drop-in writing circle for teens ages 13–19 throughout the school year. Want to improve your craft and learn new techniques during brief opening lessons? Bring something you're working on and nail down your next sentence? Or simply come to share your work with other young writers and receive feedback? Come join us at Write Time!

NAA AKUA

Weekly on Thursdays
4:30–5:30 pm PT
Online

MEDITATION + WRITING FOR TEENS

Writing + Meditation is a free monthly drop-in writing workshop where students will explore different ways of meditation with intentional writing prompts. If you find yourself at the middle of the month, middle of the week, needing a space to stop everything for a moment and just "be"—slow down, calm down, and learn how to take care of yourself through Meditation + Writing.

NAA AKUA

Monthly
4:30–5:30 pm PT
Online

STAGE FRIGHT

Since 1997, Stage Fright has been the place for youth to share fiction, poetry, journals, songs, comedy routines, art, and more. If you have a piece of writing and want to share it in front of an audience, share it at Stage Fright. If you want to enjoy and appreciate the work of your peer writing community, cheer them on at Stage Fright.

Fall 2022 date to be announced.

Find more info at
hugohouse.org/youth-programs

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.

YEARLONG (ONLINE)

In weekly meetings over the course of the 2022–2023 academic year, yearlong classes provide dedicated writers with an intensive path toward finishing a draft of a book or book-length project.

Whether you are early in the writing process or already have a rough draft, these yearlong courses will help you set active, clear goals, as well as write and revise with intention.

It is okay to miss some classes because of travel. That said, students who get the most out of yearlong classes are often very dedicated to their writing, and are eager to develop a strong and steady writing practice as well as become part of a tightly knit cohort of writers.

Payment plans available upon request. Contact registrar@hugohouse.org for more information.

YEARLONG IN SPECULATIVE FICTION

All Levels | Over the course of this year, students will work toward completion of a project of their choosing, whether that be a novel, a story collection, a flash fiction series, or another project. Built-in accountability checks and optional feedback sessions will give students the opportunity to discuss their progress with peers and receive guidance on their manuscripts. Ongoing project work will be interspersed with reading discussions, craft lectures, and writing and revision exercises.

RUTH JOFFRE

Thirty sessions
Mondays, Sep. 19–May 22
[No class: 10/10, 12/19, 12/26, 1/2,
1/16, & 2/20]
5–7 pm PT
General: \$1,490 | Member: \$1,341

YEARLONG IN YOUNG ADULT & MIDDLE GRADE FICTION

All Levels | This class is open to those writing in any genre of fiction intended primarily for a younger audience. Through reading assignments, craft exercises, and workshopping your manuscript, you will develop and polish the teen voice, pace your storylines, and write the engaging characters that readers of young adult and middle grade fiction have come to expect. Industry professionals specializing in YA fiction will visit the class.

KAREN FINNEYFROCK

Thirty sessions
Mondays, Sep. 19–Jun 19
[No class: 10/17, 11/28, 12/5, 12/19,
12/26, 1/2, 1/16, 2/20, 4/10, & 5/29]
5–7 pm PT
General: \$1,530 | Member: \$1,377

BUILDING YOUR COLLECTION: ADVANCED YEARLONG WORKSHOP IN SHORT FICTION

Advanced | This yearlong advanced workshop in short fiction will focus on intensive craft study, identifying and making progress toward individual writing goals, and undertaking the construction of an original collection of short fiction. The class will meet most Mondays a month (calendar available by request). Participants should anticipate weekly discussion of assigned texts (a range of published short story collections and craft texts) and workshops of participants' own short fiction. A syllabus is available by request.

KIRSTEN SUNDBERG LUNSTRUM

Thirty sessions
Mondays, Sep. 19–Jun 12
[No class: 10/31, 11/21, 12/19, 12/26,
1/16, 2/20, 3/20, 4/10, & 5/29]
6:30–8:30 pm PT
General: \$1,430 | Member: \$1,287

YEARLONG IN SCIENCE FICTION

All Levels | In this craft-focused class, we'll discuss and work through methods of writing a speculative fiction story or novel of high quality. Topics covered will include worldbuilding; backstory; creating reader empathy; inclusion and diversity; voice and point of view; character arcs; outlining; setting up and depicting tensions; pacing; and constructing openings, complications, and resolutions. Part of each class will be spent doing writing exercises. Small group and full-class critiques will also be offered, as well as individual consultations.

NISI SHAWL

Thirty sessions
Tuesdays, Sep. 20–May 16
[No class: 10/18, 11/8, 12/20, 12/27,
& additional dates TBD]
6–8 pm PT
General: \$1,510 | Member: \$1,359

ADVANCED YOUNG ADULT & MIDDLE GRADE MANUSCRIPT

Advanced | The Advanced YA/MG Manuscript course is open exclusively to writers who have already completed the Yearlong in Young Adult Fiction. This course will offer a booster of support and instruction to writers who are working toward completion of a manuscript through lecture and exercises in fiction, opportunities for peer feedback, and help with goal setting.

KAREN FINNEYFROCK

Thirty sessions

Wednesdays, Sep. 21–May 31

[No class: 10/19, 11/30, 12/7, 12/21,
12/28, 2/22, & 4/12]

5–7 pm PT

General: \$1,530 | Member: \$1,377

YEARLONG IN NARRATIVE STORYTELLING

All Levels | Sometimes you have a story to tell, and you don't know yet the genre in which it wants to be told. In this craft-focused class, we will read fiction, essays, autofiction, and memoir from around the globe. We will generate fresh writing, discuss roadblocks, find pathways, and workshop your pages as you work with the support of a cohort. You will find your voice, your story, your form. Sonora Jha draws on her experience as a novelist, an essayist, a memoirist, and a journalist to design exercises and writing prompts that work for your chosen genre. Get ready to spark both memory and imagination as you craft a compelling voice, unforgettable characters, vivid story arcs, distinct points of view, and complex narrative tension to write the story that is uniquely yours to tell. Expect to leave with a draft of a book or a strong revision.

SONORA JHA

Thirty sessions

Thursdays, Sep. 22–May 25

[No class: 11/24, 12/8, 12/15, 12/22,
12/29, & 3/16]

5–7 pm PT

General: \$1,530 | Member: \$1,377

YEARLONG IN FICTION & CREATIVE NONFICTION

All Levels | This yearlong class is open to fiction and creative nonfiction writers of all stripes—working on novels, memoir, essay, short stories, and everything in between—and is designed to help writers meet creative goals/deadlines, and provide concrete and clear feedback on their work. The aim is for students to be producing work that is ready for publication. The class uses an array of workshop and peer-review techniques to build fluency with craft—controlling narrative time, narrative structure, tone, and voice—which empowers writers to make intentional creative decisions (instead of feeling like you're being held hostage by the whims of inspiration). Ultimately, students will gain control over the craft elements in their work, so that they can more easily write and revise with intention.

PETER MOUNTFORD

Thirty sessions

Wednesday, Sep. 28–Jun. 7

[No class: 11/16, 11/23, 11/30, 12/21,
12/28, 1/4, & 4/12]

5–7 pm PT

General: \$1,430 | Member: \$1,287

YEARLONG IN POETRY

All Levels | In this yearlong poetry class, you'll deepen your understanding of craft strategies and build confidence discussing key elements across diverse poems. Within a community providing support and accountability, you'll generate new material toward personalized deadlines. The class's longer format provides a unique opportunity to develop a larger body of work (e.g. linked sequence, draft chapbook, or full-length collection). Through workshop sessions, you'll sharpen your editorial skills as you provide and receive constructive feedback. Workshop experience required.

DILRUBA AHMED

Thirty sessions

Wednesdays, Sep. 28–May 31

[No class: 11/9, 11/23, 12/21, 12/28,
3/29, & 4/5]

5–7 pm PT

General: \$1,430 | Member: \$1,287

Yearlong students get early registration access to **Publishing Intensive with Peter Mountford** in spring 2023 at a discounted rate. See page 25 for more details.

BOOK LAB

Advanced | Book Lab is a year-long intensive class for writers seeking to revise, restructure, rethink, and finalize a book-length manuscript. Students form a small cohort of writers all working toward the same goal. Classes include workshops, craft instruction, visits from publishing professionals, and one-on-one feedback sessions. The Book Lab instructor also provides an editorial review of your entire manuscript, line edits where appropriate, and a detailed plan for further revisions and/or agent submission. At the end of the session, a second well-published writer is contracted by Hugo House to give your manuscript a high-level read with a page of editorial notes. Book Lab seeks to help students cross that elusive finishing line from draft to publishable work.

Book Lab is application only. Applications will be reviewed on a rolling basis starting August 23.

TARA CONKLIN

Ten sessions in fall*

Wednesdays, Sep. 21–Nov. 23

6:30–8:30 pm PT

General: \$6,000 | Member: \$5,400

**Monthly meetings in 2023 TBD
by instructor and students.*

TEN-WEEK CLASS IN FALL QUARTER

This course will provide the opportunity for Book Lab participants to get to know each other and their individual book projects. During these ten weeks, you'll address relevant topics and concerns surrounding your projects and be provided with writing prompts and writing time. By the end of this quarter, you will have developed a detailed timeline for completing your manuscript through the following year.

SIX COHORT MEETINGS

Students and mentor meet roughly once per month following the ten-week class to check in on manuscript completion/manuscript-edit completion timeline. Each meeting focuses on reviewing progress from one student in addition to general discussion.

FOUR ONE-DAY CLASSES

You may register for one free one-session class per quarter over four quarters. Exclusions apply for some visiting writers.

SECOND READER

Students receive a full manuscript read by a second, outside reader.

ONE-ON-ONE MEETINGS WITH MENTOR

Each student receives four one-on-one meetings with mentor.

FICTION (ONLINE)

TIERED CLASSES

FICTION I

Introductory | Whether you're looking to write stories or a novel, this course will introduce three key elements of fiction: description, conflict, and character. Alongside published examples and writing prompts, you will write a short story and learn the basics of the workshop model.

SUSAN V. MEYERS

Six sessions
Wednesdays, Sep. 21–Nov. 2
[No class: 10/5]
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

FICTION I (ASYNCHRONOUS)



Introductory | Whether you're looking to write stories or a novel, this course will introduce key elements of fiction: character, plot, voice, setting, and point of view. Through a combination of published examples, writing prompts, and feedback from both classmates and the instructor, this course provides a practical and straightforward foundation in craft that will help writers take their fiction to the next level. *This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.*

PETER MOUNTFORD

Six sessions
Nov. 1–Dec. 6
General: \$305 | Member: \$274.50

GENERAL

CHARACTER AS ACTION

All Levels | "Character," according to Aristotle, "gives us qualities, but it is in action—what we do—that we are happy or the reverse." In this one-day session, writers of fiction will explore building more engaging characters through action, as opposed to dialogue or happenstance. Come away with methods of swiftly giving their characters more agency and depth, freeing characters to move the story forward in unexpected ways. We will look to Samuel Beckett for guidance.

ROBIN MCLEAN

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

THE WORLD OF YOUR STORY: A HISTORICAL FICTION PRIMER

Introductory | Ideal for students working on a short story or novel set in a previous era, this class focuses on the tools and techniques available to writers. Learn how to use and refine research, strengthen your creative foundation for the story, and craft compelling narratives using period-appropriate dialogue and expositions. Students will also share up to 25 pages of their creative work in class and receive detailed feedback from the instructor.

RADHIKA SHARMA

Six sessions
Sundays, Sep. 18–Oct. 23
1:10–3:10 pm PT
General: \$305 | Member: \$274.50

WRITING THE SHORT FILM

All Levels | In this class, we'll cover the most crucial elements of storytelling for the screen and dive into exploring the stories we want to tell. Crafting a film is a journey. Writing our scripts is only the first peak—we need characters and ideas we want to live with and explore. We'll learn about character, conflict, structure, and dialogue. Through lecture and discussion, in-class writing, and workshopping, each student will craft a short film script ready for revision and production.

ANDREW BELL

Six sessions
Sundays, Sep. 18–Oct. 23
1:10–3:10 pm PT
General: \$305 | Member: \$274.50

UN-MUCKING THE MANUSCRIPT'S MIDDLE FOR MIDDLE GRADE/YA

Intermediate | The rough draft is (mostly) done, but the middle is a mess. We will identify ways to weave a coherent storyline, starting from page one, throughout the middle's fun, games, and misadventures, to a satisfying yet surprising ending. Through a mix of brief lectures, writing exercises, and in-class critiques, students will learn how to build strong, compelling character arcs, giving life and structure to the manuscript's middle fifty percent. This class is intended for adult writers of middle grade/young adult fiction.

WRITING THE VIGNETTE

All Levels | Vignettes are fun and satisfying "blips" of writing, which are generally considered prose but tend toward poetry. They don't necessarily "go" anywhere but, when artfully roped together, have created some astonishing longer works, including *The House on Mango Street* by Sandra Cisneros and *An American Childhood* by Annie Dillard. This workshop examines and celebrates this small, vibrant unit of fiction. Fiction writers, memoirists, and poets who are looking to transition to prose are encouraged to register.

WRITING THE GHOST

All Levels | Uncovering your protagonist and antagonist's ghosts, the thing they are most afraid of and are often unaware of themselves, is a great technique for finding the story in "backstory"! In this two-session workshop, we'll look at the ghosts in popular movies and novels, and do exercises to find your main characters' ghosts. Then, we'll do some generative work on how the ghosts of your protagonist and antagonist interact to create tension and forward motion in the first 100 pages of your novel while revealing important foundational information from their pasts.

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.

INTRO TO SHORT STORY

Introductory | Bring an idea or a draft of a short story and unspool its possibilities in six weeks. We will learn the core fiction concepts of characterization, narrative tension, voice, and structure, and students will complete a revised draft of a short story up to 25 pages in length. Students will receive detailed feedback on their work from the instructor.

AMANDA HOSCH

Six sessions
Sundays, Sep. 18–Oct. 23
1:10–3:10 pm PT
General: \$305 | Member: \$274.50

JEFF BENDER

Six sessions
Mondays, Sep. 19–Oct. 24
5–7 pm PT
General: \$305 | Member: \$274.50

JENNIFER HAUPT

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

TINA TOCCO

Four sessions
Wednesdays, Sep. 21–Oct. 12
10 am–12 pm PT
General: \$240 | Member: \$216

RADHIKA SHARMA

Six sessions
Fridays, Sep. 30–Nov. 4
10 am–12 pm PT
General: \$305 | Member: \$274.50

WRITING SHORT FICTION: FROM BLANK PAGE TO THE LAST PAGE

Introductory | Have you ever sat down to write a story and realized you have no idea how or where to start? In this class, we'll go over dozens of ways writers get their creative engines revved up and moving, from exercises in basic character formation and development to creating vivid scenes and scenarios for your characters to live and participate in. By the time this class is over, you'll know how to make yourself get started writing, and keep writing.

HOLLY DAY

Four sessions
Mondays, Oct. 3–24
5–7 pm PT

General: \$240 | Member: \$216

WRITING THE FICTIONALIZED MEMOIR

All Levels | Are you struggling to tell your personal story in a dramatic and entertaining way, or understand what the book-worthy story really is? Infusing your real-life experiences with fiction can free you to explore all of the storytelling possibilities. We'll focus on creating a container for your story and a character arc for your narrator with lots of scene-building exercises. You'll walk away with a better understanding of how to marry memoir and fiction throughout your book.

JENNIFER HAUPT

Two sessions
Wednesdays, Oct. 5–12
5–7 pm PT

General: \$120 | Member: \$108

TAROT FOR FICTION WRITERS

All Levels | The 78 cards that make up the tarot offer an overview of all of life: from the child-like innocence of "The Fool" to the mastery represented in "The World." In this class, through lecture, writing, and tarot exercises, you'll learn tarot-based techniques to inspire and strengthen your fiction. We'll focus on character development, plot arc, and scene structure. This class can be used to generate new fiction or for revising a novel or short story. No previous tarot experience necessary.

KRIS WALDHERR

Six sessions
Wednesdays, Oct. 12–Nov. 16
1:10–3:10 pm PT

General: \$305 | Member: \$274.50

WRITE YOUR NOVEL NOW!

Intermediate | Whether you're just getting started or simply need a recharge, this intensive "boot camp" experience will give you the tools you need to start (and finish!) your novel. Through a study of professional examples, we'll look at foundational concepts of novel writing, from hooking the reader and developing a plot, to shaping chapters and keeping momentum. We'll engage in a variety of writing exercises, study approaches to outlines and planning, workshop student drafts, and discuss possibilities for publication.

SUSAN V. MEYERS

Two sessions
Saturday & Sunday, Oct. 15 & 16
1:10–5:10 pm PT

General: \$240 | Member: \$216

WRITING FOR KIDS: POLISH THAT PROSE

Intermediate | Are you ready to go deeper with your kid-lit writing? This workshop will help you get feedback on your work-in-progress from other writers who, like you, are devoted to children's literature. You'll have the opportunity to workshop at least one piece of writing. Plus, we'll talk about the revision process, analyze published short stories, exchange book recommendations, and do some writing prompts to keep you going. This class is geared towards writing for ages 8–12.

TINA TOCCO

Six sessions
Wednesdays, Oct. 26–Nov. 30
10 am–12 pm PT
General: \$305 | Member: \$274.50

ADVANCED SHORT STORY

Advanced | In this course, we'll explore how to make a manuscript publication-ready, addressing a range of questions that typically arise during writing and revision. Where does the story start? What is the story about? What should the writer cut or add to serve this "aboutness"? Looking at contemporary short stories as a model, we'll discuss crafting scenes, shaping characters, building tension, sharpening dialogue, and editing on the sentence level. Every student will have the opportunity to workshop their writing. We will also discuss how to submit work and enter contests.

BECKY MANDELBAUM

Six sessions
Sundays, Nov. 6–Dec. 11
1:10–3:10 pm PT
General: \$305 | Member: \$274.50

CREATING NONHUMAN CHARACTERS

All Levels | Nonhuman characters bring depth to your story not achievable with human characters. By exploring four elements—point of view, intelligence, behavior, and "The Wilding" (the moment when the animal character becomes its most primitive self)—you can follow in the footsteps of Sofia Samatar, Caroline M. Yoachim, Brooke Bolander, and Garth Stein to create unforgettable nonhuman characters that readers identify with and love. This lively workshop explores not only animals but also landscapes, mythical creatures, and inanimate objects, such as toys and appliances.

ELIZABETH BEECHWOOD &
KATHERINE QUEVEDO

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

SPEAKING FICTION TO POWER: NARRATING RESISTANCE

Intermediate | What makes a more powerful story than real people's struggles to change their world? In this class, we will analyze successful social justice stories and create narratives that bring our passions to life through complex characters and compelling conflicts. We will use prompts and games to generate ideas for character, plot, setting, and action out of movement work we have done or learned about. Students can expect to leave with the beginnings of a story to change the world.

KATE RAPHAEL

Two sessions
Sunday, Dec. 4–11
1:10–3:10 pm PT
General: \$120 | Member: \$108

HAVE A PIECE OF WRITING THAT NEEDS SOME HELP?

Connect with one of our freelance writing 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 bit.ly/manuscriptconsultants.

NONFICTION (ONLINE)

TIERED CLASSES

CREATIVE NONFICTION I

Introductory | 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
Mondays, Sep. 19–Oct. 24
10 am–12 pm PT
General: \$305 | Member: \$274.50

GENERAL

WRITE YOUR MEMOIR: HOW TO STRUCTURE, OUTLINE, & BRING YOUR STORY TO LIFE

Introductory | In this two-week crash course, memoir author Ingrid Ricks will arm you with the tools you need to dive into your memoir. You will learn the four most common story structure techniques, as well as the simple outlining process Ricks employs for every book project she takes on. From there, you will delve into the six powerful narrative writing techniques necessary to bring your memoir to life. This class includes a 30-minute individual coaching session.

INGRID RICKS

Two sessions
Sundays, Sep. 18–25
10 am–1 pm PT
General: \$210 | Member: \$189

WRITING URGENT SCENES IN MEMOIR

Intermediate | What does it mean to create a scene that urges the reader onward? How does one incorporate scene into a larger narrative? (And what exactly is a scene?) This class is for those who want their story to have a novel's urgency, with all the turns and surprises of a narrative arc. From learning how setting can inform tension to capturing heated dialogue, you will leave this class with two new scenes and valuable tools to build your story.

CHRISTINE HEMP

Two sessions
Saturday & Sunday, Sep. 24 & 25
10 am–3 pm PT
General: \$350 | Member: \$315

TRUTH OR FICTION?: WRITING LIFE STORIES

Introductory | Writing about real-life can be tricky. You may not remember all the details—or, you may want to change information to protect people or make a story more interesting. But how much is OK to change? This class explores memoir and autobiographical fiction to examine how "true" your life stories should be. We'll consult writers like Patricia Hampl, David Sedaris, Tim O'Brien, and John D'Agata, and we'll use writing exercises to help you begin your own personal writing project.

SUSAN V. MEYERS

One session
Sunday, Sep. 25
1:10–5:10 pm PT
General: \$120 | Member: \$108

WRITING ABOUT DEATH

All Levels | All humans die. To focus on this fundamental truth can be macabre—yet death exists hand in hand with some of our most powerful, precious, and beautiful experiences. In this six-week class, we'll explore the craft of writing about death, noticing the narrative structures and syntax that effectively hold brutal experiences. We'll draw on excerpts and essays from Audre Lorde, Jesmyn Ward, Eva Saulitis, Thich Nhat Hanh, and Emily Rapp Black. Participants will generate one new essay of their own.

FINDING YOUR FORM IN NONFICTION

Intermediate | Formal constraints aren't just arbitrary rules that give writing shape and rhythm. They're restrictions that can set our writing free. When we're struggling to begin a work of nonfiction, how do we find the right form? How can formal constraints guide us toward the fullest expression of our art? We'll read a lot and discover how other writers make and break forms. We'll "try on" forms we admire. Then we'll invent our own.

IMMERSIONS

All Levels | Interested in writing for magazine but not sure where to start? In this eight-week class, we will research and write one long-form essay. Class topics will cover the process of writing an immersive nonfiction piece from start to finish and could include: finding and pitching a story, research methods, tools of craft, fact-checking, ethics, and more!

THE GREAT I AM: UNDERSTANDING THE NONFICTION NARRATOR

Intermediate | In nonfiction, who is the "I" being presented? How best can we develop that narrator? How many first-person narrators can live in one writer's head? In an attempt to understand who your narrator really is, we will read and discuss excerpts by Philip Lopate, Mary Karr, Richard Rodriguez, Jamaica Kincaid, and others. Through discussion, generative writing, and instructor feedback, students will leave with 12–15 pages of writing that demonstrates a variety of narrators, all of whom are true.

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!)

KATHERINE E. STANDEFER

Six sessions
Tuesdays, Sep. 27–Nov. 1
5–7 pm PT
General: \$305 | Member: \$274.50

KATE LEBO

Eight sessions
Mondays, Oct. 3–Nov. 21
7:10–9:10 pm PT
General: \$395 | Member: \$355.50

LISA WELLS

Eight sessions
Wednesdays, Oct. 5–Nov. 23
1:10–3:10 pm PT
General: \$395 | Member: \$355.50

BETH SLATTERY

Six sessions
Wednesdays, Oct. 12–Nov. 16
10 am–12 pm PT
General: \$305 | Member: \$274.50

SABRA BOYD

Six sessions
Wednesdays, Oct. 12–Nov. 16
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

OUR STORIES TO TELL: A MEMOIR WRITING WORKSHOP

All Levels | This class is for students who wish to write—or are already writing—a memoir. Students will read memoirs by established writers such as *The Woman Warrior*, as well as selections from the teacher's own work, *Mostly True*. Students will study the techniques used in memoir, including the use of effective dialogue and tense shifts.

PETER BACHO

Four sessions
Sundays, Oct. 23–Nov. 20
[No class: 10/30]
10 am–12 pm PT
General: \$240 | Member: \$216

COMEDIC MEMOIR

All Levels | Join the author of the comedic memoir *Gawky: Tales of an Extra Long Awkward Phase*, Margot Leitman, as she guides you through refining what is funny, specific, unique, and timely about your story. You'll learn some overall principles of memoir writing, pitch and refine your memoir idea with the group, learn the publishing process of memoir, and leave with ideas of where to begin those important sample chapters.

MARGOT LEITMAN

One session
Friday, Oct. 28
10 am–1 pm PT
General: \$90 | Member: \$81

WRITING ABOUT NATURE

Intermediate | Taking cues from writers such as J. Drew Lanham, Ana Maria Spagna, Rick Bass, and Aimee Nezhukumatathil, we'll read and write essays with a nature and environmental focus. Through reading, discussion, and writing practice, we'll explore literary tools along with research methods such as personal observation and interviews. Every writer will compose a place-based essay integrating narrative and information. We'll share these essays in a supportive workshop setting.

GAIL FOLKINS

Six sessions
Sundays, Nov. 6–Dec. 11
1:10–3:10 pm PT
General: \$305 | Member: \$274.50

THE TRUER VERSION OF YOUR STORY

All Levels | Melissa Febos writes, "We all craft a story... the one that makes ourselves easier to live with. This is not the one worth writing. To write your story, you must face a truer version of it. You must look at the parts that hurt, that do not flatter or comfort you." In this course, we'll discuss what it means to meet our own gaze and see what's really looking back and why it's worth facing that truer version of yourself.

AIMEE SEIFF CHRISTIAN

Six sessions
Mondays, Nov. 7–Dec. 12
10 am–12 pm PT
General: \$305 | Member: \$274.50

THE MICRO ESSAY

All Levels | Between Twitter and wall feeds, blogs and Brevity, some of the most exciting contemporary writing is happening in the space between 140 characters and 1,000 words. In this generative course, we'll explore the ranges of short-form nonfiction, learn how restraint and constraint can enhance the power of prose, and practice the art of economy in our own micro-essays, inspired by readings and prompts.

ANNA VODICKA

Six sessions
Wednesdays, Nov. 9–Dec. 14
5–7 pm PT
General: \$305 | Member: \$274.50

OUR FIRST GODS: FINDING THE MOTHER/FATHER THROUGH PERSONAL WRITING

All Levels | Too often unapproachable, unassailable, absent—our parents are our first gods. Are we ready for our parents to fall from their thrones and become not gods (or devils) but the human beings they are? In this experiential workshop, participants will think, discuss, and write about their own parents in the hopes that all will leave with the beginnings of a number of personal pieces, as well as find their way toward more fully knowing their parents. Participants are asked to bring a pen and paper or a laptop computer for in-session writing.

JOE WILKINS

One session

Sunday, Nov. 20

1:10–4:10 pm PT

General: \$90 | Member: \$81

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

Sunday, Nov. 20

1:10–4:10 pm PT

General: \$90 | Member: \$81

DELIGHT, WONDER, GRATITUDE, JOY

Intermediate | "Be a vessel of rigorous sweetness," the poet Ross Gay encourages us. When delight, gratitude, wonder, and joy become the lens, everything we contemplate, including grief and loss, holds instruction for rigorous sweetness. In this generative class, the works of Ross Gay, Aimee Nezhukumatathil, Ocean Vuong, and Robin Wall Kimmerer will inspire us as we write into deeply felt experiences, interweaving humor with vulnerability, memory with revelation, darkness with bright. Focused on nonfiction.

GABRIELA DENISE FRANK

Four sessions

Mondays, Nov. 21–Dec. 12

5–7 pm PT

General: \$240 | Member: \$216

MAKING MEANING IN MEMOIR

Introductory | Memories aren't enough to make a memoir. To make a great story, we have to connect our memories to culture, to history, to zeitgeist—and then be as clear and specific about our unique perspectives as possible. In this generative workshop, we'll open a number of creative doorways (and windows and portholes and tunnels) into meaning and discuss how and why they work. Participants will leave with at least twelve new prompts for mining memory and life stories for deeper meaning.

KIMBERLY DARK

One session

Sunday, Dec. 4

1:10–4:10 pm PT

General: \$90 | Member: \$81

RIDING THE RAILS OF TIME: DISRUPT LINEAR TIME IN PERSONAL ESSAY

All Levels | A personal essay generally has a timeline—the series of events as they unfold. You as the individual who lived those events are aware of what happened before and after. In this workshop, learn to use flashbacks to provide context, add poignancy by flashing forward to show what you did not know at the time but will someday understand, and hop across multiple timelines to show the connection between the personal and larger cultural narratives at play.

MINDA HONEY

One session

Sunday, Dec. 11

10 am–1 pm PT

General: \$90 | Member: \$81

POETRY (ONLINE)

TIERED CLASSES

POETRY I

Introductory | Designed for any poet ready to take their poetry understanding to a new level, Poetry I will introduce or reintroduce you to poems from many different eras—we'll read Walt Whitman, Robert Hayden, Natasha Trethewey, and Joy Harjo, among many others—while providing a rich foundation for writing new poems. We'll explore and practice many essential elements of poetry, including image, metaphor, sound, line breaks, and overall form.

JEANINE WALKER

Six sessions
Wednesday, Sep. 21–Oct. 26
10 am–12 pm PT
General: \$305 | Member: \$274.50

POETRY I (ASYNCHRONOUS)



Introductory | Whether 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 will look to image, metaphor, sound, lineation, and structure to write our own poems. *This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.*

MICHELLE PEÑALOZA

Six sessions
Sep. 26–Oct. 31
General: \$305 | Member: \$274.50

GENERAL

POETRY & INTIMACIES

All Levels | Poetry as a form—often small, a page that can be torn out and kept—is the perfect vessel for intimacies. In this course, we will study poems that enact care, joy, and/or humor by writers such as Derrick Austin, Megan Fernandes, and Sharon Olds. We'll also investigate the complications of trying to define intimacy and the intimate self when both are complicated by social structures. Through prompts inspired by these works, we'll generate and share our own poems that chart ideas of love and relation.

TANEUM BAMBRICK

Four sessions
Sundays, Sep. 18–Oct. 9
1:10–3:10 pm PT
General: \$240 | Member: \$216

THE UNIVERSE OF THE LONG POEM

Intermediate | Long poems create a cosmos for the reader: they invite bigger life, more vulnerability, grander designs. But what makes a long poem work, and how do we write them? In this generative and reading class, you'll plumb principles and possibilities for shaping long works, you'll receive detailed feedback and group discussion on your poem, you'll introduce a classmate's work, and you'll explore long single poems by such groundbreakers as Fred Moten and Louise Glück.

JAY AQUINAS THOMPSON

Eight sessions
Tuesdays, Sep. 20–Nov. 15
[No class: 11/8]
6–8 pm PT
General: \$395 | Member: \$355.50

UNPACKING THE PROSE POEM

All Levels | A favorite of the French symbolists and contemporary poets alike, the prose poem is an enigmatic, hybrid creature that wields the techniques of poetry but foregoes its line breaks. The poet James Tate went as far as to suggest that its paragraphs could trick the reader "into glimpsing a little sliver of eternity." In the first half of the workshop, we will read and study examples by Natalie Diaz, José Olivarez, Aracelis Girmay, and Robin Coste Lewis. In the second, we will turn to writing exercises that will help us generate and share our own prose poems.

MAYA C. POPA

One session
Friday, Sep. 23
10 am–1 pm PT
General: \$90 | Member: \$81

POETRY FOR SOCIAL ACTION

All Levels | What is poetry for social action? We'll read and discuss works by diverse, heavily BIPOC writers challenging the "canon" and forging the path for other writers speaking to moments that make movements. We'll read poems about borders, immigration, race, and sexual orientation; poems by Native American, Asian, and Pacific Islander writers; and we'll write poems inspired by the readings. Poets may include Lucille Clifton, Haunani-Kay Trask, Patricia Smith, Heid Erdrich, Barbara Reyes, and Ocean Vuong.

ASSEMBLING THE MANUSCRIPT

Advanced | As poets, how do we put books together? What does it mean to move from writing good poems to weaving and assembling an entire book? How do poets listen to the specific calls of the muse toward disparate verses and keep an eye on the wider shape of a possible emergent volume? We will read several collections to understand their logics of assembly, do strategic writing to fill out our collections, generate new material, edit what we have, and collect strategies for aligning our own poems.

ENTANGLED: COMPOSING AND REVISING POETRY TOGETHER

All Levels | Composing and revising are entangled beings and don't want to be separated. They feed knowledge to each other, connected by the underground network of your psyche. Each session, you'll generate a new poem while posing revision provocations to poems generated in previous weeks. Writing and revising will occur in tandem, practicing putting on different hats within one writing session. You'll create six poems and learn creative tools to bring to further poetic explosions. Bring a poem to the first class and we'll get started right away.

NOT EXOTIC: POETRY ON ASIAN AMERICAN IDENTITY

All Levels | Especially inviting people of Asian backgrounds, this class will focus on poetry by Asian American writers in the United States. We will engage with poetry and spoken word, considering themes of belonging and otherness, homeland and loss, and racism and immigration. Special attention will be given to challenging silence, misrepresentation, the current climate of anti-Asian sentiment, and how we challenge it by telling our own stories. Readings may include Kevin Yang, Ocean Vuong, Barbara Reyes, Michelle Peñaloza, Jason Bayani, and Lee Herrick.

BREAKING THE LINE

Advanced | Lineation is one of a poet's fundamental tools—the warp to the weft of our language, with the power to affect voice, tone, pacing, meaning, and more. In this class we'll use discussion, close reading, and serious play to explore the wide-ranging powers of the line and discover new possibilities for our own poems.

AIMEE SUZARA

Six sessions
Mondays, Sep. 26–Oct. 31
10 am–12 pm PT
General: \$305 | Member: \$274.50

TESS TAYLOR

Six sessions
Wednesdays, Sep. 28–Nov. 30
[No class: 10/12, 11/2, 11/9, & 11/23]
5–7 pm PT
General: \$305 | Member: \$274.50

EMILY WOLAHAN

Six sessions
Mondays, Oct. 3–Nov. 7
10 am–12 pm PT
General: \$305 | Member: \$274.50

AIMEE SUZARA

Four sessions
Fridays, Oct. 7–28
10 am–12 pm PT
General: \$240 | Member: \$216

LISA GLUSKIN STONESTREET

Two sessions
Sundays, Oct. 16–23
1:10–4:10 pm PT
General: \$180 | Member: \$162

FEAST OF FORMS: 3-DAY INTENSIVE ON POETIC FORMS

All Levels | Looking for a feast of form-related prompts to help you shape your poems? Re-energize your writing with a three-day intensive on forms such as epistolary poems, elegy, villanelle, pastoral/ecopoetry, and odes. Using guiding questions to unpack each example, we'll discuss specific requirements and thematic traditions of each form, identifying significant craft elements along the way (syntax, diction, repetition, sensory description, and more). Quiet writing time will enable us to experiment with each form.

DILRUBA AHMED

Three sessions
Fridays, Oct. 28–Nov. 11
10 am–12 pm PT
General: \$180 | Member: \$162

LYRICAL TEXTURE: GENERATIVE STRATEGIES FOR POETS

Intermediate | The focus of this class is lyrical texture. This may include developing sonic patterns, tactile landscapes, and compelling juxtapositions. Students will generate new poems and incorporate strategies to revise existing work. Methods include generative experiments and prompts, close readings of poems to identify different textures, and discussions around drawing inspiration from other media.

LAURA DA'

Three sessions
Mondays, Nov. 7–21
7:10–9:10 pm PT
General: \$180 | Member: \$162

ADVENTURES IN THE (POETIC) SECOND PERSON

Intermediate | The poetic *you* can be notoriously slippery—pointing to speaker, reader, or beloved; to "one" or the other. Combine this slipperiness with a readiness to change (and be changed by) the poem's voice and syntax, and the second person becomes a powerful tool for poets interested in the speaker's relationships with reader, self, and other. Together we'll read, write, and experiment, exploring the many possibilities (and a few pitfalls) of the second person.

LISA GLUSKIN STONESTREET

One session
Sunday, Nov. 13
1:10–4:10 pm PT
General: \$90 | Member: \$81

ECOPOETICS: THE BIPOC EXPERIENCE

All Levels | In this workshop, we will read and discuss poems written by Black and Indigenous writers of color about the nonhuman world. We will spend time with authors like Camille Dungy, Aimee Nezhukumatathil, Sherwin Bitsui, Alberto Rios, Selene Jamín Venegas, and Craig Santos Perez, to understand how their work brings to life the complex relationship between land, history, language, and self. We will generate work inspired by these poets. Students can expect to leave the workshop with two to three new drafts.

LEONORA SIMONOVIS

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

MIXED GENRE (ONLINE)

CHARACTER STUDIES

All Levels | How many ways can you widen your focus? How can you find new stories and perspectives to tell? In this class, we'll explore the idea of character through a number of lenses you won't expect—sometimes celebrating ordinary concerns, sometimes finding incredible wisdom outside of ourselves. Each week, we'll discuss texts that will get you thinking about craft in new ways. You will draft at least three new pieces during these sessions.

FIELD TRIPS & HIDDEN PORTALS: FINDING WRITING INSPIRATION IN THE EVERYDAY

Intermediate | We dream of productive writing sessions but the reality is that tasks often overshadow. What if you could gather your next literary masterpiece in a daily routine? In this generative class, we will (re)learn to open our eyes, go on local outings (groceries, parks, thrift stores, our own closets) and build a toolkit that turns the messy world into a dreamy writing office. Texts discussed: Lily Hoang, Claudia Rankine, Ross Gay, Joy Harjo, Sarah Manguso, Miranda July, and others.

LETTERS OF LOVE

All Levels | In this class, we will set our intentions to engage love as a "practice," through writing epistolary poems, journal prompts, and mini memoirs. We will incorporate meditative techniques and breathing exercises. We will use *All About Love* by Bell Hooks, *Mama Phife Represents* by Cheryl Boyce-Taylor, and *Life's Companion Journal Writing as a Spiritual Quest* by Christina Baldwin as our foundation and guides. Text will be provided by instructor.

WRITING FOR PROCRASTINATORS

All Levels | Consider yourself a writer, proclaim to love writing, but find a million things to do before "letting" yourself write? This course is for you. Weekly writing and reading assignments (Brenda Ueland, Liz Gilbert, Steven Pressfield, etc.) and instructor feedback help us explore why we procrastinate and how to break the cycle. Students establish a writing practice and navigate the murky waters of their own procrastination. In addition, students will leave with a draft of a short project previously avoided.

THE ARTIST'S WAY

All Levels | This course is based on Julia Cameron's book, *The Artist's Way: A Spiritual Path to Higher Creativity*, a series of prompts that focuses on recovering the creative self. Cameron's process aims to dispel the "I'm not talented enough" conditioning that holds many of us back. In this class, we'll work through Cameron's book together—writing morning pages, going on artist dates, and discussing the chapter coinciding with the week in a supportive environment.

LAUREN CAMP

Three sessions
Monday, Sep. 19–Oct. 3
1:10–3:10 pm PT
General: \$180 | Member: \$162

ALLISON ELLIS & AMY BOWERS

Four sessions
Mondays, Sep. 19–Oct. 10
1:10–3:10 pm PT
General: \$240 | Member: \$216

NAA AKUA

Six sessions
Mondays, Sep. 19–Oct. 24
5–7 pm PT
General: \$305 | Member: \$274.50

BETH SLATTERY

Eight sessions
Wednesdays, Sep. 21–Nov. 9
1:10–3:10 pm PT
General: \$395 | Member: \$355.50

SHAMA SHAMS (SANJUKTA)

Twelve sessions
Mondays, Sep. 26–Dec. 19
[No class: 10/17]
7:10–9:10 pm PT
General: \$575 | Member: \$517.50

THRILLING STORIES

All Levels | This one-day workshop will help you develop your mystery, thriller, or horror TV pilot or film. We'll cover the essentials of each genre and the various subgenres, including how to create your own unique mash-up. You'll learn how to tap into your fears, including of the shocking and grotesque, and the critical tools for writing a chilling, thrilling TV pilot or film: compelling protagonists and antagonists, intense mental conflict, unreliable and switching POVs, themes that say something, red herrings, clues, supernatural elements, and writing endings that twist or shock.

WRITING ABOUT PAST TRAVELS

Intermediate | "We travel, initially, to lose ourselves. And we travel, next, to find ourselves," writes Pico Iyer. Let's take that second journey: visit your inward passages by writing a travel essay about past travels. Pack your memories, memorabilia, journal entries, library cards, and beloved dreams. We'll spend six weeks dissecting various structures of travel essays while writing our own. The determined will complete a full draft to pitch for publication; all will enjoy the views from retrospect.

GHOSTS & APPARITIONS: WRITING ABOUT WHAT HAUNTS US

Intermediate | The ghost story is among the oldest and most ubiquitous literary narratives, crossing nearly every culture and genre. But what is a ghost story, really? We'll look at excerpted material from some of the classics (James, Wharton, Jackson, and Morrison) plus work from Laura van den Berg, Jesmyn Ward, Annie Dillard, Thirri Myo Kyaw Myint, and Carmen Maria Machado. Expect to learn a variety of literary techniques, obtain peer and instructor feedback, and leave with a new draft for a chapter, short story, or essay.

DESIRE AS CRAFT

All Levels | Desire is the experience of possibility, the burn of anticipation. Longing is the singular vision of what you can't have. We often conflate the two but learning to separate and yield both creates room for more radical imagination. This generative class will explore desire as a craft element to bring more intimacy, urgency, and possibility into your prose.

INHERITANCE OF WHITE SILENCE

All Levels | How can storytelling help us recognize and resist the covert ways we inherit white supremacy culture? Using Tema Okun's white supremacy characteristics as a framework, this two-part antiracism workshop is an arts-based excavation. We will work with inherited objects such as recipes and photographs to write about how family narratives and other inherited stories perpetuate internalized white supremacy culture. Through writing, we can transform legacies of racism into individual, family, and community healing and find belonging in antiracist movement building.

DEDI FELMAN

One session
Sunday, Oct. 9
10 am–1 pm PT
General: \$150 | Member: \$135

MONIKA SENGUL-JONES

Six sessions
Wednesdays, Oct. 12–Nov. 16
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

ALLISON ELLIS

Four sessions
Monday, Oct. 24–Nov. 14
1:10–3:10 pm PT
General: \$240 | Member: \$216

CORINNE MANNING

Six sessions
Wednesdays, Nov. 2–Dec. 7
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

ANSLEY CLARK & HANNAH BRANCATO

Two sessions
Sundays, Nov. 6–13
1:10–3:10 pm PT
General: \$120 | Member: \$108

WRITING TO THE MOON & BACK

All Levels | "The moon making a poem possible... what can we say about that?" said Mary Ruefle. Looking toward our moon (and other moons) anew, this generative class, open to all genres, features eclectic writing experiments inspired by scientific, esoteric, and mythological ideas, to jump-start our creativity and playfully upend clichés. Readings include: Neruda, Ruefle, Cheng, Lorca. Most prompts will begin in class, plus moon observation homework, culminating in a final portfolio of lunar-infused drafts and optional one-on-one conferences at the end.

HOW STORIES GET TOLD: VOICE, NARRATIVE DISTANCE, & PSYCHIC DISTANCE

Intermediate | In this class, we will discuss how to recognize voice and manage shifts between author and character voices; manipulate narrative distance to make smooth transitions between drama and summary; and recognize levels of psychic distance in order to control how emotionally close we feel to the character. Readings will be from *Olive Kitteridge* (E. Strout) and *Best American Stories 2021*. Workshops included.

LABORS OF LOVE: WRITING WITH SILVIA FEDERICI

Intermediate | Each week we will discuss essays by Silvia Federici, concentrating on her books *Revolution at Point Zero* and *Caliban and the Witch*. We will then write through somatic prompts based on the concepts we study. Our reading and writing will be inspired by housework, mothering, affective labor, marriage and family, creative production, feminism, witchcraft, bodies, and sexuality. Writers of all genres are welcome as we consider how to apply and embody Federici's revolutionary writing in our urgent present moment.

SEEING BEYOND STEREOTYPES

All Levels | In crafting literary works that involve characters from diverse communities, the writer must work to avoid the pitfalls of stereotypes. One way to do this is to practice seeing diverse people in their full humanity. In this course, we will examine examples of writing that successfully present unique, fully drawn, non-stereotypical characters. We'll also look at portraiture of diverse people and, through discussion and writing, we'll put into practice what we've learned to write beyond stereotypes.

WRITING ALONGSIDE EIRIN MOURE & FERNANDO PESSOA

All Levels | Together we'll explore the work of the postmodern-before-his-time Portuguese poet, Fernando Pessoa, who, utilizing heteronyms (alter egos) to pen his texts, gives the lie to the notion that poetry is the simple act of being yourself on the page. We'll tap our heteronyms, interact with Pessoa's, and read Canadian poet Eirin Moure's exuberant retranslation of heteronym Alberto Caeiro's *Keeper of Sheep*. Weekly prompts, instructor feedback. Texts: *Pessoa & Co.* Richard Zenith. *Sheep's Vigil by a Fervent Person*. Eirin Moure.

SIERRA NELSON

Six sessions
Sundays, Nov. 6–Dec. 11
1:10–3:10 pm PT
General: \$305 | Member: \$274.50

SCOTT DRISCOLL

Six sessions
Monday, Nov. 7–Dec. 12
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

AMANDA MONTEI

Four sessions
Mondays, Nov. 21–Dec. 12
5–7 pm PT
General: \$240 | Member: \$216

MICHELE L. SIMMS-BURTON

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

DEBORAH WOODARD

Six sessions
Sundays, Oct. 9–Nov. 20
[No class: 10/30]
1:10–3:10 pm PT
General: \$305 | Member: \$274.50

READING (ONLINE)

Bibliophiles rejoice—these seminar-style reading classes are book clubs done Hugo-style! Tackle that to-read list, enrich your fantastical life, or fall back in love with a timeless classic. Registered students receive 20% off required books at the Elliott Bay Book Co.

DEVOTIONS: READING & LEARNING FROM MARY OLIVER

All Levels | This course is designed for writers of all levels interested in exploring the poetry and poetic teachings of Mary Oliver. By doing close readings, we'll discuss and collectively define craft elements and techniques that reoccur in her work. In addition to doing exercises which apply these concepts to our own writing, students are encouraged to share their favorite Mary Oliver poems and advice, so we can build a communal reading list and learn from each other.

GRACIE BIALECKI

Four sessions
Mondays, Sep. 19–Oct. 10
5–7 pm PT
General: \$240 | Member: \$216

BOOKER PRIZE BOOK CLUB (FOR FICTION WRITERS & FRIENDS)

All Levels | In our time together, our group will put Damon Galgut's *The Promise*—the 2021 Booker Prize winner—under a writer's microscope. While tipping our hats to subject matter, we'll spend our time on studying craft, examining the book's structure, elements of style, thematic choices, and overall effect. We will examine how experienced writers do what they do so well. We will also experiment with generative writing based on a gem or two gleaned from the book.

ROBIN MCLEAN

Two sessions
Sundays, Oct. 2–9
10 am–12 pm PT
General: \$120 | Member: \$108

UNRELIABLE RELIABILITY WITH HENRY JAMES' *TURN OF THE SCREW*

Intermediate | Conceived as a narrative puzzle to confuse his critics, Henry James' *Turn of the Screw* is a spooky Victorian tale of confusion, ghosts, and madness. We'll dive deep into this sauce reduction of a novel and examine how James creates reliability from a deeply unreliable narrator, while mapping in detail this fascinating mirror-maze of a plot. Optional writing exercises give students an opportunity to apply what they learn to their own work. Prepare for a wild gothic extravaganza!

MICHAEL SHILLING

Four sessions
Mondays, Oct. 3–24
7:10–9:10 pm PT
General: \$240 | Member: \$216

POEMS OF THE HISTORICAL MOMENT: WRITING WITH EVE EWING'S *1919*

Intermediate | Eve Ewing's wonderful *1919*, a poetry collection about the Chicago race riots, will be our guide as we write poems about cultural moments. Our poems may focus on historical events or spring from primary sources—or we may use collective events as backdrops for our personal stories. Each session is a chance to read/hear our work in progress, but this is not a workshop.

MELANIE FIGG

Six sessions
Thursday, Oct. 6–Nov. 10
5–7 pm PT
General: \$305 | Member: \$274.50

TEACHING BLACK: THE CRAFT OF TEACHING ON BLACK LIFE & LITERATURE

All Levels | In crafting literary works that delve into characters from diverse communities, the writer has an obligation to its readers to avoid the pitfalls of stereotypes. One way to avoid stereotypes is to read about Black life and literature. In this course, we will discuss the anthology *Teaching Black: The Craft of Teaching on Black Life and Literature* written by writers and teachers who identify as Black.

MICHELE L. SIMMS-BURTON

One session
Wednesday, Oct. 19
7:10–9:10 pm PT
General: \$60 | Member: \$54

THE WRITING LIFE (ONLINE)

LOVING THE WRITING LIFE

Introductory | Whether you're new to writing or the joy is gone - this class is for you. In each session we'll experiment with how to relate to the world, make meaning and convey passion through writing. Between sessions, you'll be prompted to interact with the world—engaging with artwork, nature, conversation and social context—perhaps differently than you have before. Our focus is process with plenty of prompts and provocations. You choose your level of sharing and discussion.

QUERY LETTER BOOTCAMP

Advanced | To get a book deal with a traditional publishing house, you'll first need to pitch your manuscript to a literary agent with a strategic query letter. In this course, we'll examine successful letters and in-house acquisitions materials to help you "think like an agent" as you write your winning hook, flesh out your author platform, identify your target audience, and more. You will write and workshop your query letter in a supportive classroom environment and can expect to walk away with a ready-to-send query letter to your agent of choice. Appropriate for any writer with a complete manuscript or book proposal.

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.

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.

EMBODIED & MINDFUL WRITING

Introductory | By combining writing prompts with skills derived from embodiment and mindfulness practices—including trauma-informed yoga, mindful movement, forest bathing, meditation, and breathing—we'll bring our awareness to sensation and emotion, for the benefit of both our writing and our well-being. You'll leave with a set of techniques that can be used to regulate stress, pique your curiosity, and bring more of your body and senses into your writing. No prior experience with writing is necessary, and practices are inclusive of all minds/bodies.

KIMBERLY DARK

Four sessions
Sundays, Sep. 18–Oct. 9
11 am–1 pm PT
General: \$240 | Member: \$216

LINDSAY NEWTON

Three sessions
Mondays, Oct. 3–17
7:10–9:10 pm PT
General: \$180 | Member: \$162

MOLLY SCHAEFFER

Four sessions
Mondays, Oct. 3–Oct. 24
1:10–3:10 pm PT
General: \$240 | Member: \$216

GRACIE BIALECKI

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

JENNIFER PERRINE

Four sessions
Wednesdays, Oct. 5–26
7:10–9:10 pm PT
General: \$240 | Member: \$216

GHOSTWRITING: THE ART & SCIENCE OF BEING SOMEONE ELSE'S VOICE

Intermediate | What's involved with writing for someone else? This class will explore what it takes to be a ghostwriter or collaborative writer (and what the difference is). We'll talk about the business aspects of writing another person's book: how to find the work, negotiate fair agreements, and navigate the challenges. We'll also talk about the craft of writing in another person's voice, and the instructor's tips for how to recognize and draw out the key parts of someone else's story.

BETH JUSINO

One session
Sunday, Oct. 9
10 am–1 pm PT
General: \$90 | Member: \$81

THINK LIKE AN EDITOR, PUBLISH YOUR POETRY

Intermediate | Researching markets is a job within itself. Thousands of journals and markets are flooded with unsolicited submissions. How does your submission stand out? Develop publication strategies with a former editor and award-winning poet, published in 70 markets, including *Indiana Review*, *VERSE*, and *[PANK]*. Leave with tips, links, and a handout on how to nail the right markets. If you submit five publication-ready poems prior to class, you will receive one targeted magazine, journal, or contest market tailored to your work.

NATASHA MONI

One session
Sunday, Oct. 9
10 am–1 pm PT
General: \$90 | Member: \$81

IN THE MESSAGE: ADINKRA SYMBOLS—MEDITATION & WRITING (FOR BIPOC)

All Levels | Adinkra symbols are West African proverbs or messages shown through visual symbolism, created by the Akan people of Ghana. In this class, we will focus on four of the many symbols. We will connect with these ancient visual proverbs to see how they influence our modern-day life. We will incorporate meditative practices that align with the meaning of these symbols and generate multi-genre work.

NAA AKUA

Four sessions
Wednesdays, Oct. 12–Nov. 2
5–7 pm PT
General: \$240 | Member: \$216

GETTING YOUR WORD OUT: SUBMITTING, PUBLISHING, & MARKETING YOUR WRITING

All Levels | Anybody can write, but it takes a special type of determination to see your work through to print. In this workshop, we'll discuss proper manuscript formatting for poetry, fiction, creative fiction, and journalism, and go on to discuss market lists, deciphering writer's guidelines, dealing with rejection and rejoicing in seeing your work in print.

HOLLY DAY

One session
Sunday, Oct. 16
10 am–1 pm PT
General: \$90 | Member: \$81

MARKET WHILE YOU WRITE: BUILDING AN AUDIENCE BEFORE YOU PUBLISH YOUR BOOK (ASYNCHRONOUS)



Intermediate | Like it or not, marketing is part of a modern author's job description, and it starts long before the book comes out. The good news: building an audience isn't as hard, or uncomfortable, as it might sound. This four-part self-paced class explores practical and realistic ways for writers to gather a community. With lots of discussion and guided assignments between classes, attendees will explore when and how to use social and traditional media, short stories and articles, influencers, and more. *This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.*

BETH JUSINO

Four sessions
Oct. 17–Nov. 7
General: \$240 | Member: \$216

INSPIRED BY IMAGES: EKPHRASTIC WRITING

Introductory | Ekphrastic writing has been described as "taking the visual and transforming it to the verbal." In this generative workshop, participants will engage with imaginative prompts, exploring images as a source of inspiration. Methods on how visual art can be a wellspring for new projects and infuse current ones with renewed energy will be discussed, and the session will also include a taste of SoulCollage®, an expressive arts method, through which we'll create and write from our own images.

KIMBERLY LEE

One session
 Sunday, Nov. 6
 10 am–1 pm PT
 General: \$90 | Member: \$81

RESEARCH TOOLS FOR HISTORICAL FICTION & NONFICTION WRITERS

All Levels | During this session, students will be walked through the process of finding old books and textbooks that have been archived online, and the proper way to credit them, if needed, in a bibliography. We'll also learn how to access online and physical collections of newspaper archives, as well as library special collections, and their proper citation. Additional topics will include photo banks, museum collections, and how to navigate copyright issues.

HOLLY DAY

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

LISTENING TO WHAT YOUR HEART LONGS TO WRITE

Introductory | This exploratory workshop is designed to help writers determine their personal thematic by distinguishing which topics resonate most. We'll engage with imaginative prompts, including an exercise in which participants will analyze their film favorites. The workshop will include a taste of SoulCollage®, an expressive arts method that, combined with journaling, helps participants access inner callings. Writers will be able to articulate which themes contain the most personal energy for them, providing guidance for projects.

KIMBERLY LEE

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

MARK YOUR CALENDARS FOR PUBLISHING INTENSIVE WITH PETER MOUNTFORD!

Students who register for yearlong classes (pages 5-7 and 26-27) can register early with fall registration (see page 1 for registration date details) at a discounted rate! Registration for this course opens for the public in March 2023.

PUBLISHING INTENSIVE

Advanced | This full-day class offers an introductory overview of the publishing business and is geared toward writers of literary fiction and nonfiction. The class will feature guests who are leaders in the publishing business. While the lineup isn't finalized, recent guests have included literary agents Ayesha Pande and Michelle Brower, as well as senior editors from Random House, Pantheon, and Graywolf presses. Students will be broken into small groups to pitch their books to one another and offer feedback on those pitches. All students will receive an extensive packet with resources.

PETER MOUNTFORD

One session
 Saturday, May 20, 2023
 10 am–4 pm PT
 General: \$250 | Member: \$225
 Yearlong students: \$150

IN-PERSON CLASSES

Please review Hugo House's most up-to-date in-person health and safety policies at the time of your registration at 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.

YEARLONG (IN-PERSON)

In weekly meetings over the course of the 2022–2023 academic year, yearlong classes provide dedicated writers with an intensive path toward finishing a draft of a book or book-length project.

Whether you are early in the writing process or already have a rough draft, these yearlong courses will help you set active, clear goals, as well as write and revise with intention.

It is okay to miss some classes because of travel. That said, students who get the most out of yearlong classes are often very dedicated to their writing, and are eager to develop a strong and steady writing practice as well as become part of a tightly knit cohort of writers.

Payment plans available upon request. Contact registrar@hugohouse.org for more information.

Yearlong students get early registration access to **Publishing Intensive with Peter Mountford** in spring 2023 at a discounted rate. See page 25 for more details.

YEARLONG IN POETRY

All Levels | This yearlong poetry class will combine weekly readings of poetry and craft essays to develop the vocabulary to read and respond to each other's work. The class will mix workshop (in large and small groups), in-class exercises, weekly take-home prompts, and a discussion of contemporary poems and craft concerns. Our ultimate goal will be to set students up for future poetic endeavors, including developing a short collection of poems, discussing submitting work for publication, and creating a long-term writing practice.

BILL CARTY

Thirty sessions
Thursdays, Sep. 22–May 4
[No class: 11/24, 12/22, & 12/29]
7:10–9:10 pm PT
General: \$1,430 | Member: \$1,287

YEARLONG IN SHORT STORY

All Levels | The short story remains arguably the best medium through which a fiction writer hones their craft, and in this class that's exactly our aim. We'll read, write, discuss, and critique short fiction with equal parts rigor and vigor. Ours isn't some dry, lifeless affair—fiction's too good for that. Instead, expect lively exchanges of ideas, stimulating writing prompts, literary experiments, and occasional baked goods. Also expect mind-blowing readings from George Saunders, Zadie Smith, Carmen Maria Machado, Ottessa Moshfegh, and many more.

RAMON ISAO

Thirty sessions
Tuesdays, Sep. 27–May 30
[No class: 11/8, 12/20, 12/27, 1/3, 4/4, & 4/11]
7:10–9:10 pm PT
General: \$1,430 | Member: \$1,287

YEARLONG IN FICTION

All Levels | This yearlong class is open to fiction writers, regardless of genre, and is designed to help writers meet creative goals/deadlines, and provide feedback on their work (whether you're working on short stories, a novel, starting a book, or in your third revision). The aim is for students to be producing work that is ready for publication—many former students have published. The class uses an array of workshop and peer-review techniques to build fluency with craft—controlling narrative time, narrative structure, characterization, tone, voice, and point of view—which empowers writers to make intentional creative decisions (instead of feeling like you're being held hostage by the whims of inspiration). Students will gain control over the craft elements in their work so that they can more easily write and revise with intention.

PETER MOUNTFORD

Thirty sessions
Tuesdays, Sep. 27–Jun. 13
[No class: 11/8, 11/15, 11/22, 11/29,
12/20, 12/27, 1/3, & 4/11]
5–7 pm PT
General: \$1,430 | Member: \$1,287

BOOK LAB**BOOK LAB**

Advanced | Book Lab is a year-long intensive class for writers seeking to revise, restructure, rethink, and finalize a book-length manuscript. Students form a small cohort of writers all working toward the same goal. Classes include workshops, craft instruction, visits from publishing professionals, and one-on-one feedback sessions. The Book Lab instructor also provides an editorial review of your entire manuscript, line edits where appropriate, and a detailed plan for further revisions and/or agent submission. At the end of the session, a second well-published writer is contracted by Hugo House to give your manuscript a high-level read with a page of editorial notes. Book Lab seeks to help students cross that elusive finishing line from draft to publishable work.

Book Lab is application only. Applications will be reviewed on a rolling basis starting August 23.

SONORA JHA

Ten sessions in fall*
Tuesdays, Sep. 27–Dec. 6
[No class: 11/22]
5–7 pm PT
General: \$6,000 | Member: \$5,400
**Monthly meetings in 2023 TBD
by instructor and students.*

TEN-WEEK CLASS IN FALL QUARTER

This course will provide the opportunity for Book Lab participants to get to know each other and their individual book projects. During these ten weeks, you'll address relevant topics and concerns surrounding your projects and be provided with writing prompts and writing time. By the end of this quarter, you will have developed a detailed timeline for completing your manuscript through the following year.

SIX COHORT MEETINGS

Students and mentor meet roughly once per month following the ten-week class to check in on manuscript completion/manuscript-edit completion timeline. Each meeting focuses on reviewing progress from one student in addition to general discussion.

FOUR ONE-DAY CLASSES

You may register for one free one-session class per quarter over four quarters. Exclusions apply for some visiting writers.

SECOND READER

Students receive a full manuscript read by a second, outside reader.

ONE-ON-ONE MEETINGS WITH MENTOR

Each student receives four one-on-one meetings with mentor.

FICTION (IN-PERSON)

TIERED CLASSES

FICTION II

Intermediate | This class will build upon craft learned in Fiction I. We'll briefly review the basics of character, conflict, and plot, then focus on craft elements including point of view, setting, scene, pacing, and dialogue. Students will read published stories weekly, do weekly in-class and take-home writing exercises, lead discussions, and workshop their own drafts (including a full story or story/novel excerpt) in a supportive environment with their teacher and peers. The instructor will provide a story to read before the first class.

ALMA GARCÍA

8 sessions

Thursdays, Oct. 20–Dec. 15

[No class: 11/24]

7:10–9:10 pm PT

General: \$395 | Member: \$355.50

GENERAL

B-CHARACTERS & FRENEMIES

All Levels | In young adult and middle grade fiction, friendship groups play a huge role in the main character's growth and development. But they're more than just a foil to the main character. In this class, we'll learn how to give B-characters their own wants, needs, interests, struggles, and storylines, which will enrich the main character's growth. Through a mix of examples from recent middle grade and young adult novels, brief lectures, writing exercises, and in-class critiques, students will learn how to write compelling secondary characters.

AMANDA HOSCH

Four sessions

Saturdays, Oct. 1–22

1:10–3:10 pm PT

General: \$240 | Member: \$216

ALIENS, ANDROIDS, ANIMALS, & OTHER ALTERNATE NARRATORS

Intermediate | Most fiction seeks to find some sort of Truth about humanity, but often seeing the truth means taking a step outside of it. Enter the alternate narrator—their experiences provide a convenient distance through which we can interpret the human experience. In this four-week generative course, we'll read selections from authors like Ted Chiang and Kazuo Ishiguro, work with writing prompts to help us develop our unique narrators, and learn more about how alternate narrators can illuminate our own humanity.

CAROLYN ABRAM

Four sessions

Tuesdays, Oct. 11–Nov. 1

7:10–9:10 pm PT

General: \$240 | Member: \$216

WHAT DO WE HAVE IN OUR POCKETS?

Introductory | This generative one-day workshop is all about inventory. Things, stuff, items. Creating a world on the page through objects and learning the power of ordinary items to evoke passions, fears, dreams, and all manner of big ideas. The handheld leading us to the profound. We'll begin our exploration with Etgar Keret's short story "What Do We Have in Our Pockets?" and students can expect to come away with a new short story of their own. No prior writing experience necessary!

GREG NOVEMBER

One session

Saturday, Oct. 29

1:10–4:10 pm PT

General: \$90 | Member: \$81

MOTIVES, MEANS, & OPPORTUNITIES FOR MYSTERY

All Levels | From cozies to PIs, noir, thrillers, paranormal, true crime, and other subgenres—three key elements drive all mysteries: motives, means, and opportunity. In this class, you'll learn how an author exploits these three elements to build suspense, increase action, and flesh out characters. We'll find inspiration in examples by Kevin O'Brien, KJ Howe, Renee Patrick, Bob Dugoni, and Michael Connelly, and you'll apply what you learn to your own work-in-progress with writing exercises on plot, character, and revealing clues.

WENDY KENDALL

One session

Saturday, Nov. 12

10 am–1 pm PT

General: \$90 | Member: \$81

- 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 online course combines the information you need with the resources professional writers use to get published.

FIND IT AT HUGOHOUSE.ORG

NONFICTION (IN-PERSON)

MORE QUESTIONS THAN ANSWERS: WHEN MEMOIR WRITING BECOMES THE STORY OF THE SEARCH

Introductory | What motivates many memoir writers is not just the yearning to tell their stories, but all the questions they have about their stories. Why this happened, and not that. Why their father immigrated, but his brother didn't. Why their grandmother wouldn't talk about her childhood. In this three-hour generative seminar, we'll learn from writers (such as James McBride, Lisa See, and Dani Shapiro) whose questions have shaped their lives and work. We'll try out their techniques with three to four in-class prompts.

ANN HEDREEN

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

I SING THE BODY: NONFICTION & HEALTH

Intermediate | During this collaborative, inclusive workshop, nonfiction writers will work on adding research about health/the body to their work. What storytelling possibilities do health data offer nonfiction and memoir writers? How can incorporating research enhance personal narratives?

KEVIN O'ROURKE

Six sessions
Thursdays, Oct. 13–Nov. 17
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

ESSAY WRITING FOR PROFESSIONAL LIARS

All Levels | Even the most dedicated fiction author sometimes has to tell the truth. In this class, students will create the framework for two personal essays designed to help sell their own books. We will explore nonfiction structure and techniques to guide us along the way. This class will also help students understand how to draw from their own life experiences for the purposes of their fiction—how do you disguise that ex you want to murder, and what does it mean to "write what you know" anyway? This class is presented in partnership with Clarion West.

ELSA SJUNNESON

One session
Saturday, Oct. 15
12–4 pm PT
Pay What You Can

WEAVING SCIENCE INTO STORY

All Levels | Many of the most important stories of our time are grounded in or heavily influenced by science. But the story of science is rarely well-told. At its best, like any good narrative, science is a search for insight. But its pursuit can also magnify the worst human tendencies—hubris, injustice, and exploitation. In this class, we'll discuss how to weave science into personal stories and explore what is at once beautiful, vital, and occasionally monstrous about the search for answers.

MADELINE OSTRANDER

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

BUILDING CHARACTERS FROM REAL LIFE

All Levels | Characters breathe life into a story, turning an abstract idea into a vivid representation of human experience. In nonfiction, writers build characters from the raw and messy material of real life. In this class, we'll talk about techniques for rendering yourself and others as characters through scenes, dialog, and telling details. We'll explore strategies from nonfiction, memoir, and journalism for researching and digging deeply into the thoughts, habits, manners, quirks, and substance of your characters.

MADELINE OSTRANDER

One session
Saturday, Nov. 19
10 am–1 pm PT
General: \$90 | Member: \$81

POETRY (IN-PERSON)

HOW TO CATCH A SALMON POEM

All Levels | When people ask, "What's your writing practice like? How do you write poems?" I often reply that you must always be casting your net. You don't always catch 'em, but the more often you try, the more often you'll succeed. In this workshop, we'll respond to a series of prompts aimed at cultivating poems for a salmon-themed anthology. By the end of our time together, you'll have a fresh catch of ideas to help you reel in new poems. This class will be held at Alki Beach in West Seattle.

RENA PRIEST

One session
Saturday, Sep. 17
1–4 pm PT
General: \$90 | Member: \$81

TELLING OUR STORIES: NARRATIVE FORMS IN POETRY

All Levels | In this class, we will learn to tell our stories in narrative poetry, exploring strategies to get started and keep the story going. We'll read poets who know how to sustain narrative voices and rhythms, and we'll try writing long poems, sequences, prose poems, and poetic forms that unexpectedly provoke narrative: anaphora/litany, duplex, Golden Shovel, parodelle, round, and others. Whether you're contemplating a voyage or already underway, this workshop will help you sustain wonder in your journey.

CAROLYN WRIGHT

Six sessions
Fridays, Sep. 23–Oct. 28
1:10–3:10 pm PT
General: \$305 | Member: \$274.50

DREAM LANGUAGE: EXPANDING IMAGERY & METAPHOR

Intermediate | In this workshop, we will explore the "allusionary" magic and imagistic "dream language" of surrealism and look into the idea that poetry and metaphor don't always require logical connections in order to "make sense." You will learn techniques and tools for expanding metaphor and creative approach as we move through a series of exercises and writing games designed to generate new writing and activate the imagination.

MATT GANO

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

POEM REVISION BOOTCAMP

All Levels | Though the revision process can feel overwhelming, it's necessary that you know your work before you aim to publicize it. Bring a handful of your revision-ready poems to class, and I'll guide you through ~20 revision steps, which we'll tackle in real-time. I'll teach you ways to evaluate all aspects of your work, such as word choices, line breaks, imagery, figurative language, and structure. By the end of class, you'll have a clear vision of your poems' literary qualities.

JANÉE J. BAUGHER

One session
Saturday, Nov. 12
1:10–4:10 pm PT
General: \$90 | Member: \$81

FIND (AND WRITE) YOUR MISSING POEMS

Intermediate/Advanced | In this class, we'll develop actionable strategies for dreaming and writing the poems that are missing from your manuscript-in-progress. Engage in reading, generative exercises, and collaborative editing, with the goal of completing the book of poems inside you. Especially geared towards students who have taken Assembling the Manuscript, but also for anyone ready to take risks and generate new materials toward a collection of poems.

TESS TAYLOR

Three sessions
Friday–Sunday, Dec. 2–4
1:10–4:10 pm PT
General: \$330 | Member: \$297

LOVE POEMS

All Levels | Why do these things feel impossible to write? How can a poem risk vulnerability without crushing us under the weight of sentimentality? Why are so many love poems so very sad? How can the abstract experience of a specific emotion be made tangible? How can you write a poem that will make someone fall in love with you? This class will answer each of those questions except for the last one. This will be a generative workshop from which we'll hope to emerge with new poems and full hearts.

MATTHEW OLZMANN

One session
Saturday, Dec. 3
1–4 pm PT
General: \$90 | Member: \$81

MIXED GENRE (IN-PERSON) -----**THE NEST: A WEEKEND WRITING RETREAT FOR PARENTS**

All Levels | In attempt to fill a career development gap and provide professional peer support for writers with children, this in-person, two-day retreat will include writing time, story mapping, group discussions, query exercises, and one-on-one consultations.

RACHEL WERNER

Two sessions
Friday & Saturday, Nov. 4 & 5
10 am–3 pm PT
General: \$350 | Member: \$315

TALKING & TEXTING: A MODERN DIALOGUE INTENSIVE

Intermediate | What would Hemingway's *Hills Like White Elephants* be if both characters were checking their texts? The way people speak now is often mediated by technology, so the way we write dialogue needs to adapt. This generative class will look at the craft of dialogue—whether the conversation is happening out loud or in a text thread. We will read examples from contemporary literature, respond to writing prompts designed to grow our abilities, and share original scene snippets as a class.

CAROLYN ABRAM

Four sessions
Tuesdays, Nov. 15–Dec. 13
[No class: 11/22]
7:10–9:10 pm PT
General: \$240 | Member: \$216

DEGLAZING OUR PROSE

All Levels | Deglazing is using an acid to dilute sediment from fats left in a pan to make a gravy or sauce. Sometimes we've worked on something too long or can't figure out what the piece wants to be. The process involves pairing down the writing to its fatty sediment—a poetic essence—and beginning to add wine and stir. We use that new sauce as our guide. This can be revision, salvage, or renewal. Bring writing that feels lifeless or overworked.

MEREDITH ARENA

One session
Saturday, Dec. 3
10 am–1 pm PT
General: \$90 | Member: \$81

READING (IN-PERSON)

Bibliophiles rejoice—these seminar-style reading classes are book clubs done Hugo-style! Tackle that to-read list, enrich your fantastical life, or fall back in love with a timeless classic. Registered students receive 20% off required books at the Elliott Bay Book Co.

LET'S READ! THE METHUEN DRAMA BOOK OF TRANS PLAYS

All Levels | *Methuen Drama Book of Trans Plays* is a first-of-its-kind anthology to offer eight plays by trans playwrights to center trans characters. Each week we will tackle a script and dive into the state of trans theatre and trans plays. Each play offers a different perspective of the trans identity. A copy of *Methuen Drama Book of Trans Plays* is needed for the course, please email the teacher j.chavez if you need financial assistance obtaining a copy.

J.CHAVEZ

Eight sessions

Tuesdays, Sep. 27–Nov. 15

5–7 pm PT

General: \$395 | Member: \$355.50

Join the Hugo House community as a member!

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

Discounted tickets to Hugo House signature series Word Works and Lit Series

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/membership

THE WRITING LIFE (IN-PERSON)

HOW TO ORGANIZE YOUR PROJECTS & TIME

All Levels | The myth of the unorganized creative is a narrative that threatens the productivity of every writer and artist who believes it. In this one-day workshop, participants will learn how to create a personalized organizational system that can provide a flexible structure for finishing projects and reaching goals. Students should be prepared to discuss their existing organizational system if they have one. They should bring their day planners, bullet journals, calendars, and any other tools they use to organize their life.

BEVERLY AARONS

One session
Saturday, Sep. 24
10 am–2 pm PT
General: \$120 | Member: \$108

PITCH YOUR BOOK SO PUBLISHERS PAY ATTENTION

Advanced | Agents and publishers are flooded with more queries than ever before. How can you cut through the noise and get noticed? Let's step back and look at your fiction or nonfiction work with fresh eyes. We'll identify what makes your project unique, marketable, and irresistible to publishing gatekeepers, and then, with lots of examples and time for practice and feedback, work on verbal "elevator pitches," one-paragraph hooks, and one- to two-page synopses. This class includes a lunch break.

BETH JUSINO

One session
Saturday, Oct. 8
10 am–3 pm PT
General: \$120 | Member: \$108

WRITING A SECOND ACT

Introductory | Isn't it time you followed your dream to become a writer? In this class, students will act on their dreams by setting writing goals and gaining the insights, techniques, and tips to establish a writing life. "Writing a Second Act" is designed for people who have had another career and are interested in pursuing writing seriously at whatever stage of life and level of experience.

HEIDI SEABORN

Four sessions
Saturdays, Oct. 29–Nov. 19
1:10–3:10 pm PT
General: \$240 | Member: \$216

VISUAL INSPIRATION: WRITING FROM ASSEMBLAGES & COLLAGES

All Levels | In this one-day class, we will explore how to generate new writing from the visual art forms of assemblages and collage. What can these forms offer us as writers? What ideas and stories do they suggest? We will look at contemporary works available in the Henry Art Gallery's permanent collection and discuss strategies for writing from art. Students will have the opportunity to share new writing, but the focus will be on generating new work rather than critique. Time permitting, we will also explore the current exhibits of the Henry.

ANCA L. SZILÁGYI

One session
Thursday, Nov. 3
1:10–4:10 pm PT
General: \$90 | Member: \$81

BIRD'S EYE VIEW: STRATEGIES FOR CLOSE READING & REVISION

Intermediate | How can we delve deeper into texts that feel mysterious, thorny, or complex? In this class, we'll experiment with hands-on practices—annotation, structural mapping, and more—that open up new understandings of what's on the page and what might come next. You'll leave with expanded possibilities for your own work-in-progress, and with specific tools for reading other writers' work as a source of inspiration. Students should bring a draft of a completed piece or chapter to our second session.

LIZA BIRNBAUM

Two sessions
Saturdays, Dec. 3–10
1:10–4:10 pm PT
General: \$180 | Member: \$162

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.

FREE COMMUNITY CLASSES

ESCRITURA CREATIVA

Todos los niveles | ¿Tienes grandes ideas, pero no sabes cómo darle forma? ¿Quieres aprender técnicas narrativas y creativas? En este taller intensivo haremos un acercamiento al gran rompecabezas que representa una historia. Un taller donde trabajaremos ejercicios prácticos y creativos para adentrarnos en el maravilloso mundo de la escritura. A través de diferentes propuestas usando disparadores creativos. Escribir desde lo que conocemos y nos apasiona, pasando por varios elementos narrativos que componen una historia. Un taller para todos los niveles.

THE BIPOC WRITER'S TOOLKIT: STRATEGIES FOR FUNDING APPLICATIONS

This course introduces business writing concepts to strengthen applications for fellowships, grants, and residencies. Core objectives include deciphering and mapping out an application, using data to communicate urgency, handling rejection, and constructing an effective resume, bio, and artist statement. This is not a craft class but a business writing course.

LUCILLE CLIFTON: THE ART OF BREVITY (FOR BIPOC)

All Levels | In this class, we will explore the nuances of the images created by using the language of our own culture. Through readings, activities, and discussion, we will practice writing poems that highlight the images we see every day.

BIG FEELINGS: WRITING REALISTIC TEEN CHARACTERS

All Levels | What did you believe about yourself and your world in high school, and why? Young adult novels are often driven by characters' flawed core beliefs as much as external plot. In this class, we'll read and discuss excerpts from YA novels by Adib Khorram, Morgan Parker, and H.E. Edgmon that illustrate their characters' inner narratives in action. Then, we'll use writing exercises to connect with our characters and their internal beliefs by connecting with our teenage selves.

MEDITATION FOR WRITERS

All Levels | As authors, we deal with writer's block, rejection, and critics (both internal and external), all while trying to carve out a place for ourselves in the often chaotic world of professional writing. By sharing scientific research and personal experience, this class will explore how secular mindfulness practice helps artists deal with challenges both big and small.

ELIZABETH VILLAMÁN

Una sesión
Domingo, 18 de septiembre
10 am–1 pm PT
Gratis

D.A. NAVOTI

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

MARGUERITE HARROLD

Two sessions
Saturdays, Oct. 15–22
10 am–2 pm PT
Free

RAY STOEVE

One session
Sunday, Oct. 23
1:10–4:10 pm PT
Free

PAULETTE PERHACH & APRIL DÁVILA

One session
Saturday, Nov. 19
12–1 pm PT
Free

WORKSHOPS FOR DEMOCRACY

For each **Workshop for Democracy**, instructor Steve Almond will contribute 100% of his teaching pay to the organization Black Voters Matter (www.blackvotersmatterfund.org/donate/). The instructor asks that students pay Hugo House a discounted fee for the class and then consider contributing to a local cause of their choosing. The suggested donation is \$100, though students are free to contribute what feels right to them. Before class, we will briefly discuss what being active participants in democracy and citizens of good faith means to us in this vital moment.

A WRINKLE IN TIME: HOW TO EMBRACE YOUR CHRONOLOGY AND TELL THE STORY STRAIGHT

All Levels | One of the central struggles in storytelling is that human beings are, in essence, time travelers. We live in the past of our memories and the future of our hopes. Thus, when we tell stories, we often shuttle around in time. This can be exciting, but more often it winds up confusing the reader, and (in my case) the writer. In this seminar, we'll unravel the mysteries of chronology and help writers figure out how to tell their story in a way that thrills their readers.

STEVE ALMOND

One session

Monday, Sep. 26

6–9 pm PT

General: \$25 | Member: \$22.50

HOW TO TURN YOUR OBSESSIONS INTO AWESOME PROSE

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

STEVE ALMOND

One session

Monday, Oct. 3

6–9 pm PT

General: \$25 | Member: \$22.50

BRILLIANT OPENINGS: HOW TO GRAB AGENTS & EDITORS ON PAGE ONE

All Levels | Writing's all fun and games until the rejections start piling up. In this intensive (though informal) workshop, we'll aim to make sure your stories or essays draw the reader in, rather than leaving them in the dark. We'll take a second look at your opening pages, as well as the opening pages of works by Lorrie Moore, Saul Bellow, and others, in an effort to understand how they hook readers from word one.

STEVE ALMOND

One session

Tuesday, Oct. 10

6–9 pm PT

General: \$25 | Member: \$22.50

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.

ROTATING INSTRUCTORS

Monthly
6–7:30 pm PT
Free

COMMUNITY WRITE-IN

Join writers from around the world every Thursday evening and get your words flowing! Whether you want to start something new or get some fresh ideas for a work-in-progress, this hour will jumpstart your creativity.

Our best teachers rotate on a monthly basis to bring you a range of writing prompts and ideas. After a healthy dose of inspiration, you'll get time to write and the opportunity to connect with other writers.

ROTATING INSTRUCTORS

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

LUNCH BREAK Q&AS

ASK A NOVELIST

E. J. Koh is the author of the memoir *The Magical Language of Others* (Tin House Books, 2020), winner of the Washington State Book Award and the Pacific Northwest Book Award and Longlist for the PEN Open Book Award, and the poetry collection *A Lesser Love* (Louisiana State University Press, 2017), winner of the Pleiades Editors Prize for Poetry.

E.J. KOH

Tuesday, Sep. 13
12–1 pm PT
Free

ASK A YOUNG ADULT AUTHOR

Rachel Griffin is the New York Times bestselling author of *The Nature of Witches* and the forthcoming *Wild is the Witch*, releasing August 2, 2022 with Sourcebooks Fire. When she isn't writing, you can find her wandering the Pacific Northwest, reading by the fire, or drinking copious amounts of coffee and tea.

RACHEL GRIFFIN

Tuesday, Oct. 11
12–1 pm PT
Free

ASK AN EXPERT

Beth Jusino is an editor, ghostwriter, and consultant helping writers navigate the complicated space between manuscript and book. A former literary agent, she's the author of *Walking to the End of the World* and *The Author's Guide to Marketing*.

BETH JUSINO

Tuesday, Nov. 8
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 starting September 19, 2022.** For more information, visit hugohouse.org, or write to one of our residents at the emails below.



POETRY

Ching-In Chen

Descended from ocean dwellers, Ching-In Chen is a genderqueer Chinese American writer, community organizer and teacher. They are author of *The Heart's Traffic: a novel in poems* (Arktoi Books/Red Hen Press, 2009) and *recombinant* (Kelsey Street Press, 2018 Lambda Literary Award for Transgender Poetry winner) as well as chapbooks *to make black paper sing* (speCt! Books) and *Kundiman for Kin :: Information Retrieval for Monsters* (Portable Press at Yo-Yo Labs, Leslie Scalapino Finalist). Chen is co-editor of *The Revolution Starts at Home: Confronting Intimate Violence Within Activist Communities* (South End Press, 1st edition; AK Press, 2nd edition) and *Here Is a Pen: an Anthology of West Coast Kundiman Poets* (Achiote Press). They have received fellowships from Kundiman, Lambda, Watering Hole, Can Serrat, Imagining America, Jack Straw Cultural Center and the Intercultural Leadership Institute as well as the Judith A. Markowitz Award for Exceptional New LGBTQ Writers. A community organizer, they have worked in Asian American communities in San Francisco, Oakland, Riverside, Boston, Milwaukee, Houston, and Seattle and are currently a core member of the Massage Parlor Outreach Project. They currently teach at University of Washington Bothell in the School of Interdisciplinary Arts and Sciences and the MFA program in Creative Writing and Poetics. www.chinginchen.com

To schedule an appointment, email chinginchen@hugohouse.org



PROSE

Joyce Chen

Joyce Chen is a writer, editor, and community builder who draws inspiration from many coastal cities. She has covered entertainment and human interest stories for *Rolling Stone*, *Architectural Digest*, *Elle*, *Refinery29*, *The New York Daily News*, and *People*, among others, and her creative writing credits include *Poets & Writers*, *Lit Hub*, *Narratively*, and *Slant'd*, among others. She has contributed op-eds to *Paste* magazine, and writes book reviews for *Orion* and *Hyphen* magazines. In 2022, she co-edited the anthology *Uncertain Girls in Uncertain Times*, a collection of poetry paired with essays and life lessons. She is a proud VONA alum and was a 2019-2020 Hugo House fellow. She is also the executive director of The Seventh Wave, an arts and literary nonprofit that champions art in the space of social issues.

To schedule an appointment, email joycechen@hugohouse.org

CAROLYN ABRAM's work has appeared in various publications, including the *New California Writing Anthology*, *The Offbeat*, *McSweeney's Internet Tendency*, and *Lilith*. She is the author of eight editions of *Facebook for Dummies*. She holds degrees from Stanford and CCA.

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*.

NAA AKUA, a 2019 Citizen University Poet-in-Residence, queer poet, emcee, and Gregory Award winning actor. They are a WITS writer-in-residence at Franklin High School and a mentor and facilitator for Young Women Empowered Y-WE Lead mentoring program.

STEVE ALMOND is the author of twelve books, including the NYT Bestsellers *Candyfreak* and *Against Football*, and his new novel, *All the Secrets of the World*. His work has been published in *Best American Short Stories*, *The New York Times Magazine*, and elsewhere.

MEREDITH ARENA is a queer writer originally from NYC. She is a teaching artist, organizer, gardener, and ambivert. She holds an MFA in creative writing and a Certificate in the Teaching of Creative Writing from Antioch University Los Angeles.

JAMI ATTENBERG is the author of seven books of fiction, including: *Instant Love*, *The Kept Man*, *The Melting Season*, *The Middlesteins*, *Saint Mazie*, and *All Grown Up*. Her most recent novel is *All This Could Be Yours* (2019). She is also the author of the memoir *I Came All This Way to Meet You: Writing Myself Home* (2022).

PETER BACHO teaches at The Evergreen State College and is the author of seven books. Among his honors are an American Book Award and a Washington Governor's Writers Award. His latest book, *Uncle Rico's Encore*, was released earlier this year.

JANÉE J. BAUGHER, MFA is an assistant editor at Boulevard magazine and her books include, *The Ekphrastic Writer: Creating Art-Influence Poetry, Fiction and Nonfiction*, *The Body's Physics*, and *Coördinates of Yes*. She's taught creative writing for over 20 years.

ELIZABETH BEECHWOOD earned an MFA at the University of Southern Maine's Stonecoast program and her fiction has been featured in several anthologies and websites.

ANDREW BELL is an award-winning filmmaker, writer, and educator from the Pacific Northwest. He holds an MFA from Columbia University and his short films have played at festivals across the world.

GRACIE BIALECKI is a writer, literary coach, and workshop facilitator. Her work has appeared in various publications including *Catapult* and *Epiphany Magazine*. Bialecki is the co-founder of the storytelling series Thirst, and the author of the novel *Purple Gold* (ANTIBOOKCLUB).

LIZA BIRNBAUM's work has appeared in *Web Conjunctions*, *jubilat*, *Open Letters Monthly*, and other publications. She holds an MFA from the University of Massachusetts Amherst and will be a 2022 writer-in-residence at Pine Meadow Ranch Center for Arts & Agriculture.

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.

LAUREN CAMP is the author of five books, recently *Took House* (Tupelo Press). Honors include the Dorset Prize and finalist for the Arab American Book Award. Her poems appear in *Poem-a-Day*, *Witness*, *Blackbird*, *Prairie Schooner*, and *Kenyon Review*.

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.

AIMEE SEIFF CHRISTIAN's writing has appeared in *The New York Times*, *The Washington Post*, *Poets & Writers*, *Atticus Review*, *Pidgeonholes*, and more. She is currently writing a memoir about adoption and identity.

ANSLEY CLARK is a poet based in Bremerton. She teaches creative writing workshops at BARN and is the cofounder of Spark, an online community integrating sexuality and creativity. Her poems appear in *Poetry Northwest*, *Crazyhorse*, *Black Warrior Review*, and elsewhere.

LAURA DA', a poet and teacher, is the author of *Tributaries*, American Book Award winner, and *Instruments of the True Measure*, Washington State Book Award winner.

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

HOLLY DAY's writing has recently appeared in *Asimov's SF*, *Analog SF*, and *Southern Humanities Review*, and her newest books are *Book of Beasts* (Weasel Press), *Bound in Ice* (Shanti Arts), and *Music Composition for Dummies* (Wiley).

An award-winning instructor at UW, SCOTT DRISCOLL has an MFA from UW and has taught writing for twenty-five years. He is the author of the novel *Better You Go Home*, winner of the Foreword First Debut Fiction award.

APRIL DÁVILA is an award-winning author and certified mindfulness instructor. *Writer's Digest* listed her blog (at aprildavila.com) as one of their Best 101 Websites for Writers. She is the co-founder of A Very Important Meeting (averyimportantmeeting.com). She is a practicing Buddhist, half-hearted gardener, and occasional runner.

ALLISON ELLIS' writing has been published in *The New York Times*, *The Ploughshares* blog, *Assay: A Journal of Nonfiction Studies*, *The Rumpus*, and elsewhere. She holds an MFA from Bennington Writing Seminars.

DEDI FELMAN is an award-winning writer/director and has worked in publishing as a senior editor at Simon & Schuster and an executive editor at Oxford University Press. She is currently working on two features, *American Holler*, a heist movie, and a contained sci-fi drama, *The Immortalists*.

MELANIE FIGG is an award-winning poet (*Trace*, New Rivers Press) and essay writer. As a certified professional coach, she offers manuscript reviews, retreats and works 1-1 with writers to finish their projects and find more joy in writing.

GAIL FOLKINS often writes about her deep roots in the American West. She is the author of the memoir *Light in the Trees*, named a 2016 Foreword INDIES nature finalist, and *Texas Dance Halls*, a 2007 INDIES popular culture finalist.

GABRIELA DENISE FRANK is the author of *Pity She Didn't Stay 'Til the End* (Bottlecap Press). Her writing appears in *True Story*, *The Rumpus*, *Tahoma Literary Review*, and elsewhere. She is the creative nonfiction editor of Crab Creek Review.

MATT GANO is a career author, lyricist, and creative writing instructor. He is author of *Suits for the Swarm* (MoonPath Press) and currently writing and recording under the title, ENTENDRES.

ALMA GARCÍA's short fiction has appeared as an award-winner in *Narrative Magazine*, *Enizagam*, *Passages North*, *Boulevard*, and appears recently in *phoebe*, *Kweli Journal*, and elsewhere. Her first novel, *Here and Over There*, is forthcoming from Camino del Sol in 2023.

MARGUERITE HARROLD has a Master of Fine Arts in creative writing from Columbia College Chicago. She is a member of the Community of Writers and an alum of the Bread Loaf Orion Environmental Writer's Conference. She is the assistant editor of *American Life in Poetry*. Marguerite was a 2021/2022 Hugo House Fellow.

JENNIFER HAUPT's essays have been published in *O, The Oprah Magazine*, *The Rumpus*, *Spirituality & Health*, *The Sun*, and elsewhere. Her debut novel, *In the Shadow of 10,000 Hills*, was published in April 2018, and she is currently working on an autobiographical novel that takes place in Haiti.

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

MINDA HONEY's essays have been featured by *Longreads*, *The Washington Post*, *The Guardian*, *Teen Vogue*, and elsewhere, including the anthologies *Burn It Down: Women Writing About Anger* and *A Measure of Belonging: Writers of Color on the New American South*.

AMANDA HOSCH taught English as a Foreign/Second Language abroad. A fifth generation New Orleanian, Amanda lives in Seattle. When not writing books for young adults and middle graders, she's teaching ESL.

BETH JUSINO is an editor, ghostwriter, and consultant helping writers navigate the complicated space between manuscript and book. A former literary agent, she's the author of *Walking to the End of the World* and *The Author's Guide to Marketing*.

WENDY KENDALL is the author of the *In Purse-Suit* series, including *Kat Out of the Bag*, *Purse-Stachio Makes A Splash*, and *Snow Kiss Cookies To Die For*. Her most recent release out in 2022 is *Cherry Shakes In The Park*.

KATIE KITAMURA's most recent novel, *A Separation*, was a finalist for the Premio Gregor von Rezzori and a *The New York Times* Notable Book. Her two previous novels, *Gone to the Forest* and *The Longshot*, were both finalists for the New York Public Library's Young Lions Fiction Award.

KATE LEBO's writing is anthologized in Best American Essays 2015 and her first collection of nonfiction, *The Book of Difficult Fruit*, was published by FSG in Spring 2021. She's the author of *Pie School* and co-editor (with Samuel Ligon) of *Pie & Whiskey*.

KIMBERLY LEE is an Amherst Writers & Artists and SoulCollage® facilitator, and an editor at *Literary Mama*. A graduate of Stanford University and UC Davis School of Law, her work has appeared in *Words and Whispers*, *Fresh Ink*, and elsewhere.

MARGOT LEITMAN is an award-winning storyteller, best-selling author, speaker and teacher. A former story scout for *This American Life*, Leitman has published *Long Story Short: the Only Storytelling Guide You'll Ever Need*, *What's Your Story?*, and *Gawky*.

BECKY MANDELBAUM is the author of the *The Bright Side Sanctuary for Animals* and *Bad Kansas*, which received the 2016 Flannery O'Connor Award for Short Fiction. She lives in Bellingham, Washington.

CORINNE MANNING's debut story collection *We had No Rules* has received starred reviews from Booklist and Publisher's Weekly the latter noting it "exquisitely examines queer relationships with equal parts humor, heartache, and titillation." Corinne has taught for Hugo House since 2011.

ROBIN MCLEAN's first story collection *Reptile House* won the BOA Fiction Prize. Her debut novel *Pity the Beast* was a best book of fiction of 2021 in *The Guardian*. Her third collection of stories will be published in October, 2022.

SUSAN V. MEYERS directs Seattle University's Creative Writing Program. Her first novel, *Failing the Trapeze*, won the Nilsen Award. She has received grants from the Fulbright foundation, the National Endowment for the Humanities, 4Culture, Artist Trust, and several artists' residencies.

NATASHA MONI is an award-winning author with 70 publication credits. Of Dutch and Indian descent, her writing often focuses on belonging. Natasha has acted as an editor for a literary journal, contest judge, and panelist for grants and writing residencies.

AMANDA MONTEI is the author of *Two Memoirs* (Jaded Ibis) and the chapbook *The Failure Age* (Bloof Books). Her work has appeared at *Believer*, *Vox*, *HuffPost*, *Ms.*, *Electric Lit*, *Slate*, and *Salon*.

PETER MOUNTFORD is the author of the novels *A Young Man's Guide to Late Capitalism*, and *The Dismal Science*. His work has appeared in *The Paris Review*, *Southern Review*, *The Atlantic*, *The Sun*, *Granta*, and *Missouri Review*.

D.A. NAVOTI is a member of the Gila River Indian Community and a multidisciplinary storyteller and writer. He received the 2022 Artist Trust Fellowship award, 2020 NDN Collective Radical Imagination grant, 2020 CityArtist grant, and several residencies and fellowships.

SIERRA NELSON: poet, essayist, collaborator, and cephalopod appreciator. Poetry MFA from U.W. (2002). Books include *The Lachrymose Report* (PoetryNW Editions) and *I Take Back the Sponge Cake* (Rose Metal Press), poems in *Pleiades*, *Gulf Coast*, *Crazyhorse*, *Poetry Northwest*.

LINDSAY NEWTON is an editor and publishing consultant. After working for Simon & Schuster, Sourcebooks, and Writers House Literary Agency, she started Newton Literary Services to help aspiring authors garner literary representation. Her clients have signed with Aevitas Creative Management, Levine Greenburg Rostan, Dystel Goderich & Bourret, and more.

GREG NOVEMBER is a short story writer, English instructor at North Seattle College and Highline College, and senior submissions reader for *New England Review*. His stories have most recently appeared in *Boulevard*, *Carve*, *Hawaii Pacific Review*, *Epiphany*, *34th Parallel*, *3Elements Review*, and *Juked*, among other places.

MATTHEW OLMANN is the author of *Constellation Route* and two previous collections of poems. He teaches at Dartmouth College and in the MFA Program for Writers at Warren Wilson College.

KEVIN O'ROURKE lives in Philadelphia, where he works in publishing. His first book, the essay collection *As If Seen at an Angle*, was published by Tinderbox Editions; he is currently writing a book about surviving suicide.

MADLINE OSTRANDER is an environmental journalist, nonfiction writer, and the author of *At Home on an Unruly Planet*. The former senior editor of *YES! Magazine*, her work has appeared in the *New Yorker*, *The Nation*, *Sierra Magazine*, and numerous other outlets.

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.

KATHERINE QUEVEDO's speculative short stories and poetry appear in a variety of magazines and anthologies.

KATE JESSICA RAPHAEL is a Lambda-nominated author, activist and radio journalist based in Seattle. Her novels include *The Midwife's In Town* and the Palestine mysteries *Murder Under the Bridge* and *Murder Under the Fig Tree*.

LILLIAM RIVERA is an award-winning writer and author of young adult and middle grade novels, most recently *Never Look Back* (Bloomsbury YA, 2020) and *Goldie Vance: The Hotel Whodunit* (Little, Brown Books for Young Readers, 2020). She has two books forthcoming; *Unearthed* (DC Comics), and *We Light Up the Sky* (Bloomsbury YA).

MOLLY SCHAEFFER is a writer and visual artist whose writing has appeared in *The Recluse*, *Tagwerk*, *Prelude*, and *the Poetry Project Newsletter*; her chapbook, *STATE ZAP*,* is published by MO(0)ON/IO. She holds an MFA from Brown University.

HEIDI SEABORN is the award-winning author of *An Insomniac's Slumber Party with Marilyn Monroe*, *Give a Girl Chaos*, and *Bite Marks*. Heidi is Executive Editor of *The Adroit Journal* and holds an MFA from NYU.

MONIKA SENGUL-JONES, PhD, is a writer in Seattle. She's taught at the University of Washington, UC San Diego, and Central European University and has written about travel, feminism, and technology. She's writing a debut novel.

MICHAEL SHILLING is the author of *Rock Bottom*, a novel. He has taught at Seattle University, University of Puget Sound, and Cornish College of the Arts.

MICHELE L. SIMMS-BURTON is a writer and a retired university professor living in metro DC. Her recent writings appear in *DownBeat*, *DCMTA*, *Auburn Avenue*, and the *Crisis Magazine*.

LEONORA SIMONOVIS is a Venezuelan American poet, educator, and scholar living in San Diego, CA, on the unceded territory of the Kumeyaay Nation. Her poetry manuscript, *Study of the Rafi*, was the winner of the 2021 Colorado Prize for Poetry.

Hugo, Aurora, and BFA award winning editor and author ELSA SJUNNESON is a Deafblind hurricane in a vintage dress. Her work includes *Being Seen: One Deafblind Woman's Fight to End Ableism*, the *Assassin's Creed: Valhalla* novel *Sword of the White Horse*, and the Radiolab episode "The Helen Keller Exorcism."

BETH SLATTERY is a writer, editor, and 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 and literature for eighteen years at Indiana University East.

RAY STOEVE is the author of the young adult novels *Between Perfect and Real* and *Arden Grey*, both Junior Library Guild Gold Standard Selections. They also contributed to the young adult anthology *Take The Mic: Fictional Stories of Everyday Resistance*.

LISA GLUSKIN STONESTREET is the author of *The Greenhouse* and *Tulips, Water, Ash*. In addition to teaching at Hugo House, she leads workshops in Portland and San Francisco and hosts the Portland reading series Lilla Lit and Literary Bingo.

AIMEE SUZARA is a Filipino-American poet, playwright, and performer whose mission is to create poetic and theatrical work about race, gender, and the body to provoke dialogue and social change.

ANCA L. SZILÁGYI is the author of *Daughters of the Air*, which *Shelf Awareness* called "a striking debut from a writer to watch." Her second novel, *Dreams Under Glass*, releases in Fall 2022.

TESS TAYLOR is the author of five collections of poetry, including *The Misremembered World*, selected by Eavan Boland for the Poetry Society of America's inaugural chapbook fellowship, and *The Forage House*, called "stunning" by *The San Francisco Chronicle*.

TINA TOCCO is a Pushcart Prize nominee. Her work has appeared in *Highlights*, *Cricket*, *Humpty Dumpty*, *AppleSeeds*, *Odyssey*, *Pockets*, and other children's publications. She is the author of the children's poetry collection *The Hungry Snowman and Other Poems* (Kelsay Books).

ANNA VODICKA's essays have appeared in *AFAR*, *Brevity*, *Guernica*, *Electric Literature*, *Harvard Review*, *The Iowa Review*, *McSweeney's Internet Tendency*, *Best of Brevity*, *Best Women's Travel Writing*, and elsewhere, and earned residency fellowships to Vermont Studio Center, PLAYA, and Hedgebrook. She co-led The Golf Pencil Group at King County Jail.

KRIS WALDHERR's many books include *The Lost History of Dreams*, which received a Kirkus star, and the upcoming *Unnatural Creatures: A Novel of the Frankenstein Women*. She is also the creator of the Goddess Tarot and teaches tarot to writers.

LISA WELLS received an MFA in Poetry from the Iowa Writers' Workshop, and has taught creative writing at the University of Iowa, the University of Arizona, and Yale-NUS where she was a Writing Fellow in Residence. She lives in Seattle with the poet Joshua Marie Wilkinson and their son.

RACHEL WERNER is a children's book author and the founder of The Little Book Project WI, a bi-annual community arts initiative. She has contributed print, photography and video content to numerous publications including *The Kitchn*, *Spruce Eats*, and *Fabulous Wisconsin*.

JOE WILKINS is the author of a novel, *Fall Back Down When I Die*; a memoir, *The Mountain and the Fathers*; and four collections of poetry, including *When We Were Birds* and *Thieve*. Wilkins lives with his family in Oregon.

EMILY WOLAHAN (she/her) is the author of the poetry collection *Hinge* (NPRP 2015). Her poems have appeared in *Puerto del Sol*, *Sixth Finch*, *Georgia Review*, and *Oversound*, among other places. She has been an editor at *Two Lines Press* and *Jerry Magazine* and is currently a Poetry Editor at *Tinderbox Poetry Journal*.

DEBORAH WOODARD's most recent books are *Borrowed Tales* (Stockport Flats); *No Finis: Triangle Testimonies, 1911* (Ravenna Press); and *Obtuse Diary*, from the Italian of Amelia Rosselli (Entre Rios Books). She co-curates the reading series *Margin Shift: Friends in Poetry*.

CAROLYN WRIGHT's latest book is *Masquerade* (Lost Horse Press, 2021), a memoir in poetry. A Pushcart Prize Contributing Editor with a 2022-2023 Fulbright Scholar Award to Bahia, Brazil, she has 17 earlier books and anthologies of poetry, essays, and translation.



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