



**ONLINE &
IN-PERSON
CLASSES**



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FALL 2023

writing & reading
classes & programs

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ABOUT HUGO HOUSE

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

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

As a nonprofit organization, Hugo House relies on donations and memberships from our supporters to sustain and grow our programs. Make a donation or join today at hugohouse.org/donate/



Scan here
to make a
donation

HEALTH & SAFETY

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

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

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

For more about our current on-site health and safety protocols, please visit hugohouse.org/health/

REGISTRATION

Register online at
hugohouse.org/courses/

All registration opens at 10:30 am PT

Scholarship Donation Day: Aug. 7

Member registration: Aug. 8

General registration: Aug. 15

Register early to save with early bird pricing, in effect Aug. 7–21.

SCHOLARSHIPS

Applications Due: Aug. 7

Applicants Notified: Aug. 11

Learn more and apply at
hugohouse.org/scholarships/

MEMBERSHIP

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

Learn more and join at
hugohouse.org/membership/

QUESTIONS?

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

FROM HUGO HOUSE'S EDUCATION DIRECTOR

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

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.

ABOUT OUR CLASSES

CLASS LEVELS

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

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

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

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

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

REFUNDS & RECORDINGS

Hugo House cannot provide refunds, transfers, or makeup sessions for classes a student might miss. If Hugo House has to cancel a class, you will receive a full refund. Hugo House does not record classes for students who are absent except in special cases such as religious holidays.

STUDENT GUIDELINES

Our Student Guidelines are intended to help you and your fellow students engage in our literary community with compassion, curiosity, and consideration. If you experience or witness any harassment or discrimination in a Hugo House class, please report the incident at hugohouse.org/student-incident-report/ or by calling 205.322.7030

At all times, please:

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

For the full version, please visit hugohouse.org/about/student-guidelines/

ACCESS NEEDS

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

CATALOG KEY



This symbol denotes an asynchronous class. These classes can be done at your own pace throughout the week.

CANCELLATIONS & TRANSFERS

If you need to cancel your registration for a class, the following refund schedule applies:

- 3 days or more before a class, a class credit or transfer will be issued less a 5% fee. Refunds will be issued less a 10% fee.
- Less than 3 business days before a class starts, no refund, credits, or transfers are available.
- No refunds, credits, or transfers are available after classes begin.

HIGHLIGHTS: POETRY



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, Neruda, 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 2.5-hour writing break.

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



SIWAR MASANNAT

MULTI-LANGUAGING 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, Tsitsi 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-PERSON)

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.

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.

Payment plans available upon request. Contact education@hugohouse.org for more information.

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.

YEARLONG IN POETRY

All Levels | This yearlong poetry class will combine weekly readings of poetry and craft essays to develop the vocabulary to read and respond to each other's work. The class will mix workshop (in large and small groups), in-class exercises, weekly take-home prompts, and a discussion of contemporary poems and craft concerns. Our ultimate goal will be to set students up for future poetic endeavors, including developing a short collection of poems, discussing submitting work for publication, and creating a long-term writing practice. Guest speakers included.

YEARLONG IN FICTION

All Levels | This yearlong class is open to fiction writers, regardless of genre, and is designed to help writers meet creative goals/deadlines, and provide feedback on their work (whether you're working on short stories, a novel, starting a book, or in your third revision). The aim is for students to be producing work that is ready for publication—many former students have published. The class uses an array of workshop and peer-review techniques to build fluency with craft—controlling narrative time, narrative structure, characterization, tone, voice, and point of view—which empowers writers to make intentional creative decisions (instead of feeling like you're being held hostage by the whims of inspiration). Students will gain control over the craft elements in their work so that they can more easily write and revise with intention. One guest speaker will join us.

RAMÓN ISAO

Thirty sessions
Tuesdays, Sep. 26–June 4
[No class: Oct. 31, Dec. 19 & 26,
Jan. 2 & 9, Apr. 2 & 9]
7:10–9:10 pm PT
General: \$1,460 | Member: \$1,314

BILL CARTY

Thirty sessions
Thursdays, Sep. 28–May 16
[No class: Nov. 23, Dec. 21 & 28, Jan. 4]
7:10–9:10 pm PT
General: \$1,510 | Member: \$1,359

PETER MOUNTFORD

Thirty sessions
Tuesdays, Oct. 3–June 4
[No class: Oct. 31, Nov. 21,
Dec. 19 & 26, Jan. 2, Feb. 20]
5–7 pm PT
General: \$1,460 | Member: \$1,314

BOOK LAB

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 sessions*
Thursdays, Oct. 5–Dec. 14
[No class: Nov. 23]
7:10–9:10 pm PT
Class Format: In Person
General: \$6,090 | Member: \$5,481

**Monthly meetings in 2024 TBD by instructor and students.*

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 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.

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 plotting, 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 later 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

1-3 SESSION CLASSES

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

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-arounds, and instructor feedback on classwork. Required texts: Emily Dickinson, *Final Harvest*, edited Thomas H. Johnson; Emily Dickinson, *Selected Letters*, edited Thomas H. Johnson.

DEBORAH WOODARD

Six sessions
Saturdays, Oct. 7–Nov. 18
[No class: Nov. 11]
1:10–3:10 pm PT
General: \$305 | Member: \$274.50

MIXED GENRE (IN-PERSON)

8+ SESSION CLASSES

KEEP THE CHANNEL OPEN: A GENERATIVE PROSE WORKSHOP

All Levels | This nontraditional workshop will prioritize generating new writing and building a friendly, mutually accountable community. We'll use the fundamentals of workshop in new ways: craft discussions will be based on participants' influences and inspirations, and large and small-group work-sharing will be structured around supportive, conversational practices. Throughout, we'll use weekly writing assignments, playfulness, and rigorous reflection to "keep the channel open," as Martha Graham put it. Open to fiction, nonfiction, and cross-genre writers at all levels.

LIZA BIRNBAUM

Ten sessions
Tuesdays, Oct. 3–Dec. 12
[No class: Oct. 31]
7:10–9:10 pm PT
General: \$480 | Member: \$432

4-7 SESSION CLASSES

QUEERING THE BOUNDARIES: COMMINGLING ART & CREATION

Introductory | How does art inform our rebellions on and off the page? In this workshop, we will use queer art as our jumping-off point for creative writing. We will practice blurring the boundaries between artistic genres as we draw, collage, collect and look. We will look at work from misfits and rebels (David Wojnarowicz, Zanele Muholi, Amaryllis Dejesus Moleski, K8 Hardy, Caitlin Rose Sweet, Catherine Opie, and more). Olivia Laing's "The Lonely City" will guide us into an archive. All bodies and genres are welcome.

MEREDITH ARENA

Six sessions
Tuesdays, Oct. 3–Nov. 14
[No class: Oct. 31]
5–7 pm PT
General: \$305 | Member: \$274.50

WORDS & PICTURES: AN INTRO TO COMICS

Introductory | Using Scott McCloud's *Understanding Comics* as a foundation, this class is an introduction to graphic novel storytelling. Students will learn the basics of how to construct a story using two different languages simultaneously: the written word and the visual art. Drawing experience is encouraged but not required. This class is for those who are curious about incorporating visuals into their writing. Students can expect to complete their own preliminary thumbnails, while the instructor facilitates discussion and provides insight.

GINA SICILIANO

Six sessions
Tuesdays, Oct. 3–Nov. 14
[No class: Oct. 31]
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

1-3 SESSION CLASSES

BASICS OF PLAYWRITING FOR WRITERS OF ALL GENRES

Introductory | Have you always wanted to write a play? Curious about where to begin? In this introductory playwriting workshop, we'll learn the basics of craft elements. There will be interactive discussions, group exercises, and generative writing time. Students will leave with their own mini play and the basic tools to start writing a longer piece on their own. This playwriting workshop is open to writers of all genres and experience levels. Come ready to learn, discuss, ask, and play.

MIRIAM TOBIN

One session
Saturday, Oct. 21
10 am–3 pm PT
General: \$120 | Member: \$108

HAVE A PIECE OF WRITING THAT NEEDS SOME HELP?

Connect with one of our **freelance writing consultants and mentors**—all experienced teachers and writers—to receive one-on-one guidance for your works-in-progress; applying for awards, residencies, or MFA programs; submitting to agents, magazines, or publishers; or other writerly concerns.

To see the full list of consultants and services offered, visit hugohouse.org/consultants



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

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.

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.

Payment plans available upon request. Contact education@hugohouse.org for more information.

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.

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

A YEAR WITH THE MOON: CREATION, WORKSHOP, CHAPBOOK

All Levels | Looking toward our moon (and other moons) anew, this class begins generatively (slanting to poetry, open to any genre) with eclectic writing experiments inspired by scientific, esoteric, and mythological moons to jump-start our creativity and playfully upend clichés. Readings include Neruda, Ruefle, Cheng, and Lorca. Most prompts begin in class, plus moon observation homework. By the second quarter, we'll start to workshop and revise our new moon drafts, and by the last quarter, we will build our own moon-infused chapbook collections with celebratory reading. Guest speakers included.

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

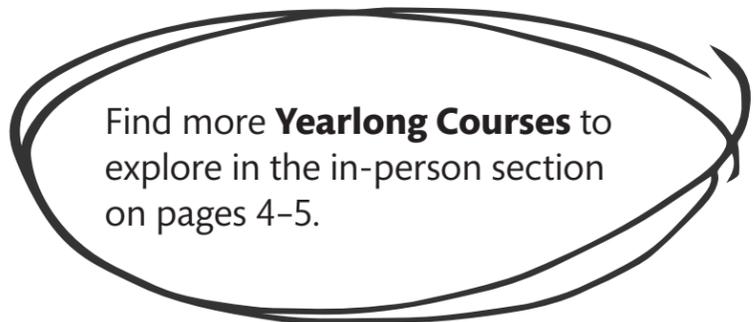
Thirty sessions
Wednesdays, Oct. 4–May 22
[No class: Nov. 22,
Dec. 20 & 27, Jan. 3]
5–7 pm PT
General: \$1,460 | Member: \$1,314

YEARLONG 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.

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.



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

BOOK LAB

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Ten sessions*
 Tuesdays, Oct. 10–Dec. 19
 [No class: Nov. 21]
 5–7 pm PT
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**Monthly meetings in 2024 TBD by instructor and students.*

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 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.

FICTION (ONLINE)

TIERED CLASSES

FICTION I (ASYNCHRONOUS)



Introductory | Whether you're looking to write stories or a novel, this course will introduce key elements of fiction: character, plot, voice, setting, and point of view. Through a combination of published examples, writing prompts, and feedback from both classmates and the instructor, this course provides a practical and straightforward foundation in craft that will help writers take their fiction to the next level.

PETER MOUNTFORD

Six sessions
Mondays, Nov. 6–Dec. 11
General: \$305 | Member: \$274.50

8+ SESSION CLASSES

THE DOORS CAME AS A RELEASE: A MAGICAL REALISM INTENSIVE

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 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.

STEPHANIE HAMMER

Eight sessions
Thursdays, Oct. 12–Dec. 7
[No class: Nov. 23]
5–7 pm PT
General: \$395 | Member: \$355.50

OUTLINING YOUR FEATURE & WRITING THE FIRST ACT

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 explore the stories we care about and lay the groundwork to move our audience to tears, laughter, and even terror. Through exploratory writing and workshops, we'll design gripping narratives, develop complex characters, and write first acts that hook our audiences and set our scripts up for success.

ANDREW BELL

Eight sessions
Wednesdays, Oct. 18–Dec. 13
[No class: Nov. 22]
7:10–9:10 pm PT
General: \$395 | Member: \$355.50

4–7 SESSION CLASSES

THE STORY THAT GOT AWAY

Intermediate | Do you remember that story? The one that you were so excited to write, but then it somehow fizzled out? The timing wasn't right, or your skills weren't where you needed them. Now is the time to see if the spark is still there! In this revision-focused course, we'll work on fleshing out our original intentions and finish off our time together with a celebratory workshop for your new draft.

CAROLYN ABRAM

Six sessions
Wednesdays, Sep. 27–Nov. 1
5–7 pm PT
General: \$305 | Member: \$274.50

HOW STORIES GET TOLD: VOICE, NARRATIVE, & PSYCHIC DISTANCE

Intermediate | We talk about three things when we talk about how stories get told: 1) voice (to whom the words belong); 2) narrative distance (how near or far from the event the telling is); and 3) psychic distance (how emotionally close we feel to the character). This six-week class includes readings from Olive Kitteridge and *The Best American Short Stories 2022*. In-class practice exercises will explore how to tell your stories and how to keep readers engaged.

SCOTT DRISCOLL

Six sessions
Mondays, Oct. 2–Nov. 6
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

WRITING FOR KIDS: POLISH THAT PROSE

Intermediate | Are you ready to go deeper with your kid-lit writing? This workshop will help you get feedback on your work-in-progress from other writers who, like you, are devoted to children's literature. 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).

TINA TOCCO

Six sessions
Thursdays, Oct. 5–Nov. 9
10 am–12 pm PT
General: \$305 | Member: \$274.50

WORLD-BUILDING: CREATING & POPULATING WORLDS ON THE PAGE

All Levels | 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.

EVAN RAMZIPOOR

Six sessions
Thursdays, Oct. 5–Nov. 9
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

6-WEEK NOVEL MENTORSHIP (ASYNCHRONOUS)



All Levels | In this mentorship, author Anna Dorn will help you structure, organize, and develop your novel. This workshop is a good fit for anyone with a novel idea, whether just a loose concept or a first draft. Students will submit work weekly for feedback. Assignments include: developing a logline and three-act outline, answering twelve questions to structure your novel, producing the first and last pages of the novel, and writing a query letter.

ANNA DORN

Six sessions
Mondays, Oct. 9–Nov. 13
General: \$450 | Member: \$405

1–3 SESSION CLASSES

CREATING NONHUMAN CHARACTERS

All Levels | Nonhuman characters bring depth to your story that is not achievable with human characters. By exploring four elements—point of view, intelligence, behavior, and "The Wilding" (the moment when the animal character becomes its most primitive self)—you can follow in the footsteps of Sofia Samatar, Caroline M. Yoachim, Brooke Bolander, and Garth Stein to create unforgettable nonhuman characters that readers identify with and love. This workshop explores not only animals, but also landscapes, mythical creatures, and inanimate objects, such as toys and appliances.

ELIZABETH BEECHWOOD & KATHERINE QUEVEDO

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

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.

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.

BHARTI KIRCHNER

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

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.

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.

BETH SLATTERY

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

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.

WRITING ABOUT DEATH

All Levels | All humans die. To focus on this fundamental truth can be macabre—yet 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.

SABRA BOYD

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

KATHERINE E. STANDEFER

Six sessions
 Wednesdays, Sep. 27–Nov. 1
 5–7 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 GRIEF: TIME, FORM, & MEMORY

Intermediate | Exploring the complexities of grief can be cathartic, empowering, challenging, and impossible. But as writers, it is also how we draw closer to our readers and, ultimately, to ourselves. We'll discuss writing that utilizes time, form, and memory as vehicles into grief. We'll read texts by writers such as Matthew Salesses, Jesmyn Ward, and Vauhini Vara, and discuss how they've transformed their grief into affecting art. Students will also engage in writing exercises and have the opportunity to share.

BEAUTIFUL FACTS

Intermediate | Readers love to learn—and not only about "what happens next" but also about science, history, medicine, and society. How can writers meet this need while maintaining a commitment to beautiful sentences? How can we sculpt context passages—clause-, sentence-, or paragraph-length—to match the impact of scene or the lyricism of reflection? Participants will read within the field of the literary essay, receive weekly prompts, and have the opportunity to share writing. Suitable for all whose writing includes information.

WRITING MEMOIR TO UNDERSTAND YOUR FAMILY

All Levels | How do memoirists keep their voices distinct while honoring the voice of family members? Through the use of interviews, dialogue, letters, speculation, invention, and memory, we will look at how authors bring their family members to life on the page. We will read from memoirs by Kao Kalia Yang, James McBride, Kat Chow, Maya Shambhag Lang, Marcelo Hernandez Castillo, Laura Davis, and Laraine Herring. Come with photos or mementos of the member(s) of your family you wish to write about.

WRITE YOUR STORY: WRITING TO HEAL

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

KEEPING A PHENOLOGY JOURNAL: RECORDING THE CHANGING SEASONS

All Levels | In this creative nonfiction course, writers will cultivate a habit of turning their attention to the changing of the seasons by recording observations of the natural world right outside their doorstep. Through the practice of noticing changes in the plants, birds, daylight, and weather, students can expect to come away with two new essay starts and a toolbox of fresh techniques for writing about place, cycles, and their own human adaptations to change.

JOYCE CHEN

Six sessions
Thursdays, Sep. 28–Nov. 2
5–7 pm PT
General: \$305 | Member: \$274.50

CORINNA COOK

Four sessions
Wednesdays, Oct. 4–25
7:10–9:10 pm PT
General: \$240 | Member: \$216

ELIZABETH MAYORCA

Four sessions
Saturdays, Oct. 7–28
10 am–12 pm PT
General: \$240 | Member: \$216

INGRID RICKS

Five sessions
Sundays, Oct. 8–Nov. 5
10 am–12 pm PT
General: \$300 | Member: \$270

CARA STODDARD

Four sessions
Wednesdays, Oct. 25–Nov. 15
7:10–9:10 pm PT
General: \$240 | Member: \$216

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 workshoping 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 workshoping 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 work; 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 ranges 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.

KATHERINE E. STANDEFER

Six sessions
Mondays, Nov. 6–Dec. 11
5–7 pm PT
General: \$305 | Member: \$274.50

JENNIFER HAUPT

Five sessions
Wednesdays, Nov. 8–Dec. 13
[No class: Nov. 22]
5–7 pm PT
General: \$270 | Member: \$243

KEVIN O'ROURKE

Four sessions
Wednesdays, Nov. 8–Dec. 6
[No class: Nov. 22]
7:10–9:10 pm PT
General: \$240 | Member: \$216

COURTENAY HAMEISTER

Two sessions
Saturdays, Sep. 30–Oct. 14
[No class: Oct. 7]
10 am–1 pm PT
General: \$180 | Member: \$162

ANNA VODICKA

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

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 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.

THEO NESTOR

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

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

KIMBERLY DARK

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

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.

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 René, 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.

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.

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.

4–7 SESSION CLASSES**WRITING WITH THE FOUR AGREEMENTS**

All Levels | In this class, you'll 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 bop, and the ever-popular list poem.

JEANINE WALKER

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

NAA AKUA

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

SHANKAR NARAYAN

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

JAY AQUINAS THOMPSON

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

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'll take 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, erasures, 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.

NATASHA MONI

Four sessions
Saturdays, Oct. 7–28
10 am–12 pm PT
General: \$240 | Member: \$216

HOLLY DAY

Four sessions
Sundays, Oct. 8–29
10 am–12 pm PT
General: \$240 | Member: \$216

MELANIE FIGG

Four sessions
Saturdays, Oct. 14–Nov. 4
10 am–12 pm PT
General: \$240 | Member: \$216

CHRISTIE VALENTIN-BATI

Six sessions
Thursdays, Nov. 2–Dec. 14
[No class: Nov. 23]
5–7 pm PT
General: \$305 | Member: \$274.50

JENNIFER (JP) PERRINE

Five sessions
Mondays, Nov. 13–Dec. 11
5–7 pm PT
General: \$270 | Member: \$243

1–3 SESSION CLASSES

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 Tiana Clark, Megan Fernandes, 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 | Teamaking, 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.

SESTINAS!

Intermediate | Curious about sestinas, a formal poem that can build your literary muscles with repetition, diction, description, and more? Sestinas often fail because writers don't pair the form with the right sized story/idea, so we'll begin with the "rules," brainstorm ideas, and study how a few good sestinas work. The instructor will offer helpful insights and discuss revision. You'll leave with a solid start on your own sestina.

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.

TANEUM BAMBRICK

Two sessions
Saturdays, Sep. 30–Oct. 7
10 am–1 pm PT
General: \$180 | Member: \$162

YASMINE AMELI & SABA KERAMATI

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

LISA GLUSKIN STONESTREET

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

MELANIE FIGG

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

LISA GLUSKIN STONESTREET

Two sessions
Sundays, Dec. 3–10
1:10–4:10 pm PT
General: \$180 | Member: \$162

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 Rikki Ducornet 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.

MEMOIR 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.

ANCA L. SZILÁGYI

Eight sessions
Wednesdays, Oct. 18–Dec. 6
General: \$395 | Member: \$355.50

BETH SLATTERY

Ten sessions
Thursdays, Oct. 5–Dec. 14
[No class: Nov. 23]
1:10–3:10 pm PT
General: \$480 | Member: \$432

BECCA YENSER

Five sessions
Mondays, Oct. 2–30
General: \$270 | Member: \$243

ANASTACIA-RENEÉ

Six sessions
Tuesdays, Oct. 3–Nov. 14
[No class: Oct. 31]
7:10–9:10 pm PT
General: \$305 | Member: \$274.50

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, Elissa Washuta, and others, witches serve as subversive shapeshifting badasses, mirroring ideas around feminism, domesticity, power, and social change. We'll analyze across the canon while building our own definitions. Expect to delve deep into the art and craft of creating witchy narratives and come away with at least two new stories, essays, or longer scenes.

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 sestina. 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 Ashbery, Virginia Woolf, and Renee Gladman) and write our own pieces exploring the potential of the everyday.

ALLISON ELLIS & AMY BOWERS

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

GABRIELA DENISE FRANK

Six sessions
Wednesdays, Oct. 11–Nov. 15
5–7 pm PT
General: \$305 | Member: \$274.50

MOLLY SCHAEFFER & GRETA KLINE

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

JOSE HERNANDEZ DIAZ

Four sessions
Wednesdays, Oct. 25–Nov. 15
7:10–9:10 pm PT
General: \$240 | Member: \$216

NOAH ZANELLA

Six sessions
Thursdays, Nov. 2–Dec. 14
[No class: Nov. 23]
5–7 pm PT
General: \$305 | Member: \$274.50

WRITING SHORT HUMOR & TELLING BIG JOKES

All Levels | In this class, students will write short humor pieces. We will spend time on writing exercises and telling jokes in a highly supportive environment. Outside of class, students will expand ideas from these jokes into 500-800 words longer short humor pieces for humor publications like the *New Yorker*, *McSweeney's*, *Slackjaw*, and many more. By the end of the course, each student would have written at least three short humor pieces and numerous stand-up and tweet-worthy jokes.

LET'S 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 transfix 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*.

1-3 SESSION CLASSES**WORKING THROUGH WRITER'S BLOCK**

All Levels | This course is designed for writers of all levels and genres seeking to work through writer's block and approach old projects in new ways. By working with a combination of prompts, group activities, and readings, we will spark our creativity while exploring methods of writing when we feel stuck. Our meetings will be places to share experiences, support each other, and explore different avenues of getting a piece to completion.

CREATIVE GRAMMAR

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" enlivens 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.

MAYUR CHAUHAN

Four sessions
Tuesdays, Nov. 7–Dec. 5
[No class: Nov. 21]
5–7 pm PT
General: \$240 | Member: \$216

AMY BOWERS

Four sessions
Wednesdays, Nov. 8–Dec. 6
[No class: Nov. 22]
5–7 pm PT
General: \$240 | Member: \$216

BECCA YENSER

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

GRACE BIALECKI

Two sessions
Mondays, Sep. 25–Oct. 2
5–7 pm PT
General: \$120 | Member: \$108

GERALDINE WOODS

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

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.

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.

EXPRESSIVE WRITING FOR CREATIVITY, SERENITY, & JOY

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 THE POWER OF PLACE

Intermediate | 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 they might begin to do just that.

MICHELLE PEÑALOZA

Two sessions
Saturdays, Nov. 4–18
[No class: Nov. 11]
10 am–1 pm PT
General: \$180 | Member: \$162

KIMBERLY LEE

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

HOLLY DAY

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

KIMBERLY LEE

One session
Saturday, Dec. 9
10 am–1 pm PT
General: \$90 | Member: \$81

JOE WILKINS

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

THE WRITING LIFE (ONLINE)

TOOLKIT COURSES

THE WRITER'S WELCOME KIT (ASYNCHRONOUS)

General: \$149 | Member: \$134.10



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

FREELANCE GOING PRO (ASYNCHRONOUS)

General: \$350 | Member: \$315



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

4-7 SESSION CLASSES

WRITING(.) NOTICING

Intermediate | What do we notice—when, and why? How can we control, divert, and organize our senses to approach the world—and our creative practice(s)—with attention? We'll take inspiration across media: poetry (Renee Gladman, Diana Khoi Nguyen), visual art (Etel Adnan, Yuji Agematsu), music (Frankie Cosmos, JJJJerome 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.

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.

MOLLY SCHAEFFER

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

CAROLYNE WRIGHT

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

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 | 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.

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

READING (ONLINE)

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

8+ SESSION CLASSES

READING PROUST SLOWLY

Intermediate | What can writers today learn from *Swann's Way*? In this class, we'll spend eight weeks with the first volume of Marcel Proust's novel *In Search of Lost Time*, allowing ourselves to linger on the byzantine sentences, vivid descriptions, and surprising humor of Lydia Davis's translation. We'll cultivate practices of reading deliberately and with craft in mind, and we'll think together about how the book's intriguing structure and stories might inspire our own work. Expect lively conversation and optional weekly prompts!

LIZA BIRNBAUM

Eight sessions
Mondays, Oct. 2–Dec. 4
[No class: Oct. 30, Nov. 20]
5–7 pm PT
General: \$395 | Member: \$355.50

4–7 SESSION CLASSES

ANNIE ERNAUX: THE ART OF FEMINIST MEMOIR

Introductory | Annie Ernaux was awarded the 2022 Nobel for her unique body of autobiographical work that illuminates ordinary experiences as vital and worthy of our attention, including abortion, (first) sexual encounters, women's desire, and class mobility. We'll close read her work to gather memoir-writing tools and use writing prompts to explore our own experiences. Students will need a copy of *A Girl's Story* for the course. The instructor will provide excerpts from the optional texts *The Years* and *Happening*, but students are free to read any other work by Ernaux.

KAELIE GIFFEL

Six sessions
Tuesdays, Oct. 3–Nov. 14
[No class: Oct. 31]
5–7 pm PT
General: \$305 | Member: \$274.50

AMERICAN JOURNAL: READING POEMS FOR OUR TIME

All Levels | This course is for writers of all levels interested in exploring the poems from *American Journal: Poems for Our Time*, selected by Tracy K. Smith. Through close readings, we'll explore craft elements that reoccur in this work and then practice these techniques via generative exercises. We'll also study the collection's diverse authors to see how their work uniquely defines contemporary American poetry. Students will come away with prompts for new work and a foundation for understanding our poetic zeitgeist.

GRACE BIALECKI

Four sessions
Mondays, Oct. 30–Nov. 20
5–7 pm PT
General: \$240 | Member: \$216

FREE RESOURCES

FREE COMMUNITY CLASSES

FOR BIPOC | DEEP EMPATHY: THE PERSONA POEM

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.

MARGUERITE HARROLD

Online
One session
Saturday, Sep. 30
10 am–1 pm PT
Free

EL ARCO NARRATIVO EN EL CUENTO BREVE

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.

MARÍA DE LOURDES VICTORIA

En línea
Una sesión
Sábado, 14 de octubre
1:10–4:10 pm PT
Gratis

BUILDING FICTIONS: FROM IDEA TO COMPLETED SHORT STORY

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.

KIRSTEN SUNDBERG LUNSTRUM

Online
One session
Saturday, Dec. 2
10 am–12 pm PT
Free

FREE DROP-IN PROGRAMS

WRITE WITH HUGO HOUSE

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

ROTATING INSTRUCTORS

Check the Hugo House website for program schedule.
Free

COMMUNITY WRITE-IN

Join writers from around the world and get your words flowing! Whether you want to start something new or get some fresh ideas for a work-in-progress, this hour will jumpstart your creativity.

ROTATING INSTRUCTORS

Check the Hugo House website for program schedule.
Free

FREE WRITERS-IN-RESIDENCE CONSULTATIONS

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



CHING-IN CHEN - POETRY

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

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'd*, among others. She has contributed op-eds to *Paste* magazine, and writes book reviews for *Orion* and *Hyphen* magazines. In 2022, she co-edited the anthology *Uncertain Girls in Uncertain Times*, a collection of poetry paired with essays and life lessons. She is a proud VONA alum and was a 2019-2020 Hugo House fellow. She is also the executive director of The Seventh Wave, an arts and literary nonprofit that champions art in the space of social issues.



CAROLYN ABRAM's work focuses on the intersection of technology and everyday life. Her work has appeared in various publications, including the New California Writing Anthology. She's written eight editions of *Facebook for Dummies*. She holds degrees from Stanford and CCA.

JOANNA ACEVEDO (she/they) is the Pushcart nominated author of the chapbooks *List of Demands* (Bottlecap Press, 2022) and *Outtakes* (WTAW Press, forthcoming) and *Unsaid Things* (Flexible Press, 2021). She received her MFA in Fiction from New York University in 2021.

DILRUBA AHMED is the author of *Bring Now the Angels* (Pitt Poetry). Her debut book, *Dhaka Dust* (Graywolf Press), won the Bakeless Prize. Her poems have appeared in *New England Review*, *New York Times Magazine*, *Ploughshares*, and *Virginia Quarterly Review*.

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

ANASTACIA-RENEÉ (She/They) is an award-winning multi-genre writer, educator, interdisciplinary artist, and speaker. Renee' is the author of *Side Notes from the Archivist*, (*v.*), and *Forget It*. Their micro-flash-afro-sci-fi fiction book, *Here in the (Middle) of Nowhere* is forthcoming from HarperCollins Amistad in March 2024.

YASMINE AMELI 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 and on Instagram at [yasmineameli](https://www.instagram.com/yasmineameli).

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

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

ELLEN BASS is an award-winning poet and educator whose most recent book of poetry, *Indigo*, was published by Copper Canyon Press in 2020. Previous books include *Like a Beggar*, *The Human Line*, and *Mules of Love*.

ELIZABETH BEECHWOOD earned an MFA at the University of Southern Maine's Stonecoast 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 just completed his first feature film, *Bleeding*.

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

LIZA BIRNBAUM's work has appeared in *Web Conjunctions*, *jubilat*, *Open Letters Monthly*, and other publications. She holds an MFA from the University of Massachusetts Amherst and has received residencies from Fishtrap & Pine Meadow Ranch Center for Arts & Agriculture.

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

SABRA BOYD is an independent journalist, public speaker, and consultant whose work has been featured in the *New York Times*, *Washington Post*, *Eater*, *Seattle Times*, *HuffPost*, *Vice*, and more. Sabra enjoys helping other writers build a career they love.

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

MAYUR CHAUHAN is an L.A.-based immigrant, writer, actor, and comedian, originally from Delhi. Mayur is a Key West Literary Seminar and Bread Loaf scholar. His humor pieces have been published in *McSweeney's* and many other publications.

JOYCE CHEN is a community builder and the current Hugo House writer-in-residence. Her work has been published in *Rolling Stone*, *Poets & Writers*, *Lit Hub*, *Narratively*, and *Slant'd*, and she is the executive director of *The Seventh Wave*.

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

KIMBERLY DARK is the author of *Fat, Pretty, and Soon to be Old*, *The Daddies*, *Love and Errors*, and *Damaged Like Me*. Her essays, stories, and poetry are widely published in academic and popular online publications alike.

HOLLY DAY's writing has recently appeared in *Asimov's SF*, *Analog SF*, and *Southern Humanities Review*, and her newest books are *Book of Beasts* (Weasel Press), *Bound in Ice* (Shanti Arts), and *Music Composition for Dummies* (Wiley).

ANNA DORN is an author, editor, and teacher living in Los Angeles. She has published three books: *Exalted* (Unnamed Press, 2022), *Bad Lawyer* (Hachette, 2021), and *Vagablonde* (Unnamed Press, 2020).

SCOTT DRISCOLL won the Foreword First 2014 Debut Fiction award with his novel, *Better You Go Home*. His essay, "In Whose Voice?" is in the April, 2023 AWP Writer's Chronicle. He has won nine Society of Professional Journalists awards.

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

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

MELANIE FIGG is a 2017 NEA Poetry Fellow, and author of *Trace*. Her poems and essays appear in *Hippocampus*, *RUMPUS*, *Colorado Review*, *Nimrod*, and others. A certified professional coach with an MFA, Melanie works remotely with writers. More at melaniefigg.net.

KAREN FINNEYFROCK is the author of two young adult novels, *The Sweet Revenge of Celia Door* and *Starbird Murphy and the World Outside*. She is the author of the poetry collection *Ceremony for the Choking Ghost* and co-editor of the anthology *Courage: Daring Poems for Gutsy Girls*.

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

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 as CNF editor of *Crab Creek Review*.

ALMA GARCÍA's debut novel, *All That Rises*, is forthcoming from University of Arizona Press (October 2023). Her short fiction has appeared as an award-winner in *Narrative Magazine*, *Enizagam*, *Passages North*, *Boulevard*, and appears in *phoebe*, *Kweli Journal*, and elsewhere.

KAELIE GIFFEL, Ph.D., teaches literature and writing classes that work from students' lived experiences. Her writing and research span different genres, including memoir, fiction, and literary criticism. She writes and works as a sexual violence prevention educator in Durham, NC.

COURTENAY HAMEISTER is the former host of *Live Wire* and the author of *Okay Fine Whatever: The Year I Went From Being Afraid of Everything to Only Being Afraid of Most Things*—Amazon Bestseller and Thurber Prize for American Humor finalist.

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

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

MARGUERITE HARROLD is a poet and writer originally from Chicago. She was a 2021/2022 Hugo House Fellow and is an Associate Editor for Prairie Schooner.

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

ANN HEDREEN is an author (*Her Beautiful Brain*), teacher, and filmmaker. She's written for *3rd Act Magazine*, *About Place Journal*, the *Seattle Times*, and other publications, including her award-winning blog, *The Restless Nest*. She's working on a collection of essays.

CHRISTINE HEMP is the author of the memoir, *Wild Ride Home*, a chapter of which appeared in *NYTimes.com*. Her poems and essays have also appeared in *Salon.com*, *Iowa Review*, *Psychology Today*, and on NPR.

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

ELISE HOOPER wrote for television and online news outlets before getting a MA and teaching. She's the author of *The Other Alcott*, a nominee for the 2017 Washington Book Award, *Learning to See*, *Fast Girls*, and *Angels of the Pacific*.

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SONORA JHA is the author of the novels *The Laughter* (2023) and *Foreign* (2013) and the memoir *How to Raise a Feminist Son* (2021). She is a professor of journalism at Seattle University and former Hugo House Writer in Residence.

RUTH JOFFRE is the author of the story collection *Night Beast*. Her work has appeared or is forthcoming in *Lightspeed*, *Nightmare*, *Pleiades*, *khôréo*, the *Florida Review Online*, *Wigleaf*, *Baffling Magazine*, and the anthologies *Best Microfiction 2021 & 2022*, *Unfettered Hexes: Queer Tales of Insatiable Darkness*, and *Evergreen: Grim Tales & Verses from the Gloomy Northwest*.

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

SABA KERAMATI is a Chinese-Iranian writer from California. She holds degrees in English literature and Creative Writing from University of Michigan and UC Davis. She is the poetry editor at Sundog Lit.

Award-winning BHARTI KIRCHNER has published nine critically acclaimed novels (historical, literary, and mystery), four nonfiction books, and hundreds of articles and short stories. Most recent novel: *Murder at Jaipur: A Maya Mallick Mystery* (Book 3) has been published in 2023.

GRETA KLINE is a professional musician known as Frankie Cosmos. She has spent the majority of the past decade playing music all over the world, as well as writing and recording.

KIMBERLY LEE is an Amherst Writers and SoulCollage® facilitator. A graduate of Stanford University and UC Davis School of Law, she is a former editor at Literary Mama. Her work has appeared in *Fresh Ink*, *Toyon*, *LA Parent*, and elsewhere.

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

SIWAR MASANNAT is a Jordanian writer and the author of two books of poetry, *cue: poems* (University of Georgia Press, 2024) and *50 Water Dreams* (Cleveland State University Poetry Center, 2015).

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

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

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

An award-winning creative and teacher and a five-time Pushcart Prize nominee, SHANKAR NARAYAN explores identity, power, mythology, and technology in a world where bodies are flung across borders yet transcend them with integrity and love. Connect with him at shankarnarayan.net.

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

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

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

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

JENNIFER (JP) PERRINE is the author of four books of poetry: *Again*, *The Body Is No Machine*, *In the Human Zoo*, and *No Confession, No Mass*. They co-host Portland's Incite: Queer Writers Read series and serve as a wilderness guide.

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

KATHERINE QUEVEDO's speculative short stories and Pushcart and Rhysling nominated poetry appear or are forthcoming in *Asimov's*, *Fireside Magazine*, *Nightmare*, *Heroic Fantasy Quarterly*, *Apparition Lit*, *On Spec*, *Eye to the Telescope*, and elsewhere. She lives near Portland, OR.

EVAN ROXANNA RAMZIPOOR is a writer based in Los Angeles. They received an MFA from Brooklyn College, and are the author of *The Ventriloquists from Park Row Books* (HarperCollins). Ramzipoor teaches writing for Hugo House and The Loft Literary Center.

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

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

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

GINA SICILIANO is an artist, writer, historian, and bookseller living in Seattle, WA. Her award-winning graphic novel *I Know What I Am: The Life and Times of Artemisia Gentileschi* was published by Fantagraphics in 2019.

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

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

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

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

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

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

ANCA L. SZILÁGYI is the author of *Daughters of the Air*, which Shelf Awareness called "a striking debut," and *Dreams Under Glass*, which Buzzfeed Books called "a novel for our modern times."

JAY AQUINAS THOMPSON (they/he) is a poet, essayist, and teacher of public school students and incarcerated women. Recent work is in *Neon Door*, *Adroit*, and *Poetry Northwest*; their memoir *The Resurrection Appearances* is forthcoming from Gold Line Press.

MIRIAM BC TOBIN (she/her) is a Seattle-based playwright and theatre artist. She has performed on stages and taught drama to youth around the US and Europe. She also runs SCRiB LAB, a community-based writing organization.

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

CHRISTIE VALENTIN-BATI is a poetry teaching artist based in Chicago. Her work received honorable mention from the Academy of American Poets, was commissioned by the ACLU, and her micro-chapbook *Journal* was showcased in Porous Gallery. She loves plants and shadows.

MARÍA DE LOURDES VICTORIA is an award-winning, bilingual author, born and raised in Mexico and living in the US. She is the author of novels, short stories and children's books. Maria is the founder of Seattle Escribe.

ANNA VODICKA's essays have appeared in *AFAR*, *Electric Literature*, *Guernica*, *Harvard Review*, *McSweeney's Internet Tendency*, *Ms.*, *Best of Brevity*, and *Best Women's Travel Writing*. She has been a resident/fellow of Hedgebrook, PLAYA, Vermont Studio Center, and the Seattle Film School.

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

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

JOE WILKINS is the author of a novel, *Fall Back Down When I Die*, praised as "remarkable and unforgettable" at Booklist; a memoir, *The Mountain and the Fathers*; and four collections of poetry, including *Thieve* and *When We Were Birds*.

DEBORAH WOODARD is the author of *Plato's Bad Horse* (Bear Star Press, 2006), *Borrowed Tales* (Stockport Flats, 2012), *No Finis: Triangle Testimonies, 1911* (Ravenna Press, 2018), and the chapbook *Hunter Mnemonics* (hemel press, 2008). She co-curates the reading series Margin Shift.

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

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

BECCA YENSER holds an MFA from Wichita State University. She is the author of *The Grief Lottery* (ELJ Editions). Work appears in *Best Small Fictions 2022*, *Best Microfiction 2022*, *Hobart*, and others. She lives in New Mexico.

NOAH ZANELLA is a poet from Chicago. He received the 2022 Eileen Lanna Poetry Prize from the Academy of American Poets. He is also a professor of creative writing at Carthage College, and poetry editor of *Masks Literary Magazine*.

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