



**December 5
Noon-6 pm**

Cliché Renewal, with Joan Fiset

Noon & 1 pm

We will consider worn-out clichés as if hearing them for the first time and explore associations they suggest. Initial responses will be expounded on through the use of generative right-brain strategies such as the cluster/vignette and text merging. We'll create fresh, invigorated writing catalyzed from tired phrases nearly devoid of meaning and vitality as a result of overuse. In this class, you'll resuscitate the trite into language that transcends and renews.

Points of View, with Waverly Fitzgerald

Noon & 1 pm

Explore unusual aspects of point of view (including depth of perception and orientation in time) to find out how they affect or inspire a story.

Where I'm From, with Carolyne Wright

Noon

George Ella Lyon's anaphoric (repetition-with-variation) list poem, "Where I'm From," has been a favorite prompt in many contexts. We will read this poem and then write a piece (poem or prose) about where we're from—our place, family, our parents' or our own workspaces, music, food, clothing, sports, schools.

The Priceless Detail, with Anca Szilágyi

Noon & 1 pm

Good liars know that selective detail, not a pile of facts, makes a more convincing story. In discussing Chekhov's exceptional use of detail, Francine Prose notes that we live in detail, remember in detail, identify, recognize, and recreate in detail. But finding the right detail in fiction takes a lot of sifting. We'll look to excerpts from Chekhov for inspiration then immerse ourselves in an exercise that draws on keen observations of our own experiences.

Finding Your True Subject in Nonfiction, with Christine Hemp

Noon & 1 pm

Got an itch but don't know where to scratch? Have an idea but don't know if it's what the essay or memoir is really about? This class is for those floundering with subject matter they love but can't seem to get written. In fifty minutes, we will write our way in — beyond the initial triggering subject and into the true generating subject. Come prepared for surprise.

Questions of Travel, with Carolyne Wright

1 pm

Elizabeth Bishop was the consummate poet of travel, and yet she asked herself, "Is it lack of imagination that makes us come / to imagined places, not just stay at home?" In her poems, the "traveler takes a notebook, writes" about the mysteries of maps, and the wonders of cultures and landscapes. "Should we have stayed at home and thought of here?" We will read a few travel poems and notebook entries, and about write our own real and imagined places at home and away.

Flash Fiction, with Ramon Isao

2 pm & 3 pm

It's often mentioned that Hemingway's favorite story of his was a single, unpublished line: "For Sale: baby shoes, never used." A writer can accomplish a lot with only a few or a few hundred words — indeed, this seeming limitation actually opens up a whole new toolbox of literary effects, rich characters, vivid worlds, etc. Whether you hate, love, or are unfamiliar with this underappreciated form, we'd love to have you join us in reading, discussing, and composing some micro-fiction.

Brain Trust: Writing about the Brain, with Ann Hedreen

2 pm & 3 pm

This class is for memoir/nonfiction writers who have a story to tell that has something to do with the brain: the writer's own or that of someone he or she loves, or both. Your topic might be mental illness, trauma, dementia, or something else altogether. We'll take a look at some good examples of writing about the brain and talk about what makes them work. Then students will write to one or two prompts. Sharing out loud (always optional) may happen, if time permits.

The Quest Narrative, with Nicholas O'Connell

2 pm & 3 pm

A quest narrative is one of the oldest and surest ways of telling a story. This is a very adaptable form, appropriate to all kinds of subjects, whether personal essays, travel pieces, investigative journalism,

memoir, and even literary criticism. Class includes brief lecture, discussion, and writing of quest story idea.

Mixed-Metaphor Madness, with JT Stewart

2 pm & 4 pm

Confused about the differences between the abstract and the concrete? Wary of using formulas for generating your work? Having trouble jump-starting your imagination? Then join us. We will move beyond “the paralysis of analysis” (to quote the fabulous Quincy Jones) by mixing metaphors that will generate two manuscripts (linear and/or nonlinear). The results: two manuscripts or starters for future work.

Flash Interview, with Erin Sroka

2 pm & 4 pm

What are the best questions to ask in an interview? Which ones get down to the core of who a person is? We’ll practice this nonfiction writing skill in a quick and fun exercise. Writers will pair off into teams, conduct flash interviews, and report on findings in a way that describes the subject’s daily life from the past 24 hours, hinting at their internal life underneath.

Flash Nonfiction Reads, with Samantha Updegrave

2 pm

We’ll do close reads on 2 - 3 pieces of flash nonfiction to see how the writers move through time and scene with economy, and how they use detail to pull the reader into the experience.

Let’s Start a Lexicon, with Samantha Updegrave

3 pm & 4 pm

We’ll explore various methods for collecting and recording words that catch our attention and begin to create our lexicons. We’ll discuss why it’s important to collect words, as well as the practical side — how and where?

The Constraint: Bridling Your Poetry to Generate Text, with Ally Harris

3 pm & 4 pm

In order to write outside what is natural and safe for the writer, we will apply various constraints to text in order to generate new texture, sound, and vocabulary. This is a lot like a poetic forms class, except that we will transmogrify, scramble, translate, and borrow by using Oulipian constraints, chance, and methods we brainstorm as a class. Reading materials include Jen Bervin, Italo Calvino, and Rose Swartz.

Joan Fiset's poetry collection *Now the Day is Over* (Blue Begonia) won the King County Publication Award. *Namesake* (Blue Begonia) is forthcoming in 2015.

Waverly Fitzgerald is a writer, teacher, and publisher. She has written fourteen novels (eight have been published by traditional publishers, including Doubleday and Kensington) and one nonfiction book, *Slow Time*. She writes and blogs about seasonal holidays and urban nature.

Ally Harris has two chapbooks of poetry: *Floor Baby* (dancing girl press, 2011) and *Her Twin Was After Me* (Slim Princess Holdings, 2014). She lives and teaches in Portland, Oregon, where she curates a reading series called *submission* and edits poetry for *Heavy Feather Review*. She holds an MFA from the Iowa Writers' Workshop.

Ann Hedreen is the author of a memoir, *Her Beautiful Brain*, and a contributor to many publications, including the *Wall Street Journal*, the *Seattle Times*, and *Minerva Rising*. Films include *Quick Brown Fox: an Alzheimer's Story* and *Zona Intangible*, forthcoming in 2016.

Christine Hemp has aired her poems and essays on NPR's Morning Edition. Her awards include a Harvard University Conway Award for Teaching Writing, a Washington State Artist Trust Fellowship for Nonfiction, and an Iowa Review Award for Literary Nonfiction. Her poetry collection, *That Fall*, was published in 2011, and she has just finished a memoir called *SAFE*. She teaches nonfiction and poetry at the University of Iowa Summer Writing Festival.

Ramon Isao is a recipient of the Tim McGinnis Award for fiction, and his work has appeared in *The Iowa Review*, *American Reader*, *Ninth Letter*, and *Hobart*. His screenplays include *ZMD*, *Junk*, and *Dead Body*.

Nicholas O'Connell is the author of *The Storms of Denali* and contributes to *Newsweek*, the *New York Times*, the *Wall Street Journal*, *Condé Nast Travel*, *Food & Wine*, and *Outside*. He is the founder of www.thewritersworkshop.net.

Erin Sroka's work has appeared or is forthcoming in *The New New South* and *Oxford American*. She is the recipient of a MacDowell Fellowship, an Anne Cox Chambers Fellowship in Journalism, and a grant from the Durham Arts Council.

JT Stewart (poet, writer, public artist, playwright, longtime Hugo House instructor) has work in both online and print publications. Look for her poetry broadsides in the Allen Library (University of Washington). She serves as a national judge for SOVAS (Society of Voice Arts & Sciences).

Anca L. Szilágyi's writing appears in *Gastronomica*, *Fairy Tale Review*, and on the Ploughshares blog, among other publications. She has been awarded grants and fellowships from 4Culture, Vermont Studio Center, Made at Hugo House, and the Jack Straw Writers Program.

Samantha Claire Updegrave writes creative nonfiction, profiles, book reviews, and poetry. She's an MFA candidate at the Northwest Institute of Literary Arts and assistant editor at *Soundings Review*.

Carolyn Wright's new book is the anthology *Raising Lily Ledbetter: Women Poets Occupy the Workspace* (Lost Horse Press, 2015). A Seattle native who studied with Elizabeth Bishop and Richard Hugo, she teaches for the Whidbey Writers Workshop MFA Program.