Hugo House

ONLINE & IN-PERSON CLASSES

SUMMER 2023

Scan me to browse classes online

writing & reading classes & programs
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
ABOUT OUR CLASSES

STUDENT GUIDELINES

Our Student Guidelines are intended to help you and your fellow students engage in our literary community with compassion, curiosity, and consideration. If you experience or witness any harassment or discrimination in a Hugo House class, please report the incident at hugohouse.org/student-incident-report/ or by calling 285.322.7030

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.

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.

HIGHLIGHTS: POETRY

NICOLE SEALY

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; exercise 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

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.

HIGHLIGHTS

2
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.

**HIGHLIGHTS: GENRE FICTION**

**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 Arttia Locke. Mostly discussion with some prompts for writing or reflection.

**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 do some exercises and prompts for writing or reflection.

**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.

**WEIRDLY ORDINARY**
Introductory | This 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!

**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.

**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 Diaz, Carmen Maria Machado, Teena Marieful, Margo Jefferson, and Maxine Hong Kingston. Additionally, we will generate new work that experiments with the nuances and possibilities of each point of view.

**FICTION (IN-PERSON)**

**4-7 SESSION CLASSES**

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**NONFICTION (IN-PERSON)**

**3-SESSION CLASSES**

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MIXED GENRE (IN-PERSON)

4–7 SESSION CLASSES

FAVES & FREMENIES: 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 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.

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 craft 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 conviction convey meaning. Writing exercises to play with and master the sentence. Fall in love with the sentence.

1–3 SESSION CLASSES

WILD FLOWERS: EXPLODING SUMMER CLICHÉS
All Levels | Are you snuffling hydrangeas, honeyuckle, 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 partake summer flowers and experiment with floral prompts that channel unexpected imagery. We'll take inspiration from Diane 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.

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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. New 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 worldbuilding.

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 mosquitoes to ruin the fun.

FAVES & FREMENIES: LEARNING FROM BOOKS YOU LOVE & HATE
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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.

NONFICTION | ONLINE

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.

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.
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 provide an opportunity for class members to share their own works in progress.

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

MINDA HONEY

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

POETRY (ONLINE)

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.

BILL CARTY

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

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.

CAROLYNE WRIGHT

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

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, Fansun Cho, and Solmaz Shafiei. All will finish the class by sending at least one submission, including a new, strong cover letter.

JEANINE WALKER

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

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.

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, Heidi E. Erdrich, Barbara Jane Reyes, and Ocean Vuong.

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.

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 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.

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.

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.

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.

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.

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

DILRUBA AHMED

DILRUBA AHMED

VERONICA GOLOS

MARCI CALABRETTA

CANCIO-BELLO

AIMEE SUZARA

MELANIE FIGG

LAUREN DAVIS

DILRUBA AHMED

General: $180 | Member: $162
Saturday & Sunday, Aug. 5 & 6
10 am–1 pm PT
General: $90 | Member: $81

LAUREN DAVIS

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

The class will include quiet writing time with poetry prompts inspired by key examples.

DILRUBA AHMED

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

MELANIE FIGG

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

LAUREN DAVIS

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

DILRUBA AHMED

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

AIMEE SUZARA

General: $90 | Member: $81

10 am–12 pm PT

BECOME A HUGO HOUSE MEMBER!
MIXED GENRE (ONLINE)

8+ SESSION THE 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 shapes the larger narrative. Writers will leave with a series of scenes for their ongoing project or new work.

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

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.

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

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, crank up the momentum of your own memoir.

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

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

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 stirring 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!

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

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.

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.

LOCKING THE VAULT: USING OUR PERSONAL ARCHIVE
All Levels | As writers, we’re 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. With this technique, you’ll also look at letters, found materials, and drafts from other writers and trace their transformations.

MIXED GENRE (ONLINE)

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.

KATHERINE E. STANDEFER
Six sessions
Wednesdays, July 5–Aug. 28
10 am–12 pm PT
General: $305 | Member: $274.50

SHELLEY HAMMACK
Six sessions
Wednesdays, July 5–Aug. 28
10 am–12 pm PT
General: $305 | Member: $274.50

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.

GABRIELA DENISE FRANK
Four sessions
Tuesdays, Aug. 8–Aug. 29
1:10–3:10 PT
General: $240 | Member: $216

GRACE BIALECKI
Four sessions
Tuesdays, Aug. 15–Aug. 29
1:10–3:10 PT
General: $240 | Member: $216

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

MIXED GENRE | ONLINE
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, phoeniXs, 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, bref essay, and flash fiction, or are 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 will be moving fast!

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 Zambrano’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, Tariq Safari, 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
Introductory | 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 | 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.

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

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)
Introducory | 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)
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
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.

GET INVITED TO READ YOUR WORK AT LITERARY CONFERENCES
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.

FIELD TRIPS & HIDDEN PORTALS: FINDING INSPIRATION IN THE EVERYDAY
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 relearn to open our eyes, send you on local outings (grocery stores, parks, thrift stores, your own closet), and build a tool kit that turns the messy world into that dreamy writing office.

QUERY LETTER BOOTCAMP
LINDSAY NEWTON
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
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
Four sessions
Sundays, July 30–Aug. 27
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 aren’t 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.

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.

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.

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 McCallough, 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.

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.
FREE RESOURCES

FREE COMMUNITY CLASSES

PROMOTE LIKE A PRO: A PR CHEAT SHEET FOR WRITERS
RACHEL WERNER
Online
One session
Wednesday, July 19
5–8 pm PT
Free

CREATIVE LABORATORY/LABORATORIO CREATIVO
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
ROTATING INSTRUCTORS
Check the Hugo House website for program schedule.
Free

COMMUNITY WRITE-IN
ROTATING INSTRUCTORS
Check the Hugo House website for program schedule.
Free

WORKS IN PROGRESS OPEN MIC
Check the Hugo House website for program schedule.
Free

FREE YOUTH PROGRAMS

DROP-IN YOUTH WRITING CIRCLES
Check the Hugo House website for program schedule.
Free

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.

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 exploramos 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.

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.

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.

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!

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.
CHING-CHEN
Descended from ocean dwellers, Ching-Chen is a genderqueer Chinese American writer, community organizer and teacher. She are the author of The Heart’s Traffic, a novel in poems (Arkansas Books/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 (spec!e Books) and ketogenic for Kio: Information Retrieval for Monsters (Portable Press at Y-Lo Labs, Leslie Scalapino Finalist). Ching is co-editor of The Revolution Status at Home: Confronting Intimate Violence Within AAPI Communities (South End Press, 1st edition, AK Press, 2nd edition) and Here I am: An Anthology of West Coast Kundiman Poets (Achiote Press). They have received fellowships from Kundiman, Lambda, Waterhole, Can Serrat, imagination America, Jack Jaworowski 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.chingchen.com

JOEY 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 Architectural Digest, Elle, Architectural Digest, The New York Daily News, and architectural and popular online publications Errors Errors Errors. She has won many awards for her work, including a National Endowment for the Arts Fellowship. As a certified professional coach, she works remotely with clients.

FREE RESOURCES

ABOUT US

QUALIFICATIONS

FREE RESOURCES

READERS' FORUM

WEBSITE

DIRECTIONS TO THE POETRY CENTER
Mack Ganot is a career author, lyricist, and, occasionally, a musician. He is the author of Sadness for the Sane (Moon Path Press) and currently writing and recording under the title, ENDTNDR.


Sarah Hanlon is a writer, organizer, translator and educator living in Seattle on Duwamish land. Recent work has appeared or is forthcoming in POETRY, Porcupine Magazine, PANK/Magazine, Sugar House Review, The Journal of Queer Studies, and elsewhere.

Nicole Harjo is the author of the memoir Love Song to the Moon (失去海马出版社, 2021), a memoir that recently received a Pushcart Prize nomination. Her short stories have appeared in such journals as the American Indian Literary Review, and elsewhere.

Marianne Lauer is the author of COWKIDS, Eulogize To Failure, all of them from Graywolf Press, and Folk Songs, and Plisk. She is a lecturer at the University of Chicago and an editor for Nat. Bridge and Bridge.

Mary Lark Poets’ Books includes the novel A Woman of Salt and strangers and strangers. Stories from the Louisiana Coast. Her essays have appeared in River Teeth. Witness, Parabola, Tables, SJUR Journal, Leaping Cat, Mountainview, Still Point Arts Quarterly, and others.

Margot Leitman is a free-lance writer of the month, former senior essay for The American Life and the author of Long Story Short. What’s Your Story, and Goody. Currently, she is a professor at the Los Angeles Film School.

Corina Manheim’s debut story collection We Had No Roads received starred reviews from Booklist and Publisher’s Weekly. The latter named it “exquisitely examines queer relationships with equal parts humor, social critique, and reflection.” Corina has taught for Hugo House since 2011.

Jim McCullough is a NY Times bestselling author of picture books, middle grade, and young adult novels. Her novel Blood Water Time was long-listed for the National Book Award, and won the Washington State and Pacific Northwest Book Awards.

Peter Moundrop is the author of the novels About Men’s Guide to Late Capitalism and The Onion Solar. His work has appeared in the NYT (Modern Love), Paris Review, Southern Review, The Atlantic, the Sony, and Grainia.

Shakirah Narayan explores identity, power, mythology, and technology in a world where the body is flung across borders yet possesses untraversable power to transcende them. Connect with him at shakirah.narayan.net.

Sindra Jena is the author of the novels The Laughter (2022) and Foreign (2018), and the memoir How To Raise A Pansexual (2021). She is a professor of journalism at San Francisco State University. Both her books are available in the Queer Book Club.

Breydan Jung is an online, offline, writer, and consultant helping writers navigate the complicated space between manuscript and book. A former literary agent, she’s the author of The Walking to the End of the World and The Draconian Sun. It’s her mission to help writers create poetry.

Wendy Kendra writes the Pine-Spirit mysteries including Kat Out of the Bag introducing her protagonist, Indian detective ruled murder. Her booklist includes Best Suspense, Long Body of Work, and others. She is the author of the Debut Collection, and is a New York Times bestselling author. She has seen her works published in such publications as Ms. Magazine, the Huffington Post, and the New York Times. Her previous work appeared in The Best American Essays 2019.

Greg Stump is a long-time contributor to the Stranger where he writes his weekly columns for the Comedy Journal. His work in comics includes the weekly strip DCuncted, which he created with friend Eric Kowalchuk, and the graphic novel Dishfunctional Illusions.

Kirsten Sundberg Lunstrum is the author of three collections of short fiction most recently What We Do With the Weeke, which won the 2017 Hennessey O’Connor Award in Short Fiction. Her short story collection A Femme-nominal is forthcoming from Camino del Sol in 2023.

Sarah Tipton is a Louisiana-based writer, performer, and scholar whose mission is to create poetic and theatrical work about race, gender, and the body to provoke dialogue and social change. Forthcoming: Tiny Tiny (Theater would premiere 2023) to San Francisco).

Jan Aquino Thompson (he/him) is a poet, essayist, and teacher with recent or forthcoming work in Guernica, Intersect, Pacifica Literary Review, and Poets Northwest, where he is a contributing editor. He teaches creative writing workshops to school students and incarcerated women.

Tina Tuccio is a Pushcart Prize nominee. Her work has appeared in Highlights, Cricketer, River Styx, Prima Poetica, and other publications. Her short story “The Unknown Soldier” is to be published in the middle-grade anthology National States of America (Henry Holt).

Lezette Wanzer’s work appears in over twenty-five literary journals and elsewhere. She has received 2 fellowships and residencies from Jack Straw, Hugo House, Artist Trust, and Hedgebrook, and was recently the Seattle Regional Arts & Cultural Council’s Theater’s first Native Artist-in-Residence.

Elinor Larrimore’s debut novel was published in 2022. Her poetry and essays have appeared in The Bellingham Review, The University of San Diego Review, and elsewhere. She is the editor of Switchback Books, and co-producer of the Switchback Podcast.

Claire Bowden is a career author, lyricist, and, occasionally, a musician. He is the author of Sadness for the Sane (Moon Path Press) and currently writing and recording under the title, ENDTNDR.


Sarah Hanlon is a writer, organizer, translator and educator living in Seattle on Duwamish land. Recent work has appeared or is forthcoming in POETRY, Porcupine Magazine, PANK/Magazine, Sugar House Review, The Journal of Queer Studies, and elsewhere.

Nicole Harjo is the author of the memoir Love Song to the Moon (失去海马出版社, 2021), a memoir that recently received a Pushcart Prize nomination. Her short stories have appeared in such journals as the American Indian Literary Review, and elsewhere.

Marianne Lauer is the author of COWKIDS, Eulogize To Failure, all of them from Graywolf Press, and Folk Songs, and Plisk. She is a lecturer at the University of Chicago and an editor for Nat. Bridge and Bridge.

Mary Lark Poets’ Books includes the novel A Woman of Salt and strangers and strangers. Stories from the Louisiana Coast. Her essays have appeared in River Teeth. Witness, Parabola, Tables, SJUR Journal, Leaping Cat, Mountainview, Still Point Arts Quarterly, and others.

Margot Leitman is a free-lance writer of the month, former senior essay for The American Life and the author of Long Story Short. What’s Your Story, and Goody. Currently, she is a professor at the Los Angeles Film School.

Corina Manheim’s debut story collection We Had No Roads received starred reviews from Booklist and Publisher’s Weekly. The latter named it “exquisitely examines queer relationships with equal parts humor, social critique, and reflection.” Corina has taught for Hugo House since 2011.

Jim McCullough is a NY Times bestselling author of picture books, middle grade, and young adult novels. Her novel Blood Water Time was long-listed for the National Book Award, and won the Washington State and Pacific Northwest Book Awards.

Peter Moundrop is the author of the novels About Men’s Guide to Late Capitalism and The Onion Solar. His work has appeared in the NYT (Modern Love), Paris Review, Southern Review, The Atlantic, the Sony, and Grainia.

Shakirah Narayan explores identity, power, mythology, and technology in a world where the body is flung across borders yet possesses untraversable power to transcend them. Connect with him at shakirah.narayan.net.

Sindra Jena is the author of the novels The Laughter (2022) and Foreign (2018), and the memoir How To Raise A Pansexual (2021). She is a professor of journalism at San Francisco State University. Both her books are available in the Queer Book Club.

Breydan Jung is an online, offline, writer, and consultant helping writers navigate the complicated space between manuscript and book. A former literary agent, she’s the author of The Walking to the End of the World and The Draconian Sun. It’s her mission to help writers create poetry.

Wendy Kendra writes the Pine-Spirit mysteries including Kat Out of the Bag introducing her protagonist, Indian detective ruled murder. Her booklist includes Best Suspense, Long Body of Work, and others. She is the author of the Debut Collection, and is a New York Times bestselling author. She has seen her works published in such publications as Ms. Magazine, the Huffington Post, and the New York Times. Her previous work appeared in The Best American Essays 2019.

Greg Stump is a long-time contributor to the Stranger where he writes his weekly columns for the Comedy Journal. His work in comics includes the weekly strip DCuncted, which he created with friend Eric Kowalchuk, and the graphic novel Dishfunctional Illusions.

Kirsten Sundberg Lunstrum is the author of three collections of short fiction most recently What We Do With the Weeke, which won the 2017 Hennessey O’Connor Award in Short Fiction. Her short story collection A Femme-nominal is forthcoming from Camino del Sol in 2023.

Sarah Tipton is a Louisiana-based writer, performer, and scholar whose mission is to create poetic and theatrical work about race, gender, and the body to provoke dialogue and social change. Forthcoming: Tiny Tiny (Theater would premiere 2023) to San Francisco).

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