

Hugo House

ONLINE &
IN-PERSON
CLASSES



*Scan me
to browse classes online*

SUMMER 2023

writing & reading
classes & programs

TABLE OF CONTENTS

About Our Classes ... 2

Highlights ... 3-4

In-Person Classes ... 5-6

Fiction ... 5

Nonfiction ... 5

Mixed Genre ... 6

Online Classes ... 7-20

Fiction ... 7

Nonfiction ... 9

Poetry ... 11

Mixed Genre ... 14

The Writing Life ... 18

Reading ... 20

Free Resources ... 21

About Our Teachers ... 23

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/



Scan here
to make a
donation

HEALTH & SAFETY

Hugo House continues to hold COVID-19 safety policies as an utmost priority when developing our programs. 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/

REGISTRATION

Register online at
HUGOHOUSE.ORG/COURSES/

All registration opens at 10:30 am PT
Scholarship Donation Day: Jun. 5
Member registration: Jun. 6
General registration: Jun. 13

Register early to save with early bird pricing, in effect Jun. 5-19.

SCHOLARSHIPS

Applications Due: Jun. 5
Applicants Notified: Jun. 12

Learn more and apply at 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/

QUESTIONS?

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

FROM HUGO HOUSE'S EDUCATION DIRECTOR

As a child growing up in Hong Kong, summer holiday was my chance to indulge in reading what I wanted without hiding under the bedcovers with a flashlight. I was particularly drawn to Chinese martial arts novels for their immersive world and expansive characters. To a child's mind, there was little distinction between genre and literary fiction. I learned history, philosophy, sociology, and human emotions from these fantasy tales. I learned to appreciate the power of words.

My experience is unlikely unique—I suspect quite a few writers and readers' first love was genre fiction. This summer, we invite you to explore an array of genre fiction classes ranging from science fiction, speculative stories, mystery, and romance, to reading crime and spy novels (see Genre Fiction Highlights on p. 4). Many genre fiction elements lurk in other classes, too. Learn how to generate nightmarish poems with Marci Calabretta Cancio-Bello, be inspired by Slavic magic tales with Shankar Narayan, write a ghost story with Holly Day, and much, much more.

"I believe that maturity is not an outgrowing, but a growing up: that an adult is not a dead child, but a child who survived," Ursula K. Le Guin wrote. "I believe that the best faculties of a mature human being exist in the child... that one of the most deeply human, and humane, of these faculties is the power of imagination." I would love to think that writing, no matter the genre, kindles our imagination, and keeps the child within us alive. I hope you will join us. Happy writing.

Frances Cheong
Program Director, Education

WHAT'S SCHOLARSHIP DONATION DAY?

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

ABOUT OUR CLASSES

CLASS LEVELS

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

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

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

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

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

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/ 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/

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: POETRY



NICOLE SEALEY

SEEING IS BELIEVING: DRAFTING THE LASTING IMAGE

All Levels | In *The Poet's Companion*, Kim Addonizio and Dorianne Laux note that images should "produce a bit of magic, a reality so real it is 'like being alive twice.'" As poets, how do we deepen a reader's experience with the poem via the image after mining our respective memories? How does one draft a lasting image? This workshop will explore the image and its implications. Participants in this all-level, generative workshop will review poems with images that reverberate and draft poems inspired by that work.

One session | Saturday, Aug. 12 | 10 am–1 pm PT | Online
General: \$150 | Member: \$135



MARCI CALABRETTA CANCIO-BELLO

DON'T BLINK: NIGHTMARE POETICS

Intermediate/Advanced | "Someone I loved once gave me a box full of darkness. It took me years to understand that this, too, was a gift," said Mary Oliver. Why do we return to haunting and violence, war and vengeance, terror and torment? In this generative workshop, we will examine poems by Ai, Jericho Brown, Kim Hyesoon, and more, with a dash of *Doctor Who*; write into the darkness together; exorcise some demons; and re-emerge still intact without looking away even if we flinch.

One session | Saturday, Aug. 26 | 10 am–1 pm PT | Online
General: \$90 | Member: \$81



CHING-IN CHEN

FUNGUS POETICS: THE ZUIHITSU

All Levels | This generative workshop focuses on the art of reading and writing the zuihitsu, a hybrid Japanese prose/poetry form that uses fragmentation and juxtaposition to loosely "follow the brush." We will read classic and contemporary examples by writers including Kimiko Hahn, Monica A. Hand, and Justin Chin, and try our hand at the form.

One session | Saturday, Aug. 26 | 1:10–4:10 pm PT | Online
General: \$90 | Member: \$81

HIGHLIGHTS: GENRE FICTION

Dive into the deep end of genre fiction this summer! Whether you're a newbie on the scene or a seasoned pro, the classes below will help you on your genre journey.

THE SUBVERSIVE POWER OF CRIME AND SPY NOVELS

All Levels | Traditionally, detective and spy stories reinforce the status quo. The perp goes to jail or dies, corruption is rooted out, and democracy is saved. Yet crime writing can also challenge genre conventions to expand concepts of justice and embolden resistance. We will read and discuss crime fiction by authors such as Michael Nava, Walter Mosley, Sara Paretsky, John le Carré, Barbara Wilson, Manuel Vázquez Montalbán, and Attica Locke. Mostly discussion with some prompts for writing or reflection.

2X4: TWO WEEKS, FOUR NEW SPECULATIVE STORIES

Intermediate/Advanced | This two-week generative course features readings and prompts to help you create four new speculative stories. We'll discuss published work by N.K. Jemisin, Lesley Nneka Arimah, Amber Sparks, Rion Amilcar Scott, and Silvia Park (to be read before class), which we'll then use as inspiration to explore new ways of unlocking narrative. The class is suitable for a wide audience, from those new to speculative fiction to experienced authors looking for a little burst of inspiration.

ROCK A ROMANCE NOVEL

Introductory/Intermediate | Learn what makes a romance novel that readers love, and practice in class what you learn. We'll review the romance subgenres and how they can be written or blended. We'll talk about the critical components of a romance and how to exceed reader expectations. And we'll do an in-depth analysis of creating characters and emotions through scene structure, story arc, and purposeful writing.

SCI-FI SOCIAL JUSTICE

All Levels | Beneath the dazzling spectacle of sci-fi lie fascinating ethical questions about humanity—questions about how society treats the mutant, alien, or cyborg "other"; about whether technology causes or eliminates suffering; or about the origins of oppressive dystopian societies. In this generative writing course, we'll read sci-fi writers of diverse identities and informally freewrite our own work in response. Through the lenses of feminist and queer theory, Afrofuturism, disability rights, and more, we'll explore how sci-fi helps us imagine better futures.

WRITING LAYERED MYSTERY NOVELS

Intermediate | What does it mean to layer? Most mysteries have subplots, but there are many more ways to add complexity and excitement to your story: theme, place, issue coverage, identity, multiple points of view, multiple character arcs, and don't forget sex! We'll examine all these elements and practice using them to deepen and sharpen our crime fiction. Bring a work in progress or generate a new one. We'll share work in a "what's working" style.

KATE RAPHAEL

Online
Four sessions
Wednesdays, July 12–Aug. 16
[No class: 7/26, 8/9]
7:10–9:10 pm PT
General: \$240 | Member: \$216

TARA CAMPBELL

Online
Two sessions
Saturdays, July 15–22
10 am–12 pm PT
General: \$120 | Member: \$108

WENDY KENDALL

Online
One session
Saturday, Aug. 5
1:10–4:10 pm PT
General: \$90 | Member: \$81

ALYSE KNORR

Online
Four sessions
Tuesdays, Aug. 8–29
7:10–9:10 pm PT
General: \$240 | Member: \$216

KATE RAPHAEL

Online
Two sessions
Wednesdays, Aug. 23–30
7:10–9:10 pm PT
General: \$120 | Member: \$108

IN-PERSON CLASSES

FICTION (IN-PERSON)

4-7 SESSION CLASSES

CREATING SUSPENSE

Intermediate | Often, we think withholding information creates suspense, but readers easily see through that trick. This class unpacks craft techniques key to the suspenseful delivery of information. Students will generate and share new work while we read from contemporary masters of mystery like Percival Everett, Mariana Enriquez, Stephen King, and Rumaan Alam. Students can expect to leave with one new story draft or the beginning of a longer project, or they may use this class to work on a project already underway.

BELLA BRAVO

Four sessions
Tuesdays, July 11–Aug. 1
7:10–9:10 pm PT
General: \$240 | Member: \$216

1-3 SESSION CLASSES

WEIRDLY ORDINARY

Introductory | This generative one-day workshop is all about learning how to create credible weirdness in fiction. How do we convince someone that the future we've envisioned is real, the alien planet exists, those bowling zombies really do have their own league, and vampires will be competing in the next Olympics? The truth is out there. Students can expect to come away with one new, very weird but entirely convincing, story. No experience needed!

GREG NOVEMBER

One session
Saturday, July 29
1:10–4:10 pm PT
General: \$90 | Member: \$81

NONFICTION (IN-PERSON)

1-3 SESSION CLASSES

EXPERIMENTS WITH POINT OF VIEW IN CREATIVE NONFICTION

Intermediate | Works of creative nonfiction generally default into first person singular, but many contemporary creative nonfiction authors employ point of view in various ways. In this craft intensive, we will study and discuss authors, including Jaquira Díaz, Carmen Maria Machado, Terese Marie Mailhot, Margo Jefferson, and Maxine Hong Kingston. Additionally, we will generate new work that experiments with the nuances and possibilities of each point of view.

SARAH DALTON

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

MIXED GENRE (IN-PERSON)

4-7 SESSION CLASSES

FAVES & FRENEMIES: LEARNING FROM BOOKS YOU LOVE & HATE

Intermediate/Advanced | Reading is a writer's greatest tool. In this workshop, we'll discuss how to learn from books you love, books you hate, and everything in between. With close attention to the technique on the page and our own emotional responses, we'll consider the abilities of our favorite writers and the secret skills of writers we detest. Expect to come away with new insights into the works of writers you love, and new tactics for applying those insights to your own work.

WORTH 1,000 WORDS: USING DATA TO CREATE NARRATIVES

All Levels | In this course, we'll look at a variety of data—from baseball stats, to COVID-19 charts, to financial info—to examine the storytelling possibilities that data offers. What insights, for example, might looking at gross domestic product statistics reveal? Is it RBI or RBIs? How can a better understanding of data, in turn, lead to a better understanding of one's subject matter? We'll examine data as a group, read data-centric writing, and work on our own projects.

1-3 SESSION CLASSES

WILD FLOWERS: EXPLODING SUMMER CLICHÉS

All Levels | Are you sniffing hydrangeas, honeysuckle, jasmine, dahlias, roses, and hyssop, in your poems and on your walks? Do you want to reinvigorate your practice and write past clichés? In this generative class, we'll befriend summer flowers and experiment with floral prompts that channel unexpected imagery. We'll take inspiration from Dianne Seuss, Ada Limón, Paisley Rekdal, Ross Gay, Aimee Nezhukumatathil, and Jane Wong, among others. You'll leave with at least three new drafts and a handmade flower essence to savor the season's magic.

WHAT HAPPENS AFTER YOU WRITE? UNDERSTANDING YOUR PUBLISHING CHOICES

Introductory/Intermediate | Let's take an unbiased, unvarnished look at current publishing options and how to approach them, from the "Big Five" traditional publishers, to small presses, to self-publishing (with or without service companies), to hybrid and other emerging models. We'll examine the pros and cons of each choice, realistic costs, and income potential, as well as pitfalls to avoid. Most importantly, we'll look at how each writer's goals and strengths can help them make the best decision for them.

SENTENCES ARE THE STORY

All Levels | There's no such thing as a "good-enough sentence." Sentences not crafted to tell a particular story or essay just get in the way. Learn to build sentences that grip the reader, evoke tone, deepen mood, reveal character, advance plot, and help a narrative breathe. We'll examine how sentence length, structure, rhythm, and variation convey meaning. Writing exercises to play with and master the sentence. Fall in love with the sentence.

RACHEL SOBEL

Four sessions
Thursdays, July 13–Aug. 10
[No class: 7/27]
5–7 pm PT
General: \$240 | Member: \$216

KEVIN O'ROURKE

Four sessions
Thursdays, July 20–Aug. 10
7:10–9:10 pm PT
General: \$240 | Member: \$216

SHELBY HANDLER

One session
Saturday, July 8
1:10–4:10 pm PT
General: \$90 | Member: \$81

BETH JUSINO

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

MARY LANE POTTER

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

ONLINE CLASSES

FICTION (ONLINE)

TIERED CLASSES

FICTION I

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

4-7 SESSION CLASSES

LEARNING FROM THE MASTERS (OLD AND NEW)

Intermediate | In this four-week class, we'll engage in a close reading of eight short stories—four by long-revered short story masters (Anton Chekhov, James Baldwin, Alice Munro, and Tillie Olsen) and four by new masters of craft (Jamel Brinkley, Tommy Orange, Danielle Evans, and Lauren Groff), garnering lessons from their fiction on how to build and improve our own stories. Generative writing exercises will further our explorations of our model texts' techniques and stylistic choices.

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.

WORLD BUILDING: OUTSIDE & IN

All Levels | In the first three weeks of this class, we will look at best practices for building exterior worlds, including place, culture, and the atmosphere that sets the mood. The next two weeks will explore the interior world of needs, wants, fears, repressed desires, and wounds that your character hides behind their persona. The goal of part two will be to explore how the ghosts of that inner world show up in the exterior world. The final week will be devoted to workshoping.

LET'S WRITE A GHOST STORY

All Levels | Do you like to tell scary stories? In this class, we'll diagram examples of ghost stories and talk about "real" haunted houses, then write our own stories based on our own haunted houses, landscapes, objects, and even time periods, featuring our own spooky characters. Think of this class as spending a night around the campfire in the woods with your friends, but without any mosquitos to ruin the fun.

RAMON ISAO

Six sessions
Thursdays, July 27–Sep. 7
[No class: 8/10]
5–7 pm PT
General: \$305 | Member: \$274.50

KIRSTEN SUNDBERG LUNSTRUM

Four sessions
Mondays, July 3–24
6–8 pm PT
General: \$240 | Member: \$216

ANDREW BELL

Six sessions
Tuesdays, Aug. 1–Sep. 05
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

SCOTT DRISCOLL

Six sessions
Wednesdays, Aug. 2–Sep. 06
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

HOLLY DAY

Four sessions
Wednesdays, Aug. 9–30
5–7 pm PT
General: \$240 | Member: \$216

1-3 SESSION CLASSES

WOUNDED LITTLE LIARS

All Levels | These people in your stories—who hurt them? Who loved them once and left them? What are your characters doing to their world and themselves because of their wounds? In this one-day deep-dive into your characters' truths and lies, we will read and write layers and nuances into your characters and render them fragile, funny, fallible, and ultimately unforgettable.

THE ELEGANCE OF COMPRESSION

Intermediate/Advanced | Many of the best short stories convey the richness of a character's life in only a few pages. We'll examine four stories with narrative arcs that span their characters' lives, specifically considering how the authors use precise language and patterned structures, and how the stories "turn" rather than "close" to achieve complexity often attributed only to longer works. Writing exercises will be offered. Participants should come to class having read all four stories, which the instructor will provide before the first session.

TAROT FOR CHARACTER DEVELOPMENT

Intermediate/Advanced | The seventy-eight cards comprising the Tarot offer an archetypal overview of life: from the child-like innocence of "The Fool" to the mastery presented in "The World." However, did you know that you can also use tarot cards to create characters in fiction? By the end of this workshop, you'll gain Tarot-based techniques to develop backstory, character arcs, and more. Tarot experience is helpful but not required. Handouts included. Participants should come equipped with writing tools and a tarot deck (preferably a Rider-Waite).

STORY OPENINGS: BEYOND "ONCE UPON A TIME"

Intermediate | What's the best way to start a story? Dialogue? Setting? A knock-down argument? Bring a short story or novel opening you're having trouble with or want to re-envision, and get ready to revamp! We'll look at various story-opening styles across genres to generate ideas before you tackle your own work. You'll walk away with at least one new version of your story opening, plus a fresh perspective on how reimagining an intro can alter point of view, pace, and more.

SONORA JHA

One session
Sunday, July 9
10 am–3 pm PT
General: \$150 | Member: \$135

KIRSTEN SUNDBERG
LUNSTRUM

One session
Saturday, July 15
10 am–1 pm PT
General: \$90 | Member: \$81

KRIS WALDHERR

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

TINA TOCCO

One session
Saturday, July 22
1:10–4:10 pm PT
General: \$90 | Member: \$81

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 figure out the true topics of our pieces and how to explore those topics most effectively through points of view, scene, reflection, and form. Using generative writing, reading, and an introduction to the workshop model, we will begin to investigate our own personal stories. Students will generate ten pages to share in workshops and will receive extensive instructor feedback.

4-7 SESSION CLASSES

THE TERRIBLY PERSONAL POLITICAL ESSAY

Intermediate/Advanced | Craft that chapter in your memoir where the personal meets the political, that op-ed you have the authority to write, or that cultural critique for a literary journal. Learning from James Baldwin, Rebecca Solnit, Arundhati Roy, Alexander Chee, Melissa Febos, and others, we will generate essays that tap into your own rage, your biting wit, and your personal rumination. Expect to leave with at least one strong essay and a pitch for an editor.

STORYTELLING IN A FLASH

All Levels | Come with an open mind and leave class with a polished autobiographical story. The first three classes will feature fun exercises to derive all the life experience that already lies within you. From that hilarious material comes the final piece. The last class focuses on polishing and perfecting your story, which can stand alone or be a part of a larger work. Many students go on to produce one-person shows, perform on the storytelling circuit, or complete their memoir.

REVIEW YOUR MEMOIR LIKE A DEVELOPMENTAL EDITOR

 Intermediate/Advanced | How clearly can you see your own story? This class teaches how a professional developmental editor evaluates memoirs for readability and reach. We'll talk about identifying and addressing key issues that make personal storytelling effective, including theme and concept, plot arc, character development, pacing, narrative voice, and relatability. Through weekly exercises, you'll explore new tools to help you see your work in progress from a fresh perspective and learn a few tricks to help you tackle revisions.

PERSONAL ESSAY WRITING FOR
NON-WRITERS & NEWBIES

Introductory | Do you consider yourself a non-writer but want to write? Are you new to writing and want to learn more about personal essays? This introductory-level class will share the elements of the personal essay, its various forms, and how an idea becomes an extended piece. We'll read and discuss personal essays, write to small prompts, and share our work. Students will leave the class with a personal essay, feedback from peers and instructor, and confidence that they, too, are writers.

GAIL FOLKINS

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

SONORA JHA

Six sessions
Thursdays, July 6–Aug. 10
5–7 pm PT
General: \$305 | Member: \$274.50

MARGOT LEITMAN

Four sessions
Sundays, July 9–30
10 am–12 pm PT
General: \$240 | Member: \$216

BETH JUSINO

Six sessions
July 10–Aug. 14
Asynchronous
General: \$305 | Member: \$274.50

NATALIE SERIANNI

Four sessions
Tuesdays, July 18–Aug. 8
5–7 pm PT
General: \$240 | Member: \$216

1-3 SESSION CLASSES

MAKING MEANING IN MEMOIR

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

MEMOIR TECHNIQUES: TRAVELING THROUGH TIME

All Levels | For memoir writers, a narrative's order of events is always a conundrum when months, days, or years might pass between scenes. We'll read selections from various memoirs and discuss how authors travel through time without losing their readers. We'll practice using different techniques in our works-in-progress.

HOW TO WRITE AN OVERVIEW OF YOUR MEMOIR

Intermediate/Advanced | A good memoir overview might be the hardest working few hundred words you'll ever write. You can adapt your overview for query letters, book proposals, an author website, and your book's back cover and product pages. We will look at examples of spectacular overviews that draw readers in and quickly give them a sense of the story's arc and larger significance. And you will have time to try their techniques in class and discuss the art of selling our stories.

MEMOIR TECHNIQUE: WRITING THE THINGS I DON'T REMEMBER

All Levels | Every writer of memoir worries about their gaps in memory. In this class, we'll discuss four specific techniques for writing the things you don't remember, and read published examples of how different authors handle this problem in their work. We'll practice applying the techniques—Filling in the gaps, Telling all the versions, Excavating, and Forgetting as the story—to our own works-in-progress.

MEMOIR TECHNIQUE: WRITING GREAT DIALOGUE

All Levels | In this class, we'll read examples from various memoirs, and study different techniques for writing dialogue and what to do when we can't remember conversations word for word. We'll discuss the purpose of dialogue, when and when not to use it, and spend time writing and revising conversations from our own works in progress.

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

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

KIMBERLY DARK

One session
Saturday, July 8
1:10–4:10 pm PT
General: \$90 | Member: \$81

NICOLE HARDY

One session
Sunday, July 16
10 am–2 pm PT
General: \$120 | Member: \$108

THEO NESTOR

One session
Tuesday, July 18
5–7 pm PT
General: \$60 | Member: \$54

NICOLE HARDY

One session
Sunday, July 30
10 am–2 pm PT
General: \$120 | Member: \$108

NICOLE HARDY

One session
Sunday, Aug. 13
10 am–2 pm PT
General: \$120 | Member: \$108

MINDA HONEY

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

POETRY (ONLINE)

TIERED CLASSES

POETRY I

Introductory | Poetry I is designed for poets of all experience levels as an opportunity to introduce (or reintroduce) themselves to elements of poetry craft. We will read this year's *Best American Poetry* anthology as a way to discuss contemporary poets and consider poetic traditions. We will also combine writing prompts and readings with an introduction to the basics of the workshop model, providing an opportunity for class members to share their own work.

4-7 SESSION CLASSES

SIX POEMS SIX WAYS

All Levels | We'll write six poems (or more!) in six weeks, focusing on poetic types such as elegy, epistle (letter poem), imitation (poetic palimpsest), ode, panegyric (praise/celebration), duplex, and golden shovel. We'll work in lyric and narrative modes, try experimental and nonce strategies, and read and discuss key pieces each week for ideas and inspiration. Through reading these poems and generating our own, with feedback from the instructor and class members, we will hone our craft and enlarge our inspirational spaces.

POETRY & PUBLISHING

Intermediate | Students will generate 4-6 new poems, participate in a mock editorial committee, and submit work to a literary journal for publication. We'll read and write in response to a wide array of contemporary poets, becoming familiar along the way with the literary journals to which we aspire. Poets we read include Jericho Brown, Franny Choi, and Solmaz Sharif. All will finish the class by sending at least one submission, including a new, strong cover letter.

ECOPOETICS: THE BIPOC EXPERIENCE

All Levels | In this workshop, we will read and discuss poems written by Black, Indigenous, and people of color about the more-than-human world, exploring different aspects of craft and storytelling. We will read poems by Camille Dungy, Aimee Nezhukumatathil, Sherwin Bitsui, Alberto Rios, and Craig Santos Perez to understand how their work brings to life the complex relationship between land, history, language, and self. Participants can expect to leave with at least three drafts of new poems.

BILL CARTY

Four sessions
Mondays, July 3–24
5–7 pm PT
General: \$240 | Member: \$216

CAROLYNE WRIGHT

Six sessions
Thursdays, July 6–Aug. 10
5–7 pm PT
General: \$305 | Member: \$274.50

JEANINE WALKER

Six sessions
Tuesdays, July 11–Aug. 15
10 am–12 pm PT
General: \$305 | Member: \$274.50

LEONORA SIMONOVIS

Four sessions
Thursdays, Aug. 3–Aug. 24
5–7 pm PT
General: \$240 | Member: \$216

THE NEW CANON: POETRY FOR SOCIAL ACTION

Intermediate | In this class, students will get a flash-course in poetry for social action. We'll read and discuss works by diverse, predominantly BIPOC writers challenging the "canon" and forging the path for other writers speaking to moments that make movements. Then we'll write poems inspired by the readings. Poets may include Lucille Clifton, Haunani-Kay Trask, Patricia Smith, Heid E. Erdrich, Barbara Jane Reyes, and Ocean Vuong.

AIMEE SUZARA

Four sessions
Fridays, Aug. 18–Sep. 08
10 am–12 pm PT
General: \$240 | Member: \$216

1–3 SESSION CLASSES**FEAST OF FORMS: THREE-DAY INTENSIVE ON POETIC FORMS**

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

DILRUBA AHMED

Three sessions
Wednesdays, July 5–19
10 am–12 pm PT
General: \$180 | Member: \$162

LINE BREAKS: TOOLS OF MUSICAL NOTATION

Intermediate | Join us to learn how line breaks create and affect the melody of the poem and are a tool for building a musical score. You'll learn how line breaks can direct your poem's pace, energy, and meaning. Through in-class exercises and discussion, you'll not only start to notice your own habits with the line, but you'll discover new options on where to break the line. Bring a free verse poem (fourteen or more lines) you wrote that could benefit from stronger line breaks.

MELANIE FIGG

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

BREAK YOUR POEM

Intermediate | You've written something that you love. But what if there is more to discover about it? Can you let go and break your poem? Through a series of deconstructing exercises, we will dismantle our darling drafts to see if there is anything else they want to tell us. Please bring one or two poetry drafts that you are willing to disrupt.

LAUREN DAVIS

One session
Sunday, July 23
10 am–1 pm PT
General: \$90 | Member: \$81

WRITING ODES: ELEVATING THE EVERYDAY

All Levels | Unpack how form and content come together to celebrate both the elevated and the mundane in a curated packet of poetry. How might the ode illuminate and celebrate seemingly ordinary aspects of life in ways that reveal new understandings? Together, we'll identify the key craft strategies at play in several contemporary odes, including work by Safia Elhillo, Ellen Bass, and Kevin Young. This class will include quiet writing time with poetry prompts inspired by key examples.

DILRUBA AHMED

One session
Tuesday, July 25
10 am–1 pm PT
General: \$90 | Member: \$81

**MYTHOLOGIES OF THE SELF:
ORIGIN STORIES & SELF-PORTRAITS**

All Levels | Join us to discuss how poets bring form and content together to forge innovative and engaging approaches to autobiographical material. Together, we'll unpack origin stories and self-portraits that weave narrative, lyric, and fragmented utterances to express complex and layered identities. We'll explore writing prompts that take inspiration from poems by Gregory Pardlo, Rick Barot, Marilyn Chin, and others. Participants will experiment with strategies to convey emotional truths about their experiences and to create an interplay of mystery and meaning.

DILRUBA AHMED

One session
Wednesday, July 26
10 am–1 pm PT
General: \$90 | Member: \$81

THE NEW AMERICAN SONNET

Intermediate/Advanced | This generative workshop will examine how three American poets—Terrance Hayes, Tyehimba Jess, and Patricia Smith—changed and moved the sonnet in new directions. We will read, discuss, and compare their work to Shakespeare and Petrarch. We will also read other contemporary sonnets and spend time writing our own poems. A packet with selected readings will be sent to all participants.

VERONICA GOLOS

Two sessions
Saturday & Sunday, Aug. 5 & 6
10 am–1 pm PT
General: \$180 | Member: \$162

HOW TO ORDER & PUBLISH YOUR POETRY COLLECTION

All Levels | Part lecture and part workshop, this class gives you a hands-on approach to finding the best order for your manuscript to keep readers (and contest judges) hooked. Topics include why editors care about poem order, publishing industry insight, recent trends in literary awards, and more. Open to everyone interested in publishing a poetry book or chapbook, whether you are just starting and are curious about the process or have a completed manuscript you are ready to submit.

**MARCI CALABRETTA
CANCIO-BELLO**

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

Become a Hugo House member!

- **10% discount** and early registration for Hugo House classes (one week before the general public)
- **Discounted tickets** to Hugo House signature series Word Works and Lit Series
- **10% discount** at Elliott Bay Book Company, Third Place Books, and more
- **20% discount** on Libro.fm audiobook purchases, plus an exclusive 2-for-1 deal upon joining
- **\$60 tax deduction** for the cost of your membership

Learn more at hugohouse.org/membership

MIXED GENRE (ONLINE)

8+ SESSION CLASSES

MASTERING THE SCENE



All Levels | How do scenes work, and what do they accomplish? Through writing exercises and readings by published writers, we'll explore how scenes develop characters, seed tension, establish place and time, facilitate flashbacks, soften research, and build deeper themes in a story/essay. We'll play with moving in and out of scene, learning how this paces the larger narrative. Writers will leave with a series of scenes for their ongoing project or new work.

FINISHING YOUR BOOK



All Levels | This is a class for anyone struggling with a book. Although that first sprint of fifty pages into a book—either novel or nonfiction—can be exhilarating, it's hard to sustain until the end. Sooner or later, you'll likely find yourself in a creative ditch, wheels spinning. We'll look at when to revise and when not to revise; what questions are productive versus counter-productive. Lastly, we'll focus on the business of finding an agent/publisher for your book.

4-7 SESSION CLASSES

THE FIRST FIFTY PAGES OF YOUR MEMOIR

Intermediate/Advanced | The first fifty pages of your memoir have the power to snag (or lose!) the attention of agents, editors, and readers. In this six-week workshop, we'll read the first fifty pages of four published memoirs, excavating the ways authors set up their primary tensions, structures, voice, and more, coming to understand the craft choices that propel a narrative. In our final weeks, you'll turn in fifteen opening pages to your peers for feedback, cranking up the momentum of your own memoir.

ANOTHER SUMMER FLING

Intermediate | It's time to go back to the beach! This generative class offers guided prompts and a sampling of short forms: flash prose, visual essays, hermit crabs, "found" pieces, and more. Writers will leave with a portfolio of sizzling new starts that celebrate summer and the chance to experiment in a supportive creative community. Focused on nonfiction; all genres welcome. We'll write a lot and we'll play!

WRITING FOR MCSWEENEY'S

All Levels | This six-week class will take you through converting pet peeves and bizarre thoughts into short satire pieces like the ones you see in *McSweeney's*. Hugo House students might be encouraged to know that humor sites are increasingly literary, as seen in popular headlines "Our Daughter Isn't a Selfish Brat; Your Son Just Hasn't Read Atlas Shrugged" and "Famous Writers' Cosmo Tips." Students should be ready to share and collaborate. Special guests likely.

KATHERINE E. STANDEFER

Eight sessions
July 10–Aug. 28
Asynchronous
General: \$395 | Member: \$355.50

PETER MOUNTFORD

Eight sessions
July 17–Sep. 4
Asynchronous
General: \$395 | Member: \$355.50

KATHERINE E. STANDEFER

Six sessions
Wednesdays, July 5–Aug. 9
5–7 pm PT
General: \$305 | Member: \$274.50

GABRIELA DENISE FRANK

Six sessions
Wednesdays, July 5–Aug. 9
5–7 pm PT
General: \$305 | Member: \$274.50

JEFF BENDER

Six sessions
Mondays, July 10–Aug. 14
5–7 pm PT
General: \$305 | Member: \$274.50

CARRY ON: A POST-YEARLONG WORKSHOP CRAFT STUDIO

Advanced | Writers who have completed a yearlong workshop in prose and are continuing to develop manuscripts are invited to meet twice a month in July and August for focused discussions of issues on craft, periodic generative writing exercises, and supportive encouragement in this casual tour through Charles Baxter's guide to craft, *Burning Down the House: Essays on Fiction*.

UNLOCKING THE VAULT: USING OUR PERSONAL ARCHIVE

All Levels | As writers, we are compelled to record—but what about when it starts to feel like hoarding? Mining our own notes and fragments for use in writing prompts, we'll recycle and experiment with our own words, utilizing techniques including collage, mapping, poetry, and memoir. You'll use the scraps you've saved without direct purpose, drawings on notebooks/notes apps, emails, and even text messages. We'll also look at letters, found materials, and drafts from other writers and trace their transformations.

WRITING WITH THE CASCADIA FIELD GUIDE

All Levels | Dive into the poems and naturalist insights in *Cascadia Field Guide: Art, Ecology, Poetry*—learning about fascinating creatures and plants living in "Cascadia" (Alaska to California, land and ocean). Then we'll generate our own writing (open to any genre) using in-class prompts inspired by the readings and diverse authors. Your writing can connect to any ecosystem; you don't have to live in Cascadia. You'll leave this class with deepened wonder, new drafts, and a reinvigorated creative process.

I ATE THAT: FOOD AS PERSONAL HISTORY

All Levels | This generative workshop explores the food of our lives as a way of mapping our personal history. We'll write about childhood cravings, fad diets, comfort foods, overpriced groceries, tantalizing take-out, exhilarating exotica, and more through a series of micro narratives (300 words or less) and prose poems. You'll finish the workshop with several short pieces, plus an appetite for more.

1-3 SESSION CLASSES

EDITING OUT LOUD

Intermediate/Advanced | This class is designed for writers of all genres who want to hone their editing skills and find musicality in their work. By reading excerpts of our writing aloud, we'll develop a set of techniques for both developmental and line edits. Along with in-class exercises, students are asked to bring a nearly-complete piece and will leave with a clear plan for polishing it into a final draft.

KIRSTEN SUNDBERG LUNSTRUM

Four sessions
Wednesdays, July 12–Aug. 16
[No class: 7/19, 8/9]
6–8 pm PT
General: \$240 | Member: \$216

MOLLY SCHAEFFER

Four sessions
Thursdays, Aug. 3–24
10 am–12 pm PT
General: \$240 | Member: \$216

SIERRA NELSON

Four sessions
Saturdays, Aug. 5–26
1:10–3:10 PT
General: \$240 | Member: \$216

DARIEN HSU GEE

Four sessions
Tuesdays, Aug. 8–Aug. 29
5–7 pm PT
General: \$240 | Member: \$216

GRACE BIALECKI

One session
Saturday, July 8
10 am–1 pm PT
General: \$90 | Member: \$81

BALANCING HUMOR & PATHOS IN PROSE WRITING

Introductory/Intermediate | Finding an equilibrium between the amusing and the emotional can make (or break) the first-person narrative. This one-day class will discuss how writers like Anne Lamott, David Sedaris, and others walk this tightrope to create rapport with readers. Through analysis of texts, discussion, and writing exercises, students will leave with a better understanding of the topic, and either newly generated paragraphs or a revised short excerpt that finds the sweet spot between humor and sadness.

TAROT FOR WRITERS

All Levels | The Tarot may be hot these days for predicting the future, but did you know it can also be used as a tool for writing and creativity? By the end of this workshop, you'll have gained a working overview of the Tarot, easily accessible ways to understand card symbolism, and techniques for utilizing the Tarot for storytelling, insight, and inspiration. No previous tarot experience required. Handouts included. Participants should come equipped with tools for writing and a tarot deck.

**GO I KNOW NOT WHERE:
WRITING WITH SLAVIC MAGIC TALES**

All Levels | In Slavic magic tales, the world is a fantastic place where anything can happen, with venal tsars, card-playing dragons, man-eating cats, dancing geese, princesses, phoenixes, devils, and witches populating the space. These tales also connect to social upheaval, forest survival, and the melding of Indigenous cultures and Christianity. This lively mix also makes for great inspiration for writing! In this part-generative, part-analytic class, we'll examine classic Slavic fairytales, discuss their meaning, and create our own fiery pieces.

CLAIRE KEEGAN AND THE ART OF BREVITY IN PROSE

Introductory/Intermediate | In this two-day class, fiction and nonfiction writers will study the work of award-winning Irish writer Claire Keegan's concise language and rich storytelling. We will explore her style and efficiency using her novella *Foster* and other stories. After a thorough discussion, students will apply techniques to their own writing. In the following class, there will be further discussion, an option of sharing work, and an opportunity to consider edits that will effectively expand scenes and character without adding word count.

FLASH! WRITING SHORT FORMS

Intermediate/Advanced | Recharge your summer writing in this generative workshop. If you've been curious about the differences between the prose poem, brief essay, and flash fiction, or are just looking for a place to start, this class is for you. We'll take a comparative look before working with a flash prompt in each genre. Sort of like speed-dating, and everyone goes home with three flash starts. See which clicks for you. You're welcome to jump in if you're new to writing, but we'll be moving fast!

BETH SLATTERY

One session
Saturday, July 8
10 am–1 pm PT
General: \$90 | Member: \$81

KRIS WALDHERR

One session
Saturday, July 8
1:10–4:10 pm PT
General: \$90 | Member: \$81

SHANKAR NARAYAN

Two sessions
Saturday & Sunday, July 8 & 9
10 am–2 pm PT
General: \$240 | Member: \$216

BETH SLATTERY

Two sessions
Sundays, July 9–16
10 am–12 pm PT
General: \$120 | Member: \$108

SALLY ASHTON

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

BRING YOUR WRITING TO LIFE WITH SENSORY DETAILS

Introductory | Whether building a fictional world, setting the scene for memoir, or crafting a poem, specific sensory details bring your writing to life. We will begin this session with a series of meditations on touch, sight, sound, smell, and taste, then practice integrating our observations into our writing, seeking out precise descriptions that are uniquely our own. We end the session by choosing the best descriptions to include, cutting the rest so as not to overwhelm the finished piece.

A CONVERSATION WITH DEATH

Introductory/Intermediate | From Barthes' "The Death of the Author" to Zambreno's *To Write As If Already Dead*, authors have explored how the act of writing communes with the act of dying. As Michael Ondaatje illuminates, "We die containing a richness of lovers and tribes [...] We are communal books." Through a combination of discussions, exercises, and readings from Edwidge Danticat, Han Kang, Taiye Selasi, Yasunari Kawabata, and others, this class will explore how writing itself can be a controlled conversation with death.

NARRATIVE RECLAMATION FOR PEOPLE OF COLOR

All Levels | This class is dedicated to the role of storytelling in finding relief from distress. Students in this course will learn how to use storytelling for personal and communal reclamation, including confronting historical pain. Students will understand the role of personal storytelling in counteracting the impact of trauma and gain skills in using storytelling toward their empowerment. This course will include a discussion component and the development of a new piece.

WRITING OUR RAGE

Intermediate | For women, non-binary, and gender-nonconforming writers only, this is a class to get loud and messy in any category or genre. This class will emphasize writing freely without self-censorship, allowing ourselves our anger and validating it, sharing it, and supporting its expression through writing. There will be a variety of assignments, supported by positive critique and discussion, that are meant to inspire the freedom to express anger, be loud, and take up space with our work.

HOW TO EXPLAIN ANYTHING

Introductory/Intermediate | Think conveying information is easy? So did the people who wrote the manual for your television, assembly instructions for your furniture, that puzzling news article about cryptocurrency, and the clumsy exposition chapter of the novel you're reading. With practice, you can do better! In this class, learn how to explain anything, in any genre, clearly and effectively. After analyzing examples from various writers, students will write their own explanatory passages. Those who are willing can share their work.

APRIL DÁVILA

One session
Saturday, July 22
1:10–4:10 pm PT
General: \$90 | Member: \$81

MEGHAN LAMB

Two sessions
Thursdays, Aug. 17–24
5–8 pm PT
General: \$180 | Member: \$162

ZAIN SHAMOON

Two sessions
Saturday & Sunday, July 29 & 30
1:10–4:10 pm PT
General: \$180 | Member: \$162

JOY MCCULLOUGH

Three sessions
Wednesdays, Aug. 16–30
5–7 pm PT
General: \$180 | Member: \$162

GERALDINE WOODS

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

THE WRITING LIFE (ONLINE)

TOOLKIT COURSES

THE WRITER'S WELCOME KIT (ASYNCHRONOUS)

General: \$149 | Member: \$134.10



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.

FREELANCE GOING PRO (ASYNCHRONOUS)

General: \$350 | Member: \$315



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.

4-7 SESSION CLASSES

QUERY LETTER BOOTCAMP

LINDSAY NEWTON

Advanced | To get a book deal, you'll first need to pitch your manuscript to a literary agent with a strategic query letter. This course will examine successful letters and in-house acquisitions materials to help you "think like an agent" in writing your winning hook, book description, author bio, and more. You will workshop your materials in class and walk away with a ready-to-send query letter to your agent of choice. Appropriate for any writer with a complete manuscript or proposal.

Four sessions

Tuesdays, July 11–Aug. 1

5–7 pm PT

General: \$240 | Member: \$216

GET INVITED TO READ YOUR WORK AT LITERARY CONFERENCES

LYZETTE WANZER

Intermediate | This workshop offers information, guidance, and strategies for writers ready to present their work on a conference panel, whether virtual or in-person. You will learn how to choose the right writers' conferences, prepare polished submissions, create a conference plan, obtain financial support to attend, practice conference etiquette, and avoid common, costly mistakes in your materials that mark you as an amateur. Open to writers who feel ready to present their work at a professional writers' conference.

Four sessions

Wednesdays, July 12–Aug. 2

5–7 pm PT

General: \$240 | Member: \$216

FIELD TRIPS & HIDDEN PORTALS: FINDING INSPIRATION IN THE EVERYDAY

AMY BOWERS &
ALLISON ELLIS

All Levels | We dream of productive writing sessions, but the reality is that work and tasks often overshadow. What if you could gather the pieces for your next literary masterpiece in the everyday? In this generative class, we will (re)learn to open our eyes, send you on local outings (grocery stores, parks, thrift stores, your own closets), and build a tool kit that turns the messy world into that dreamy writing office.

Four sessions

Sundays, July 30–Aug. 27

[No class: 8/13]

10 am–12 pm PT

General: \$240 | Member: \$216

1-3 SESSION CLASSES

TIKTOK FOR WRITERS

THEO NESTOR

Introductory | Are you curious about how writers are using TikTok to reach new audiences? We will look at a number of different ways—from serious to silly—writers are connecting with readers on TikTok. We will also cover the essentials of creating and sharing TikToks, including the basics of combining and editing "sounds" and video. Even if you are camera shy or think you're "not good at tech," you will learn some simple ways to participate on this fun platform while still maintaining privacy.

One session

Tuesday, July 11

5–7 pm PT

General: \$60 | Member: \$54

APPLICATION HELP: MFA, PHD, & FELLOWSHIP

TANEUM BAMBRICK

All Levels | This course is for writers who have decided that an MFA, PhD, or fellowship program would be useful for them and their careers. This generative course will center on demystifying application processes for graduate programs and creative writing fellowships by including sample statements of purpose, CVs, and additional application materials from poets and writers who have succeeded in achieving post-MFA positions, funding, and/or support.

One session

Thursday, July 20

10 am–1 pm PT

General: \$90 | Member: \$81

SECRETS TO PUBLISHING POEMS IN THE BEST JOURNALS

JANÉE J. BAUGHER

All Levels | This one-day class will aim to demystify the question, "What do poetry editors really want?" The instructor will share her insight, cynicism, examples of poems gone wrong, and suggestions for publishing goals for students, all informed by her work as an editor that has read thousands of poetry submissions for literary journals. We'll also read successful poems and discuss possible reasons for their publishable qualities.

One session

Saturday, July 29

10 am–1 pm PT

General: \$90 | Member: \$81

KID-LIT PUBLISHING 101

JOY MCCULLOUGH

Introductory | What book made you a reader? If your answer is something like *Where the Sidewalk Ends*, *The Babysitter's Club*, or *Redwall*, then you know the power of children's books. Join Joy McCullough, National Book Award long-lister and *New York Times* bestselling author of picture books, and middle grade and young adult novels, to demystify writing for kids and teens. Come away with a clearer understanding of the querying process, the submission process, and the publication process.

One session

Saturday, Aug. 5

1:10–4:10 pm PT

General: \$90 | Member: \$81

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

HOLLY DAY

All Levels | Anybody can write, but it takes a special type of determination to see your work through to print. In this fast-paced workshop, we'll discuss market lists, finding and deciphering writer's guidelines for both magazines and book publishers, basic manuscript format, and the pros and cons of working with agents. We'll also go through the steps of writing book proposals and nonfiction queries, and how to keep yourself on track and inspired.

One session

Sunday, Aug. 27

10 am–1 pm PT

General: \$90 | Member: \$81

READING (ONLINE)

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

4-7 SESSION CLASSES

YOUR FAVORITE POET'S FAVORITE POET

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

EMILY SERNAKER

Four sessions
Saturdays, July 8–29
10 am–12 pm PT
General: \$240 | Member: \$216

TO LOVE THE ABYSS I AM: READING CLARICE LISPECTOR

Intermediate | Dive into two works by the radical midcentury Brazilian writer Clarice Lispector. Widely recognized for the volatile strangeness of her work, which pushes language, genre, sexuality, and the experience of self to their limits, Lispector has exerted a powerful influence on contemporary literature. Readings include her most famous novel, *The Passion According to G.H.*, and her final novel, *The Hour of the Star*.

ANDREW ZAWACKI

Five sessions
Saturdays, July 15–Aug. 12
10 am–12 pm PT
General: \$270 | Member: \$243

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

The Writer's Welcome Kit

Want to be a writer?

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

FIND THE KIT AT
HUGOHOUSE.ORG/WELCOME-KIT

FREE RESOURCES

FREE COMMUNITY CLASSES

PROMOTE LIKE A PRO: A PR CHEAT SHEET FOR WRITERS

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

RACHEL WERNER

Online
One session
Wednesday, July 19
5–8 pm PT
Free

CREATIVE LABORATORY/LABORATORIO CREATIVO

Todos los niveles | Durante una sesión, exploraremos ejercicios creativos diferentes e innovadores. La meta durante esta sesión no es terminar una historia sino más bien explorarnos como escritores y entender la importancia del pensamiento creativo. Trabajaremos con pequeñas premisas creativas para crear y discutir en clase. Una sesión tanto para principiantes como avanzados.

ELIZABETH VILLAMÁN

En línea
Una sesión
Sábado, 5 de agosto
1:10–4:10 pm PT
Gratis

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

Check the Hugo House website for program schedule.
Free

COMMUNITY WRITE-IN

Join writers from around the world 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

Check the Hugo House website for program schedule.
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!

Check the Hugo House website for program schedule.
Free

FREE YOUTH PROGRAMS

DROP-IN YOUTH WRITING CIRCLES

Youth drop-in writing circles give young writers of all ages the space to explore their creativity, dive deeper into ongoing projects, share their work in a supportive space, and make friends! Writing circles are offered at different suggested grade ranges to connect young writers with their peers, though we encourage all young people to pick the writing circle that feels best for them.

Check the Hugo House website for program schedule.
Free

WRITERS-IN-RESIDENCE CONSULTATION

Receive writing guidance and advice free of charge from one of our writers-in-residence! Ching-in Chen (poetry) and Joyce Chen (prose) are available for appointments now.

Learn more about both our current writers-in-residence and book your appointment at: hugohouse.org/writers-in-residence/



POETRY

CHING-IN CHEN

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

JOYCE CHEN

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



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*.

SAMAR ABULHASSAN is a Jack Straw Writer who holds an MFA from Colorado State University. Samar has worked with Seattle Arts & Lectures' Writers in the Schools since 2008. Samar often finds inspiration in images and places and replicates these techniques in her teaching.

NAA AKUA is 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 from New York City. Her work explores place, home, belonging, ritual and friendship. She holds an MFA in creative writing and a Certificate in the Teaching of Creative Writing from Antioch University Los Angeles.

SALLY ASHTON is a writer, teacher, and editor-in-chief of *DMQ Review*, an online journal featuring poetry and art. Author of four books, a fifth collection, *Listening to Mars*, is forthcoming, 2024. One of her poems is going to the Moon!

TANEUM BAMBRICK (she/they) is the author of *Intimacies, Received* (Copper Canyon Press) and *Vantage* (American Poetry Review). A 2020 Stegner Fellow at Stanford University, she is a Dornsife Fellow at the University of Southern California.

JANÉE J. BAUGHER is the author of the academic book, *The Ekphrastic Writer: Creating Art-Influenced Poetry, Fiction and Nonfiction*, as well as two poetry collections, *Coördinates of Yes* and *The Body's Physics*. She's been an assistant editor at *Boulevard* since 2015.

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.

JEFF BENDER is a fiction and humor writer. His work has appeared in *Fence*, *The Iowa Review*, *Electric Literature*, *Guernica*, *McSweeney's*, *Points in Case*, and *Slackjaw*, and he's a staff writer at *Sports Riot*.

GRACE BIALECKI is a writer, editor, and workshop facilitator. Her work has appeared in numerous publications including *Catapult* and *Epiphany*, where she was a monthly columnist. As a teacher, she helps authors find their authentic voice and finish their projects.

AMY BOWERS has work published or forthcoming in *[PANK]*, *Washington Square Review*, *West Trade Review*, *OxMag*, *Farm-ish*, *Assay*, and *LA Review of Books*. Her essay "Manual" is published in *A Harp in the Stars: An Anthology of Lyric Essays*.

SARA BRICKMAN is a queer Jewish writer and performer born in Ann Arbor, MI. Their writing appears in *Narrative*, *Adroit*, the *Indiana Review*, *Muzzle*, and the anthologies *Ghosts of Seattle Past*, *The Dead Animal Handbook*, and *Courage: Daring Poems for Gutsy Girls*.

VERONICA GOLOS is author of four poetry books: *A Bell Buried Deep* (Nicholas Roerich Poetry Prize); *Vocabulary of Silence* (New Mexico Poetry Prize); *Rootwork* and *GIRL* (Naji Naaman Honor Prize for Poetry).

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

MARCI CALABRETTA CANCIO-BELLO is the author of *Hour of the Ox* (Pittsburgh, 2016), winner of the AWP Donald Hall Prize, and co-translator for *The World's Lightest Motorcycle* (Zephyr Press, 2021). She is the Poetry Coordinator for Miami Book Fair.

TARA CAMPBELL is a writer, teacher, Kimbilio Fellow, Barrelhouse fiction co-editor, and graduate of American University's MFA. Publication credits include *Strange Horizons*, *Daily Science Fiction*, *Uncharted Magazine*, and *Escape Pod*, as well as a novel and four multi-genre collections.

BILL CARTY is the author of *We Sailed on the Lake* (Bunny Presse/Fonograf Editions, 2023) and *Huge Cloudy* (Octopus Books, 2019), the latter of which was long-listed for The Believer Book Award. He is web editor at Poetry Northwest.

Descended from ocean dwellers, CHING-IN CHEN is author of *The Heart's Traffic: a novel in poems* and Lambda Literary Award-winning *recombinant*, as well as chapbooks *to make black paper sing* and *Kundiman for Kin :: Information Retrieval for Monsters*.

SARAH DALTON is a Latina writer, editor, and teacher. She is an alumna of VONA, Macondo, and San Jose State. Her nonfiction has appeared in *[PANK]*, *MUTHA Magazine*, *Reed*, *River Teeth's Beautiful Things*, and *The Sun's Readers Write*.

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.

APRIL DÁVILA is a novelist and writing coach. Her debut novel, *142 Ostriches*, won the WILLA Award for Women Writing the West and she is the co-founder of A Very Important Meeting, an online writing community.

LAUREN DAVIS is the author of *The Milk of Dead Mothers* (YesYes Books, forthcoming), and the poetry collections *Home Beneath the Church* (Fernwood Press) and *When I Drowned* (Aldrich Press). She holds an MFA from the Bennington College Writing Seminars.

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).

GABRIELA DENISE FRANK is a transdisciplinary literary artist whose work expands from the page into the sonic, the visual, and the experimental. A public arts commissioner and Adroit summer mentor, she serves as creative nonfiction editor of *Crab Creek Review*.

Award-winning instructor SCOTT DRISCOLL won the Foreword First 2014 Debut Fiction award for his novel, *Better You Go Home*. His essay, "In Whose Voice?" is forthcoming with AWP Writer's Chronicle. He has won nine Society of Professional Journalists awards.

CASSIDY DYCE is a writer currently living in Seattle, WA. Her work is featured in NPR's *Morning Edition* and ABC's miniseries, *WordPlay*. Cassidy is a former Hugo House Fellow, and recently joined the Seattle Arts and Lecture's Writers-in-Schools (WITS) residency.

ALLISON ELLIS' writing has been published in the *New York Times*, the *Rumpus*, *Fourth Genre*, and elsewhere. She holds an MFA from Bennington Writing Seminars and a BA from Smith College in American Studies.

MELANIE FIGG's poems and essays are published widely, including her award-winning poetry collection, *Trace*. She's won many awards for her work, including a National Endowment for the Arts Fellowship. As a certified professional coach, she works remotely with writers.

KAREN FINNEYFROCK is the author of two young adult novels, *The Sweet Revenge of Celia Door* and *Starbird Murphy and the World Outside* (Viking Children's Books), as well as the poetry collection *Ceremony for the Choking Ghost* and co-editor of the anthology *Courage: Daring Poems for Gutsy Girls* (Write Bloody Publishing).

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.

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.

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.

NICOLE HARDY is the author of the memoir *Confessions of a Latter-Day Virgin* (Hyperion 2013), and two poetry collections. She's taught for 15+ years and is currently at work on a memoir about a year spent sailing the world.

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

DARIEN HSU GEE's novels are 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.

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

SONORA JHA is the author of the novels *The Laughter* (2023) and *Foreign* (2013), and the memoir *How to Raise a Feminist Son* (2021). She is a professor of journalism at Seattle University and is at work on her next novel.

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

WENDY KENDALL writes the In Purse-Suit mysteries including *Kat Out of the Bag* introducing Katherine Watson investigating murder. Her booklist includes Best Suspense Finalist at Killer Nashville, *Snow Kiss Cookies To Die For*. She's author, blogger, YouTube podcaster, and columnist.

ALYSE KNORR is a queer poet, associate professor of English at Regis University, co-editor of Switchback Books, and co-producer of the *Sweetbitter* podcast. She is the author of three poetry collections, two nonfiction books, and four poetry chapbooks.

MEGHAN LAMB is the author of *COWARD*, *Failure to Thrive*, *All of Your Most Private Places*, and *Silk Flowers*. She is a lecturer at the University of Chicago and an editor for *Nat. Brut* and *Bridge*.

MARY LANE POTTER's books include the novel *A Woman of Salt* and *Strangers and Sojourners: Stories from the Lowcountry*. Her essays have appeared in *River Teeth*, *Witness*, *Parabola*, *Tablet*, *SUFI Journal*, *Leaping Clear*, *Minerva Rising*, *Still Point Arts Quarterly*, and others.

MARGOT LEITMAN is a five time winner of the *Moth*, former story scout for *This American Life* and the author of *Long Story Short*, *What's Your Story?*, and *Gawky*. Currently, she is a professor at the Los Angeles Film School.

CORINNE MANNING's debut story collection *We Had No Rules* 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.

JOY McCULLOUGH is a *NYT*-bestselling author of picture books, middle grade, and young adult novels. Her novel *Blood Water Paint* was long-listed for the National Book Award, and won the Washington State and Pacific Northwest Book Awards.

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

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. Connect with him at shankarnarayan.net.

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

An award-winning instructor and writer, THEO NESTOR is the author of *How to Sleep Alone in a King-Size Bed* (Crown) and *Writing Is My Drink* (Simon & Schuster). Learn more about her work at TheoNestor.com.

LINDSAY NEWTON is an editor and publishing consultant. After working for Simon & Schuster and Writers House, she started Newton Literary Services to help writers garner literary representation. Her clients have signed with prominent agencies including Aevitas, LGR, and more.

GREG NOVEMBER teaches writing at North Seattle College and Highline College. He has published stories in national journals and was a finalist for major fiction awards in 2020, 2021, and 2022. He has an MFA from UC, Irvine.

KEVIN O'ROURKE lives in Seattle where he works as a writer. His first book, the essay collection *As If Seen at an Angle*, was published by Tinderbox Editions. Learn more at kfourke.com.

KATE RAPHAEL is a Lambda-nominated novelist, radio journalist, and queer activist. She's the author of the Palestine mystery series, and *The Midwife's in Town*, a novel of feminist resistance. She is a Hedgebrook alumna and is pursuing an MFA.

MOLLY SCHAEFFER's writing has appeared in publications including the *Poetry Project Newsletter* and *Tagverke*; her chapbook, *STATE ZAP,** is published by MO(0)ON/IO. She works in writing and visual art, and holds an MFA in poetry from Brown University.

NICOLE SEALEY is the author of the collections *Ordinary Beast* (2017), a finalist for the PEN Open Book and Hurston/Wright Legacy Awards, and *The Animal After Whom Other Animals Are Named* (2016), winner of the Drinking Gourd Chapbook Poetry Prize.

NATALIE SERIANNI is a Seattle-based writer and teacher whose work has appeared in *HuffPost*, *Insider*, *Motherwell*, *MSN/SheKnows*, *MotherUntitled*, Seattle's *ParentMap*, *Today's Parent*, *Mutha Magazine*, and *Filter Free Parents*, among others. She has taught college writing and composition for over twenty years.

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

ZAIN SHAMOON completed his PhD in Human Development and Family Studies. He is the host of the Narratives of Pain storytelling project. Currently, Zain is a professor of Couple and Family Therapy at Antioch University Seattle.

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

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*. She taught creative writing and Irish literature for eighteen years at Indiana University East.

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

KATHERINE E. STANDEFER's debut book *Lightning Flowers* was a finalist for the Kirkus Prize and a *New York Times Book Review* Editor's Choice/Staff Pick. Her previous work appeared in *The Best American Essays 2016*.

GREG STUMP is a longtime contributor to the *Stranger* and a former journalist/critic for the *Comics Journal*. His work in comics includes the weekly strip *Dwarf Attack*, the comic book series *Urban Hipster*, and the graphic novel *Disillusioned Illusions*.

KIRSTEN SUNDBERG LUNSTRUM is the author of three collections of short fiction, most recently *What We Do With the Wreckage*, which won the 2017 Flannery O'Connor Award in Short Fiction. She lives near Seattle.

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

ARIANNE TRUE (Choctaw, Chickasaw) is a queer poet and folk artist. She has received fellowships and residencies from Jack Straw, Hugo House, Artist Trust, and Hedgebrook, and was recently the Seattle Repertory Theater's first Native Artist-in-Residence.

ELIZABETH VILLAMÁN: Writer, teacher and actress. She has master degrees: Narrative and Intensive in Film Scripts, Creativity Strategies and a specialization in the Teaching of Creative Writing. Founder of Escribir es hoy, she has received national and international recognition for her work.

KRIS WALDHERR's many nonfiction and fiction books include *Unnatural Creatures*, *The Lost History of Dreams*, and *Doomed Queens*. She is also the creator of The Goddess Tarot, and teaches the Tarot to writers and other creatives.

JEANINE WALKER is the author of *The Two of Them Might Outlast Me* (GPP, 2022). Her poems have appeared in *Bennington Review*, *New Ohio Review*, *Prairie Schooner*, and elsewhere. She holds a Ph.D. in Creative Writing from U. of Houston.

LYZETTE WANZER's work appears in over twenty-five literary journals, books, and magazines. She has won ten grants, two fellowships, and nine residencies across the country and in Canada. Her book, *Trauma, Tresses, & Truth*, was published in November 2022.

RACHEL WERNER founded The Little Book Project WI. Her essays, poetry, and culinary writing are published in print and online. Her next book, *Moving & Grooving to Fillmore's Beat* (Capstone), will be released this fall. She's represented by Savannah Brooks.

GERALDINE WOODS is the author of many grammar books. In *25 Great Sentences and How They Got That Way* (Norton, 2020), she explores techniques authors use to make their writing more effective, including breaking the rules of Standard English.

CAROLYNE WRIGHT's latest book is *Masquerade* (Lost Horse Press, 2021), a memoir in poetry. A Pushcart Prize Contributing Editor with a 2022-2024 Fulbright Scholar Award to Bahia, Brazil, she has seventeen earlier books and anthologies of poetry, essays, and translation.

Author of five poetry books, most recently *β*, ANDREW ZAWACKI is also a photographer and translator from the French. He is Distinguished Research Professor of English and Creative Writing at the University of Georgia.

SUPPORT HUGO HOUSE'S MISSION

BECOME A MEMBER

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

Learn more about member benefits at hugohouse.org/membership/

MAKE A DONATION

When you give a gift of support to Hugo House, you help to provide access to literary arts opportunities to all, including free writing programs and classes, as well scholarships that cover the cost of class registration fees.

Make a donation at hugohouse.org/donate/



1634 Eleventh Avenue
Seattle, WA 98122

NONPROFIT ORG
US POSTAGE PAID
SEATTLE, WA
PERMIT #1030

SPECIAL THANKS TO OUR SPONSORS & PARTNERS



hugohouse.org



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



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



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