

ONLINE &  
IN-PERSON  
CLASSES



writing & reading  
**classes**

WINTER 2023

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## ABOUT HUGO HOUSE

It is Hugo House's mission to give people a place to read words, hear words, and make their own words better. We strive to open the literary world to everyone who loves books or has a drive to write.

Founded in 1997, Hugo House has served the literary community of Seattle and beyond for the past twenty-five years. Through writing classes spanning an array of genres for both adults and youth, and literary events featuring Pulitzer Prize winners, poets laureate, local voices, and new talents, The House is dedicated to programming that serves and enriches our community.

To sustain and grow all of our programs, Hugo House relies on donations from our supporters. Please consider becoming a donor today at [hugohouse.org/donate/](https://hugohouse.org/donate/)

## HEALTH & SAFETY

Hugo House continues to hold COVID-19 safety policies as an utmost priority when developing our program. This quarter, we are excited to again feature a mixture of in-person and virtual classes.

Should COVID-19 risks escalate and prohibit Hugo House's instructors or Community Support front desk staff from being on-site, in-person classes may be moved online to Zoom classrooms.

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

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

## BECOME A MEMBER

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

Learn more about member benefits at [hugohouse.org/membership/](https://hugohouse.org/membership/)

## REGISTRATION

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

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

Scholarship Donation Day: Dec. 5

Member registration: Dec. 6

General registration: Dec. 13

Register early to save with early bird  
pricing, in effect Dec. 5–19.

## SCHOLARSHIPS

Need-based scholarships are available  
every quarter. Applications are due  
Dec. 12, and scholarship applicants will  
be notified by Dec. 15. Learn more and  
apply at [hugohouse.org/scholarships/](http://hugohouse.org/scholarships/)

## MEMBERSHIP

As a member, you'll help us provide  
thought-provoking classes and events  
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discounts on classes and events.

Learn more at

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

## QUESTIONS?

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

# FROM HUGO HOUSE'S EDUCATION DIRECTOR

The Roman emperor and Stoic philosopher Marcus Aurelius wrote about the beauty of what happens without purpose or intention: "The way loaves of bread split open on top in the oven [...] And olives on the point of falling: the shadow of decay gives them a peculiar beauty. Stalks of wheat bending under their own weight. The furrowed brow of the lion."

Reading these sentences about bread and olives reminds me to slow down amidst the hustle and bustle of our lives. To notice, to pay attention to details, to write. What better time to translate our senses into words and capture beauty in forms than these long and dark winter nights? At the same time, this passage also reminds me that the perception of natural beauty Marcus wrote about depends on the viewer and the work of culture, so that we should also be attentive to other ways of seeing, to the situatedness of our own perspective.

This winter, I look forward to warming ourselves with tea and writing poetry with Yasmine Ameli and Saba Keramati, and to writing body-centered prose with Meghan Lamb. As the leaves wither and the dark descends, let's sharpen our senses to nature. We can read plant-voiced poems with Kate Lebo, think about trees with Claudia Castro Luna, and decolonize nature writing with Jennifer Perrine. We can explore the surreal and the strange in prose poetry with Jose Hernandez Diaz, engage with ghosts and generational histories with Hannah Schoettmer, and write the future with Charles Mudede. We can write on experiences of mothering and being mothered with Bella Bravo, and write against patriarchy with Kaelie Giffel.

I hope to see you this winter in the classroom.

Frances Cheong

*Program Director, Education*

## WHAT'S SCHOLARSHIP DONATION DAY?

On Dec. 5, make a \$250 (or more) tax-deductible donation to our scholarship fund and you may register for classes before registration officially opens. Donations must be made over the phone. Call us to donate and sign up for the classes of your choosing.





# ABOUT OUR CLASSES

## CLASS LEVELS

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

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

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

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

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

## STUDENT GUIDELINES

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

At all times, please:

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

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

## ACCESS NEEDS

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

## CATALOG KEY



This symbol 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.

# HIGHLIGHTS

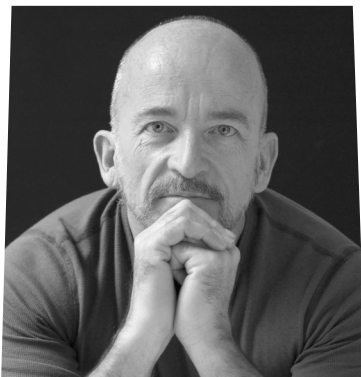
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## OMAR EL AKKAD WHAT A POWERFUL SENTENCE LOOKS LIKE

Intermediate/Advanced | In this workshop, we will discuss the construction of unforgettable sentences. Using examples from Toni Morrison, Garth Greenwell, and many others, we will look at how to put together a single thought, a string of thoughts, or in some cases an entire constellation of ideas and emotions in the space between two periods. We will then generate our own sentences to share in the second half of the class. Instructor's personal feedback provided on up to 3,000 words. Submission of work is optional.

One session | Saturday, Jan. 28 | 1:10–4:10 pm PT | Fiction | Online  
General: \$150 | Member: \$135



## MARK DOTY COMPLICATING THE POEM

Intermediate | In this generative workshop, we'll work with a sequence of writing exercises designed to take a single image from memory and view it from many perspectives, accumulating a rich body of material that explores layers of experience and invites the poet to discover often unexpected emotion and idea. All you need are writing implements and a willingness to investigate.

One session | Saturday, Feb. 18 | 10 am–1 pm PT | Poetry | In-Person  
General: \$150 | Member: \$135



## ELAINE CASTILLO ON READING, REVOLUTION, AND THE CLASSICS

All Levels | How can we approach the classics in ways that are novel, galvanizing, and perhaps even reparative in a contemporary culture awash in misinformation and ideological rhetoric? How does our reading practice relate to notions of resistance or revolution? We'll discuss Homer, Austen, folk tales like Cinderella, "Western" art (in multiple senses of the word), translation, and what it means to be a reader in the world. The class consists of a short lecture, with the rest of the time devoted to a generative writing workshop and discussion.

One session | Friday, Mar. 17 | 10 am–1 pm PT | Reading | In-Person  
General: \$150 | Member: \$135



## BETHANY C. MORROW CONCEPT, CHARACTER, & CONSTRUCT IN STORY CRAFTING

Intermediate | In this one-session class, we'll focus on the three C's—concept, character, and construct—to write and revise cross-genre stories. We'll work to identify when a story is best told through general or genre fiction, as well as how the three C's can be used to elevate a story. Discussion examples will revolve around the instructor's novel, *Mem*. Students are invited to submit short openings that introduce concept, world, or character before class.

One session | Saturday, Mar. 25 | 10 am–1 pm PT | Fiction | In-Person  
General: \$150 | Member: \$135

# 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/](https://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 one of our talented instructors. Kids Write-In is geared toward elementary school kids who want to write independently or with the help of an adult.

Weekly on Wednesdays

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!

Weekly on Wednesdays

5–6 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.

Thursday, Nov. 30, 2022

6:30–7:30 pm PT

In-Person

### MISTY MINT MAGAZINE

*Misty Mint Magazine* is a fresh new literary journal run primarily by students from the Hugo House Young Writers Cohort (with some support from the Hugo House Youth Programs team!) and was founded with inspiring youth voices in mind.

Learn more at

[hugohouse.org/misty-mint/](https://hugohouse.org/misty-mint/)

We're excited to publish our first issue in winter 2023 featuring works by young writers ages 5–19 on the theme of **The Unexpected**. Stay tuned for more info coming soon!

# EVENTS

## HUGO LITERARY SERIES

Every year, Hugo House commissions new prose, poetry, and songs based on a writing prompt. During the Hugo Literary Series, authors share the results. The series is a collage of unexpected styles and different points of view. This year, we've decided to go with the theme **re/birth** to celebrate, if not the end of the pandemic, then at least some way of us living in the world with it, and the revival/resurgence of creativity that has been dormant for two long years.

### **UNEARTHING WITH INGRID ROJAS CONTRERAS, MATTHEW OLZMANN, ARIANNE TRUE, & ZOSER DUNBAR**

Dec. 2, 2022 | 7 pm PT

### **SECOND CHANCES WITH DANEZ SMITH, RACHEL KHONG, MARCI CALABRETTA CANCIO-BELLO, & ZAN FISKUM**

Apr. 28, 2023 | 7 pm PT

### **CONVERSION WITH JOS CHARLES, SEQUOIA NAGAMATSU, PUTSATA REANG, & LUCIA FLORES-WISEMAN**

Jun. 2, 2023 | 7 pm PT

## WORD WORKS

Word Works craft talks by novelists, essayists, poets, and memoirists focus on writing as process rather than finished product, examining how language works to inspire and provoke new ideas through live close readings of the writer's own or others' work. These talks are designed to apply to writers of all genres as well as illuminate well-known works for avid readers. The talks are followed by an interview with a noted editor, writer, or critic.

### **NICOLE SEALEY: WHY IS BRIGIT PEGEEN KELLY'S "SONG" THE PERFECT POEM?**

Nov. 18, 2022 | 7 pm PT

### **KATIE KITAMURA: FINDING FIRST PERSON**

Dec. 9, 2022 | 7 pm PT

### **MARK DOTY: RAISING THE STAKES**

Feb. 17, 2023 | 7 pm PT

### **ELAINE CASTILLO: ON READING, REVOLUTION, AND THE CLASSICS**

Mar. 17, 2023 | 7 pm PT

### **BETHANY C. MORROW: THE IMPORTANCE OF THINKING ABOUT WRITING**

Mar. 24, 2023 | 7 pm PT

### **JONATHAN ESCOFFERY: EARNING YOUR READERS' ATTENTION**

Apr. 14, 2023 | 7 pm PT

#### TICKETS:

General: \$15 | Member: \$12

Student/Discounted: \$5

Learn more at

[hugohouse.org/lit-series/](https://hugohouse.org/lit-series/)

#### TICKETS:

General: \$15 | Member: \$12

Student: \$5

#### SERIES PASS:

General: \$75 | Member: \$60

Student/Discounted: \$25

Learn more at

[hugohouse.org/word-works/](https://hugohouse.org/word-works/)

# FICTION (ONLINE)

## TIERED CLASSES

### FICTION I

Introductory | Whether you're looking to write a collection of stories or a novel, this course will introduce key elements of craft such as character, plot, and setting. Alongside published examples and writing prompts in and out of class, you will write short stories and learn the basics of the workshop model. Readings may include George Saunders, Chimamanda Ngozi Adichie, Carmen Maria Machado, Zadie Smith, and Edgar Allan Poe.

### RAMON ISAO

Six sessions  
Wednesdays, Jan. 18–Feb. 22  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

### FICTION III

Advanced | This class will build upon craft learned in Fiction I and II. Students can expect advanced readings, regular workshops, and feedback from their classmates and instructor. We'll look at each other's drafts with an eye to properly balancing the elements of story, such as plot, character, voice, and pacing, into a well-structured, thematically resonant whole that keeps the reader turning the pages. As time allows, we'll also examine published work that inspires and instructs.

### SCOTT DRISCOLL

Eight sessions  
Mondays, Jan. 23–Mar. 20  
[No class: 2/20/23]  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

## GENERAL

### 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.

### TINA TOCCO

Four sessions  
Tuesdays, Jan. 17–Feb. 7  
10 am–12 pm PT  
General: \$240 | Member: \$216

### NOVEL IMMERSION

Intermediate | If you found November too busy to take advantage of National Novel Writing Month (NaNoWriMo), welcome to Jan-O-Wrimo! In this class, we're going to start off the new year by jumping into the novel you've been wanting to write. Using in-class writing exercises and homework assignments focused on plotting, developing characters and setting, and exploring point of view and structure, you'll set the course to get your novel underway.

### ELISE HOOPER

Six sessions  
Wednesdays, Jan. 18–Feb. 22  
1:10–3:10 pm PT  
General: \$305 | Member: \$274.50

### WRITING HISTORICAL FICTION

All Levels | Is there a historical figure or event that interests you? A story in your family's past that's begging to be told? In this class, we'll explore the balance between fact and fiction by diving into history. We'll explore research strategies, hone our craft with writing exercises, share our work for feedback, and study and discuss the writing of Toni Morrison, Hilary Mantel, George Saunders, and others. Expect to generate a short story draft or the start of a longer piece by the end of the class.

### ELISE HOOPER

Six sessions  
Thursdays, Jan. 19–Feb. 23  
1:10–3:10 pm PT  
General: \$305 | Member: \$274.5



## SHEILA HETI'S MOTHERHOOD: WRITING AGAINST PATRIARCHY

Intermediate | In this class, we'll read Sheila Heti's autofictional *Motherhood* (2018), a novel about one woman's inability to decide whether to have children. Heti uses writing as an anti-patriarchal tool for redefining motherhood and creating new possibilities for writing and living. We'll use her work to write about our own experiences of writing, caring/mothering, gender, embodiment (including abortion and pregnancy), and sexuality. In class, we'll close read and discuss the novel, then turn to writing prompts to develop our own autofictions.

## FANTASY & SCI-FI NOVEL WORKSHOP

All Levels | Writers will turn in chapters of their novels in a workshop-style format. Everyone will learn how to constructively critique and discuss the submitted work as a group, with an eye toward helping the author strengthen their writing while supporting them in their creative efforts. While we will also generate some writing in class through prompts and exercises, the focus will be the workshop. This class is for adults writing for an adult or young adult audience.

## A LITTLE WEIRD CAN GO A LONG WAY

Intermediate | Writing compelling speculative fiction doesn't always require the creation of a whole new world—a little weird can go a long way. In this generative class, we'll explore three ways of unlocking new stories: crafting narratives from common expressions, gleaning horror from unfinished business, and using deliberate paradoxes. The class is suitable for a wide audience, from those who are new to speculative fiction to experienced authors looking for a little burst of inspiration (or a break from that stalled work in progress).

## WHAT IS LOVE? WRITING QUEER LOVE STORIES

All Levels | In this workshop, we'll discuss the narrative components that make a compelling, contemporary, queer love story. We'll examine and deconstruct the love stories that move us and inform our lives, with the aim of finding expansive new ways for love stories to twist, turn, and transform. Get ready to do some generative writing exercises on character development, narrative arc, and the kinds of love that don't get enough attention. The focus is on constructing love stories with fiction techniques, but our discussion can apply to other genres.

## REVIEW YOUR OWN NOVEL LIKE A DEVELOPMENTAL EDITOR (ASYNCHRONOUS)



Intermediate | How clearly can you see your work in progress? In this series, you'll evaluate the "big picture" effectiveness of your novel—including plot, characterization, setting, pacing, and craft/style. Guided by a professional editor, you will work through questions and exercises each week to apply a developmental editing perspective to your fiction, and explore ways to see your writing from a fresh perspective. This class also covers common issues that trip up writers, and tips and tricks to help tackle revisions. *This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.*

## KAELIE GIFFEL

Four sessions  
Sundays, Jan. 22–Feb. 12  
10 am–12 pm PT  
General: \$240 | Member: \$216

## LISH MCBRIDE

Eight sessions  
Sundays, Jan. 22–Mar. 12  
1:10–3:10 pm PT  
General: \$395 | Member: \$355.50

## TARA CAMPBELL

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

## KAMALA PULIGANDLA

One session  
Sunday, Jan. 29  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## BETH JUSINO

Six sessions  
Feb. 13–Mar. 26  
General: \$305 | Member: \$274.50

**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, swap book recommendations, and (time permitting) do some writing prompts to keep you going. This class is geared towards writing for ages 8–12.

**TINA TOCCO**

Six sessions  
Tuesdays, Feb. 14–Mar. 21  
10 am–12 pm PT  
General: \$305 | Member: \$274.50

**FIRST IMPRESSIONS: FINE-TUNING THE OPENING OF YOUR NOVEL**

Intermediate | This course is designed for writers of fiction who want to fine-tune the first chapter of a longer work of fiction. By doing close readings from a variety of novels, we'll help writers identify different elements of a compelling opening, conceive the first chapter as its own work, and learn how to examine our openings as readers. Although the coursework will be relevant to anyone writing fiction, we'll focus on novels and their specific pacing.

**GRACIE BIALECKI**

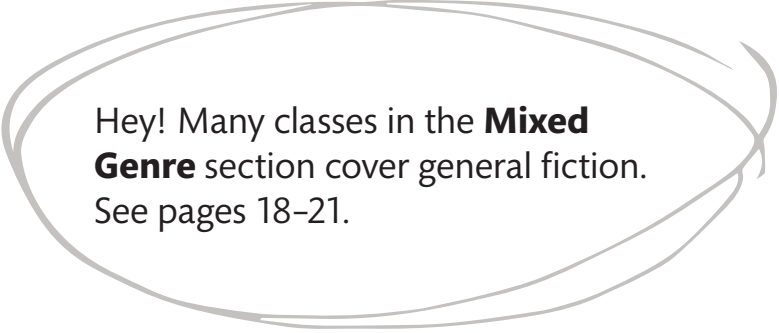
Two sessions  
Wednesdays, Feb. 15 & 22  
5–7 pm PT  
General: \$120 | Member: \$108

**CREATING CHARACTER**

Intermediate | In fiction, character is the font of narrative. A character's desires, behavior, and limitations create and evolve plot. Consequently, when beginning a novel or story, a writer's knowledge of one's primary characters interrogates and supersedes all other variables. Through a discussion of the work of Jhumpa Lahiri, Dana Johnson, and Denis Johnson, this class will explore the components and utility of memorable characters. Students are urged, but not required, to bring works-in-progress for discussion and exploration.

**J. RYAN STRADAL**

One session  
Sunday, Mar. 5  
1:10–4:10 pm PT  
General: \$90 | Member: \$81



Hey! Many classes in the **Mixed Genre** section cover general fiction. See pages 18–21.

# NONFICTION (ONLINE)

## TIERED CLASSES

### CREATIVE NONFICTION II

Intermediate | This class will build on fundamentals in Creative Nonfiction I with additional focus on structure and narration. We will investigate traditional and nontraditional forms, including memoir, lyric essay, and more experimental forms, as well as the role of research in creative nonfiction. Students can expect to generate twenty pages of new writing, weekly readings, exercises, and workshops with extensive instructor feedback. We will read work by Melissa Febos, Lia Purpura, and others.

### BETH SLATTERY

Eight sessions  
Tuesdays, Jan. 24–Mar. 14  
10 am–12 pm PT  
General: \$395 | Member: \$355.50

### CREATIVE NONFICTION III

Advanced | This class will be a mix of craft discussion and workshop to hone your essays so they pop on the page. Readings will include key elements of structure and narrative. For much of the class, your essays will serve as the text in a productive workshop setting. Each student will have up to two of their essays workshopped. Generate new material or come to class with work in progress.

### GAIL FOLKINS

Eight sessions  
Wednesdays, Jan. 25–Mar. 22  
[No class: 3/8/2023]  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

## GENERAL

### THE MOST PERSONAL ESSAY

All Levels | We'll draft, workshop, and revise 1000-1500 word essays that delve deeply into the first person, focusing on structure, narrative voice, and scene. We'll learn to cultivate vulnerability without self-indulgence, sharing without oversharing. Participants will receive one-on-one editorial advice plus critique from fellow students, and leave with a polished essay. Essays from this class have later appeared in literary journals and major outlets including the *New York Times*; book deals have followed.

### NICOLE HARDY

Eight sessions  
Tuesdays, Jan. 17–Mar. 14  
[No class: 2/14/23]  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

### THE VISUAL ESSAY: EXPERIMENTS IN FORM

Intermediate | Some stories call for a breaking of boundaries, others for a union of text and image or visual form. In this generative course, we'll experiment with different models and create image/text hybrids, concrete poems, and docupoetic essays. We'll read works by Don Mee Choi, Dao Strom, Leila Chatti, and others, and explore how visual essays can interweave memory, experience, pop culture, nature, and reflection—and spark multidimensional experiences on the page. Focused on nonfiction; all genres welcome.

### GABRIELA DENISE FRANK

Four sessions  
Wednesdays, Jan. 18–Feb. 8  
5–7 pm PT  
General: \$240 | Member: \$216

## WRITING ABOUT OTHER PEOPLE

Intermediate | In memoir, writing about other people is unavoidable, challenging, and yes, a little scary. This class will give you new skills for navigating the creative, ethical, and personal issues that arise when other people become characters in our own stories. Class sessions will blend short lecture segments, discussion of assigned readings, and plenty of opportunities to practice new techniques and get informal feedback. Some experience writing memoir or personal nonfiction is helpful, but not required.

## THE ART OF FOOD WRITING

All Levels | Food writing can be notoriously difficult to break into. After all, everyone eats and everyone has opinions. In this hybrid course, we will workshop a draft, craft pitches for publication, and strategize 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: This course might make you hungry!)

## HOW TO WRITE A MODERN LOVE ESSAY

All Levels | The Modern Love column in the *New York Times* has been a reader favorite since its inception in 2004. In this class, we will look at a few example columns and discuss their structure as well as insider tips on how to write an essay that is more likely to be a "yes." Students will write to a number of prompts designed to help them create their own Modern Love essay. Bring writing tools and questions.

## WINTER FLASH WARNING!

Intermediate | From snowballs, acrostics, and lipograms to found poems and ekphrastics, a brief winter storm of flash essays is a great way to start the new year. In this generative course, we'll discuss sample works by Aimee Nezhukumatathil, Jeni De La O, the Oulipo workshop, and others to create fresh new writing inspired by the winter season. Focused on nonfiction; all genres welcome.

## FEELING YOUR WAY INTO THE ESSAY

Intermediate/Advanced | Got an itch but don't know where to scratch? Floundering in material you love, but cannot figure out the true "mattering"? This generative class will help you follow your own instincts and make leaps with language, humor, and form. Dipping into writers like Brian Dillon, Patricia Hampl, and Langston Hughes will reveal how a compelling essay does not have a template; it draws upon a writer's unique way of perceiving the world. We will write in and outside of class. Prepare for surprise!

## KRISTI COULTER

Six sessions  
Wednesdays, Jan. 18–Feb. 22  
5–7 pm PT  
General: \$305 | Member: \$274.50

## SABRA BOYD

Six sessions  
Wednesdays, Jan. 18–Feb. 22  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

## THEO NESTOR

One session  
Thursday, Jan. 19  
5–7 pm PT  
General: \$60 | Member: \$54

## GABRIELA DENISE FRANK

Four sessions  
Thursdays, Jan. 19–Feb. 9  
5–7 pm PT  
General: \$240 | Member: \$216

## CHRISTINE HEMP

Two sessions  
Saturday & Sunday, Jan. 21 & 22  
10 am–4 pm PT  
General: \$305 | Member: \$274.50



## QUEERING CREATIVE NONFICTION

Intermediate | In light of Clarence Thomas' concurrence in Dobbs, queer people across the U.S. have taken steps to shore up their rights as spouses and parents. In this class, as queer creative nonfiction writers, we will take steps to queer our personal essays about family. Students will generate and share their own new nonfiction that spotlights the uniquely queer aspects of familial intimacy. Students can expect to come away with a new personal essay or chapter for a memoir.

## ESSAY COLLECTION OR MEMOIR?

Advanced | You've got a story to tell and ideas to share—but should you write an essay collection or a memoir? In this 6-hour intensive, writers will identify potential "centers of gravity" in their material, consider the arc of narrator change, reckon with repetition, discuss unifying features, pinpoint their work's central questions, and confront whether shame, fear, or an aversion to the work of dismantling existing essays could be shaping their books. Participants will complete a pre-class writing project inventory.

## THE PHILOSOPHY OF WRITING THE FUTURE

All Levels | The way we remember the past is much like the way we imagine a future. Both are creative acts; both occur in a realm of mental activity composed of possibilities called "the virtual." When it comes to the past, the virtual tells us what could have been; for the future, it tells us what could be. This class introduces writers to philosophical ways of thinking and writing about what is always arriving: the future.

## HYBRID MOMENTS: EXPLORING THE LYRIC ESSAY

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

## WRITING THE WORKPLACE

Intermediate | The workplace looms large in our lives and culture, but is often neglected in memoir. Let's fix that! This generative class blends seminar-style lecture, weekly readings, informal feedback sessions, and flexible prompts as a portal to writing about the weird, inspiring, infuriating, complicated places (physical or virtual) where we spend so much time and energy. Students will leave with concrete skills for writing vibrant work memoir, plus multiple pieces of writing ripe for further development.

## CARA STODDARD

Eight sessions  
Mondays, Jan. 23–Mar. 20  
[No class: 2/20/23]  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

## KATHERINE E. STANDEFER

Two sessions  
Saturday & Sunday, Feb. 4 & 5  
10 am–1 pm PT  
General: \$180 | Member: \$162

## CHARLES MUDEDE

Six sessions  
Mondays, Feb. 6–Mar. 20  
[No class: 2/20/23]  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

## SASHA LAPOINTE

Two sessions  
Saturdays, Feb. 11 & 18  
1:10–3:10 pm PT  
General: \$120 | Member: \$108

## KRISTI COULTER

Six sessions  
Sundays, Feb. 12–Mar. 19  
1:10–3:10 pm PT  
General: \$305 | Member: \$274.50

**WRITE YOUR STORY: WRITING TO HEAL**

Introductory/Intermediate | Tap into the healing power of personal narrative and write the emotionally-charged story you need to tell. You'll learn how to identify, structure, and bring your story to life through eight powerful narrative writing assignments that culminate in the completion of your seven- to ten-page story. Class includes a 30-minute individual coaching session with the instructor.

**INGRID RICKS**

Five sessions  
Sundays, Feb. 19–Mar. 19  
10 am–12 pm PT  
General: \$300 | Member: \$270

**WRITING MEMOIR TO UNDERSTAND YOUR FAMILY:  
FINDING YOUR VOICE, WHILE HONORING THEIRS**

All Levels | We will read excerpts from several memoirs. Each hour of the class, we will write for ten minutes 1) through a photo, visual object, scent, sound, taste (food they cooked or ate), 2) in the direct voice of a family member, 3) through a healing image, 4) through a questionnaire or letter to our family member to address something we wish to ask/say but never found the time or courage, and 5) through a family myth we wish to change.

**ELIZABETH MAYORCA**

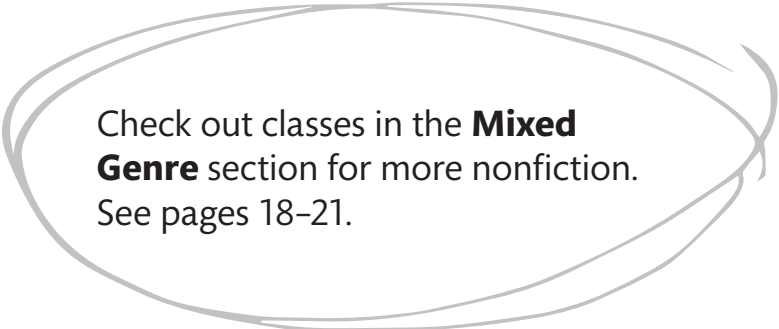
One session  
Saturday, Feb. 25  
10 am–1 pm PT  
General: \$90 | Member: \$81

**MAKING MEANING IN MEMOIR**

All Levels | 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, Mar. 5  
1:10–4:10 pm PT  
General: \$90 | Member: \$81



Check out classes in the **Mixed Genre** section for more nonfiction. See pages 18–21.

## TIERED CLASSES

### POETRY I (ASYNCHRONOUS)



Introductory | Within one poem, even within one line, poets create meaningful simultaneity—using image, metaphor, music, sound, syntax, lineation, structure, and an engagement with the unsaid. Whether you're a beginning poet or a lover of the art, this class will engage with that simultaneity, focusing each week on a specific element of poetic craft. Some examples of poets we will study: Ellen Bass, Tarfia Faizullah, Terrance Hayes, Solmaz Sharif, Ai, Larry Levis, and Jane Wong. The course is asynchronous; you can work on your own schedule. *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  
Mondays, Jan. 23–Mar. 5  
General: \$305 | Member: \$274.50

### POETRY II

Intermediate | Poetry II will add to your growing skill set in a supportive workshop environment. We'll learn by closely reading and responding to mentor texts as well as each other's poems, and practice the art of revision so that you can continue to hone your work beyond the bounds of the classroom.

**LYDIA K. VALENTINE**

Eight sessions  
Wednesdays, Jan. 25–Mar. 22  
[No class: 3/8/23]  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

### POETRY III

Advanced | Poetry III assumes a foundation of craft and elements of poetry; from here we'll practice generative writing exercises to produce new poems by examining the language of contemporary poets. Students will participate in a supportive workshop in which their work is appreciated for what it is and creatively encouraged to grow. You'll learn how to heighten the resonance in each poem you present, how to make conflicting elements work together to bring out the themes, and how to support yourself as you write and revise to make your best poems.

**ED SKOOG**

Ten sessions  
Tuesdays, Jan. 17–Mar. 21  
7:10–9:10 pm PT  
General: \$480 | Member: \$432

## GENERAL

### THE TREES OF OUR LIVES

All Levels | Trees inform every inch and cranny of human endeavor: myths, architecture, poetry, iconographies, engineering, explorations of all kinds. Herman Hesse notably wrote, "Trees are sanctuaries. Whoever knows how to speak to them, whoever knows how to listen to them, can learn the truth." In this class, we will engage with a variety of texts (letters, essays, mostly poetry) to examine our relationships to our arboreal neighbor: how they inspire, heal, protect, anchor, and orient us—and what we in turn offer them. This is a generative class. No previous writing experience necessary.

**CLAUDIA CASTRO LUNA**

Seven sessions  
Wednesdays, Jan. 18–Mar. 1  
7:10–9:10 pm PT  
General: \$350 | Member: \$315

**POET TEA: MAKING & WRITING ABOUT TEA**

Intermediate | Join us for an interactive, generative poetry workshop all about tea! Teamaking, like writing, is a cultural activity that emphasizes ritual and sensory experience. In this three-hour class, we will consider poems (such as Leila Chatti's "Tea") at the intersections of these themes as well as engage in a series of generative writing prompts to explore image, memory, culture, and narrative. Participants need only bring their love of poetry and favorite tea along with them for an interactive experience.

**WRITING THE AVANT-GARDE LYRIC**

Intermediate | In this course, we will be writing in the tradition of modern avant-garde lyric poetry, from writers like Gertrude Stein and Louis Zukofsky to the contemporary poetry scene of Aditi Machado, Tracie Morris, and others. The class will focus on writing exercises that encourage writers—through experimentation and play—to expand their ideas about the possibilities of language, composition, and form. By the end of the course, writers will have written a number of experimental lyric poems in different styles.

**READING AND WRITING THE LONG POEM**

Intermediate/Advanced | This class for intermediate and advanced students will analyze, question, and take inspiration from long poems. Students will read, discuss, and create new works informed by long poems including sequence poems, epic poems, and book-length poems. Elements of narrative, allusion, repetition, pattern, distance, and perspective will inform our engagement with writing long. Students can expect to spend time engaging in literary analysis, discussion, and generative writing. Readings: Sze, Rankine, Wright, Carson, Pico.

**POETICS OF THE HAUNTED HOUSE**

Intermediate | Poetry can be one of the most effective tools for excavation of both personal and generational histories. In this class, ghosts of all types will be invited in and engaged with. We will examine poems by writers like Yehuda Amichai, Hanif Abdurraquib, and dg nanouk okpik, learn the mechanisms of haunting within poetry, and generate work. Students will leave this class with five workshoped poems and lists of suggested further reading and venues for submission.

**WRITING IN PERSONA: LANGUAGE, LIPSTICK, & A MIRROR**

Intermediate | To step into another's shoes and assume their persona—someone famous, a mythical or fictional character, even an animal, friend or family member—is a way to generate new and exciting poems. We will examine powerful dramatic dialogue and persona poems, generate and share new persona poems and discuss what it means to assume another's identity. Students can expect to come away with two new poems, plus the knowledge and joy of how to craft a successful persona poem.

**YASMINE AMELI & SABA KERAMATI**

One session  
Sunday, Jan. 22  
10 am–1 pm PT  
General: \$90 | Member: \$81

**NOAH ZANELLA**

Four sessions  
Sundays, Jan. 22–Feb. 12  
10 am–12 pm PT  
General: \$240 | Member: \$216

**LAURA DA'**

Four sessions  
Sundays, Jan. 22–Feb. 12  
1:10–3:10 pm PT  
General: \$240 | Member: \$216

**HANNAH SCHOETTNER**

Six sessions  
Mondays, Jan. 23–Mar. 6  
[No class: 2/20/23]  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

**HEIDI SEABORN**

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



## POET AS A BOTANIST

Intermediate | Amateur botany was a Victorian pursuit whose discoveries were valued by the scientific community until the increasing complexity of biochemistry took plant knowledge out of the hands of the average person. Poets didn't get the memo. In this class, we'll consider how writers today imagine the voices of plants to reach for new language, insight, and emotion. We'll read plant-voiced poems and write our own poems (or essays!) to see what we too, as poet botanists, can discover.

KATE LEBO

Six sessions  
Tuesdays, Feb. 7–Mar. 14  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

## ASSEMBLING A CHAPBOOK FOR PUBLICATION

Intermediate/Advanced | In this workshop, you'll put together a chapbook manuscript to submit to publishers or self-publish. We'll explore structural and stylistic possibilities, how chapbooks differ from full-length collections, and techniques for writing poems with a larger project in mind. We'll discuss two award-winning chapbooks (which you're encouraged to read in advance); practice hands-on structuring, ordering, and titling; and bring what you've learned together to create a manuscript of 8–24 pages.

LISA GLUSKIN STONESTREET

Six sessions  
Thursdays, Feb. 9–Mar. 23  
[No class: 3/9/23]  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

## NOT EXOTIC: POETRY ON ASIAN AMERICAN IDENTITY (ASYNCHRONOUS)



All Levels | 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. People of Asian backgrounds are especially invited. *This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.*

AIMEE SUZARA

Four sessions  
Mondays, Feb. 13–Mar. 12  
General: \$240 | Member: \$216

## THE POETIC SERIES: A SEMINAR

Intermediate/Advanced | Students will explore what makes linked poems into a series by analyzing the formal, modal, and thematic techniques (among others) that turn loosely linked poems into a connected series. Students will engage in a craft discussion and analyze a series of contemporary poems. Students will apply what they learn to their own poetry series by undertaking revision exercises and participating in peer feedback in the form of breakout groups. This course requires students to bring a collection of poems that are already in progress.

MELINDA RUTH

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

## DREAMS AS PORTALS FOR LIBERATION

Intermediate | Dreams function as portals through which we can find keys for survival, healing, transformation, and liberation. This workshop explores how translating dreams into poems helps us access the subconscious, creative energies that are healing, wildly associative, and less inhibited by the waking world's rigid, toxic structures. We will read and discuss dream poems by contemporary poets such as Jackie Wang, Mathias Svalina, and Kimiko Hahn. Participants will also develop their own at-home, dream-based writing rituals to generate poems.

ANSLEY CLARK

Four sessions  
Wednesdays, Feb. 22–Mar. 22  
[No class: 3/8/23]  
5–7 pm PT  
General: \$240 | Member: \$216

**EXPLORING THE SURREAL & THE STRANGE IN PROSE POETRY**

All Levels | In this workshop, writers will be exposed to surreal and strange prose poems by established masters. We will take a look at writers such as James Tate, Marosa di Giorgio, Sabrina Orah Mark, Ray Gonzalez, and more. Once we have exposure to some of the great surreal prose poets of our age, the instructor will share his own unique prompts and sample prose poems written to the same prompts, so students can gain insight into the improvisation and editing process.

**EXPANDING THE ELEGY: READING AND WRITING FROM VICTORIA CHANG'S *OBIT***

Intermediate/Advanced | Explore the elegy by studying Victoria Chang's powerful collection, *Obit*, in which she reinvents the newspaper obituary to capture the full scope of loss. We'll discuss the book as a whole, read it front to back, and spend concentrated time on individual poems offered as prompts as we find new ways to write about and express loss. Each class begins with sharing our work aloud, but this is not a workshop. Read the first nineteen pages before our first class.

**THE FIVE STAGES OF ECOLOGICAL GRIEF**

Introductory | Elisabeth Kübler-Ross famously described the five stages of grief as denial, anger, bargaining, depression, and acceptance. The term "ecological grief" has been used to understand the loss humans experience as a result of ongoing environmental destruction. We will learn from contemporary ecopoets as well as investigate our interior and exterior landscapes in order to craft new poems that probe and illuminate this grief and lead us on a path to awareness, climate justice, and, perhaps, a sixth stage: action.

**WHERE TO BEGIN: THE ART & CRAFT OF THE POEM TITLE**

Intermediate/Advanced | A great title can draw the reader into a poem, guide the way, and open it up—sometimes all at once. But poems can also be undercut by vague or lackluster titling, and many writers aren't sure how or where to begin. In this three-hour workshop, we'll explore the relationships between poems and their titles, discuss several intriguing examples, then play with techniques for titling our own work. Bring 5–10 poem drafts to work with during class.

**LET'S WRITE A POEM**

Introductory | Have you always wanted to write a poem but didn't know how to start? In this class designed specifically for beginners, we'll explore some of the way poets turn words and images into extraordinary phrases and do in-class experiments with some basic poetic forms and styles. We'll discuss how the structure of a poem affects how it looks on paper and how it is read, and how the expressions of time, place, and ego can make a poem more concrete.

**JOSE HERNANDEZ DIAZ**

Four sessions  
Thursdays, Feb. 23–Mar. 23  
[No class: 3/9/23]  
1:10–3:10 pm PT  
General: \$240 | Member: \$216

**MELANIE FIGG**

Four sessions  
Thursdays, Feb. 23–Mar. 23  
[No class: 3/9/23]  
5–7 pm PT  
General: \$240 | Member: \$216

**JESSICA GIGOT**

Two sessions  
Saturdays, Feb. 25 & Mar. 4  
1:10–4:10 pm PT  
General: \$180 | Member: \$162

**LISA GLUSKIN STONESTREET**

One session  
Sunday, Feb. 26  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

**HOLLY DAY**

Four sessions  
Mondays, Feb. 27–Mar. 20  
5–7 pm PT  
General: \$240 | Member: \$216

**LEAPS & SWERVES: CREATING SURPRISE IN POETRY**

All Levels | Let's explore unexpected moves in poems: disruptions to syntax, shifts in tone, and associative leaps. Get ready for in-class prompts that invite a sense of wildness and surprise to our writing. Together, we'll investigate how poets such as Carl Phillips, Gabrielle Calvocoressi, Matthew Olzmann, Rick Barot, and Elizabeth Bishop use craft strategies to establish an interplay between stabilizing and destabilizing forces in their work while engaging the reader in a journey of discovery.

**READING & WRITING WITH CACONRAD**

All Levels | We will read from CAConrad's *Ecodeviance: (Soma)tics for the Future Wilderness*, paying particular attention to the relationship between process, content, form, and product. We will discuss the role of creating activities for oneself to generate new and unexpected writing, and practice writing poems in the style of CAConrad. Finally, we will create our own personal rituals to carry out after class—these are meant to support students in writing beyond the workshop.

**GET MESSY: PUSH PAST PERFECTIONISM & PROCRASTINATION**

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

**DILRUBA AHMED**

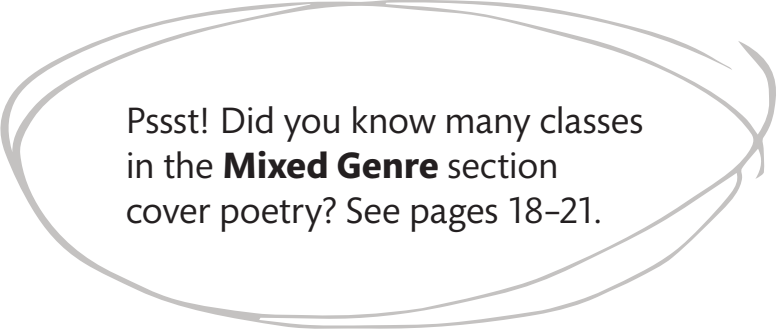
One session  
Tuesday, Mar. 7  
10 am–1 pm PT  
General: \$90 | Member: \$81

**LEIGH SUGAR**

Two sessions  
Sundays, Mar. 12 & 19  
1:10–3:10 pm PT  
General: \$120 | Member: \$108

**DILRUBA AHMED**

One session  
Tuesday, Mar. 14  
10 am–1 pm PT  
General: \$90 | Member: \$81



Pssst! Did you know many classes in the **Mixed Genre** section cover poetry? See pages 18–21.

# MIXED GENRE (ONLINE)

## ELEMENTS OF THE SHORT FORM: AN INTRODUCTION TO FLASH (ASYNCHRONOUS)

BECCA YENSER



Introductory | This class explores fundamental concepts in the genre of flash and is designed for all levels of writers. Students will become familiar with flash as a form (both fiction and nonfiction) through the study of common elements. They will read examples from masters of flash and generate two pieces per week while also workshopping peer work. We will touch upon exciting, innovating work from Amy Hempel, Sejal Shah, George Saunders, and others. *This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.*

Five sessions

Jan. 17–Feb. 21

General: \$270 | Member: \$243

## LIT WITCHES: CRAFTING SPELLS & RITUALS FOR SUBVERSIVE NARRATIVES

AMY BOWERS & ALLISON ELLIS

Intermediate | The witch archetype abounds in literature. From self-identifying mythical witches to self-reliant female protagonists in the works of Ariel Gore, Maryse Condé, Helen Oyeyemi, and others, witches serve as subversive shapeshifting badasses, mirroring ideas around feminism, domesticity, power, and social change. We'll analyze across the canon while building our own definitions. Expect to delve deep into the art and craft of creating witchy narratives and come away with at least two new stories, essays, or longer scenes.

Four sessions

Tuesdays, Jan. 17–Feb. 7

5–7 pm PT

General: \$240 | Member: \$216

## WRITING ABOUT THE WOMEN IN YOUR FAMILY

DARIEN HSU GEE

All Levels | Who are the women in your family? What stories need to be told? How have these women helped you claim your place in the world, or what secrets might be holding you back? We'll explore the roles of these women in our lives and how they've shaped us by generating micro narratives of 300 words or less. We'll consider how pieces may be submitted individually or organized as part of a chapbook, memoir, or more extensive body of work.

Four sessions

Tuesdays, Jan. 17–Feb. 7

5–7 pm PT

General: \$240 | Member: \$216

## DOCUMENTING THE TIMES: GRAPHIC JOURNALISM, NONFICTION COMICS, & VISUAL POETRY

NHATT NICHOLS

Intermediate | Learn the art of documenting our world through words and images. In this course, you will create a work of graphic journalism, a documentary comic, and visual poetry. We'll study creators like Ben Passmore, Nate Powell, and Anis Mojgani, and you'll leave with the skills to create nonfiction comics that say something true about the world as you understand it. You do not need to possess artistic talent, but you will need to be willing to be artistically brave. Expect to create three finished one-page comics.

Six sessions

Saturdays, Jan. 21–Feb. 25

10 am–12 pm PT

General: \$305 | Member: \$274.50

## PLOT FOR POETS & WRITERS OF SHORT FICTION: WRITING ALONGSIDE LYDIA DAVIS

DEBORAH WOODARD

All Levels | We'll read the stories of Lydia Davis with an eye to giving our short narratives, whether in poetry or prose, a dramatic arc, and a telling finale. How can we make our tales impossible to put down? Are plot twists transferrable to poetry? We'll find out. Weekly prompts, instructor feedback, discussion. Text: *The Collected Stories of Lydia Davis* (Picador).

Six sessions

Saturdays, Jan. 21–Feb. 25

1:10–3:10 pm PT

General: \$305 | Member: \$274.50



## WHEN THE COLOR BLUE WAS BORN

All Levels | Awaken your senses and writing life using color as the prismatic approach. We'll expand our synesthetic palette and experiment with unusual generative writing prompts across the rainbow to create a portfolio of new work. Our inspiration will pull from science, art, literature, and fresh observations, slanted toward poetry but open to all genres. Most writing will be done in class with some observational homework. By the end, you'll have a bouquet of new drafts. Optional feedback conference at the end.

## WHAT WE REALLY MEAN TO SAY: UTILIZING POETIC TECHNIQUES IN PROSE

Intermediate | When we attend to language, we not only say what it is we're after in more vivid ways, but we very often find ways to say something we didn't even know we could say—that is, we discover what it is we really mean to say. In this craft workshop, we will read selections from prose writers utilizing poetic techniques, identify four ways to attend to language, and practice using these techniques in our own writing.

## WRITING(,) NOTICING

Intermediate | What do we notice—when, and why? How can we control, divert, and organize our senses to approach the world—and our creative practice(s)—with attention? We'll take inspiration across media: writing (Robin Wall Kimmerer, Jen Bervin, John Berger), film (David Attenborough, Julio Torres), music (Pauline Oliveros, Frankie Cosmos, Maryanne Amacher), and the natural world, and experiment with the ways our work changes when our focus does. We'll investigate distraction, boredom, and associative thinking with generative exercises, freewriting, and discussion.

## NATURE IS ALL OF US: DECOLONIZING NATURE WRITING

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

## WRITING A FEATURE-LENGTH SCREENPLAY: STRUCTURE & CHARACTER

Intermediate | Every movie starts as nothing more than words on a page. But how on earth does a writer get from the opening titles to the final fade-to-black? This course is aimed at writers who want to understand the possibilities—and limitations!—of a screenplay. Through weekly exercises and assignments, we'll study screenplay structure and learn how to develop intriguing protagonists and supporting characters. Students will plan and begin to write their own feature screenplay.

## SIERRA NELSON

Eight sessions  
Sundays, Jan. 22–Mar. 12  
1:10–3:10 pm PT  
General: \$395 | Member: \$355.50

## JOE WILKINS

One session  
Sunday, Jan. 22  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## MOLLY SCHAEFFER

Four sessions  
Mondays, Jan. 23–Feb. 13  
5–7 pm PT  
General: \$240 | Member: \$216

## JENNIFER PERRINE

Four sessions  
Mondays, Jan. 23–Feb. 13  
5–7 pm PT  
General: \$240 | Member: \$216

## MARISSA FLAXBART

Eight sessions  
Wednesdays, Jan. 25–Mar. 22  
[No class: 3/8/23]  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

## THE SIXTEEN-WEEK PROSE WORKSHOP

Intermediate | This longer-than-average course gives students an opportunity to deep-dive into the revision of their writing and develop thoughtful, supportive, critical responses when looking at others' work. Students will share their work multiple times, discuss craft issues (narration, character, scene development, pacing, etc.), while creating a strong community of writers. They will generate thirty or more pages of writing, which will receive extensive feedback and opportunity for revision. Stories, essays, and memoir and novel excerpts welcome!

## WRITING CARE & VULNERABILITY

Intermediate | In this generative workshop, we will look at contemporary writers considering the body in various states of need to write into our own reckonings with care and vulnerability. Participants will have the opportunity to reflect on their own individual experiences of the past few years and connect to broader narratives through models from Johanna Hedva, Mia Mingus, Audre Lorde, and others.

## READING POETRY, WRITING PROSE

All Levels | What can prose writers learn from close readings of poetry? In this reading-focused course, we'll take an in-depth look at work by six poets, including Layli Long Soldier, Wanda Coleman, and Anne Carson, and explore how their craft decisions might influence and inspire our own writing across genres. Expect lively discussion, opportunities to write in conversation with each author, and the chance to share ideas and creative work in a supportive setting.

## WRITING THE BODY

All Levels | Virginia Woolf writes, "Literature does its best to maintain [...] that the body is a sheet of plain glass through which the soul looks straight and clear. [...] On the contrary [...] All day, all night the body intervenes." This course will examine these bodily interventions in writing and explore the merits of engaging deeply and precisely with sex, aging, illness, bodily change, and bodily difference. We will also discuss the body-centered prose of Ottessa Moshfegh, Han Kang, Carmen Maria Machado, and other writers.

## THE MICRO PROSE CHAPBOOK: ARCHETYPES

All Levels | In this six-week generative workshop, we'll write micro prose (300 words or less) with an eye toward a finished chapbook draft by the end. The theme will be archetypes. In addition to writing, we'll consider how these pieces may be submitted individually or organized as part of a more extensive body of work. For writers of all genres who crave completion and are open to seeing where their writing takes them.

## BETH SLATTERY

Sixteen sessions  
Thursdays, Jan. 26–Jun 1  
[No class: 3/9/23, 3/30/23, 4/6/23]  
1:10–3:10 pm PT  
General: \$760 | Member: \$684

## LEORA FRIDMAN

One session  
Sunday, Jan. 29  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## LIZA BIRNBAUM

Six sessions  
Thursdays, Jan. 19–Feb. 23  
5–7 pm PT  
General: \$305 | Member: \$274.50

## MEGHAN LAMB

Six sessions  
Sundays, Feb. 12–Mar. 19  
10 am–12 pm PT  
General: \$305 | Member: \$274.50

## DARIEN HSU GEE

Six sessions  
Tuesdays, Feb. 14–Mar. 21  
1:10–3:10 pm PT  
General: \$305 | Member: \$274.50

## WE, YOU & I: COLLECTIVE FIRST PERSON

Intermediate | First-person plural stories can give voice to the previously invisible, compelling writers to offer their own version of identity beyond a perceived, privileged mainstream. But what makes us so uncomfortable about the first-person plural? We resist collective or group identity because we think of ourselves as individuals, not communities or coalitions. In this generative course, we'll examine practical issues of the collective first person and narrative distance. Each class will include short discussion, writing prompts, and writing time.

## VISUAL INSPIRATION: WRITING PROSE FROM ART

All Levels | We'll explore a range of artworks available online and local to students to unearth new prose projects or add depth and breadth to works in progress. To help with the creative percolation, we'll read short published works that have been inspired by visual art. Exercises, readings, and discussions will cover creative process, character, story, landscape, and style. Students will be able to workshop one short-short story or essay.

## HERMIT CRAB FORMS FOR POETS & PROSE WRITERS

All Levels | Calling all poets and prose writers! This mixed-genre class will explore "hermit crab" forms for our poems, prose, and prose poems! Just as a hermit crab adapts to various "homes," we'll write about our experiences using the language and architecture of borrowed forms: instruction manuals, encyclopedia entries, multiple-choice questionnaires, historical timelines, or horoscopes. How can borrowed structures help us to reveal our emotional truths? This generative workshop is open to all.

## DIGGING INTO THE DETAILS

All Levels | This generative workshop will explore the power of detail and description in prose. We'll consider practices both on and off the page that help readers fully connect with the characters, worlds, and scenes we're describing. Along the way, we'll share work in a supportive setting and take cues from masters of close noticing like Ross Gay, Nicholson Baker, and Lynda Barry, whose specific observations and vivid language bring brilliance and originality to their work. Students will leave with new pages and with strategies to carry forward into future writing projects.

## ANCESTORS CALLING

All Levels | Do you speak to the dead? Just kidding, except... not really. As writers, our ancestral history breathes through our bodies and appears on the written page, whether we realize it or not. The stories of those who came before us—and the legacies they bear, for better or worse—are what we carry. We'll explore ancestors both known and unknown through a series of micro narrative prompts (300 words or less). No Ouija boards required.

## PIPER LANE

Four sessions  
Wednesdays, Feb. 22–Mar. 22  
[No class: 3/8/23]  
5–7 pm PT  
General: \$240 | Member: \$216

## ANCA L. SZILÁGYI

Four sessions  
Sundays, Feb. 26–Mar. 19  
10 am–12 pm PT  
General: \$240 | Member: \$216

## DILRUBA AHMED

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

## LIZA BIRNBAUM

Four sessions  
Tuesdays, Feb. 28–Mar. 21  
5–7 pm PT  
General: \$240 | Member: \$216

## DARIEN HSU GEE

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

# 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.

## GLOBAL CITIZEN POETRY CLASS

All Levels | Inspired by Ilya Kaminsky's Poets in the World series, Global Citizen Poetry will examine the work of living poets based outside of the United States. In addition to the Poets in the World anthologies, we will read New Generation African Poets, PEN Award for Poetry in Translation winners, PEN Poets in Exile, The Song Atlas, as well as collections by Adam Zagajewski, Vahni Capildeo, Anthony Anaxagorou, and more.

EMILY SERNAKER

Eight sessions  
Saturdays, Jan. 21–Mar. 18  
[No class: 3/11/23]  
10 am–12 pm PT  
General: \$395 | Member: \$355.50

## READING THE CRAFT OF TONI MORRISON IN *BELOVED*

All Levels | One of the most celebrated writers in American English, Toni Morrison creates masterful and complicated narrative structures and employs neologisms to convey unspeakable things often left unspoken. We'll look at the structure of Morrison's masterpiece, *Beloved* (1987)—a narrative of enslaved Africans and their white enslavers—as an example of stories about loss, violence, memory, and healing. This class will be geared toward general readers as well as teachers working with or thinking about working with this formative text.

MICHELE L. SIMMS-BURTON

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

## I DON'T GET IT: READING *BEST AMERICAN POETRY 2022* TOGETHER

All Levels | Strangers to poetry, welcome! Poets, too. Or anyone who wants to take a guided tour through this year's edition of a renowned, sometimes controversial, anthology. We'll talk about poetry, how it works, about "bests" and who says so, as we dig into this year's collection of seventy-five contemporary poems. Choose your own "bests," compare notes, and sometimes say, "I just don't get it." You'll find insight, inspiration, and a supportive place for inquiry. Optional writing prompts available. Text required: *Best American Poetry 2022*.

SALLY ASHTON

Four sessions  
Mondays, Feb. 6–Mar. 6  
[No class: 2/20/23]  
7:10–9:10 pm PT  
General: \$240 | Member: \$216

## YOUR FAVORITE POET'S FAVORITE POET

All Levels | Every poet must start somewhere—and behind every good writer, is a good reader. Together, we will demystify the idea that poetry is for the select few and explore the art form through the lens of legacy and community. This class will draw from twenty-seven interviews with some of today's most innovative poets. We'll read and discuss work recommended by Ladan Osman, Ellen Bass, Joseph Millar, Arthur Sze, Hanif Abdurraqib, Kimiko Hahn, Sharon Olds, Gabrielle Calvocoressi, Tyehimba Jess, and Toi Derricotte.

EMILY SERNAKER

Four sessions  
Tuesdays, Feb. 28–Mar. 21  
5–7 pm PT  
General: \$240 | Member: \$216



# THE WRITING LIFE (ONLINE)

## APPLYING FOR FELLOWSHIPS & RESIDENCIES

All Levels | Struggling to write a personal statement? Have no idea where to get started for grad school, a fellowship, or residency applications? Beyond the writing sample, we can carefully craft statements that align with institutions and audiences, and represent us in an authentic way. In this workshop, we'll go through a few successful sample personal statements, and talk through how writers might represent themselves and their values "on paper." Come with a goal, or a draft, or not!

## SUBMISSIONS SUPPORT GROUP

Introductory | This course is designed for writers new to submissions who want to familiarize themselves with the process while learning from, and sharing experiences with, their peers. By breaking down the phases into actionable steps, we'll help writers hone their submission skills and explore the emotional aspects of the process, such as healthy striving and recovering from rejection. Although the coursework will be relevant across genres, we'll focus on submitting to literary magazines or independent presses, rather than seeking literary representation.

## RESEARCH TOOLS FOR HISTORICAL FICTION & NONFICTION WRITERS

All Levels | During this session, we will walk through how to find old texts and compile a bibliography. Online and physical collections of newspaper archives will be covered, as well as library special collections, photo banks, and museum collections. We will discuss how to navigate copyright issues. Special attention will be paid to interview practices, tracing original source materials, and especially how to stay organized through your research process so you don't have to waste time when it's time to write.

## HOW TO GET YOUR ESSAYS & ARTICLES PUBLISHED

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

## AWP PREP FOR FIRST-TIMERS, INTROVERTS, & THE INTIMIDATED

All Levels | Arrive calm and confident at AWP Conference & Bookfair to make the most of your investment and enjoy the conference. Join us to learn non-awkward networking, to set up your AWP app, and to design a stress-free strategy, so you don't feel lost during programs. You'll leave with contacts, a game plan, and all you need to actually have fun while putting your ticket money to work for your writing career.

### PIPER LANE

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

### GRACIE BIALECKI

Two sessions  
Mondays, Jan. 23 & 30  
5–7 pm PT  
General: \$120 | Member: \$108

### HOLLY DAY

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

### SABRA BOYD

Four sessions  
Mondays, Feb. 27–Mar. 20  
5–7 pm PT  
General: \$240 | Member: \$216

### PAULETTE PERHACH

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

**CREATE A WRITING ROUTINE THAT WORKS FOR YOU**

Introductory/Intermediate | Want to reach a writing goal or add more creativity to your life? Join us to learn practical ways to build a sustainable writing practice that works for you. We'll discuss obstacles, common pitfalls, and myths that hold us back. Class is a mix of writing exercises, small groups, lecture, and discussion/Q&A. You'll leave with a renewed commitment to your work, lots of tips and strategies, and a strong plan to put in place. Bring your calendar to class!

**MELANIE FIGG**

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

**SAFETY FOR WRITERS**

All Levels | Physical safety and managing stress from online harassment are important for many writers. Particularly for writers of color, LGBTQ writers, trans writers, women and femme writers, and survivors who write about trauma, publishing work sometimes elicits retaliatory harassment or challenges to our physical safety. We will review tools and resources to develop strategies that can proactively preserve your privacy online and offline. We'll discuss how to develop self-care tools for writing and building a network for community care. Because your story deserves to be written and read.

**SABRA BOYD**

One session  
Sunday, Mar. 19  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

**REACHING A READERSHIP: SUBMITTING YOUR POEMS TO JOURNALS**

All Levels | Looking to get your poems published in literary magazines and beyond? In this class, students will get answers about cover letters, simultaneous submissions, and where to submit, while also learning the habits and strategies that will help their work reach a broader audience.

**DILRUBA AHMED**

One session  
Tuesday, Mar. 21  
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 info you need with the resources professional writers use to get published.

FIND THE KIT AT  
**HUGOHOUSE.ORG/WELCOME-KIT**

# 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](https://hugohouse.org).** Hugo House is dedicated to creating a safe, healthy environment for all of our in-person classes and events. We are continuing to track local, state, and federal health recommendations and guidelines as circumstances change and evolve. Policies are subject to change.

If any changes are made to our COVID-19 safety policy for in-person classes, we will notify all registrants via email prior to the day of the class. If necessary, a class may be moved online to accommodate changing circumstances. We will notify all registrants of changes to class location via email prior to the day of the class.

## 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

Eight sessions  
Thursdays, Jan. 26–Mar. 23  
[No class: 2/23/23]  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

### GENERAL

#### STRUCTURE & DESIGN

Intermediate | Samuel Delany famously remarked that he never thinks about plot—only character and structure. Through writing exercises and class discussion, we'll look in detail at the different levels of structure available to us. How should we think about the amount of information in a paragraph, the time dilation of a scene, or the pacing of a chapter? Students will come away with a solid toolbox of strategies for making structural decisions and thinking about design in their own writing.

#### RACHEL SOBEL

Six sessions  
Tuesdays, Jan. 17–Feb. 21  
5–7 pm PT  
General: \$305 | Member: \$274.50

#### STORYTELLING IN CALVINO'S "NEXT" MILLENNIUM

Advanced | Reflecting on "the future of literature" in 1985, the great speculative writer Italo Calvino noted that "there are things only literature can give us, by means specific to it." In this course, we'll read Calvino's essay collection *Six Memos for the Next Millennium* and write our own pieces in response (or in productive resistance) to his ideas about literature's key qualities. Students may use the course to generate a new story or to work on a story already in progress.

#### CARA DIACONOFF

Six sessions  
Thursdays, Jan. 19–Feb. 23  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

**CAN FICTION TEACH US TO BE GOOD?**

All Levels | Can fiction teach us to be good? We'll learn philosophical theories and fiction that explicitly addresses ethical issues: utilitarianism in Le Guin; deontology in Ishiguro; virtue ethics in Chekov and Zadie Smith; theodicy in Ted Chiang. This course focuses on reading, discussion, and generative writing rather than craft. Students will write brief responses in fiction or prose. Via her novel *On Beauty*, Smith raises the question we will address: Should fiction be a thing of beauty or justice?

**WORKSHOP FOR WEIRDOS**

Intermediate | Are your stories a little out of place in a typical workshop? This class is focused entirely on weird stories—bizarre and uncanny stories that don't quite fit anywhere else. Each week we'll discuss aspects of creating a weird story such as world-building, genre expectations, and publication. We'll look at weird stories from authors like Kim Fu, Aimee Bender, and others. We'll workshop each other's writing, safe in the knowledge that we are surrounded by fellow weirdos. Returning weirdos welcome!

**THE ART & CRAFT OF PICTURE BOOK WRITING**

Introductory | A hands-on introduction to writing for readers aged 0-7. We will read (mentor texts, including some early drafts of published books), learn the nuts and bolts of picture book making (create dummies, study pagination), workshop students' manuscripts, and do generative exercises. All students will be required to bring one manuscript to workshop in the fourth week, the only session in which they'll get feedback. No work required before class starts.

**MIXED TAPES, PLAYLISTS, & SOUNDTRACKS: MUSIC IN FICTION**

All Levels | First dances, road trips, and karaoke. Music can entertain, inspire, and console. In this class, we'll investigate the role that music plays in fiction and how it can help us develop characters, settings, and scenes. We'll explore examples from Langston Hughes, Pam Munoz Ryan, and Kazuo Ishiguro. While reading these expert writers, we'll examine and digest how to incorporate writing into our own work. Finally, we'll approach writing as readers and writers by incorporating conversation and writing exercises.

**NONFICTION (IN-PERSON)****WRITING ABOUT REAL PEOPLE**

All Levels | How can we ethically write about other people—and what does it mean to do it well? In this 6-hour workshop, you'll explore the craft of building nuanced characters, consider the legal or logistical implications of your storytelling, and reckon with owning your story's difficult truths, alongside examples from published authors' experiences. Writers will be given an optional pre-assignment and should plan for reflective writing and deep discussion during class.

**KASCHA SEMONOVITCH**

Six sessions  
Saturdays, Jan. 21–Mar. 4  
[No class: 2/4/23]  
10 am–12 pm PT  
General: \$305 | Member: \$274.50

**CAROLYN ABRAM**

Six sessions  
Tuesdays, Feb. 7–Mar. 21  
[No class: 2/21/23]  
5–7 pm PT  
General: \$305 | Member: \$274.50

**KENDRA LEVIN**

Four sessions  
Saturdays, Feb. 11–Mar. 4  
1:10–3:10 pm PT  
General: \$240 | Member: \$216

**MICHAEL OVERA**

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

**KATHERINE E. STANDEFER**

One session  
Saturday, Mar. 18  
10 am–5 pm PT  
General: \$180 | Member: \$162

# POETRY (IN-PERSON)

## QUEER ERASURE

Intermediate | This class will explore the concept of erasure poetry as a fundamentally queer practice, one with the capability to subvert and redirect power structures. Students will interact with a breadth of erasures and craft essays, as well as compile a folio of erasure poetry of their own. We will cover topics ranging from the origins and politics of the erasure poem all the way to the potentialities of a final product.

CASS GARISON

Four sessions  
Thursdays, Jan. 19–Feb. 9  
5–7 pm PT  
General: \$240 | Member: \$216

## PLACED BASED POETICS: WRITING WITH THE DUWAMISH RIVER

Intermediate | How can we write poems from a river? How can this river be the line that guides us through the violent past of Seattle? Part Seattle history, part eco-poetics, we will read excerpts of history texts and discuss poets that engage rivers, industry, and pollution in their work. Students will practice incorporating research into their poetry, will visit the river at least once, and leave class with two river poems.

SIMON WOLF

Four sessions  
Tuesdays, Feb. 28–Mar. 21  
5–7 pm PT  
General: \$240 | Member: \$216

# MIXED GENRE (IN-PERSON)

## STORIED MOTHERS

Introductory | Each week we'll discuss a story about motherhood and freewrite on experiences of mothering, being mothered, or matrilineal loss. We'll question cultural narratives of motherhood—like those contingent on biology, class, and citizenship—and look instead for expressions of profound and intimate nurturing. In-class freewriting will give writers a calm, safe space to reflect on their experiences and explore complexity in character relationships. Writers will leave with a story or essay draft developed from freewrites and revision exercises.

BELLA BRAVO

Eight sessions  
Thursdays, Jan. 26–Mar. 23  
[No class: 3/9/23]  
5–7 pm PT  
General: \$395 | Member: \$355.50

## CROSS-POLLINATION: POETS WRITING MEMOIR

Intermediate | This multigenre workshop will look at the work of contemporary poets who also write memoir, such as Joy Harjo, E. J. Koh, Camille Dungy, and Mark Doty to name a few. How does the intimacy and imagery of poetry influence prose and what can blossom from poets wandering into the field of creative nonfiction? Through several generative writing exercises, we will expand existing poems into longer prose (possibly hybrid forms) and explore the opportunities and potential obstacles in writing effectively across genres.

JESSICA GIGOT

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

### 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](http://bit.ly/manuscriptconsultants).



# FREE RESOURCES

## FREE ONLINE COMMUNITY CLASSES

### WAYS OF SEEING: THE IMAGE & THE IMAGISTS (FOR BIPOC)

Introductory | In this class, we will explore how images are used in various forms, including haiku, tanka, and short-form poetry. We will read and discuss the work of Akiko Yosano, Matsuo Basho, Yosa Buson, H.D., Amy Lowell, Gwendolyn Brooks, Lucille Clifton, and others. Through activities and writing practice, we will create poems that highlight the image, heighten our senses, and pop off the page.

MARGUERITE HARROLD

One session  
Saturday, Jan. 21  
10 am–1 pm PT  
Free

### ROOT WORDS: ETYMOLOGY & POETRY

Introductory | This class will look at etymology and language as a source of creative fascination. Students will create their own etymologies, consider the nature and purpose of word connotation in poetry, and explore the narratives and lyrical possibilities within words. Students can expect to leave class with a host of new generative writing exercises and lenses for creation of new work.

LAURA DA'

One session  
Saturday, Feb. 25  
1:10–4:10 pm PT  
Free

### EL MICRORRELATO, LO PEQUEÑO QUE HABLA DE LO GRANDE

Intermediate | Todos llenamos un globo alguna vez, pero no todos sabemos qué es un microrrelato. Lo aprenderemos. Leeremos a grandes autores del género, exploraremos maneras de acercarnos a nuestra propia escritura de microrrelatos. Hablaremos de la elipsis, el humor, la entrada y salida del texto, de las preguntas y la tensión que ha de haber para que el aire no se escape. El microrrelato es como un globo que, al final, explota. Un buen microrrelato permanece en nosotros, no se agota.

ROSARIO LÓPEZ

Una sesión  
Sábado, 11 de febrero  
10 am–1 pm PT  
Gratis

## DROP-IN WRITING CIRCLES

### WRITE WITH HUGO HOUSE

Looking for ongoing inspiration, feedback, and ways to connect with other writers? Attend one of these monthly drop-in writing circles, presented in partnership with the Seattle Public Library.

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.

ROTATING INSTRUCTORS

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

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.

## WRITERS-IN-RESIDENCE CONSULTATION

**Writers-in-residence are available for consultation appointments.** Receive writing guidance and advice from one of our writers-in-residence, free of charge. For more information or to book an appointment, go to [hugohouse.org/writers-in-residence/](https://hugohouse.org/writers-in-residence/)



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](http://www.chinginchen.com)



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.

CAROLYN ABRAM's work focuses on the intersection of technology and everyday life. Her work has appeared in various publications, including the *New California Writing Anthology*. She's written 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). Her debut book, *Dhaka Dust* (Graywolf Press), won the Bakeless Prize. Her poems have appeared in *New England Review*, *New York Times Magazine*, *Ploughshares*, and *Virginia Quarterly Review*.

YASMINE AMELI is an Iranian American writer. Her work appears in *Poetry*, *Ploughshares*, *The Sun*, *BWR*, and elsewhere. She teaches creative writing and works independently as a holistic writing coach.

SALLY ASHTON is a writer, teacher, and editor in chief of *DMQ Review*. Publishing in three genres, she's the author of four books. She taught at SJSU for eleven years and continues to teach workshops, Zoom and in person.

GRACIE BIALECKI is a writer 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 is a 2022 writer-in-residence at Pine Meadow Ranch Center for Arts & Agriculture.

AMY BOWERS holds a MFA degree from Bennington Writing Seminars in Creative Nonfiction. Bowers' work has appeared in *LARB*, *West Trade Review*, *Washington Square Review*, and others.

SABRA BOYD is a freelance writer, editor, and speaker whose work has been featured in the *New York Times*, the *Washington Post*, *Eater*, *Vice*, *Psychology Today*, *HuffPost*, the *Seattle Times*, and more. Sabra enjoys helping others build their own successful writing careers.

BELLA BRAVO is a writer new to Seattle. They earned an MFA in fiction from the University of Wisconsin, Madison in 2022. Their stories and essays have appeared in *NY Tyrant*, *Spoil*, and *Commune*.

TARA CAMPBELL is a writer, teacher, Kimbilio Fellow, and fiction co-editor at Barrelhouse. She received her MFA from American University. She's published five books, and her work has appeared in *SmokeLong Quarterly*, *Masters Review*, *Wigleaf*, *Booth*, *Strange Horizons*, and *CRAFT*.

ELAINE CASTILLO is the author of the widely acclaimed debut novel, *America is Not the Heart* (Viking, 2018), and her first nonfiction, *How to Read Now* (Viking, 2022), on the politics and ethics of our reading culture.

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.

KRISTI COULTER is author of *Nothing Good Can Come From This* and the forthcoming *Exit Interview*. Her work appears in the *Paris Review*, *New York Magazine*, *Elle*, and elsewhere. She has taught at Hugo House and the University of Washington.

LAURA DA' is a poet and teacher who studied at the Institute of American Indian Arts. She 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 *Fat, Pretty, and Soon to be Old*, *The Daddies*, *Love and Errors*, and *Damaged Like Me*. 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).

CARA DIACONOFF is the author of *Unmarriageable Daughters: Stories* and a novel, *I'll Be a Stranger to You*. Her fiction has appeared in *Indiana Review*, the *Adirondack Review*, and elsewhere. She teaches writing and literature at Bellevue College.

MARK DOTY is the author of nine books of poetry, including *Deep Lane*, *Fire to Fire*, and *My Alexandria*, as well as four memoirs, *What Is the Grass*, *Dog Years*, *Firebird*, and *Heaven's Coast*.

SCOTT DRISCOLL's novel, *Better You Go Home* won the Foreword First 2014 Debut Fiction award. His co-authored essay, "In Whose Voice? Rediscovering the Flaneur," is forthcoming in the AWP Writer's Chronicle. Driscoll completed an MFA at UW.

OMAR EL AKKAD is an author and journalist whose debut novel, *American War*, is an international bestseller and has been translated into thirteen languages. His second novel, *What Strange Paradise*, won the Giller Prize.

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.

MELANIE FIGG is an award-winning poet and essayist, currently working on a hybrid memoir. As a certified professional coach, Melanie offers women's writing retreats and works remotely with writers on their manuscripts as well as on their creative process.

MARISSA FLAXBART is a writer, filmmaker, and podcaster. She produced and directed the feature-length documentary *SHOW/CHOIR*, and now is the host of the culture podcast *Sweet Valley Diaries* and a writer/producer for *Twenty Thousand Hertz*.

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*, *Taboma Literary Review*, and elsewhere. She is the creative nonfiction editor of *Crab Creek Review*.

LEORA FRIDMAN is author of *My Fault*, in addition to other books of prose, poetry and translation. Work appears in the *New York Times*, the *Rumpus*, and the *Believer*, among others. She is currently faculty associate at Columbia University and Curator in Residence at the Jewish Museum of Maryland.

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

CASS GARISON has an MFA from the University of Washington and has work published or forthcoming in *Gulf Coast*, *Bennington Review*, *Foglifter*, *Washington Square Review*, *Salamander*, and others.

DARIEN HSU GEE is the author of five novels published by Penguin Random House. She is the recipient of a 2019 Poetry Society of American Chapbook Fellowship award for *Other Small Histories*. Her collection of micro essays, *Allegiance*, received a 2021 bronze IPPY award.

KAELIE GIFFEL, Ph.D., formerly of Seattle, now writes and does violence prevention work in Durham, NC. Her writing focuses on feminism, education, and the joys of intellectual work for activists. Her work has appeared in academic journals and elsewhere.

JESSICA GIGOT's second book of poems, *Feeding Hour*, was a finalist for the 2021 Washington State Book Award. Jessica's writing and reviews appear in several publications such as the *New York Times*, *Orion*, *Ecotone*, *Terrain.org*, and *Poetry Northwest*. Her first memoir, *A Little Bit of Land*, was published in 2022 by Oregon State University Press.

LISA GLUSKIN STONESTREET is the author of *The Greenhouse* and *Tulips, Water, Ash*. She reads, writes, edits, teaches, and works one on one with writers from her backyard Poetry Shack. She has terrible handwriting but is surprisingly good at math.

NICOLE HARDY is the author of the memoir *Confessions of a Latter-Day Virgin* (Hyperion 2013), and two poetry collections. She's taught for over fifteen years and is currently at work on a memoir about a year spent sailing the world.

MARGUERITE HARROLD is a poet and writer, originally from Chicago. She was a 2021/2022 Hugo House Fellow. She is the Assistant Editor of *American Life in Poetry*.

Poet and author CHRISTINE HEMP had a poem of hers sent on a NASA mission to monitor birthing stars. Her essays and poetry have aired on NPR and appeared recently on Salon.com and NYTimes.com. Hemp has taught at Harvard Extension, Iowa Summer Writing Festival, and Hugo House.

JOSE HERNANDEZ DIAZ is a 2017 NEA Poetry Fellow. He is the author of *The Fire Eater* (Texas Review Press, 2020). His work appears in *Poetry*, the *Southern Review*, the *Yale Review*, and in the *Best American Nonrequired Reading*.

A native New Englander, ELISE HOOPER spent several years writing for television and online news outlets before getting an MA and teaching high-school literature and history. Previous novels include *The Other Alcott* and *Learning to See*.

RAMÓN ISAO is a recipient of the Tim McGinness Award for Fiction, as well as fellowships from Artist Trust and Jack Straw Cultural Center. His stories appear in such journals as the *Iowa Review*, *Ninth Letter*, *Moss*, and *Hobart*, and his screen credits include *ZMD* and *Dead Body*.

BETH JUSINO is a writer, developmental editor, and publishing consultant for traditional and self-publishing authors. A former literary agent, she's also the author of the memoir *Walking to the End of the World* and *The Author's Guide to Marketing*.

SABA KERAMATI is a poet, editor, and educator from California. Her work appears or is forthcoming in *AGNI*, *Michigan Quarterly Review*, the *Margins*, and other publications. She is the poetry editor for Sundog Lit.

MEGHAN LAMB is the author of *COWARD, Failure to Thrive, All of Your Most Private Places*, and *Silk Flowers*. She is a lecturer at the University of Chicago and the nonfiction editor of *Nat. Brut*, a Whiting Award-winning journal.

PIPER LANE is a writer, teacher, and fisherman from Homer, Alaska. She holds an MFA from UW Seattle. Both a Hugo House fellow alum and a Hedgebrook alum, her work can be found in *PANK*, *Fourth River*, *Territory*, and elsewhere.

SASHA LAPOINTE is from the Upper Skagit and Nooksack Indian Tribes. Native to the Pacific Northwest, she draws inspiration from her coastal heritage and her life in the city. Her works include the memoir *Red Paint* and a forthcoming collection of poetry *Rose Quartz*.

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

KENDRA LEVIN is Editorial Director of Simon & Schuster Books for Young Readers and has spent twenty years editing award-winners and bestsellers. She is a certified life coach and author of *The Hero Is You*, a self-help book for writers.

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

CLAUDIA CASTRO LUNA is the author of *Cipota Under the Moon* (Tia Chucha Press, 2022); *One River, A Thousand Voices* (Chin Music Press, 2020 & 2022); *Killing Marias* (Two Sylvias, 2017), and the chapbook *This City* (Floating Bridge, 2016).

ELIZABETH MARQUIS-MAYORCA is a memoirist/poet/playwright/essayist/violinist/teacher. She is currently writing a memoir about her New York born/Calabrese grandmother. She received an MFA in Creative Nonfiction/Poetry from the Vermont College of Fine Arts and a BFA in Dramatic Writing from NYU.

LISH MCBRIDE is the author of young adult books such as *Hold Me Closer, Necromancer*; *Necromancing the Stone*; *Firebug*; *Pyromantic*; and the upcoming *Curses*. She has a BFA in creative writing from Seattle U and an MFA from the University of New Orleans.

BETHANY C MORROW is a YA and adult author, writing in genres ranging from speculative literary to contemporary fantasy to historical. She is author of the novels *Mem* and *A Song Below Water*, and editor/contributor to the YA anthology *Take the Mic*.

CHARLES MUDEDE is a Zimbabwean-born writer, filmmaker, and cultural critic. He writes about film, books, music, crime, art, economics, and urban theory for *The Stranger*. Mudede's writing has appeared in many publications, and his films been screened at Sundance and Cannes.

SIERRA NELSON: poet, essayist, collaborator, and cephalopod appreciator. Poetry MFA from U.W. (2002). Her 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*.

An award-winning instructor, THEO NESTOR is the author of *How to Sleep in a King-Size Bed* (Crown) and *Writing Is My Drink* (Simon & Schuster). Her essays have been published numerous places including the *New York Times*' Modern Love column.

NHATT NICHOLS is a poet and graphic journalist. A graduate of The Royal Drawing School, she uses comics to break down political and environmental issues, finding new ways to meet people where they are and ask them to reach deeper.

A former Writers In The Schools Resident and Jack Straw Fellow, MICHAEL OVERA has published two collections of short stories. His work has appeared in the *Portland Review*, *East Bay Review*, and *Inlandia*, among others.

PAULETTE PERHACH's book, *Welcome to the Writer's Life*, was selected as one of Poets & Writers' Best Books for Writers. Her writing has appeared in the *New York Times*, *Elle*, *Vice*, *Slate*, *Inc.*, *McSweeney's*, *Cosmopolitan*, *Marie Claire*, *Glamour*, the *Stranger*, among others.

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 Oregon, Perrine teaches writing at Portland Community College and serves as a wilderness guide.

MICHELLE PEÑALOZA is the author of *Former Possessions of the Spanish Empire*, winner of the 2018 Hillary Gravendyk National Poetry Prize (Inlandia Books, 2019). She is also the author of two chapbooks, *landscape/heartbreak* (Two Sylvias, 2015), and *Last Night I Dreamt of Volcanoes* (Organic Weapon Arts, 2015).

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

INGRID RICKS is an NYT-bestselling memoir author, book coach, and inspirational speaker who is passionate about leveraging personal storytelling to foster healing, awareness, empathy, and change. Her memoirs include *Hippie Boy: A Girl's Story and Focus*.



MEL RUTH is a PhD candidate at Georgia State University with a focus in poetry. She also teaches Dual College Enrollment at Point University. Mel has numerous publications, including her chapbook, *A Name Among Bone*, released early this year.

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)N/IO. She holds an MFA from Brown University.

HANNAH SCHOETTNER's poetry has appeared in venues like the *Louisville Review*, *SOFTBLOW*, *Glass: A Journal of Poetry*, *ONE ART*, and elsewhere. She's received a fellowship from Brooklyn Poets. Her debut chapbook, *Body Panopticon* (Bottlecap Features), was released in 2022.

HEIDI SEABORN is Executive Editor of The Adroit Journal and author of *Marilyn: Essays & Poems*, [PANK] Poetry Prize winner *An Insomniac's Slumber Party with Marilyn Monroe*, the acclaimed debut *Give a Girl Chaos*, and Comstock Chapbook Award-winning *Bite Marks*.

KASCHA SEMONOVITCH, PhD (philosophy) and MFA (poetry), has received a MacDowell Fellowship and Pushcart Prize nomination. Her work has appeared in journals including *Quarterly West*, *Zyzzyva*, *Bellingham Review*, and *Kenyon Review*; she is editor of two philosophical essay collections.

EMILY SERNAKER is a writer and human-rights professional based in Brooklyn. Her work has appeared in the *Sun*, *New York Times*, *Ms. Magazine*, *McSweeney's*, *Los Angeles Review of Books*, *San Francisco Chronicle*, *Los Angeles Times*, *Rumpus*, and *New Ohio Review*.

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*.

Former Hugo House Writer-in-Residence, ED SKOOG is the author of four books of poems, most recently *Travelers Leaving for the City*, and Washington State Book Award winner *Rough Day*, all published by Copper Canyon Press. His poems have appeared in the *New Yorker*, *Harper's*, and *Best American Poetry*.

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

RACHEL SOBEL is a writer of speculative and literary fiction about dykes and other queer people. A graduate of the Hunter MFA in Fiction, she has lived in NYC and Seattle.

KATHERINE STANDEFER is the author of *Lightning Flowers*, which was a *NYT Book Review* Editor's Choice and a Finalist for the 2021 Kirkus Prize. Her writing appeared in *The Best American Essays 2016*. She lives in the Tetons.

CARA STODDARD holds an MFA from the University of Idaho and a BA from the College of Wooster. Their work has appeared in the *Gettysburg Review*, *Terrain*, and *Ninth Letter*, among others, and has been nominated for Pushcart.

J. RYAN STRADAL is the author of the *New York Times* bestseller *Kitchens of the Great Midwest*, the national bestseller *The Lager Queen of Minnesota*, and the forthcoming novel *Saturday Night at the Lakeside Supper Club*. He lives in California.

LEIGH SUGAR holds an MFA in poetry from NYU. Her work appears in *POETRY*, *jubilat*, *Tupelo Quarterly*, and more. She edited *That's a Pretty Thing to Call It: Prose and poetry by artists teaching in carceral institutions*, forthcoming in 2023.

AIMEE SUZARA is a Filipino-American poet, playwright, performer whose mission is to create poetic and theatrical work about race, gender, and the body to provoke dialogue and social change. Forthcoming: *Tiny Fires* (theater world premiere 2023 in San Francisco).

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.

TINA TOCCO is a Pushcart Prize nominee. Her work has appeared in *Highlights*, *Crickets*, *River Styx*, *Potomac Review*, and other publications. Her short story "The Unknown Soldier" is pending publication in the middle-grade anthology *Haunted States of America* (Henry Holt).

LYDIA K. VALENTINE is a playwright and poet, director and dramaturg, editor and educator. She is the author of the poetry collection, *Brief Black Candles*, and has appeared in publications such as *Speak*, the *Pitkin Review*, and *Shout! An Anthology of Resistance Poetry and Short Fiction*.

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

SIMON WOLF works in land restoration, and lives on Beacon Hill. His work has been featured in "Coastal Poets - A Reading and Film Festival," and has been most recently published in *Clamor Journal* and *Inkwell Journal*. He has his MFA in Creative Writing and Poetics from the University of Washington Bothell.

DEBORAH WOODARD's most recent books are *No Finis: Triangle Testimonies, 1911* (Ravenna Press, 2018) and, from the Italian of Amelia Rosselli, *Obtuse Diary* (Entre Rios Books, 2018). She is the co-curator of the Belton-based literary series Margin Shift.

BECCA YENSER is author of *The Grief Lottery* (ELJ Editions, 2022) and *A Constellation of Wounds* (Bone and Ink Press, 2022). Their work appears in *Best Small Fictions 2022* and *Best Microfiction 2022*. Yenser lives in New Mexico.

NOAH ZANELLA is a writer and musician from Chicago and a professor at Carthage College. He was the recipient of the 2022 Elien Lannan Academy of American Poets Prize. He's trying not to miss it all.



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