



ONLINE &  
IN-PERSON  
CLASSES



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SPRING 2023

writing & reading  
**classes & programs**



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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 over 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.

As a nonprofit organization, Hugo House relies on donations and memberships from our supporters to sustain and grow our programs. Make a donation or join 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/health/](https://hugohouse.org/health/)

REGISTRATION

Register online at [HUGOHOUSE.ORG/COURSES/](https://HUGOHOUSE.ORG/COURSES/)

**All registration opens at 10:30 am PT**  
Scholarship Donation Day: Mar. 13  
Member registration: Mar. 14  
General registration: Mar. 21

**Register early to save with early bird pricing, in effect Mar. 13-27.**

SCHOLARSHIPS

Need-based scholarships are available every quarter. Applications are due Mar. 20, and scholarship applicants will be notified by Mar. 24. Learn more and apply at [hugohouse.org/scholarships/](https://hugohouse.org/scholarships/)

MEMBERSHIP

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

"Writing can be a lonely act, and it often seems no one's listening," Cate Lyncurgus, one of our new instructors this spring, writes in her class description. One pleasure of curating a Hugo House catalog is to hear a diverse range of voices from our teachers about writing, about life. Another pleasure is to bring readers and writers together through our classes and events, so that we can be a little less lonely in our journey.

It has been six months since I joined Hugo House and almost three years since the start of the pandemic. As the public adjusts to a new equilibrium—with a mix of trepidation and desire to return to day-to-day activities—we continue to search for the right balance of online and in-person classes and events. There is magic, warmth, and spontaneity when we gather in person. But there is also the coziness of sipping tea in pajamas during an online workshop. In this catalog, you will find classes in both formats for writers of many genres, with most of our featured guest speakers teaching in person. At the same time, we continue to offer free classes, drop-in writing circles, and many free events to our community.

**As a nonprofit organization, we can do this only because of our community's support: when you sign up for a class, become a member, make a donation, attend an event, or spread the word.**

Ada Limón said in an interview with Kelly Holt that "poetry can be a way for us to reclaim our humanity, to experience the full spectrum of human emotions, and to reconnect with the natural world." I would love to think the same for prose as well. Happy writing.

Frances Cheong  
*Program Director, Education*

WHAT'S SCHOLARSHIP DONATION DAY?

On Mar. 13, 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.

## 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.

## 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 report the incident at [hugohouse.org/student-incident-report/](https://hugohouse.org/student-incident-report/) or by calling 205.322.7030

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/](https://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.

## 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



## JONATHAN ESCOFFERY AN OCCASION FOR THE TELLING

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

One session | Saturday, Apr. 15 | 10 am–1 pm PT | Fiction | In-Person  
General: \$150 | Member: \$135



## DANEZ SMITH LABORATORY POETICS: INVENTING FORM

All Levels | Poets often reach for a specific form to propel or control some element of a poem; they also look to form for challenge and exploration. But what happens when a poet goes beyond received forms like the sonnet or sestina and designs their own experimental form? We will explore wonders found in forms invented by poets like Torrin A. Greathouse and George Abraham before inventing our own. This workshop is for those looking to push the limits or take the brakes off.

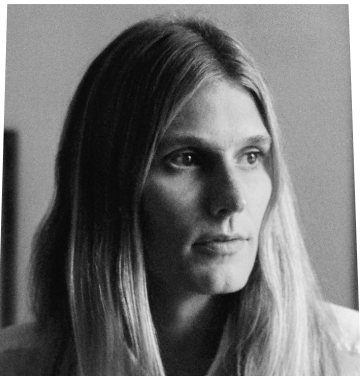
One session | Saturday, Apr. 29 | 10 am–1 pm PT | Poetry | In-Person  
General: \$150 | Member: \$135



## ADA LIMÓN GENERATING THE SEEDS OF POEMS

All Levels | Too often, as writers, we fling ourselves against the mysteries of our lives as if life were a problem to be solved. We grip the stones of our histories, and they do not open or crack. We long for clarity and yet, as Mahmoud Darwish writes, "extreme clarity is a mystery." And it is in the mystery interwoven in ourselves that our languages surface. In this workshop, we'll look at poems that allow for wonder, unearthing, and duende. We'll generate seeds of poems to find our idiosyncratic music.

One session | Friday, May 12 | 10 am–1 pm PT | Poetry | Online  
General: \$150 | Member: \$135



## JOS CHARLES DEVOTIONAL VERSE

Intermediate | In this workshop we'll explore devotional threads across various poetries and traditions guided by an orientation to the beyond—that a poem might have an address or charge beyond its author and readers. We'll consider the uses of such a beyond for both religious and 'secular' contexts and identify techniques we might use, and likely already are using, in our own writing. In addition to reading and discussion, we will also generate new work in class.

One session | Friday, Jun. 2 | 1:10–4:10 pm PT | Poetry | In-Person  
General: \$150 | Member: \$135

IN-PERSON CLASSES

Please review Hugo House's most up-to-date in-person health and safety policies at the time of your registration at hugohouse.org. Hugo House is dedicated to creating a safe, healthy environment for all of our in-person classes and events. We are continuing to track local, state, and federal health recommendations and guidelines as circumstances change and evolve. Policies are subject to change. If any changes are made to our COVID-19 safety policy for in-person classes, we will notify all registrants via email prior to the day of the class.

FICTION (IN-PERSON)

TIERED CLASSES

**FICTION II** **ALMA GARCÍA**  
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, participate in discussions, and workshop their own drafts (including a full story or story/novel excerpt) in a supportive environment with their teacher and peers. Instructor will provide story to read before first class.  
Eight sessions  
Thursdays, Apr. 27–Jun. 15  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

4–7 SESSION CLASSES

**FREEDOM TO WRITE BADLY** **RACHEL SOBEL**  
Introductory/Intermediate | As writers, we often worry about whether we're "good enough" to write. But what can we gain from permitting ourselves to fail? In this course, we'll cover classic tough topics in fiction, discussing the freedom and insight we gain from letting ourselves be "bad writers" and exploring aspects of writing which scare us. The specific topics we'll focus on will be student-provided but might include some or all of: dialogue, beautiful prose, plot, action, or perhaps sex scenes!  
Six sessions  
Thursdays, Apr. 27–Jun. 1  
5–7 pm PT  
General: \$305 | Member: \$274.50

**AUTOFICTION** **CORINNE MANNING**  
All Levels | Autofiction is more than autobiographical writing—it is an experimental form that considers the container of the story and examines the speaker. In this generative workshop, we will experiment with methods that will manipulate the lived and sensed reality of our experience, including the Japanese I-novel and biomythography. Example writers will include Dionne Brand, Yūko Tsushima, and Hervé Guibert.  
Four sessions  
Tuesdays, Apr. 11–May 2  
7:10–9:10 pm PT  
General: \$240 | Member: \$216

NONFICTION (IN-PERSON)

4–7 SESSION CLASSES

**THE PERSONAL ESSAY IN FRAGMENTS** **JEN SORIANO**  
All Levels | Some of us view the world in fragments because of traumatic memory, neurodivergence, marginalized experiences, or simply because it's the way we think. In this generative class, we'll study and create personal essays that grow from flashes, images, and scenes. Beautiful essays can emerge from this prismatic vision, allowing for deeper truths than might fit in a traditional narrative. We will study examples from Natalie Diaz, Kazim Ali, Colleen J. McElroy, Maggie Nelson, and others. There will be in-class time for writing and sharing.  
Four sessions  
Tuesdays, May 23–Jun. 13  
5–7 pm PT  
General: \$240 | Member: \$216

1–3 SESSION CLASSES

**FINDING YOUR OWN TRUE VOICE: A SEMINAR FOR WRITERS OF MEMOIR & ESSAYS** **ANN HEDREEN**  
All Levels | "A writer's voice is supposed to be hers alone," writes Rebecca Solnit. It is "where your humor and seriousness are located, what you believe in, why you write, who and what you write about." In this three-hour generative seminar, we'll study examples of strong voices (such as Joy Harjo, Kiese Laymon, Brian Doyle, Vivian Gornick, and Joe Wilkins) and how they work to draw us in. We'll try out some of their techniques with 3–4 in-class prompts. Sharing will be optional. There will be in-class time for writing and sharing.  
One session  
Saturday, May 6  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

POETRY (IN-PERSON)

8+ SESSION CLASSES

**THE SEQUENCE** **JUDITH SKILLMAN**  
All Levels | We rarely write one piece without finding more images worthy of investigation. In this class, students will explore their obsessions in order to write a sequence of poems centered on a person, myth, place, or another subject. Using Keats' concept of negative capability, we will "entertain uncertainty." The sequence of poems created can be developed into a chapbook or book-length collection. Examples of sequences discussed will include Berryman, Lorca, Ginsberg, and Seaborn. Bring a poem to the first class.  
Eight sessions  
Thursdays, Apr. 20–Jun. 8  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

4–7 SESSION CLASSES

**DREAM LANGUAGE: EXPANDING IMAGERY & METAPHOR** **MATT GANO**  
Intermediate | In this workshop, we will explore the "allusionary" magic and imagistic "dream language" of surrealism and look into the idea that poetry and metaphor don't always require logical connections to "make sense." You will learn techniques and tools for expanding metaphor and creative approach as we move through a series of exercises and writing games designed to generate new writing and activate the imagination.  
Six sessions  
Tuesdays, May 9–Jun. 13  
5–7 pm PT  
General: \$305 | Member: \$274.50



## MIXED GENRE (IN-PERSON)

### 4-7 SESSION CLASSES

#### COMICS FOR WRITERS

Introductory/Intermediate | This is a generative class for writers seeking to learn how to make comics and/or use drawing as a creative tool for improving their writing. In the first three classes, we will practice ways to access ideas visually, including character development through drawing, using dreams and photographs to grow narratives, and learning techniques to create space within drawings. In the last three classes, students will continue to develop drawing skills and complete two short stories generated from drawing.

MEGAN KELSO

Six sessions  
Tuesdays, Apr. 11–May 16  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

#### CONTEXTUALIZING THE FAMILY STORY

All Levels | As Wendell Berry wrote, "The world is full of places. Why is it that I am here?" This class will connect our intimate, family experiences to a broader social history. Using a combination of research and in-class writing assignments, we will practice grounding our subjective emotional truths in objective external circumstances. The result will be individual stories that reflect a greater sense of where we come from and who we are.

JAIMIE LI

Six sessions  
Thursdays, Apr. 13–May 18  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

### 1-3 SESSION CLASSES

#### WRITING BEYOND THE FIVE SENSES

All Levels | See, hear, taste, smell, touch. You know the traditional five senses, but how familiar are you with the other thirteen? In this two-class craft intensive, we will read excerpts from Rushdie, Esquivel, Lispector, Nabokov, and Kafka, in addition to articles about the complexity of human sense perception. We will complete writing exercises that practice traditional senses and also explore beyond the big five.

SARAH DALTON

Two sessions  
Saturdays, Jun. 3 & 10  
10 am–1 pm PT  
General: \$180 | Member: \$162

## THE WRITING LIFE (IN-PERSON)

### 1-3 SESSION CLASSES

#### BEFRIENDING REJECTION

Introductory/Intermediate | As writers, we are often told to have a thick skin when submitting our work. But how do we get there, when our brains are wired to experience rejection as physically painful? In this discussion-based class, we will look at rejection both as an emotional process and as a tool to hone our practice. Writers will come out of this class with a goal sheet and personal plan for dealing with rejection.

HAILEY SPENCER

One session  
Saturday, May 13  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

## ONLINE CLASSES

## FICTION (ONLINE)

### TIERED CLASSES

#### FICTION I

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

SUSAN V. MEYERS

Six sessions  
Mondays, Apr. 10–May 15  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

### 8+ SESSION CLASSES

#### FINALLY FINISH YOUR MANUSCRIPT!

All Levels | Whether in the honeymoon period of the first one hundred pages or stuck in the middle, creating seven primary plot points that marry character development and page-turning action will help you reach the finish line! We'll engage in weekly writing exercises and discussions to develop scenes and workshop 10-15 pages of your book relating to a plot point. In this class, you'll build a roadmap for creating logical, organic transformations of your main characters. We'll also focus on building habits for a sustainable writing life.

JENNIFER HAUPT

Ten sessions  
Tuesdays, Apr. 11–Jun. 13  
5–7 pm PT  
General: \$480 | Member: \$432

#### WRITING FOR TELEVISION

Introductory/Intermediate | We're in a new Golden Age of television. Now more than ever, writers hold the reins of the shows we watch (or marathon) every week. In this course, we'll explore the fundamentals of TV writing, learn to write in the voice of existing shows as we collaborate on "spec" scripts, and develop and pitch our own original series. We'll read great scripts, break down how they work, and have a ton of fun writing our own.

ANDREW BELL

Eight sessions  
Wednesdays, Apr. 12–May 31  
7:10–9:10 pm PT  
General: \$395 | Member: \$355.50

#### ADVANCED SHORT STORY WORKSHOP

Advanced | It is not hard to write an okay short story, but how do you write a story that blows the doors off your reader's house? In this class, you'll have opportunities to read immaculate stories—Danielle Evans, Lorrie Moore, George Saunders—and study the elements of craft in those pieces, as well as refine two of your own stories towards greatness (one short, one long).

PETER MOUNTFORD

Ten sessions  
Wednesdays, Apr. 19–Jun. 21  
7:10–9:10 pm PT  
General: \$480 | Member: \$432

### 4-7 SESSION CLASSES

#### 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. In-class prompts—everything from starter sentences to images, magical objects to inanimate objects—will help you generate new work in every session. 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  
Wednesdays, Apr. 12–May 3  
10 am–12 pm PT  
General: \$240 | Member: \$216

START WRITING RIGHT NOW

Introductory | Want to try your hand at writing fiction? Or maybe you've put down your pen for a while and need a jumpstart. Come experiment in this low-stress, generative class! To get those gears moving, you'll kindle your imagination with fun prompts—music, sounds, images, etc. Then, if you choose, you'll share your work in a supportive environment and receive positive feedback. You'll walk away each week with a new piece of writing—maybe even something you'd like to build on.

WRITING SHORT FICTION: FROM BLANK PAGE TO THE LAST PAGE

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

THE ELEMENTS OF THE SHORT STORY

Introductory/Intermediate | Whether your story is 500 or 5,000 words, the elements of fiction work a bit differently in short stories than in novels. In this class for beginning and seasoned writers alike, we'll discuss character, voice, and point of view; plot, pacing, and structure; detail and setting; and editing, revision, and titles. Each week you'll learn through discussions, assignments, readings, and prompts, working toward completing a story by the end of class.

FICTION WRITING: THE BASICS & BEYOND

All Levels | In this class, we will focus on creating an interesting protagonist, developing effective dialogue, and creating an arresting storyline leading to a climax. Students will apply these skills to 2–4 short pieces (flash fiction) throughout the term and present their work to the class. Although the focus is on honing basic skills, more advanced students with works in progress are also welcome. Students will read John Gardner's *The Art of Fiction*.

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 discuss the revision process, analyze published short stories, swap book recommendations, and do some writing prompts to keep you going (time permitting). This class is geared towards writing for ages 8–12.

LAUREN GROFF & WRITING COMPLEX CHARACTERS

Introductory/Intermediate | Each week, we will analyze a short story by Lauren Groff and examine how she's mastered writing complex, multi-dimensional characters, specifically women. Based on that week's theme, we will complete an in-class craft exercise that leverages some of the skills displayed in Groff's work. Depending on class size, we will workshop 1–2 pieces of student work as we each work towards writing dynamic, complicated characters.

TINA TOCCO

Four sessions  
Saturdays, Apr. 15–May 6  
1:10–3:10 pm PT  
General: \$240 | Member: \$216

HOLLY DAY

Six sessions  
Mondays, Apr. 17–May 22  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

MIDGE RAYMOND

Four sessions  
Tuesdays, Apr. 25–May 16  
10 am–12 pm PT  
General: \$240 | Member: \$216

PETER BACHO

Four sessions  
Saturdays, Apr. 29–May 20  
10 am–12 pm PT  
General: \$240 | Member: \$216

TINA TOCCO

Six sessions  
Wednesdays, May 10–Jun. 14  
10 am–12 pm PT  
General: \$305 | Member: \$274.50

ALLI PARRETT

Four sessions  
Saturdays, May 20–Jun. 10  
1:10–3:10 pm PT  
General: \$240 | Member: \$216

1–3 SESSION CLASSES

BLOODY BEATS: OUTLINING YOUR HORROR NOVEL

Introductory/Intermediate | Students will learn how to use and apply the concept of "beats" in building an outline for a horror novel. We'll first introduce the concept of a beat sheet and go over examples from literature and film, focusing on how these structural moments are built from character development. In our second session, students will bring outlines of their own projects for brainstorming & discussion. Great for new & intermediate writers alike.

DYNAMIC DIALOGUE

All Levels | Do you want to liven up your dialogue? It might surprise you that the most important things aren't necessarily what's said, but rather what's not. This class introduces you to the art of subtext: those implied messages that give invisible life to the things we say. Through writing exercises and sample stories by authors such as Louise Erdrich, Roxane Gay, Daniel Alarcón, and Karen Russell, you'll learn to master the most essential element of dynamic dialogue: what's left unsaid.

START YOUR NOVEL: LET'S WRITE YOUR FIRST 10,000 WORDS

All Levels | This one-day workshop will teach you the fundamentals you should tackle before starting your novel, setting you up to produce your first 10,000 words in under three weeks. We will workshop your idea to make sure it's big enough to carry a novel, develop the essential attributes of your main character (and discuss what you don't need to know—like where they went to high school or their favorite color), and cover what makes an opening hook the reader.

HELP! I HAVE A FEAR OF FICTION!

Introductory/Intermediate | Are you confused about how to "make things happen?" It's easier than you think! This class is a three-hour playground of generative writing geared in particular to poets and nonfiction writers who want to tell a story but are terrified of things like "plot," "action," and something called "raising the stakes." We'll play with lies, write a story out of almost nothing, and experiment with magical realism. You'll come out with a story. Maybe two!

WENDY N. WAGNER & KELLY MCWILLIAMS

Two sessions  
Saturdays, Apr. 22 & 29  
1:10–4:10 pm PT  
General: \$180 | Member: \$162

SUSAN V. MEYERS

One session  
Sunday, Apr. 23  
10 am–2 pm PT  
General: \$120 | Member: \$108

MARY ADKINS

One session  
Saturday, May 6  
10 am–1 pm PT  
General: \$90 | Member: \$81

STEPHANIE HAMMER

One session  
Thursday, Jun. 8  
5–8 pm PT  
General: \$90 | Member: \$81

Looking for more? Many classes in the **Mixed Genre** section cover general fiction. See pages 16–19.

# NONFICTION (ONLINE)

## TIERED CLASSES

### CREATIVE NONFICTION I

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

### BETH SLATTERY

Six sessions  
Thursdays, Apr. 13–May 18  
10 am–12 pm PT  
General: \$305 | Member: \$274.50

## 8+ SESSION CLASSES

### THE ARTIST'S WAY

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

### SHAMA SHAMS (SANJUKTA)

Ten sessions  
Wednesdays, Apr. 12–Jun. 14  
7:10–9:10 pm PT  
General: \$480 | Member: \$432

### TELLING LIFE STORIES (ASYNCHRONOUS)



Introductory | So you want to tell your story—but how? Is memoir your best option, or are you more interested in a personal essay? This class offers you the chance to try out several genres in creative nonfiction—from memoir to lyricism, nature writing to travel writing—as you develop your voice. You'll read contemporary authors—from David Sedaris to Michelle Zauner, Isabel Wilkerson to Pico Iyer—and try out several short, exploratory assignments in nonfiction.

### SUSAN V. MEYERS

Eight sessions  
Apr. 17–Jun. 5  
General: \$395 | Member: \$355.50

### 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 W. Twitty, Alicia Kennedy, Kat Kinsman, and more. (Warning: This course might make you hungry!

### SABRA BOYD

Six sessions  
Tuesdays, May 9–Jun. 13  
5–7 pm PT  
General: \$305 | Member: \$274.50

### THE ART OF THE PERSONAL ESSAY

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

### KATE CARMODY

Eight sessions  
Wednesdays, Apr. 26–Jun. 14  
5–7 pm PT  
General: \$395 | Member: \$355.50

## 4–7 SESSION CLASSES

### SELF-RESEARCHING AS A MEMOIRIST

Intermediate | How can a memoirist build vibrant scenes from foggy memories? What makes a personal essay draft feel flat? In this class, writers will complete generative challenges intended to help them recover material from previous periods of their lives. They'll learn strategies for turning this material into rich, riveting prose. They'll also spend time reckoning with the meaning of their experiences, practicing alchemizing what may have been unconscious into powerful story. Writers will generate one essay for feedback from their peers.

### KATHERINE E. STANDEFER

Six sessions  
Wednesdays, Apr. 12–May 17  
5–7 pm PT  
General: \$305 | Member: \$274.50

### A HARP IN THE STARS: INTRO TO THE LYRIC ESSAY

Intermediate/Advanced | "I think it valuable to drop the story line," writes Maggie Nelson, because "there may be no whole story." This workshop explores essayistic alternatives to "the story line" by discussing weekly passages from the lyric essay anthology *A Harp in the Stars: An Anthology of Lyric Essays* (ed. Randon Billings Noble). Participants will close read and discuss select essays, encounter some of the field's history/debates, receive weekly prompts to guide their own lyric essay experiments, and have the opportunity to share writing with the group.

### CORINNA COOK

Four sessions  
Wednesdays, Apr. 12–May 3  
7:10–9:10 pm PT  
General: \$240 | Member: \$216

### ADDING DIMENSIONS TO CREATIVE NONFICTION

All Levels | Powerful essays and memoirs stretch beyond the lives and events they depict. In this workshop, we'll explore several techniques for expanding the dimensions of creative nonfiction, including speculation, research, structural invention, and stylistic innovation. We'll read examples of these techniques in works from authors such as Jo Ann Beard, Ross Gay, Maxine Hong Kingston, Claudia Rankine, and Jesmyn Ward. Students are asked to bring the draft of an essay, memoir excerpt, or hybrid piece on which to work.

### TAMARA DEAN

Six sessions  
Sundays, Apr. 16–May 21  
10 am–12 pm PT  
General: \$305 | Member: \$274.50

### WRITING A PHILOSOPHY OF DEATH

All Levels | This class will be about death, writing about death, and the history of thinking philosophically about death. Find new or unexpected ways of expressing the one thing we all deeply share in common. We have lost the ones we love, and we also live every day with the full awareness that one day we, too, will be only a memory for those we leave behind.

### CHARLES MUDEDE

Six sessions  
Mondays, Apr. 17–May 22  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

## 1–3 SESSION CLASSES

### SHORT ESSAYS FOR THE INTERNET

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

### KIMBERLY DARK

One session  
Saturday, Apr. 15  
1:10–4:10 pm PT  
General: \$90 | Member: \$81



ROADMAPPING YOUR MEMOIR

Introductory/Intermediate | Develop a clear roadmap for your memoir in this comprehensive workshop. Memoir author and writing coach Ingrid Ricks will help you hone in on your story theme and message, and teach you four compelling ways to structure your book. Then she'll walk you through the simple outlining process she employs for every book project that she takes on. This class includes a 30-minute individual coaching session to drill down on your story structure and message.

BUILDING THE ARC OF AN IDEA IN YOUR MEMOIR

Intermediate/Advanced | In powerful memoirs, the author doesn't just give a play-by-play of events—they use their story to build an idea. In this workshop, writers will identify the reckonings at the center of their book, write into the moments that evolved their views, brainstorm other artists whose work scaffolded this evolution, and assess whether their thinking is developed enough yet. Through generative, directive writing prompts and rich conversation, you'll leave with a deeper relationship to the meaning-making process of your memoir.

COMEDIC STORYTELLING

All Levels | Students should finish this class with a basic concept of how to make painful, strange, or even mundane experiences from their life funny. They'll learn to dig inside their own lives to find humorous and relatable material that unifies an audience. Instructor Margot Leitman will work with each student to hone the stories in their head to a performable place. Students will leave knowing how to structure a story for comedic oral purposes.

UNLEASHING THE HEALING POWER OF PERSONAL NARRATIVE

Introductory/Intermediate | In this generative narrative writing workshop, NYT-bestselling memoir author Ingrid Ricks draws on lessons learned from writing her story and working one-on-one with thousands of students of every age to help you unleash the power of personal narrative for yourself—and find healing along the way. You'll learn how to identify and structure the personal story you need to tell and how to bring it to life through six different in-class writing assignments. This all-day workshop includes a one-hour lunch break.

INGRID RICKS

One session  
Sunday, Apr. 23  
10 am–1 pm PT  
General: \$120 | Member: \$108

KATHERINE E. STANDEFER

One session  
Sunday, Apr. 30  
10 am–5 pm PT  
General: \$150 | Member: \$135

MARGOT LEITMAN

One session  
Sunday, May 7  
1:10–4:10 pm PT  
General: \$90 | Member: \$81

INGRID RICKS

One session  
Saturday, May 13  
10 am–5 pm PT  
General: \$180 | Member: \$81

Psssst! Did you know the **Mixed Genre** section covers nonfiction, too? See pages 16–19.



POETRY (ONLINE)

TIERED CLASSES

POETRY I

Introductory | Designed for any poet ready to take their poetry understanding to a new level, Poetry I will introduce you to poems from many different eras—we'll read Hanif Abdurraquib, Ada Limón, Robert Hayden, Jan Beatty, Joy Harjo, among many others—while providing a rich foundation for writing new poems. We'll explore and practice many essential elements of poetry, including metaphors, sound, imagination, and overall structure and multiple forms.

POETRY II (ASYNCHRONOUS)

Intermediate | While Poetry I introduces students to the vast creative toolbox available to any poet, Poetry II aims to explore poetic structure and craft in more detail through readings, prompts, discussions, and workshops of your poems. Example poets we will study include Harryette Mullen, Kaveh Akbar, Kevin Young, Layli Long Soldier, and Aimee Nezhukumatathil.

POETRY III

Advanced | In examining the rhetoric of contemporary published poets, we learn new techniques to apply to our own work. In this class, we'll read and study Jericho Brown, Farnoosh Fathi, and Hayan Charara, among others. Building on a foundation of craft elements, we'll practice generative writing exercises to produce new poems. Students will participate in a supportive workshop in which their work is appreciated for what it is and where they are creatively encouraged to grow.

4–7 SESSION CLASSES

"CC ME!" READING & WRITING EPISTOLARY POETRY

All Levels | Writing can be a lonely act, and it often seems no one's listening. In these sessions, we will explore the letter poem and its opportunities for connection, social commentary or critique, catharsis, and discovery. By discussing a range of poets—Matthew Olzmann to Danez Smith, Emily Dickinson to June Jordan, and Hugo himself—we will develop strategies for navigating the triangle of poet, addressee, and reader. Each week we'll craft our own pieces—mailing is optional!

PLEASURE & RESISTANCE IN EROTIC POETRY

Intermediate/Advanced | The erotic carries creative and resilient power. This workshop explores contemporary erotic poetry as a powerful antidote to white supremacy culture and capitalism's rigid, toxic narratives of shame and fear, binaries, urgency, and profit. We will read works from poets such as Audre Lorde, Aimee Nezhukumatathil, Danez Smith, and Natalie Diaz and discuss how these poets channel erotic energy. We will write original poems based on weekly prompts, and each class will include time to workshop students' poems.

NAA AKUA

Six sessions  
Tuesdays, Apr. 11–May 16  
5–7 pm PT  
General: \$305 | Member: \$274.50

MICHELLE PEÑALOZA

Eight sessions  
Apr. 24–Jun. 12  
General: \$395 | Member: \$355.50

JEANINE WALKER

Ten sessions  
Wednesdays, Apr. 12–Jun. 14  
10 am–12 pm PT  
General: \$480 | Member: \$432

CATE LYCURGUS

Four sessions  
Thursdays, Apr. 13–May 4  
5–7 pm PT  
General: \$240 | Member: \$216

ANSLEY CLARK

Six sessions  
Thursdays, Apr. 13–May 18  
5–7 pm PT  
General: \$305 | Member: \$274.50



**POETRY IN THE ELEMENTS: ECO-POETRY THROUGH EARTH, AIR, WATER, & FIRE**

All Levels | Earth, air, fire, and water can form a foundation for writing poetry addressing climate change and climate crisis. In each session, we will engage with an element through focused class discussion, time to write a draft of a poem, and sharing those drafts with each other. Writers including Kimmerer, Roberson, Gander, and Perez, plus media from activist artists, will guide us as we write poems of response, compassion, and connection to history, both personal and public.

**THE END OF EXILE: A DECOLONIZER'S GUIDE TO POETRY**

All Levels | This course decolonizes expectations of poetry and language by engaging with hybrid, experimental works from authors across the globe. We will also examine what is lost and gained in the art of translation. Throughout the course, students will write their own set of poems that reflect their engagement with poetry as a connective string from themselves to the outside world. Featuring: Ukrainian-Jewish hybrid poet Ilya Kaminsky, Indian experimental poet Aditi Machado, translations of ancient Chinese poet Wang Wei, and more.

**WRITING THE RAINBOW: QUEER POETICS**

Intermediate/Advanced | This class offers an engaging and rigorous look at how poetry "queers" language. Lessons from queer poetry about disrupting, transforming, and challenging everyday uses of language will benefit any student of the craft, and this course is open to both queer students and allies. The course will include readings from notable queer poets from Sappho to O'Hara to Pico to Danez Smith. Students will workshop two poems, and instructor feedback will be provided on a final portfolio.

**THE POETICS OF SILENCE**

Intermediate | Marianne Moore wrote, "The deepest feeling always shows itself in silence." In this course, we will examine the role of silence in the works of various writers, from Hannah Arendt's "speechless wonder at the miracle of being" to Lorine Niedecker's "condensery," Audre Lorde's "transformation of silence into language and action," and Phil Elverum's "quiet, untreasured, in-between times." This is a generative seminar, and we will write a series of poems rethinking the possibilities of silence and voice in our poetry.

**1-3 SESSION CLASSES****ICONOCLAST: REIMAGINING THE LINE BREAK**

All Levels | The line break is the poet's Swiss Army tool. Conventional wisdom blesses and outlaws many line break moves—but is it right? We'll take a deep dive into line breaks, not so much to determine the right way to do them—there isn't one—but to reimagine together the choices poets have in deploying them. Writers will leave with an expanded sense of creative possibilities and the shards of a few crumbled line break myths. Bring two existing pieces and an open mind.

**EMILY WOLAHAN**

Six sessions  
Mondays, Apr. 17–May 22  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

**CHRISTIE VALENTIN-BATI**

Six sessions  
Saturdays, May 6–Jun. 10  
1:10–3:10 pm PT  
General: \$305 | Member: \$274.50

**KAMAL KIMBALL**

Six sessions  
Thursdays, May 11–Jun. 15  
5–7 pm PT  
General: \$305 | Member: \$274.50

**NOAH ZANELLA**

Four sessions  
Wednesdays, May 24–Jun. 14  
5–7 pm PT  
General: \$240 | Member: \$216

**SHANKAR NARAYAN**

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

**VILLANELLES!**

Intermediate/Advanced | With form, poets not only build stronger technical skills but also discover new habits that can help their writing process. Whether you've never written a villanelle or want to improve, join us. We'll read some great examples and discuss what topics are the best fit for this form. Then you'll begin to write your own. We'll look at the craft elements of the villanelle: rhyme, repetition, line breaks and enjambement, and building narrative through repetition, as well as discuss revision tips.

**FORMING FORM: POETIC SHAPE IN FREE-VERSE POEMS**

Intermediate/Advanced | For poets working in so-called free verse, the question of the shape of a poem must be asked with every new piece. This class will explore techniques for exploring, developing, and refining poetic form. What are the effects of our choices? Bring three poems in progress; we'll use discussion, reading, and formal play to help each poem find the shape it wants to take.

**FISHBOWL FEEDBACK: BOOST YOUR REVISION PROCESS**

Introductory/Intermediate | Feeling shy or stuck with your draft work? Need some feedback to keep your writing practice moving forward? In this class, the instructor will give each participant rigorous and supportive verbal feedback on one draft poem. Participants will receive specific details about effective elements in their draft, as well as strategies and suggestions to expand possibilities for revision. Participants will gain new insights by observing all the "fishbowl" sessions with revision approaches to later extrapolate to other draft work.

**LINEATION ELATION: LINEATE YOUR POEMS WITH CONFIDENCE & EXPRESSION**

All Levels | Feeling confused about where and how to break your lines? Join us to explore a "toolkit" of strategies to help you lineate your poems with confidence and expression. We'll discuss how lineation choices can impact tone, meaning, emphasis, pacing, surprise, and more. Students can expect to lineate the work of others—and their own!—using a variety of approaches to create various effects. Bring 2–3 draft poems to class for experimentation (ideally about 8–10 lines long).

**PERFORMANCE LAB: TRANSLATING POEMS FROM PAGE TO TONGUE**

Intermediate/Advanced | This one-session class allows writers who write for the page to practice, through a series of exercises modeled together on Zoom and replicable on your own, bringing your poetry to life—as sounds, as songs, as performed language. The emphasis will be on your particular voice, mapping your poems' tones, and applying theatrical and vocal techniques to make your poems feel authentically voiced.

**MELANIE FIGG**

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

**LISA GLUSKIN STONESTREET**

Two sessions  
Sundays, Apr. 23 & 30  
1:10–4:10 pm PT  
General: \$180 | Member: \$162

**DILRUBA AHMED**

Three sessions  
Tuesdays, May 2–23  
[No class: 5/16/2023]  
10 am–12 pm PT  
General: \$180 | Member: \$162

**DILRUBA AHMED**

One session  
Friday, May 19  
9:00 am–12 pm PT  
General: \$90 | Member: \$81

**AIMEE SUZARA**

One session  
Friday, Jun. 2  
10 am–1 pm PT  
General: \$90 | Member: \$81

# MIXED GENRE (ONLINE)

## 8+ SESSION CLASSES

### THE MAKING OF A STORY

Introductory | In this class, prose writers wanting an in-depth understanding of the elements needed to make their stories successful will find rich discussion of plot, character, dialogue, form, and revision. We will use Alice LaPlante's *The Making of a Story* as a required text, highlighting the authors James Baldwin, Cheryl Strayed, Akhil Sharma, and others. We will write, workshop, and revise. Students will leave with substantial feedback, at least one polished essay/story, and confidence to create many more.

### BETH SLATTERY

Eight sessions  
Tuesdays, Apr. 18–Jun. 6  
1:10–3:10 pm PT  
General: \$395 | Member: \$355.50

## 4–7 SESSION CLASSES

### WRITING ABOUT THE WOMEN IN YOUR FAMILY

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.

### DARIEN HSU GEE

Five sessions  
Tuesdays, Apr. 11–May 9  
5–7 pm PT  
General: \$270 | Member: \$243

### BEYOND THE HERO'S JOURNEY: EXPLORING THE PATHS OF THE HEROINE, HEALER, & SEEKER

Introductory | This fun and interactive class explores narratives beyond the traditional hero's journey. The heroine's journey, the journey of integrity, the seeker's journey, and the healing journey each encompass their own stages or beats. We'll investigate these narratives through their appearance in literature, film, and the lives of public figures, supplementing with poetry, videos, and podcasts. Creative writing, journaling, and other activities will help us gain a deeper understanding of these journeys for use in our writing projects.

### KIMBERLY LEE

Six sessions  
Wednesdays, Apr. 12–May 17  
5–7 pm PT  
General: \$305 | Member: \$274.50

### WRITING VULNERABILITY, WRITING RESILIENCE

Intermediate | This participant-driven workshop will explore contemporary nonfiction on illness and disability, with extensive opportunities to write into the realities of vulnerable bodies and to offer one another generative feedback. Topics explored may include the pandemic, gendered illness and autoimmunity, and will focus on participants' lived experiences. We will emphasize texts by historically marginalized voices, including BIPOC, queer, and disabled writers, and draw inspiration from work by writers including Leah Lakshmi Piepzna-Samarasinha, Natalie Diaz, Alexis Pauline Gumbs, and Carolyn Lazard.

### LEORA FRIDMAN

Six sessions  
Thursdays, Apr. 13–May 18  
1:10–3:10 pm PT  
General: \$305 | Member: \$274.50

### MUSEUM AS MUSE

All Levels | Explore your writing with four Seattle museums—the Frye Art Museum, the National Nordic Museum, the Seattle Asian Art Museum, and the Henry Art Gallery. We'll visit the museums on our own, convening on Zoom to workshop our work. One session will be held outdoors at Volunteer Park. Expect prompts, instructor feedback, and pop-up extras. The Nordic Museum and Seattle Asian Art Museum charge admission; the Henry asks for a suggested donation; and the Frye is always free. Links will be sent to those who prefer to be entirely digital.

### SARA STRIDSBERG'S VALERIE: WRITING AGAINST PATRIARCHY

Intermediate | In this class, we'll read Sara Stridsberg's *Valerie* (2019), a reimagining of American feminist Valerie Solanas' life. Stridsberg's experimental and inventive novel, described as a "literary fantasy," rewrites Solanas' story to interrogate and challenge white (American) patriarchy. Each class begins with discussion and then turns to generative writing prompts, using Stridsberg's work to write about our own feminist heroes and patriarchal realities. We'll use Stridsberg's techniques, such as play-like dialogues, abecedaria, court records, and history to jump-start our work.

### BEYOND THE BOOK: TEXT, IMAGE, & EXPERIMENTS IN THE IN-BETWEEN

All Levels | What is a book, and how can we interrogate its form? Looking at a range of works that combines writing and visual art, we will challenge the idea of the book while creating and discussing our process. We'll investigate alternative forms (chapbooks, artist books, zines, and installations) by writers and artists (Renee Gladman, Cecilia Vicuña, Kenneth Patchen, Etel Adnan, Ann Hamilton). Primarily generative and discussion/process-oriented—not a workshop for critique—we will challenge our creative comforts and work across media.

### THE MICRO PROSE CHAPBOOK: THE BODY

All Levels | In this six-week generative workshop, we'll write micro prose (300 words or less) with an eye towards a finished chapbook draft by the end. We'll use prompts inspired by the body to discover the stories that are waiting to be told. We'll explore how these pieces may be submitted individually or as part of a larger body of work. For writers who are open to seeing where their writing takes them.

### OUT OF THE BLUE, A METEORITE: WRITING WITH SOUTH ASIAN BHAKTI POETRY

All Levels | South Asian bhakti poetry has been described as "the breath-catching moment when self speaks to self more directly than you ever thought possible." This centuries-old movement of devotional poetry finds the divine in the beloved, resulting in some of the most ecstatic words ever written. In this part-generative, part-analytical course, we'll examine the diverse voices of centuries of rebellious bhakts of all genders and spark our own thrilling, electric pieces. All levels and genres are welcome—come ready to write!

### DEBORAH WOODARD

Six sessions  
Saturdays, Apr. 15–May 20  
1:10–3:10 pm PT  
General: \$305 | Member: \$274.50

### KAELIE GIFFEL

Six sessions  
Sundays, Apr. 16–May 21  
10 am–12 pm PT  
General: \$305 | Member: \$274.50

### MOLLY SCHAEFFER

Six sessions  
Mondays, Apr. 17–May 22  
5–7 pm PT  
General: \$305 | Member: \$274.50

### DARIEN HSU GEE

Six sessions  
Wednesdays, Apr. 19–May 24  
5–7 pm PT  
General: \$305 | Member: \$274.50

### SHANKAR NARAYAN

Six sessions  
Wednesdays, Apr. 19–May 24  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50



WRITING PATRIARCHAL POWER

Intermediate | This class will explore theory and literature by writers like Roxane Gay, Melissa Febos, and Katherine Angel that elaborate on limited legal and cultural definitions of sexual violation and consent, and that make various forms of interpersonal and social control in the wake of #MeToo more explicit. Through discussion and weekly writing exercises, we will also consider how our own writing about subjects like harassment, sexuality, assault, coming of age, partnership, caregiving, and intimacy can expand and restore nuance to representations of gender and male power.

WRITING TRAUMA

All Levels | Many write what haunts us—to heal, discover, exorcise, make meaning, celebrate survival, and/or reach for connection. In a highly supportive environment, we'll explore access points to writing trauma, self-care for the process, and sticky issues of impact (on self and others). We'll generate new work, focus significantly on craft, and discuss the joys and challenges of writing about trauma. Students will have the opportunity to receive feedback on their writing from the instructor at least once.

REVOLUTIONARY MOTHERING: WRITING AT THE INTERSECTIONS OF RACE & IDENTITY

Introductory/Intermediate | Inspired by the anthology *Revolutionary Mothering: Love on the Front Lines*, which "places marginalized mothers of color at the center of a world of necessary transformation," this class focuses on people who identify as mothers and BIPOC. We will read, discuss, and write at the intersections of identity, recognizing how race, ethnicity, language, class, gender, sexual orientation, and ability intersect with mothering and conceptions of intergenerational motherhood. Sample readings include essays/poems from *Revolutionary Mothering*, *Raising Mothers*, Maya Angelou, Ali Wong, Toi Derricotte, and more.

1-3 SESSION CLASSES

CONSTRUCTING CONNECTIONS

All Levels | "Only connect," wrote E.M. Forster. But how? In this class, we will examine writing techniques that connect reader to writer (point of view, voice), idea to idea (parallelism, sound), emotion to experience (sensory detail, figurative language), and more. The focus will be on sentences and paragraphs; after analyzing how various authors employ each technique, students will write or revise. All will be encouraged to share their work with the group, but no one will be required to do so.

CHARACTERS WE CARE ABOUT

All Levels | This course is designed for writers of all genres seeking to create characters whom readers feel they know and care about. By doing close readings from various works, we'll identify elements of compelling characters, discuss characterization methods, and practice incorporating these into our writing. The coursework will be relevant to writers at any stage, though students are encouraged to bring their own characters to class.

AMANDA MONTEI

Six sessions  
Thursdays, Apr. 20–May 25  
10 am–12 pm PT  
General: \$305 | Member: \$274.50

TARA HARDY

Six sessions  
Thursdays, Apr. 27–Jun. 1  
5–7 pm PT  
General: \$305 | Member: \$274.50

AIMEE SUZARA

Four sessions  
Fridays, May 5–26  
10 am–12 pm PT  
General: \$240 | Member: \$216

GERALDINE WOODS

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

GRACE BIALECKI

Two sessions  
Mondays, Apr. 24 & May 1  
5–7 pm PT  
General: \$120 | Member: \$108

WRITING IN THREES: THE TRIPTYCH ESSAY

Introductory/Intermediate | The triptych is a set of three associated ideas in a piece of art, music, or literature. Through readings, discussion, and writing practice, writers will explore the triptych or fragmented form as a new way to create meaning. The triptych can help writers generate new ideas, give them practice with an unconventional structure, and even provide scaffolding for a difficult topic. By the end of the session, students will have a triptych essay draft.

THE HARDEST PARTS: WRITING BEGINNINGS & ENDINGS

All Levels | Beginnings and endings—in novels, short stories, essays, and memoirs—are hard. An arresting beginning is your one chance to capture a reader; a just-right ending sends a reader back into the world forever changed. In this generative lesson, we'll read several examples from both fiction and nonfiction, and ultimately highlight four strategies for crafting strong beginnings and endings. Attendees are asked to have a story- or essay-in-progress handy for in-class revision work.

SEEING BEYOND STEREOTYPES

All Levels | In crafting literary works that delve into characters from diverse communities, the writer has an obligation to their readers to avoid the pitfalls of stereotypes. One way to avoid stereotypes is to learn to see people in their full humanity. In this course, we will examine portraiture of diverse people. We will use writing prompts to engage with the images in our attempt to write beyond stereotypes.

YOUR PLAYFUL INNER CHILD: A MUSE FOR CREATIVE WRITING

Introductory/Intermediate | Invite the playful inner child into your writing! In this generative workshop, we'll explore prompts designed to tap into the fun, whimsical parts of ourselves. Through unusual and imaginative writing exercises, we'll engage all of our senses, experiencing a shift in perspective that will open doorways of inspiration. Carl Jung said, "The creation of something new is not accomplished by the intellect, but by play." Let's unleash what's waiting to emerge by channeling the energy of the creative child within!

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 narratives (300 words or less) and prose poems. No Ouija boards required.

GAIL FOLKINS

One session  
Sunday, May 14  
10 am–1 pm PT  
General: \$90 | Member: \$81

JOE WILKINS

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

MICHELE SIMMS-BURTON

One session  
Wednesday, May 31  
5–8 pm PT  
General: \$90 | Member: \$81

KIMBERLY LEE

One session  
Wednesday, Jun. 7  
5–7 pm PT  
General: \$90 | Member: \$81

DARIEN HSU GEE

One session  
Sunday, Jun. 11  
10 am–1 pm PT  
General: \$90 | Member: \$81

# THE WRITING LIFE (ONLINE)

## TOOLKIT COURSES

### THE WRITER'S WELCOME KIT (ASYNCHRONOUS)



Introductory | Want to be a writer? Don't waste time. The Writer's Welcome Kit aims to save you 100 hours of work and worry as you go from wanting to be a writer to working to be a writer. It's the first e-course that combines the information you need with the resources professional writers use to get published.

General: \$149 | Member: \$134.10

### FREELANCE GOING PRO (ASYNCHRONOUS)



Intermediate | You know how to write. Now, how do you make a business out of your skills? How do you land your first clients? Set your rates? Create a steady stream of income? These are the questions Freelance Going Pro answers. Through guided and practical exercises, this course will give you the confidence to turn your art into a long-term, successful business.

General: \$350 | Member: \$315

## 4-7 SESSION CLASSES

### ANALYTICAL CREATIVITY: ORGANIZATIONAL STRATEGIES FOR WRITERS

Intermediate/Advanced | This course looks at practical strategies for organizing major writing projects, including backwards mapping, design strategies, research organization, publication planning, and self-care. Writers of advanced and intermediate levels can expect to discuss and experiment with strategies designed to foster creativity and balance through structure.

LAURA DA'

Six sessions  
Tuesdays, May 9–Jun. 13  
7:10–9:10 pm PT  
General: \$305 | Member: \$274.50

### PITCHING & PUBLISHING: HOW TO CRAFT THE PERFECT PITCH & FIND THE RIGHT EDITOR

All Levels | Do you want to publish essays and articles? Whether you're working toward your first byline or 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'll have a strong pitch ready to send out to a list of editors.

SABRA BOYD

Four sessions  
Saturdays, May 20–Jun. 10  
1:10–3:10 pm PT  
General: \$240 | Member: \$216

### THE LATE SHOW: (RE)STARTING YOUR WRITING PRACTICE AT 50+

Introductory | This supportive, welcoming generative writing class explores the crucial steps to (re)enter and maintain a writing practice at a later stage in life. We will experiment with three different genres (fiction, nonfiction, and poetry) through prompts and readings. Additionally, we will discuss effective revision techniques through workshopping and talk about publishing strategies in this age of shorter attention spans. Students will write in class and have short weekly homework writing and reading assignments. Syllabus provided before class.

STEPHANIE HAMMER & DEBORAH NEDELMAN

Four sessions  
Thursdays, May 4–May 25  
1:10–3:10 pm PT  
General: \$240 | Member: \$216

## THE WRITER'S NOTEBOOK

All Levels | How are our notebooks extensions of ourselves? Combining generative exercises, workshops, and notable examples, we'll investigate the relationship between writers/artists and their notebooks, and ask how our notebooks can feed our creative work and even be the creative work itself. We'll explore what draws us to the notebooks of others and touch on written/illustrated correspondence, as well as relevant readings. Expect to investigate outside your comfort zone and gain inspiration and insight into your creative practice.

### FOR BIPOC | IN THE MESSAGE: ADINKRA SYMBOLS-MEDITATION & WRITING

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

MOLLY SCHAEFFER

Six sessions  
Tuesdays, May 9–Jun. 13  
1:10–3:10 pm PT  
General: \$305 | Member: \$274.50

NAA AKUA

Four sessions  
Tuesdays, May 23–Jun. 13  
5–7 pm PT  
General: \$240 | Member: \$216

## 1-3 SESSION CLASSES

### START BUILDING YOUR PLATFORM TODAY

Intermediate | If there's one word all writers dread, it has to be "platform." As in, "It's difficult to get a book deal if you don't have a platform." What even is a platform? In essence, a platform is a writer's existing and verifiable audience. Sounds good, but what does it mean, and how do you start building such an audience? This course answers those questions, covering the basics of platform building, from author websites to essay publication, blogs, email lists, and social media.

THEO NESTOR

One session  
Thursday, Apr. 13  
5–7 pm PT  
General: \$60 | Member: \$54

### UNSTUCK: STRATEGIES & MEDITATIONS

All Levels | Especially in times of larger uncertainty, it's all too easy to separate from our creative spark. In this three-hour weekend workshop, we'll use guided meditation, visualization, and writing exercises to identify and soften our own particular versions of resistance and to reconnect with the parts of us that use language to create. Before the end of class, we'll discuss what we've brought to the surface, emerging with concrete plans for diving back into the heart of our work.

LISA GLUSKIN STONESTREET

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

### BE YOUR OWN PR AGENT

All Levels | This fast-paced workshop will cover how an author can create an effective marketing campaign to promote their published works. We will cover writing press releases, setting up interviews, submitting your book for review, creating a direct-email marketing campaign, setting up speaking engagements, organizing a book tour, and using LinkedIn, Facebook, YouTube, and Twitter to your advantage.

HOLLY DAY

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



COMEDIC MEMOIR

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

PUBLISHING INTENSIVE

Advanced | This class offers an introductory overview of the publishing business and is geared toward writers of literary fiction and nonfiction. The class will feature guests who are leaders in the publishing business, including Anjali Singh, a literary agent at Pande Literary; Lisa Lucas, Senior Vice President at Penguin Random House; and Ethan Nosowsky, Editorial Director at Graywolf Press. Students will be broken into small groups to pitch their books to one another and offer feedback on those pitches. All students will receive an extensive packet with resources.

THINK LIKE AN EDITOR, PUBLISH YOUR POETRY

Intermediate | Thousands of journals and markets are flooded with unsolicited submissions. How do you make your submission stand out in the crowd? In this class, you'll learn to develop publication strategies with a former editor and award-winning poet, published in seventy markets, including *Indiana Review*, *VERSE*, and *[PANK]*. Leave with tips, links, and a handout on how to nail the right markets. If you submit five publication-ready poems before class, you will receive one targeted magazine, journal, or contest market tailored to your work.

ORGANIZATIONAL STORYTELLING

All Levels | Strategic creative communication is key to developing an organization or brand's narrative. Using fiction techniques and elements of storytelling, this class will help you fine-tune messaging, analyze your audience, craft the optimal vehicles for bringing a narrative and audience together, and tell stories that keep an audience engaged. This workshop may be particularly useful for writers who also work as arts administrators, copywriters, or digital content creators.

MARGOT LEITMAN

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

PETER MOUNTFORD

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

NATASHA MONI

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

RACHEL WERNER

One session  
Thursday, Jun. 8  
5–7 pm PT  
General: \$60 | Member: \$54

LOOKING TO GET YOUR WORK IN FRONT OF AN AUDIENCE?

**Works in Progress Open Mic** happens twice per month—every first Monday online and every third Monday in-person at Hugo House. Learn more and get reading at [hugohouse.org/works-in-progress](https://hugohouse.org/works-in-progress)

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.

8+ SESSION CLASSES

WRITING THE READING LIFE

Intermediate | If you're like many writers, reading is a central and beloved practice—one that might make its way into your writing itself. In this class, we'll read work by authors who bring books into their accounts of daily living, looking closely at craft choices that weave literary reflection into lively narration. Our reading list includes Lydia Davis, Jia Tolentino, Sara Ahmed, and others. Students will have opportunities to generate and share work in class and a small group workshop.

LIZA BIRNBAUM

Eight sessions  
Thursdays, Apr. 13–Jun. 1  
5–7 pm PT  
General: \$395 | Member: \$355.50

LOST IN LONGING WITH MIDDLEMARCH

All Levels | In this co-taught class, we will spend eight weeks taking on a feminist and queer reading of George Eliot's *Middlemarch*. This novel was a scathing critique of romantic love and marriage; it is also situated in a historical moment of disease and change. We will read the book as writers, exploring omniscience, naturalist satire, and writing self-restraint or "resolute submission." Class time will include discussion and generative writing prompts that might make even George Eliot blush.

CORINNE MANNING & JAY AQUINAS THOMPSON

Eight sessions  
Mondays, Apr. 17–Jun. 12  
[No class: 5/29/2023]  
5–7 pm PT  
General: \$395 | Member: \$355.50

4–7 SESSION CLASSES

TRACING THE MAP OF TRANSLATION

Intermediate/Advanced | Translation has been essential to cultural understanding throughout time, and translating from other languages has become a common practice among poets of many backgrounds. As translators to and from Spanish, Chilean poet Eugenia Toledo and American poet and translator Carolyn Wright will share translations from several Chilean poets (Pablo Neruda, Jorge Teillier, Gabriela Mistral), and present poems from Eugenia's award-winning bilingual volume, *Map Traces, Blood Traces*. We will read and translate our responses to this work into writing of our own.

CAROLYN WRIGHT & EUGENIA TOLEDO

Four sessions  
Saturdays, Apr. 15–May 6  
10 am–12 pm PT  
General: \$240 | Member: \$216

1–3 SESSION CLASSES

READING THE CRAFT OF TONI MORRISON IN BELOVED

All Levels | One of the most celebrated writers in American English and a Nobel laureate, Toni Morrison creates masterful and complicated narrative structures and employs neologisms to convey the unspeakable things unspoken through the deftness of her craft. In her novel *Beloved*, Morrison's careful crafting of the narrative of enslaved Africans and their white enslavers begs attention from readers and writers who struggle at reading and composing narrative structures for stories about loss, violence, memory, and healing.

MICHELE SIMMS-BURTON

Two sessions  
Wednesdays, Jun. 7 & 14  
5–7 pm PT  
General: \$120 | Member: \$108

FREE RESOURCES

FREE COMMUNITY CLASSES

FOR BIPOC | WAYS OF SEEING: IMAGE & IMAGISTS, PART TWO

All Levels | Knowledge of part one is not required for part two. In part two of the class, we will dig deeper into the cultural aspects of imagery and how our heritage influences our perceptions and observations. We will practice writing poems using visual symbolism, descriptive language, and the vernacular of our various communities. Readings, activities, and discussions will feature The Imagists, Lucille Clifton, Gwendolyn Brooks, and Ai.

MARGUERITE HARROLD

Online  
One session  
Saturday, Apr. 15  
10 am–1 pm PT  
Free

BREAKING THE SEAL: FINALLY SUBMITTING WORK

All Levels | Submitting work is daunting. Whether you're getting ready to submit for the first time or the first time in a long time, our goal is to help ease some of your submission anxieties. We'll look at a few submission tools, both for short and long works, review examples of cover letters, and discuss the dos and don'ts of submissions. By the end of the course, each student should have a clear submission goal(s) and have the foundational tools to start submitting.

ALLI PARRETT

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

FOR BIPOC | SPELLCASTING WORKSHOP

All Levels | Recharge your writing practice with a circle of support shared with BIPOC women and gender non-binary folks. We will use readings from Starhawk, Kathryn Nuernberger, and others to name our needs, protect our space, channel inspiration, and conjure our own words and images. To class, bring a journal and an object important to your writing, symbolically or otherwise. While this session will borrow from Wiccan writings, we will aim for respect toward all spiritual beliefs.

DIANA XIN

In-Person  
One session  
Saturday, May 6  
1:10–4:10 pm PT  
Free

LA METÁFORA, CREAR NUESTRA PROPIA METÁFORA

Intermediate | La metáfora es la diosa, en prosa, poesía, ficción o periodismo: en la vida. Nos atraviesa y ante ella nos arrodillamos. Encontrarla es crearla, para que el lector adore lo que lee y siempre vuelva. Alejarnos de los lugares comunes, transmitir nuestra particularidad, es el objetivo de este taller dinámico, divertido y retador. Juntaremos mundos alejados, iremos más allá. Viajaremos. Leeremos y escribiremos. Las palabras son poderosas. Para los que creen en la belleza, la reflexión y el juego.

ROSARIO LÓPEZ

En línea  
Una sesión  
Sábado, 10 de junio  
10 am–1 pm PT  
Gratis

WRITERS-IN-RESIDENCE CONSULTATION

Hugo Hosue writers-in-residence Ching-In Chen (poetry) and Joyce Chen (prose) are available for consultation appointments to give you guidance and advice free of charge!

Learn more about both of our current writers-in-residence and to book your appointment at [hugohouse.org/writers-in-residence/](https://hugohouse.org/writers-in-residence/)

FREE DROP-IN PROGRAMS

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

WORKS IN PROGRESS OPEN MIC

Read your work—poetry, fiction, essays, memoirs, plays, music, comedy, and more—and connect with your literary community at this twice-monthly open mic. Readers and guests of all skill levels and literary experience welcome!

First Monday Online  
Third Monday In-Person  
7 pm PT  
Free

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. This year, all events explore the theme *re/birth*.

TICKETS:  
General: \$15 | Member: \$12  
Student/Discounted: \$5

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

Apr. 28, 2023 | 7 pm PT

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

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.

TICKETS:  
General: \$15 | Member: \$12  
Student: \$5

MARK DOTY: RAISING THE STAKES

Feb. 17, 2023 | 7 pm PT

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

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



# YOUTH

## SCRIBES SUMMER CAMPS REGISTRATION OPEN NOW!

Scribes Summer Camps provide young writers the opportunity to participate in week-long, all-day and half-day workshops, during which you can focus on, dig deep into, and nurture your inner writer. You'll work alongside instructors who are published writers and educators themselves, as well as guest teaching artists.

Learn more & register at [hugohouse.org/scribes/](https://hugohouse.org/scribes/)

## FREE YOUTH PROGRAMS

### STAGE FRIGHT OPEN MIC

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.

Wednesday, Apr. 19, 2023  
6:30–7:30 pm PT  
In-Person

### KIDS WRITE-IN

Kids Write-In provides free opportunities for youth grades K–5 to explore writing with creative writing projects and/or prompts, facilitated by one of our talented instructors.

Online  
*Check the Hugo House website for program schedule.*

### JUST WRITE!

A free drop-in writing circle where middle-school-aged writers can acquire new skills, experiment with a variety of genres, and meet other young writers, too!

Online  
*Check the Hugo House website for program schedule.*

### WRITE TIME FOR TEENS

Write Time is a free 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? Come join us at Write Time!

Online & In-Person  
*Check the Hugo House website for program schedule.*



### FOLLOW HUGO HOUSE YOUTH PROGRAMS ON INSTAGRAM!

Stay up to date with the Hugo House Youth Programs department, as well as happenings throughout the youth literary world, by following us on Instagram at [@hugohouse\\_youth](https://www.instagram.com/hugohouse_youth)

MARY ADKINS is author of the novels *When You Read This* (Indie Next Pick, Best Book of 2019 by Real Simple), *Privilege* (Today.com Best Summer Read), and *Palm Beach* (New York Post Best Book of 2021). Her books are published in 13 countries.

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*.

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

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

PETER BACHO is an award winning writer and an experienced professor of creative writing. He is the author of seven books. His latest work, *Uncle Rico's Encore: Mostly True Stories of Filipino Seattle*, was released in 2022 to critical acclaim.

ANDREW BELL is an award-winning filmmaker, writer, and educator from the Pacific Northwest. He holds an MFA from Columbia University and his short films have played at festivals worldwide. He is currently in preproduction on his first feature film.

GRACE 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 UMass Amherst and was a 2022 writer-in-residence at Pine Meadow Ranch Center for Arts & Agriculture and Fishtrap.

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

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

JOS CHARLES is the author of a *Year & other poems* (Milkweed Editions, 2022), *feld* (Milkweed Editions, 2018), a Pulitzer-finalist and winner of the 2017 National Poetry Series selected by Fady Joudah, and *Safe Space* (Ahsahta Press, 2016). She is the founding-editor of *THEM*, the first trans literary journal in the US, and engages in direct gender justice work with a variety of organizations and performers.

ANSLEY CLARK's poems have appeared in *Poetry Northwest*, *Black Warrior Review*, and elsewhere and she received her MFA from University of Colorado. She directs the Writing Center at South Puget Sound Community College and teaches antiracism and erotic writing workshops.

CORINNA COOK is the author of *Leavetakings: Essays*. She is a former Fulbright Fellow, an Alaska Literary Award recipient, and a Rasmuson Foundation awardee. Corinna's PhD is in English and Creative Writing from the University of Missouri.

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.

SARAH DALTON is a Latina writer and editor from the San Francisco East Bay. She is an alumna of VONA, Macondo, and the MFA program at San José State. Her nonfiction has appeared in *[PANK]*, *Mutha Magazine*, and *Reed*.

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).

TAMARA DEAN is passionate about helping writers tell their stories. Her work has appeared in *The American Scholar*, *Creative Nonfiction*, *The Guardian*, *Orion*, *Seneca Review*, *The Southern Review*, and elsewhere. She's also the author of *The Human-Powered Home*.

JONATHAN ESCOFFERY is the author of *If I Survive You*, a debut collection of linked stories forthcoming in September 2022 from MCDxFSG, as well as the forthcoming novel, *Play Stone Kill Bird*. Escoffery is the winner of the *Paris Review's* 2020 Plimpton Prize for Fiction and recipient of a 2020 National Endowment for the Arts (Prose) Literature Fellowship. He is a 2021-2023 Wallace Stegner Fellow at Stanford University.

MELANIE FIGG (MFA, PCC) is a widely published poet and essayist. *Kirkus* named her award-winning poetry collection, *Trace*, one of the year's Best Indie Books. As a certified professional coach, Melanie offers women's writing retreats and works remotely with writers.

GAIL FOLKINS often writes about her deep roots in the American West. Her books include nature memoir *Light in the Trees*, a 2016 Foreword INDIES nature finalist, and *Texas Dance Halls: A Two-Step Circuit*, a 2007 INDIES popular culture finalist.

LEORA FRIDMAN is author of *My Fault*, *Static Palace*, and other books of prose, poetry, and translation. She is currently Curator in Residence at the Jewish Museum of Maryland and Faculty Associate in the Narrative Medicine program at Columbia University.

MATT GANO is a career author, lyricist, and creative writing instructor. He is the author of *SUITS FOR THE SWARM* (MoonPath Press), and currently writing and recording under the title, ENTENDRES.

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

TARA HARDY is a working class, Queer Femme, Disabled poet whose book, *My, My, My, My, My* won a Washington State Book Award. Passionate about teaching & social justice, she teaches at Evergreen State College, University Beyond Bars, and more.

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.

STEPHANIE BARBÉ HAMMER is a 7-time Pushcart Prize nominee in fiction, nonfiction and poetry. She is the author of three poetry collections, two novels, a novelette, and a how to write magical realism craft book.

SHELBY HANDLER is a writer, organizer, translator and educator living in Seattle on Duwamish land. Recent work has appeared or is forthcoming in *POETRY*, *Poetry Northwest*, *PANK Magazine*, *Sugar House Review*, *The Journal*, among others.

MARGUERITE L. HARROLD has a Master of Fine Arts in Creative Writing from Columbia College Chicago. She is a 2021/2022 Hugo House Fellow. She is the Assistant Editor of American Life in Poetry.

JENNIFER HAUPT is the author of the novels *In the Shadow of 10,000 Hills* and *Come As You Are*. She received The Washington State Book Award for editing *Alone Together: Love, Grief, and Comfort in the Time of Covid-19*.

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

In 1992, MEGAN KELSO was the first woman to receive funding from the Xeric Foundation to self-publish her comic, *Girlhero*. In 2007, she was invited by the *New York Times* to serialize her *Watergate Sue* comic in the magazine. In November 2022, Fantagraphics published Kelso's fourth book, a collection of graphic short stories called, *Who Will Make the Pancakes*.

KAMAL E. KIMBALL is a queer Ohio poet. On the editorial team for *Muzzle*, her work has been published in *Crazyhorse*, *Colorado Review*, *New South*, and elsewhere. She is the author of *The Mouth That Sucks the Bone* (Pitymilk, 2022).

KIMBERLY LEE is an Amherst Writers & Artists and SoulCollage® facilitator. A graduate of Stanford and UC Davis School of Law, she previously served as an editor at Literary Mama. Her work has appeared in numerous publications and anthologies.

MARGOT LEITMAN is the author of *Long Story Short: The Only Storytelling Guide You'll Ever Need and What's Your Story?* She has written for DreamWorks TV, the Hallmark Channel, and worked for "This American Life" as the West Coast story scout.

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

ADA LIMÓN is the author of six books of poetry, including *The Carrying*, which won the National Book Critics Circle Award for Poetry. Her new book of poetry, *The Hurting Kind*, is out now from Milkweed Editions. She is the 24th Poet Laureate of The United States.

CATE LYCURGUS's poetry has appeared or is forthcoming in *Best American Poetry*, *American Poetry Review*, *Ploughshares*, *Kenyon Review*, and elsewhere. Cate lives in San Jose, California, where she interviews for *32 Poems* and teaches professional writing.

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).

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

Kelly McWilliams is the author of the YA novels *Agnes at the End of the World* (2020), *Mirror Girls* (2022), and the forthcoming *Your Plantation Prom Is Not Okay* (Spring 2023, Little, Brown Young Readers). She lives in Seattle.

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

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

AMANDA MONTEI is the author of *Touched Out*, forthcoming from Beacon Press, *Two Memoirs* (Jaded Ibis), and the chapbook *The Failure Age* (Bloof Books).

PETER MOUNTFORD is the author of *A Young Man's Guide to Late Capitalism*, and *The Dismal Science*. His work has appeared in the *Paris Review*, *Southern Review*, the *Atlantic*, and elsewhere. He is currently on faculty at SNU's MFA program.

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.

SHANKAR NARAYAN explores identity, power, mythology, and technology in a world where the body is flung across borders yet possesses unrivaled power to transcend them.

DEBORAH NEDELMAN is a novelist and former psychologist with expertise in the Amherst Writing Method.

THEO PAULINE NESTOR is the author of *How to Sleep Alone in a King-Size Bed* (Crown) and *Writing Is My Drink* (Simon & Schuster). An award-winning instructor, her work has been published in numerous places including the *New York Times*.

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

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

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

MIDGE RAYMOND is the author of the novel *My Last Continent* and the award-winning short-story collection *Forgetting English*. Her writing has appeared in *TriQuarterly*, *American Literary Review*, the *Los Angeles Times Magazine*, the *Chicago Tribune*, *Poets & Writers*, and others.

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 books include *Hippie Boy: A Girl's Story* and *Focus*.

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

SHAMA SHAMS (SANJUKTA) just recently finished her memoir, *She Called Me Throwaway*. Several excerpts from her memoir have been published in multiple journals. She facilitated the Artist's Way multiple times and is looking forward to another cohort of creativity seekers.

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*.

JUDITH SKILLMAN's poems have appeared in *Cimarron Review*, *Commonweal*, *Threepenny Review*, *Zyzzyva*, and other literary journals. She has received awards from the Academy of American Poets and Artist Trust. Her collection *Subterranean Address: New & Selected Poems*, 2023 is available from Deerbrook Editions.

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

DANEZ SMITH is a Black, Queer, Poz writer and performer from St. Paul, MN. Danez is the author of *Homie* (Graywolf Press, 2020), winner of the Minnesota Book Award, the Heartland Bookseller Award, and a finalist for the National Book Critics Circle Award; *Don't Call Us Dead* (Graywolf Press, 2017), winner of the Forward Prize for Best Collection, the Midwest Booksellers Choice Award, and a finalist for the National Book Award; and *[insert] boy* (YesYes Books, 2014).

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.

JEN SORIANO writes to share radical worldviews through an artistic lens. Jen is author of *Making the Tongue Dry*, co-editor of *Closer to Liberation: A Pina/xy Activist Anthology*, and *Nervous*, an essay collection on transgenerational trauma and the neuroscience of healing, forthcoming from Amistad in August 2023.

HAILEY SPENCER is, in the words of her wife Elizabeth, an absolute cloud of a girl. She is the author of the poetry collection *Stories for When the Wolves Arrive*. She lives and writes in Seattle, WA.

KATHERINE STANDEFER writes about the body, desire, consent, and medical technology. Her debut book *Lightning Flowers* was a *New York Times* Editor's Choice and Finalist for the Kirkus Prize in Nonfiction. Her work appeared in *The Best American Essays 2016*.

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.

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)

JAY AQUINAS THOMPSON (he/they) is a poet, essayist, and teacher with recent or forthcoming work in *Guesthouse*, *Interim*, *Pacifica Literary Review*, and *Poetry Northwest*, where they're a contributing editor. They teach creative writing to public school students and incarcerated women.

TINA TOCCO is a Pushcart Prize nominee. Her work has appeared in *Highlights*, *Cricket*, *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).

EUGENIA TOLEDO was born in Temuco, Chile, grew up in the same neighborhood as Pablo Neruda, and came to Seattle after the 1973 military coup. Her bilingual volume, *Trazas de mapa, trazas de sangre/Map Traces, Blood Traces* (Mayapple Press, 2017), was a Washington State Book Award and PEN Los Angeles Award in Translation Finalist.

CHRISTIE VALENTIN-BATI is a Black, suburban kid mostly grown up with an MFA in Poetry from Columbia College. Her writing and pedagogy emphasize the quotidian. She received honorable mention in the 2022 and 2021 Academy of American Poets' Poetry Contest.

WENDY N. WAGNER is the editor-in-chief of *Nightmare Magazine* and the managing/senior editor of *Lightspeed Magazine*. She is the author of the novella *The Secret Skin*, the horror novel *The Deer Kings*, and the SF thriller *An Oath of Dogs*.

JEANINE WALKER's poetry collection is *The Two of Them Might Outlast Me* (Groundhog Poetry Press, 2022). Her poems have appeared in *Bennington Review*, *New Ohio Review*, *Prairie Schooner*, and *One*. She holds a Ph.D. in Creative Writing (U. of Houston).

RACHEL WERNER is founder of The Little Book Project WI. Her kidlit book, *Floods*, is in Capstone's *Wild Earth Series* and debut cookbook *Macro Cooking Made Simple* (Chartwell Books) was just released. She's

represented by Savannah Brooks (KT Literary Agency).

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

Scholar and activist, EMILY WOLAHAN is author of the poetry collection *Hinge* (NPRP 2015) with poems in *Puerto del Sol*, *Sixth Finch*, and *Georgia Review*, and prose in Arts & Letters and Among Margins. She is a Poetry Editor at *Tinderbox*.

DEBORAH WOODARD is a poet and translator. She is the author of *No Finis: Triangle Testimonies, 1911* (2018) and, from the Italian of Amelia Rosselli, *The Dragonfly* (Fall, 2022). She co-curates the Belltown-based literary series, Margin Shift.

GERALDINE WOODS has written over fifty books and taught writing for four decades, most recently at Hugo House. Her only remotely cool moment was being interviewed by MTV about the decision to drop the exclamation point in Panic! At the Disco.

CAROLYNE WRIGHT met Eugenia Toledo in 2006 at Hugo House and began translating her poetry. The two traveled throughout Chile in 2008, experiences which inspired *Map Traces*. Carolyne has published eighteen volumes of poetry and nonfiction, including four other books in translation from Spanish and Bengali.

DIANA XIN holds an MFA in fiction from the University of Montana. Her work appears most recently in *Diagram*, *Electric Literature*, *Missouri Review*, *Baltimore Review*, and *Third Coast Magazine*. She is a recipient of fellowships from Hedgebrook, Artist Trust, and the M Literary Residency. She serves as a contributing editor to *Moss*, a journal of the Pacific Northwest.

NOAH ZANELLA is a writer/musician from Maine and Chicago. He was the recipient of the 2022 Eileen Lanna Academy of American Poets Prize and a finalist for the Newfound Emerging Writers Chapbook Contest. He's trying not to miss it all.

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