Hugo House

ONLINE & IN-PERSON CLASSES

FALL 2023

writing & reading classes & programs

Scan me to browse classes online
A year ago, on the day I took over the role of program director of education, I wrote my first catalog letter marveling at the classes curated by my predecessor. Since then, I have had the privilege to work with a team of resilient, resourceful, and creative staff members and to collaborate with dedicated instructors without whom our writing community would not exist. Even after a few quarters, I still feel trepidation whenever I look at a new catalog. Will our community find the classes they are looking for? Will they discover something new?

When I flipped through this catalog, my eyes were drawn to yearlong classes in fiction, nonfiction, storytelling, and poetry like those I came to love as a student here, classes that are perfect for community building and for setting clear writing goals. But I also felt the same excitement as when I first read Sierra Nelson’s syllabus for a yearlong class offering eclectic writing experiments and moon observation homework. In the nonfiction section, there are memoir offerings of varying length and focus: time, form, and memory with Joyce Chen; the landscape of home with Christine Hemp; and setting the scene with Ann Hedreen. Naa Akua will lead students to hone their craft in Poetry II, while Siwar Masannat, one of our new instructors, will discuss what craft choices are made possible by bi- or multi-lingualism in poetry.

As I look forward to a new programming year, I would love to bring forth catalogs that remind me of the best bookstores: within them I hope you will find what you are looking for, but you may also be surprised by a few exciting discoveries. Happy writing.

Frances Cheong
Program Director, Education

FROM HUGO HOUSE’S EDUCATION DIRECTOR

A year ago, on the day I took over the role of program director of education, I wrote my first catalog letter marveling at the classes curated by my predecessor. Since then, I have had the privilege to work with a team of resilient, resourceful, and creative staff members and to collaborate with dedicated instructors without whom our writing community would not exist. Even after a few quarters, I still feel trepidation whenever I look at a new catalog. Will our community find the classes they are looking for? Will they discover something new?

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WHAT'S SCHOLARSHIP DONATION DAY?

On Aug. 7, 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.

hugohouse.org
welcome@hugohouse.org
206.322.7030
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.

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

JENNIFER (JP) PERRINE

IT’S COMPLICATED: LOVE POEMS FOR THE REAL WORLD

Introductory | Love takes many forms, from romantic desire to warm affection to deep appreciation. Poetry offers us ways to honor these various and nuanced loves, and in this class, we’ll explore some of those poetic approaches, such as the aubade, the elegy, and the ode. As we write together, we’ll use techniques to draw on the many emotions often intertwined with love—gratitude, excitement, grief, jealousy, longing—to write poems that show love in all of its beautiful, complicated reality.

One session | Sunday, Oct. 22 | 10 am–1 pm PT | Online | Poetry
General: $90 | Member: $81

ELLEN BASS

THE THINGS OF THE WORLD

All Levels | William Carlos Williams said, “No ideas but in things.” We’ll look at poems that turn their attention to the physical world. They may move from there into feelings and thoughts, but at their source is what Tony Hoagland calls “thingitude.” Inspired by poems by Williams, Charles Simic, Dorianne Laux, Thomas Lux, Nerinda, Natasha Trethewey, B. H. Fairchild, and Juan Ramón Jiménez, we’ll write a poem that looks closely at a thing and explores where that leads us. Class includes a 2.5-hour writing break.

One session | Sunday, Nov. 19 | 10–3:30 pm PT | Online | Poetry
General: $150 | Member: $135

SIWAR MASANNAT

MULTI-LANGUAGE POETRY

All Levels | How do writers compose poems in two or more languages? What craft choices and poetic occasions are made possible by bi- or multi-lingualism? In this course, we will engage with poems by Zeina Hashem Beck, Don Mee Choi, Victor Hernández Cruz, Tisiti Jaji, and others to explore these questions. We will discuss and practice several poetic techniques and generate new poems of our own. Writers at various levels of language mastery can engage with and benefit from this course.

Two sessions | Saturdays, Dec. 2 & 9 | 10 am–1 pm PT | Online | Poetry
General: $180 | Member: $162
YEARLONG IN SHORT STORY

All Levels | The short story remains arguably the best medium through which fiction writers hone their craft. In this class, that’s precisely our aim. We’ll read, write, discuss, and critique short fiction with equal parts rigor and vigor. Ours isn’t some dry, lifeless affair—fiction is too good for that. Instead, expect lively exchanges of ideas, stimulating writing prompts, literary experiments, and occasional baked goods. Also, expect mind-blowing readings from George Saunders, zadie smith, Carmen Maria Machado, Ottessa Moshfegh, and many more. One guest speaker will join us.

[No class: Nov. 23, Dec. 21 & 28, Jan. 4]

General: $1,460 | Member: $1,314

TUESDAYS, OCT. 3–JUNE 4
7:10–9:10 pm PT

BOOK LAB

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

Book Lab is application only. Applications will be reviewed on a rolling basis, starting August 8 for Hugo House members and August 15 for non-members. No applications will be accepted after September 21.

TARA CONKLIN

TEN-WEEK CLASS IN FALL QUARTER

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

SIX COHORT MEETINGS

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

FOUR ONE-DAY CLASSES

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

SECOND READER

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

ONE-ON-ONE MEETINGS WITH MENTOR

Each student receives four one-on-one meetings with mentor.
**FICTION (IN-PERSON)**

**TIERED CLASSES**

**FICTION I**

Introductory | This class is an introduction to the basics of fiction writing. We'll focus on character, conflict, plot, descriptive writing, setting, point of view, and dialogue. Students will read published stories, participate in discussions, do in-class and take-home writing exercises, and workshop their own short scene or story drafts in a supportive environment with their teacher and peers.

**ALMA GARCÍA**

Six sessions

Thursdays, Sep. 28–Nov. 2

7:10–9:10 pm PT

General: $305 | Member: $274.50

**8+ SESSION CLASSES**

**NOVEL IMMERSION**

Intermediate | Designed to complement November’s National Novel Writing Month (NaNoWriMo), this course will help you plan your project at a pace that feels right for you. We will get your novel underway by reading and discussing excerpts from various works and using in-class writing exercises and homework assignments focused on plot, characterization, voice, point-of-view, world-building, and structure. This eight-week class is for motivated writers seeking inspiration, guidance, and weekly accountability.

**ELISE HOOPER**

Eight sessions

Tuesdays, Oct. 3–Dec. 5

[No class: Oct. 31, Nov. 21]

7:10–9:10 pm PT

General: $395 | Member: $355.50

**INTERMEDIATE & ADVANCED FICTION WORKSHOP**

Intermediate/Advanced | This workshop utilizes the Critical Response Process, an anti-oppressive feedback strategy that focuses on the reader receiving the feedback that is most useful to the story. We will workshop one story per class with each student having one entire session devoted to their story. Before a student’s workshop, they will have a conference with the instructor to collaboratively determine what craft aspect will be the focus of the class discussion alongside their story. Limited to ten students.

**CORINNE MANNING**

Twelve sessions

Thursdays, Nov. 2–Feb. 15

[No class: Nov. 23, Dec. 21 & 28, Jan. 4]

7:10–9:10 pm PT

General: $575 | Member: $517.50

**1-3 SESSION CLASSES**

**SUSPENSE BELONGS IN ALL GENRES**

Intermediate | Suspense is holding your breath, waiting for the other shoe to drop, and it’s a gift to your readers in any genre. Suspense is about heightened emotions. This workshop will show how to wrap surprise gifts of suspense in your story’s setting/mood, character development, clues (not just for mysteries), and conflict. The presentation is interactive. The class also includes writing exercises applicable to the attendees’ works in process.

**WENDY KENDALL**

One session

Saturday, Oct. 21

1:10–4:10 pm PT

General: $90 | Member: $81

**NONFICTION (IN-PERSON)**

**8+ SESSION CLASSES**

**THE MOST PERSONAL ESSAY**

All Levels | In this class, we will draft, workshop, and revise 1,000-1,500 word essays that delve deeply into the first person, focusing on structure, narrative voice, and scene. We’ll learn to cultivate vulnerability without self-indulgence, sharing without oversharing. Participants will receive one-on-one editorial advice, plus critique from fellow students, and leave with a polished essay. Essays from this class have appeared in literary journals and major outlets, including the New York Times; book deals have followed.

**NICOLE HARDY**

Eight sessions

Tuesdays, Sep. 26–Dec. 5

[No class: Oct. 10 & 31, Nov. 21]

7:10–9:10 pm PT

General: $395 | Member: $355.50

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

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

**ANN HEDREEN**

Three sessions

Thursdays, Nov. 2–16

5–7 pm PT

General: $180 | Member: $162

**SETTING THE SCENE**

Intermediate | Setting the scene in memoir or creative nonfiction is like setting the table for a memorable meal. You want your guests to immerse themselves, and you deploy every sensory detail to make it happen: music, lighting, the aroma of good food wafting from the kitchen. In this generative seminar, we’ll study passages by some of the best scene-setters, including Isabel Wilkerson, Robin Wall Kimmerer, Priscilla Long, and John Steinbeck, and we’ll try out their techniques with three to four in-class prompts.

**ANN HEDREEN**

One session

Saturday, Nov. 4

1:10–4:10 pm PT

General: $90 | Member: $81
POETRY (IN-PERSON) 

4–7 SESSION CLASSES

SUPERB SURPRISE: WRITING ALONGSIDE EMILY DICKINSON

DEBORAH WOODARD

All Levels  |  In this class, we'll read the poetry and letters of Emily Dickinson, as curated by Thomas H. Johnson, including her powerful and enigmatic "Master" letters. We'll then move to a consideration of Dickinson's late "envelope" jottings, likely comparing them to Sappho's fragments. Expect class discussion, weekly prompts and read-aro...
THE WRITING LIFE (IN-PERSON)

4–7 SESSION CLASSES

ESTABLISHING A WRITING PRACTICE
Intermediate/Advanced | Many writers struggle to find time to write, to make satisfying forward progress on their writing, and to finish projects. In this course, we’ll work to establish a writing practice that works for each student’s individual writing process. Topics will include how to plan and finish projects; how to get into the habit of writing regularly; and how to improve your writing on your own. Students should emerge with a weekly writing practice that they can sustain going forward.

RACHEL SOBEL
Six sessions
Thursdays, Oct. 19–Dec. 7
[No class: Nov. 9 & 23]
5–7 pm PT
General: $305 | Member: $274.50

READING (IN-PERSON)

8+ SESSION CLASSES

THE CASE FOR BEAUTY
All Levels | Is beauty a distraction from justice? Or is there “a case for beauty,” as Carl Phillips said? We’ll pair theory with literature, touring definitions of beauty from Plato to Gadamer, creative nonfiction by Scarry and Beachy-Quick, beauty in Cavafy, Chiang, Oppen, and others. The course includes weekly generative writing assignments; it is not a craft workshop. We’ll hear arguments for beauty and against beauty from feminist and post-colonial perspectives. Is beauty the heart of oppression? Or an essential quality of literature?

KASCHA SEMONOVITCH
Eight sessions
Thursdays, Sep. 28–Nov. 16
7:10–9:10 pm PT
General: $395 | Member: $355.50

YEARLONG IN POETRY: A STUDY OF FORM
All Levels | In this yearlong course, we’ll focus on various poetic forms with specific craft constraints and/or thematic traditions. Within a community providing support and accountability, you’ll generate new material toward personalized deadlines. The class’s longer format offers a unique opportunity to develop a larger body of work (e.g., linked sequence, draft chapbook, or full-length collection). Through workshop sessions, you’ll sharpen your editorial skills as you provide and receive constructive feedback. Workshop experience required. Two guest speakers will join us to share their experiences of working within formal traditions.

SIERRA NELSON
Thirty sessions
Mondays, Oct. 2–June 17
[No class: Dec. 18 & 25, Jan. 1, 8, & 15, Feb. 19, Apr. 8, May 27]
5–7 pm PT
General: $1,510 | Member: $1,359

YEARLONG IN SPECULATIVE FICTION
All Levels | Over the course of the year, students will work toward completing a speculative fiction project of their choosing, whether that be a novel, a story collection, a flash fiction series, or another project. Built-in accountability checks and feedback sessions will give students the opportunity to discuss their progress with peers and receive guidance on their manuscripts. Ongoing project work will be interspersed with craft lectures, writing and revision exercises, and readings of contemporary SFFH (science fiction, fantasy, and horror). One guest speaker with expertise in publishing will visit the course.

RUTH JOFFRE
Thirty sessions
Wednesdays, Oct. 4–May 22
[No class: Nov. 22, Dec. 20 & 27, Jan. 3]
5–7 pm PT
General: $1,460 | Member: $1,314

YEARLONG COURSES

ONLINE CLASSES

YEARLONG (ONLINE)

In weekly meetings over the course of the 2023–2024 academic year, yearlong classes provide dedicated writers with an intensive path toward finishing a draft of a book or book-length project. Whether you are early in the writing process or already have a rough draft, these yearlong courses will help you set active, clear goals, as well as write and revise with intention.

PAYMENT PLANS AVAILABLE UPON REQUEST. CONTACT education@hugohouse.org FOR MORE INFORMATION.

YEARLONG (ONLINE)

DILRUBA AHMED
Thirty sessions
Wednesdays, Sep. 27–May 29
[No class: Oct. 25, Nov. 22, Dec. 27, Jan. 3, Mar. 27, Apr. 24]
5–7 pm PT
General: $1,490 | Member: $1,341

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Wednesdays, Oct. 4–May 22
[No class: Nov. 22, Dec. 20 & 27, Jan. 3]
5–7 pm PT
General: $1,460 | Member: $1,314

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

Contact education@hugohouse.org for more information.

THE WRITING LIFE & READING | IN-PERSON

THE WRITING LIFE (IN-PERSON)

YEARLONG IN POETRY: A STUDY OF FORM

All Levels | In this yearlong course, we’ll focus on various poetic forms with specific craft constraints and/or thematic traditions. Within a community providing support and accountability, you’ll generate new material toward personalized deadlines. The class’s longer format offers a unique opportunity to develop a larger body of work (e.g., linked sequence, draft chapbook, or full-length collection). Through workshop sessions, you’ll sharpen your editorial skills as you provide and receive constructive feedback. Workshop experience required. Two guest speakers will join us to share their experiences of working within formal traditions.

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Thirty sessions
Mondays, Oct. 2–June 17
[No class: Dec. 18 & 25, Jan. 1, 8, & 15, Feb. 19, Apr. 8, May 27]
5–7 pm PT
General: $1,510 | Member: $1,359

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All Levels | Over the course of the year, students will work toward completing a speculative fiction project of their choosing, whether that be a novel, a story collection, a flash fiction series, or another project. Built-in accountability checks and feedback sessions will give students the opportunity to discuss their progress with peers and receive guidance on their manuscripts. Ongoing project work will be interspersed with craft lectures, writing and revision exercises, and readings of contemporary SFFH (science fiction, fantasy, and horror). One guest speaker with expertise in publishing will visit the course.

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Thirty sessions
Wednesdays, Oct. 4–May 22
[No class: Nov. 22, Dec. 20 & 27, Jan. 3]
5–7 pm PT
General: $1,460 | Member: $1,314

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YEARLONG IN YOUNG ADULT & MIDDLE GRADE FICTION

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

KAREN FINNEYFROCK
Thirty sessions
Wednesdays, Oct. 4–June 12
[No class: Nov. 29, Dec. 6, 20, & 27, Jan. 3, Feb. 21, Apr. 10]
5–7 pm PT
General: $1,510 | Member: $1,359

SONORA JHA
Thirty sessions
Mondays, Oct. 9–June 17
[No class: Dec. 18 & 25, Jan. 1, 8, & 15, Feb. 19, May 27]
5–7 pm PT
General: $1,530 | Member: $1,377

YEARLONG IN STORYTELLING

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

SONORA JHA
Ten sessions*
Tuesdays, Oct. 10–Dec. 19
[No class: Nov. 21]
5–7 pm PT
General: $6,090 | Member: $5,481

*Monthly meetings in 2024 TBD by instructor and students.

BOOK LAB

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

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Tuesdays, Oct. 10–Dec. 19
[No class: Nov. 21]
5–7 pm PT
General: $6,090 | Member: $5,481

TEN-WEEK CLASS IN FALL QUARTER

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

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

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

ONE-ON-ONE MEETINGS WITH MENTOR
Each student receives four one-on-one meetings with mentor.

Find more Yearlong Courses to explore in the in-person section on pages 4–5.
In-class practice exercises will explore how to finish off our time together with a celebratory workshop for your new draft. In this revision-focused course, we’ll work on fleshing out our original intentions weren’t where you needed them. Now is the time to see if the spark is still there! To write, but then it somehow fizzled out? The timing wasn’t right, or your skills to make our writing open the emotional doors of laughter, fear, and perhaps even wonder. We’ll enlist the assistance of Gabriel García Márquez, Aimee Bender, Franz Kafka, Mohsin Hamid, Kathleen Alcalá, Stacey Levine, Haruki Murakami, and more through readings, prompts, and homework assignments. Intermediate | Do you remember that story? The one that you were so excited Intermediate | Screenwriting is a journey. It takes time, and if you’re not prepared, it’s easy to get lost and lose momentum. In this course, we’ll challenge ourselves to make our writing open the emotional doors of laughter, fear, and perhaps even wonder. We’ll enlist the assistance of Gabriel García Márquez, Aimee Bender, Franz Kafka, Mohsin Hamid, Kathleen Alcalá, Stacey Levine, Haruki Murakami, and more through readings, prompts, and homework assignments. Intermediate | In this class, we’ll approach Magical Realism—in short and longer forms—less as a strict genre than as a set of recipes that can be tweaked and flavored through exploratory writing and workshops, we’ll design gripping narratives, develop complex characters, and write first acts that hook our audience and set our scripts up for success. Intermediate | In this class, we’ll approach Magical Realism—in short and longer forms—less as a strict genre than as a set of recipes that can be tweaked and flavored through exploratory writing and workshops, we’ll design gripping narratives, develop complex characters, and write first acts that hook our audience and set our scripts up for success. Intermediate | This class is designed for writers working in any genre. Intermediate | Though we often associate world-building with fantasy, every story is made of worlds: countries, cities, neighborhoods, friend groups, and internal frameworks. Students will learn how to create and populate worlds on the page. We’ll conduct exercises as a group, generate independent work, and engage with pieces by writers like Jorge Luis Borges, Eleanor Catton, Margaret Atwood, and Donna Tartt. This class is designed for writers working in any genre. Intermediate | Are you ready to go deeper with your kid-lit writing? This workshop will help you get feedback on your work-in-progress from other writers who, like you, are devoted to children’s literature. Plus, we’ll discuss the revision process, analyze published short stories, swap book recommendations, and do some writing prompts to keep you going (time permitting). This class is geared towards writing for ages 8–12 (middle grade) and 13–18 (young adults). Intermediate | This class is designed for writers working in any genre. Intermediate | Though we often associate world-building with fantasy, every story is made of worlds: countries, cities, neighborhoods, friend groups, and internal frameworks. Students will learn how to create and populate worlds on the page. We’ll conduct exercises as a group, generate independent work, and engage with pieces by writers like Jorge Luis Borges, Eleanor Catton, Margaret Atwood, and Donna Tartt. This class is designed for writers working in any genre. Intermediate | Are you ready to go deeper with your kid-lit writing? This workshop will help you get feedback on your work-in-progress from other writers who, like you, are devoted to children’s literature. Plus, we’ll discuss the revision process, analyze published short stories, swap book recommendations, and do some writing prompts to keep you going (time permitting). This class is geared towards writing for ages 8–12 (middle grade) and 13–18 (young adults). Intermediate | This class is designed for writers working in any genre. Intermediate | Are you ready to go deeper with your kid-lit writing? This workshop will help you get feedback on your work-in-progress from other writers who, like you, are devoted to children’s literature. Plus, we’ll discuss the revision process, analyze published short stories, swap book recommendations, and do some writing prompts to keep you going (time permitting). This class is geared towards writing for ages 8–12 (middle grade) and 13–18 (young adults). Intermediate | This class is designed for writers working in any genre.
GET STARTED WRITING A MYSTERY SERIES
Introductory/Intermediate | You have an idea or two about writing a mystery novel but are either trying to figure out how to get started or are feeling stuck halfway through. In this class, we will explain some basics about a mystery novel: How is it different from writing other types of novels? Why is it important to hook the reader in the beginning? How do you create the right atmosphere? How do you prepare for a series? In-class exercises will clarify the concepts.

BHARTI KIRCHNER
One session
Saturday, Nov. 18
10 am–12 pm PT
General: $60 | Member: $54

FLASH OF LIGHTNING: A GENERATIVE FLASH LAB
Introductory | Flash is the shortest form of storytelling in creative writing—and one of the most exciting. In fewer than 1,000 words, one must write a piece that feels complete, resonant, and satisfying. This class will introduce students to the form and provide space to generate and share new work. In-class writing prompts and exercises will allow students to experiment with flash and its sub-genres, including six-word stories, dribbles, drabbles, and hermit crab forms.

RUTH JOFFRE
Two sessions
Saturdays, Dec. 2 & 9
1:10–4:10 pm PT
General: $180 | Member: $162

NONFICTION (ONLINE)

TIERED CLASSES

CREATIVE NONFICTION I
Introductory | This class will help you determine the best way to tell the nonfiction story you want to tell. We will figure out the true topic of your pieces and how to most effectively explore those topics through points of view, scene, reflection, and form. Using generative writing, reading, and an introduction to the workshop model, we will investigate our own personal stories. Students will generate 15-20 pages to share in workshop, and receive extensive instructor feedback.

BETH SLATTERY
Six sessions
Tuesdays, Sep. 26–Oct. 31
5–7 pm PT
General: $305 | Member: $274.50

CREATIVE NONFICTION II
Intermediate | In creative nonfiction, writers find what’s extraordinary in the everyday and beyond. We’ll use literary techniques such as dialog, characterization, and setting to explore true events. This versatile writing style is both expressive and informative, and has application in academic, literary, and business or nonprofit settings. We’ll write in genres that include the memoir and the personal essay. Those who have taken Creative Nonfiction I or have some experience in nonfiction or other genres are encouraged to join for discussion, exercises, and extensive feedback.

GAIL FOLKINS
Eight sessions
Wednesdays, Sep. 27–Nov. 15
7:10–9:10 pm PT
General: $395 | Member: $355.50

4–7 SESSION CLASSES

HOW TO BREAK INTO JOURNALISM
Intermediate | Insatiable curiosity is the main requirement for becoming a good journalist. Whether you’re a personal essay writer, poet, or fiction writer, we will hone the skills you already have and explore how to develop your skills as a journalist. This course will help you identify subjects and news cycles, review different formats, discuss ethics, explore interview and research techniques, and strategize how to pitch editors and get your work published.

SABRA BOYD
Six sessions
Mondays, Sep. 25–Oct. 30
7:10–9:10 pm PT
General: $305 | Member: $274.50

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

KATHERINE E. STANDEFER
Six sessions
Wednesdays, Sep. 27–Nov. 1
6–7 pm PT
General: $305 | Member: $274.50

JUMPSTART YOUR WRITING JOURNEY WITH THE WRITER’S WELCOME KIT

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

Learn more and get started at hugohouse.org/welcome-kit

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.
writing nonfiction online

writing about the heart: making meaning from medical crisis
intermediate | in the midst of a heart health crisis, people often tell us we should write our story. but what does that mean, and what does it require of us? in this class, you’ll find routes into your heart story, learn tools for engaging traumatic material, practice making dense medical language poetic, play with structures that work for repetitive appointments, and benefit from the community and workshopping eye of other heart disease survivors, caregivers, and practitioners. participants will receive peer feedback.

what’s your memoir really about?
all levels | perhaps the trickiest part of structuring a memoir is figuring out the container for your story. what’s the driving question? what are the main events and, just as important, what doesn’t belong in your book? answer these questions and more during this generative class that includes workshopping the first ten pages of your memoir. you’ll leave with a better understanding of where your story begins and a clear path to the finish line!

writing critical essays & reviews
all levels | as the saying goes, everyone’s a critic. or are they? students interested in criticism—literary, music, cultural—will explore the art of critical writing by studying the work of others and producing their own work. we’ll read a variety of pieces, from snarky book and pitchfork reviews to more sober works of political criticism. students can expect lively, inclusive discussions; exposure to a range of works; and to produce a portfolio of their own.

1–3 session classes

mining darkness for light: the art of humorous memoir
introductory/intermediate | what makes humor strange and magical is that it is often rooted in sadness, anger, or shame. the writers we find funniest reveal deeply vulnerable truths while mining the absurd even from their darkest moments. in this workshop, we’ll cover ways to do this in your own writing, strategies to help you gain perspective, and the benefits of reframing your experiences—both to your writing and your life.

the micro essay
all levels | between twitter and wall feeds, blogs and brevity, some of the most exciting contemporary writing is happening in the space between 140 characters and 1,000 words. in this one-day course, you’ll explore the range of short-form nonfiction, learn how restraint and constraint can enhance the power of prose, and practice the art of economy in your own micro essays inspired by readings and prompts.

nonfiction online
MEMOIR ESSENTIALS
Introductory | In this class, we will discuss the essential elements of memoir writing: how to create scenes that move your story forward, use summary and reflection effectively, and narrow your topic and structure your narrative. This class will also include numerous material-generating activities that will help you hone in on the story you need to tell and develop the voice in which to tell it.

BELONGING: THE LANDSCAPE OF HOME
Intermediate | Especially in times of upheaval, we seek refuge in what we call home, a place of belonging. Maybe it’s missing the country you had to flee, or that sailboat you loved. Or during the pandemic, discovering that your house is no longer home. In this class, we’ll write the stories you thought you’d forgotten. We will discuss scene and the power of reflection. You’ll leave with work that reflects a new writing landscape, a new home.

MAP OUT YOUR MEMOIR
Intermediate | This class is ideal for writers who have an idea for a memoir or are in the beginning stages of writing one. We will do a number of activities designed to help you find a structure for your memoir and a plan for bringing that structure to life.

MAKING MEANING IN MEMOIR
Introductory | Memories aren’t enough to make a memoir. To make a great story, we have to connect our memories to culture, to history, to zeitgeist—and then be as clear and specific about our unique perspectives as possible. In this generative workshop, we’ll open a number of creative doorways (and windows and portholes) 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.

POETRY (ONLINE)
TIERED CLASSES

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

CHRISTINE HEMP
Two sessions
Saturday & Sunday, Oct. 14–15
10–4 pm PT
General: $305 | Member: $274.50

THEO NESTOR
One session
Thursday, Oct. 12
1:10–3:10 pm PT
General: $60 | Member: $54

JEANE WALKER
Six sessions
Wednesdays, Sep. 27–Nov. 1
10 am–12 pm PT
General: $305 | Member: $274.50

POETRY II
Intermediate | This class will build on the foundation of Poetry I and explore poetic structure and craft in more detail. We’ll closely read and discuss example texts by Audre Lorde, Quincy Troupe, Chen Chen, Anastacia Renée, and Andrea Gibson. We will generate new writing from prompts and develop the art of revision by responding to each other’s work in a supportive environment, and you will leave the class with tools to continue to refine your work.

CHRISTINE HEMP
Two sessions
Saturday & Sunday, Oct. 14–15
10–4 pm PT
General: $305 | Member: $274.50

THEO NESTOR
One session
Thursday, Oct. 19
1:10–3:10 pm PT
General: $60 | Member: $54

NAA AKUA
Eight sessions
Wednesdays, Sep. 27–Nov. 15
5–7 pm PT
General: $395 | Member: $355.50

KIMBERLY DARK
One session
Saturday, Dec. 9
1:10–4:10 pm PT
General: $90 | Member: $81

8+ SESSION CLASSES

THE SWEEP OF THE UNIVERSE: WRITING WITH MILLENNIA OF SOUTH ASIAN POETRY
All Levels | The breadth and reach of South Asian poetry is almost unimaginably vast, encompassing six major religions, hundreds of languages, diverse geographies, and millennia of time. But much of this rich tradition is inaccessible to western writers. This part-generative, part-analytical course will survey its arc by examining its various forms and movements over the centuries—from ancient Sanskrit religious texts to Urdu political resistance poetry. We’ll use these works from other times and places to create our own universe of inspired pieces.

SHANKAR NARAYAN
Eight sessions
Tuesdays, Sep. 26–Nov. 14
5–7 pm PT
General: $395 | Member: $355.50

JEANINE WALKER
Six sessions
Wednesdays, Sep. 27–Nov. 1
10 am–12 pm PT
General: $305 | Member: $274.50

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

JAY AQUINAS THOMPSON
Eight sessions
Mondays, Oct. 16–Dec. 11
[No class: Nov. 20]
6–8 pm PT
General: $395 | Member: $355.50

WRITING WITH THE FOUR AGREEMENTS
All Levels | In this class, you will take four meditative and poetic steps. Each week, we will explore an agreement, a meditation, and a poetic form in collaboration with The Four Agreements: A Practical Guide to Personal Freedom by Don Miguel Ruiz. We will journey through the four poetic steps: praise poem, ghazal, the hop, and the ever-popular list poem.

NAA AKUA
Four sessions
Sundays, Oct. 1–29
10 am–12 pm PT
General: $240 | Member: $216
**TURN YOUR POEMS INTO A COHESIVE CHAPBOOK**

**Advanced** | What if that long poem or series is a chapbook in the making? Learn how to visualize your work to see how your poems talk and play together on the page. Using examples from award-winning and accomplished chapbooks, we will discuss ordering, titles, how to determine whether a poem contributes or detracts from the overall theme, voice, etc. Leave with resources on how to assemble and submit your chapbook. Those with a strong publishing record will benefit most from this class.

**BEAUTIFUL MONSTERS: WRITING GENRE POETRY**

**All Levels** | Are poems about love and nature and the real world just not your thing? Are you drawn more towards the writings of Poe, Jemisin, and Tolkien? In this class, we'll discuss the elements of horror, science fiction/fantasy, and adventure poetry; the basics of writing poetry itself; then put our pens to paper to bring forth our own strange and wonderful literary creations.

**GWENDOLYN BROOKS & THE GOLDEN SHOVEL**

**Intermediate** | In this generative class, we’lltake inspiration from poems of Gwendolyn Brooks. Each week, we’ll read and discuss her poems, and take time to write our own golden shovels—a fun, flexible form invented by Terrance Hayes in tribute to Brooks. We’ll read aloud our drafts each week, workshop more polished drafts in small groups (twice), write during class, and discuss revision. The instructor will offer written feedback on one golden shovel/student. Required text: Selected Poems by Gwendolyn Brooks.

**WRITING WITH FOLKLORE & MYTH: RESILIENCE, COMMUNITY, & GRIEF**

**Intermediate** | In “summer, somewhere,” Danez Smith writes, “don’t call us dead, call us alive somewhere better / that boy was Trayvon [Martin], now called RainKing.” This course examines the use of myth and folklore as a tool of resilience, community, and grief. We will look at voodoo, African folk hero, and the syncretic influence of European mythology and religion in Black literature. Participants will generate poems every week in response to various readings, visual art, and generative prompts.

**USING CONSTRAINTS TO STRETCH YOUR CREATIVITY**

**Introductory** | Putting constraints on our writing can feel like a challenge, but sometimes a little pressure is needed to push our writing in a new direction or find language for what seems unspeakable. Drawing on constraints such as lipograms, acrostics, erasure, and collage, we'll discover what happens when we write our way out of tricky restrictions. We’ll write together and share initial drafts, and you’ll leave with a bounty of new possibilities to explore constraints in your future writing.

**THE POEMS ONLY YOU CAN WRITE**

**All Levels** | The most powerful poems are sui generis—and each of us has aspects of our work that are like no one else's. We’ll work together to explore and expand the terrain of our work through the lenses of our personal aesthetic(s) and obsessions. We’ll practice multiple ways of using these factors to inspire new directions, generate new work, offer more productive and authentic feedback, and ultimately help you create the compelling, distinctive poems that only you can write.

**THE POETRY & INTIMACIES**

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

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

**Intermediate** | Tea-making, like writing, is a cultural activity that emphasizes ritual and sensory experience. In this interactive, generative poetry workshop, we will consider poems (such as Leila Chatti’s “Tea”) at the intersections of these themes, as well as engage in a series of generative writing prompts to explore image, memory, culture, and narrative. Participants need only bring their love of poetry and favorite tea with them for an interactive experience.

**ADVENTURES IN THE POETIC SECOND PERSON**

**All Levels** | The poetic “you” can be notoriously slippery—pointing to speaker, reader, or beloved, to “one” or the other. This, combined with the ability to change and be changed by the poem’s voice and syntax, makes it a powerful tool for poets interested in the speaker’s relationships with reader, self, and other. In this class, we’ll use discussion, close reading, and writing exercises to explore the many possibilities (and a few pitfalls) of the second person.

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MIXED GENRE (ONLINE)

8+ SESSION CLASSES

MEMORY & IMAGINATION (ASYNCHRONOUS)

All Levels | In this generative class, we'll write from prompts based on memory and the senses, attempting to tap into what Rick Riordan calls "deep zoos"—touchstones of the imagination that we return to with curiosity and fearlessness and which we may transform into fiction. In addition to Ducornet, Borges and Nabokov will offer insight into the process. We will devote the first five weeks of class to discussion and writing short pieces from prompts. In the last three weeks, students will workshop one longer piece.

10-WEEK PROSE WORKSHOP

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

4–7 SESSION CLASSES

ELEMENTS OF THE SHORT FORM: INTRO TO FLASH (ASYNCHRONOUS)

Introductory | We will explore flash as a form, specifically examining five elements of flash. We will read work from masters of the craft, including Amy Hempel, Sejal Shah, and George Saunders. Students will generate at least one piece of flash per week; a syllabus will detail other class requirements, such as discussion boards and peer critique.

MOEMR AS POETRY

Intermediate | In this genre-bending workshop, we'll collectively and independently explore and interrogate stories, communal folklore, and the archive of memories. We will lay our memories out (from multiple points of view) and jigsaw them to create, uphold, and deconstruct form. We'll begin each class with writing prompts to generate smaller pieces of work, and each participant will leave the class with three pieces of hybrid work: the haibun, nines, and epistolary poem. Class text will be provided by the instructor.

LIT WITCHES: CRAFTING SUBVERSIVE NARRATIVES

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

ON GHOSTS, GHOSTING, & HAUNTS

Intermediate | What is a ghost if not spirit energy yearning for form and expression? In this class, we'll explore a range of structures capable of hosting ghosts, from epistolary to erasure, concrete shapes, the haunted dialogues of contrapuntals, and the glorious twisting and (re)turning form of obsession: the sextina. What's following us? What can we not bear to let go of? What can we finally put to rest? Let's find out.

THE WRITER VS. THE PERFORMER

All Levels | Is writing a performance? In what ways are writing and performing at odds with one another? How do internal processes and external influences guide and inform outward-facing work? In this class, we will explore these questions, write for performance, and casually perform (no performance experience necessary!). Co-taught by a poet/visual artist and a professional singer-songwriter, we'll experiment with cross-genre work, improvisation, chance, and role reversal, taking inspiration from writer-performers and pieces that challenge both genres.

EXPLORING THE SURREAL & POLITICAL IN PROSE POETRY

All Levels | In this workshop, we will explore both the surreal and the political prose poetry. We'll look at writers such as Ada Limón, Harryette Mullen, Ray Gonzalez, and Marosa di Giorgio. The instructor will share his prompts and sample prose poems to gain insight into the improvisation, drafting, and revision processes. In this four-week course, students are encouraged (optionally) to share their work with the instructor via email for weekly feedback.

QUEER WRITERS & THE EVERYDAY SUBLIME

All Levels | In her essay "Modern Fiction," Virginia Woolf wrote, "Let us not take it for granted that life exists more fully in what is commonly thought big than in what is commonly thought small." In this generative seminar, we will look at the role of the quotidian in poetry and prose from a selection of queer writers (such as Frank O'Hara, Ocean Vuong, John Ashberry, Virginia Woolf, and Renee Gladman) and write our own pieces exploring the potential of the everyday.

MIXED GENRE | ONLINE

8+ SESSION CLASSES

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MIXED GENRE  |  ONLINE

LETS BUILD A HOUSE
All Levels | Are you fascinated by houses and what goes on inside them? In this class, we will survey depictions of homes in literature while considering how rooms can work in our writing. This generative class will help build domestic spaces in your work, whether you’re working on scenes for a novel or personal spaces in memoir. Expect discussion of a wide range of texts, in-class generation, and to leave class with blueprints for essays, short stories, and scenes.

LUCIA BERLIN’S AUTOFICTION: TRANSFORMING TRUTH
Intermediate | “Things keep happening,” is how the New York Times described Lucia Berlin’s writing. But how (specifically)? Did Berlin transfer readers to posthumously become one of America’s most important writers of the twentieth century? We will examine her work, paying close attention to how she combines fiction with autobiography. After a discussion, we will dive into our own autofiction by borrowing techniques and structures from her collections Evening in Paradise and A Manual for Cleaning Women.

LAYERS OF LANDSCAPE: HARNESSING
Introductory | We live in a world of chain restaurants, screens, and cross-country travel, yet we ignore the power of place at our own psychological and physical peril. Place is an active force in all our lives, challenging us to be good citizens of our biotic and built communities. In life and writing, it behooves us to try to understand and harness the power of place. This session offers writers four ways to begin to do just that.

USING STRANGE WORDS TO INSPIRE UNUSUAL WRITING
Introductory | Words are a writer’s currency. Add to your stash in this workshop, where we’ll explore a wide variety of lost, unusual, and untranslatable words, transforming them into inspiration for extraordinary writing. We’ll experience how playing with and employing these words and their meanings can take our writing in new, different, and unexpected directions, resulting in deliciously fresh flash fiction or the rich, gorgeous beginnings of a longer story. The session includes a brief collage activity as the basis for imaginative writing.

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

USING STRANGE WORDS TO INSPIRE UNUSUAL WRITING
Introductory | Expressive writing practices can be a highly effective tool for enhancing creativity and shifting our mood during challenging times. In this workshop, we’ll engage with structured journaling techniques to clarify and organize thoughts while inspiring ideas for writing projects and managing stress. Short readings of authors including J. Ruth Gendler and Pat Schneider—and an explanation of the research supporting these writing practices—will provide additional food for thought. The session includes a brief collage activity as the basis for imaginative writing.

LAYERS OF LANDSCAPE: HARNESSING
Intermediate | We’re taught that “good writing” conforms to the conventions of Standard English—the “rules.” But great writers break rules all the time, with precision and intent. Creative divergence from “correct grammar” enriches your writing and shapes readers’ perceptions. In this class, we will review the conventions (how to punctuate dialogue, for example) and look at examples of effective “broken” rules from various sources. Students practice rule-breaking by writing or revising short passages, which they are encouraged, but not required, to share.

EXPRESSIVE WRITING FOR CREATIVITY, SERENITY, & JOY
Introductory | “Things keep happening,” is how the New York Times described Lucia Berlin’s writing. But how (specifically)? Did Berlin transfer readers to posthumously become one of America’s most important writers of the twentieth century? We will examine her work, paying close attention to how she combines fiction with autobiography. After a discussion, we will dive into our own autofiction by borrowing techniques and structures from her collections Evening in Paradise and A Manual for Cleaning Women.

GENERAL: $120 | MEMBER: $108

FOR BIPOC | POETIC CRAFT & (LITERAL!) COLLAGE
All Levels | How can images—personal photographs, researched historical documents—be a gateway? How do we honor what we don’t know or might never know? During this workshop, we’ll explore together the craft of collage—the literal collaging of images and forms of poetic craft. Students will create collages as well as new works of writing. Please come with images to cut and collage, paper, scissors/X-acto knives, glue sticks. No visual art experience required.

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EXPERIMENTAL WRITING FOR CREATIVITY, SERENITY, & JOY
Introductory | “Things keep happening,” is how the New York Times described Lucia Berlin’s writing. But how (specifically)? Did Berlin transfer readers to posthumously become one of America’s most important writers of the twentieth century? We will examine her work, paying close attention to how she combines fiction with autobiography. After a discussion, we will dive into our own autofiction by borrowing techniques and structures from her collections Evening in Paradise and A Manual for Cleaning Women.

FOR BIPOC | POETIC CRAFT & (LITERAL!) COLLAGE
All Levels | How can images—personal photographs, researched historical documents—be a gateway? How do we honor what we don’t know or might never know? During this workshop, we’ll explore together the craft of collage—the literal collaging of images and forms of poetic craft. Students will create collages as well as new works of writing. Please come with images to cut and collage, paper, scissors/X-acto knives, glue sticks. No visual art experience required.

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THE WRITING LIFE (ONLINE)

TOOLKIT COURSES

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

General: $149 | Member: $134.10

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

General: $350 | Member: $315

4–7 SESSION CLASSES

WRITING(…) NOTICING
Intermediate | What do we notice—when, and why? How can we control, divert, and organize our senses to approach the world—and our creative practice(…) with attention? We’ll take inspiration across media: poetry (Renee Gladman, Diana Khoi Nguyen), visual art (Feil Adnan, Yuji Agematsu), music (Frankie Cosmos, Jerome Ellis), and the natural world, and experiment with the ways our work changes when our focus does. We’ll investigate distraction, sustained attention, and associative thinking with generative exercises, freewriting, and discussion.

MOLLY SCHAEFFER
Six sessions
Mondays, Oct. 2–Nov. 6
5–7 pm PT
General: $305 | Member: $274.50

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CAROLYNE WRIGHT
Six sessions
Saturdays, Oct. 7–Nov. 11
10 am–12 pm PT
General: $305 | Member: $274.50

MAGAZINES AS MUSE: MODELS & MARKETS FOR YOUR WORK
Introductory/Intermediate | Literary journals can provide our first models of published work, and markets where we submit our work. We’ll read poems, nonfiction, and short fiction published in recent issues of well-respected online and print literary magazines (such as Bilingual Review, Blackbird, Cirque, Guernica, Harbor Review, Missouri Review, New Letters, Palabra, Plume, Rio Grande Review, TriQuarterly, Witness), and generate prompts from this work as workshop exercises. You may also submit some of your work to these magazines—these magazines and others are your markets.

MOLLIE SCHAEFFER
Six sessions
Mondays, Oct. 2–Nov. 6
5–7 pm PT
General: $305 | Member: $274.50

MINDFUL WRITERS WORKSHOP
All Levels | In a writing rut? This interactive workshop will be a positive boost over that creative hump. You’ll receive tangible tools to minimize distractions and tackle your writing goals now and into the new year through meditative journaling, goal mapping exercises, writing prompts, and engaging discussions.

MOLLY SCHAEFFER
Six sessions
Mondays, Oct. 2–Nov. 6
5–7 pm PT
General: $305 | Member: $274.50

THE ART OF THE INTERVIEW
All Levels | In this course, learn how to solicit, research, and prepare for interviews, to gather vital information for your own stories, essays, journalistic pieces, and more. From idea germination, finding the right person, researching and reaching out, to preparation and eventually conducting the interview with confidence, this course will cover basics, as well as tips and tricks. You will learn how to gather resources through web-based research tools, ask questions that get people talking, and create lasting relationships that will expand your web of contacts.

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THE WRITING LIFE (ONLINE)

1–3 SESSION CLASSES

DEMYSTIFYING SCRIVENER
All Levels | Make your writing software work for you! This live, interactive demonstration aims to teach writers everything they need to know to get up and running with the Scrivener writing software. After covering the basics, our session will be dedicated to learning the advanced features of the program that make it such a valuable resource. Plenty of time will be allotted for questions and guidance (via screen share).

APRIL DÁVILA
One session
Saturday, Oct. 28
1:10–4:10 pm PT
General: $90 | Member: $81

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. In this course, we’ll 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.

LINDSAY NEWTON
Three sessions
Mondays, Oct. 30–Nov. 13
7:10–9:10 pm PT
General: $180 | Member: $162

MINDFUL WRITERS WORKSHOP
All Levels | To get a book deal, you’ll first need to pitch your manuscript to a literary agent with a strategic query letter. In this course, we’ll examine successful letters and in-house acquisitions materials to help you “think like an agent” 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.

RACHEL WERNER
One session
Saturday, Nov. 4
10 am–1 pm PT
General: $90 | Member: $81

THE ART OF THE INTERVIEW
All Levels | In this course, learn how to solicit, research, and prepare for interviews, to gather vital information for your own stories, essays, journalistic pieces, and more. From idea germination, finding the right person, researching and reaching out, to preparation and eventually conducting the interview with confidence, this course will cover basics, as well as tips and tricks. You will learn how to gather resources through web-based research tools, ask questions that get people talking, and create lasting relationships that will expand your web of contacts.

JOANNA ACEVEDO
One session
Saturday, Nov. 18
10 am–1 pm PT
General: $90 | Member: $81

YOU’VE BEEN REJECTED, NOW WHAT?
Intermediate | When your work is declined, it can feel devastating. In this class, we will examine our responses and those rejections to strategize for your ultimate goal of publication. How do you know when to walk away from a particular market or continue to submit? Learn from a former editor and author, whose hundreds of rejections did not deter her from winning a GAP grant, Jack Straw fellowship, chapbook contest, and having over 100 pieces and four collections published.

NATASHA MONI
One session
Saturday, Dec. 2
10 am–12 pm PT
General: $60 | Member: $54
FREE RESOURCES

FREE COMMUNITY CLASSES

FOR BIPOC | DEEP EMPATHY: THE PERSONA POEM
Marguerite Harrold

All Levels | How do we reach into the soul of another and find ourselves? The persona poem offers us a chance to experience empathy in new and meaningful ways while recreating our own stories. In this course, we will practice writing persona poems and read work from Ai, Patricia Smith, Natasha Trethewey, and others.

EL ARCO NARRATIVO EN EL CUENTO BREVÉ
María de Lourdes Victoria

Intermedia | Toda buena historia breve tiene una trama, esto es, una serie de eventos que deben incluir un conflicto, clímax y resolución, los componentes esenciales de una buena narrativa. Sin trama, el escritor no habrá elaborado un cuento que atrape al lector. En esta clase trabajaremos a través de una serie de ejercicios creativos que te ayudarán a crear una trama convirtiendo tu historia en un relato breve bien estructurado y con posibilidades de publicación. NOTA: Esta clase será en español.

BUILDING FICTION: FROM IDEA TO COMPLETED SHORT STORY
Kirsten Sunberg Lunstrum

All Levels | This generative class is a crash course on the elements of short fiction and the process of building a story from idea to finished draft. Through a combination of craft talk, example texts, and writing prompts, participants will gain a foundational understanding of the construction of a story and will leave with several building blocks of their own original works of short fiction.

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.

FREE RESOURCES

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CHING-IN CHEN - POETRY

Descended from ocean dwellers, Ching-In Chen is a genderequity Chinese American writer, community organizer and teacher. They are author of The Heart’s Traffic: a novel in poems (Arktos 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 (Ope&Cr’ Books) and Kandism 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 (Achichte Press). They have received fellowships from Kundiman, Lamb, Waterloo 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 Washington University in the School of Interdisciplinary Arts and Sciences and the MFA program in Creative Writing and Poetics.

JOYCE CHEN - PROSE

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, among others. She has contributed op-eds to Paste magazine, and write 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 alumn 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.

Caryn L. Avery’s work focuses on the intersection of technology and everyday life. Her work has appeared in various publications, including the New California Writing Anthology. She’s written eight editions of Facebook for Dummies. She holds degrees from Stanford and Caltech.

Jasmina Arce’s (they/she) is the Pushcart nominated author of the chapbook List of Demands (Tin House Press, 2022) and Othertimes (“We Are Not Our Flocking”) forthcoming and Unusual Things (Flexible Press, 2022). They received their MFA in Fiction from New York University in 2021.


Naa Akua is a 2017 University Poet-in-Residence, queer poet, essayist, and Gregory Award winning artist. They write NEW in residence at Franklin High School and a mentor for Young Women Empowered VFW Lead mentoring program.

Anastasia-Rini Deli’s (she/her) is an award-winning multi-gender writer, educator, interdisciplinary artist, and speaker. Renee is the author of Side Notes from the Archivist (I, 2,3, Go and Forget It). Their micro-essay series is forthcoming from HarperCollins Amused in March 2023.

Yasmin Amiri is an Iranian American writer with publications in Poetry, the Sun, Ploughshares, Narrative, Black Warrior Review, and elsewhere. She works as a holistic writing coach for creative writers. Find her at yasmineameli.com on Instagram at yasmineameli.

Merriam Arnow is a queer poet from New York City. Her work explores place, home, belonging, race and fluidity. They hold an MFA in Creative Writing and a Certicificate in the Teaching of Creative Writing from Antioch University Los Angeles.

Tanehish Badrnick (she/her) is an author of Intimate Notes, Received (Copper Canyon Press) and Fragments (American Poetry Review). A 2019 Skowhegan Fellow at Skowhegan School of Art and boards with a Diverse Fellow at the University of Southern California.

Ellen Bass is an award-winning poet and educator whose most recent book of poetry, Judas, was published by Copper Canyon Press in 2018. Previous books include Like A Dog, The Human Line, and Miles of Love.

Elizabeth Breckinridge earned an MFA at the University of Southern Maine’s Stonehenge program and her fiction has been featured in several anthologies and websites.

Andrew Bell is an award-winning filmmaker and writer from the Pacific Northwest. He holds an MFA from Columbia University and his short film work has played at festivals worldwide. He completed his first feature film, Bleeding.

Grace Beadle is a writer, editor, and workshop facilitator. Her work has appeared in numerous publications, including Glimmer and Fishypond, where she was a monthly columnist. As a teacher, she helps students feel their authentic voice and believe in their projects.

Liza Borowik’s work has appeared in Pithy Composition, jubilant, Open Letters Monthly, and other publications. She holds an MFA from the University of Massachusetts Amherst and has received residencies from Fishinger & Pine Meadow Ranch Center for Arts & Agriculture.


Sara Boyd is an independent journalist, public speaker, and consultant whose work has been featured in the New York Times, Washington Post, Easters, Seattle Times, HuffPost, Vox, and more. Sara enjoys helping other writers build a career they love.

Bill Carter is the author of His Sailboat in the Lake (Beaux Press) and Young FYI (2013), and Hope Cloudly (Strepco Books, 2019), the latter of which was long-listed for the Thelaw Bauer Book Award. His web site is Poetry Northwest.

Mary Chakkanah is an LA-based immigrant, writer, actor, and comedian, originally from Delhi. They earned their BA in Film and Media Studies from University of California Berkeley and their MFA in Performance at University of Southern California. As a director, writer, and actor, they have performed in many local and national productions, and they are the executive director of The Seventh Wave.

Cornelia Cizinsky is an author of Love Atoms. Essays. She is a former Fullbright Fellow, an Alaska Literary Award recipient, and a Pennsylvania Foundation awardee. Cornelia’s PhD in English and Creative Writing from the University of Missouri. More at cizinsky.com.

Kimberra Dark is the author of Fat, Poverty, andTown is Old: The Daddies, Lives and Errors, and Damaged Like Me. Her essays, poetry, and music are widely published in academic and popular online publications alike.

Holly Day’s writing has recently appeared in The Drum & Core, New England Review, and her newest books are Book of Beasts (Wise Poets), Bound in Skin (Shark Mountain Press), and The Music Composer for Domus (Wiley).

Anna Dorn is an author, editor, and teacher living in Los Angeles. She has published three books: Violetta (Unnamed Press, 2022), Bad Language (Thrush, 2022), and Flagblends (Wigwam Press, 2020).

Scott Driscoll won the Foreword 2014 Debut Fiction Award with his novel, Better You Go Home. His essay, ‘Is Whose Voice?’, is in April, 2023 ASP Writer’s Chronicle. He has won nine Society of Professional Journalists awards.

April D’Aquila is a novelist and writing coach. Her debut novel, 124-125 St., was the WILLA Award for Women Writing the West and she is the co-founder of a Very Important Meeting, an online writing community.

Allison Ellis’s 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.

Malani Fresco is a 2017 NEA Poetry Fellow, and author of Poem. Her poems and essays appear in Alppacampa, RE/MIX, OX Magazine, and others. She is an award-winner in poetry and fiction book, Bring Outtakes from the Archivist (Pitt Poetry). Her debut book, The Revolution Starts at Home (Ceremony for the Choking Ghost, 2022), won the WILLA Award for Women Writing the West and she is the co-founder of a Very Important Meeting, an online writing community.

Karin Finneybruck is often over about her deep roots in the American West. Her books include nature memoir Light in the Trees, a 2016 Foreword INDIES nature finalist, and Love and Bleeding Out, a 2017 INDIES popular culture finalist.

Gabriela Denise Frank is a transdisciplinary artist, editor, and creative consultant whose work expands from the page to the sonic, the visual, and the experiential. She serves as a public arts commissioner and is CNF editor at Crab Creek Review.

Alma García’s debut novel, All West Resort, is forthcoming from University of Arizona Press (October 2023). Her short fiction has appeared as an award-winner in Narrative Magazine, Entagam, Farouge North, Kneed Journal, and elsewhere.
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4. Tax deduction for the cost of your membership as a donation to support Hugo House’s mission.
5. A year with Hugo House’s vibrant writing community and opportunities to grow your practice.

THURSDAY, SEPTEMBER 14
Community celebration to kick off the new academic year. Sliding scale tickets available now!

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Fundraising dinner extravaganza hosted at Sodo Park. Early bird tickets available now!

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- Scholarship Applications Due: Aug. 7
- Scholarship Donation Day: Aug. 7
- Member Registration Opens: Aug. 8 at 10:30 am
- General Registration Opens: Aug. 15 at 10:30 am
- Fall Quarter Classes: Sep. 25–Dec. 15