writing & reading classes
Need a coffee fix before class? All Hugo House students receive a 10-percent discount from our generous friends at Cafe Argento.

**From Our Executive Director**

With this catalog, we welcome Margot Kahn Case as our new Program Director for Education. A writer and editor, Margot is the author of the biography *Horses That Buck* (University of Oklahoma Press) and co-editor of the *New York Times Book Review* Editors’ Choice anthology *This is the Place*. A graduate of Columbia University’s MFA program, Margot has recently been a regular in Hugo House poetry classes. She has published essays, book reviews, author interviews, and poems in numerous journals, including the *Rumpus, BUST, Publishers Weekly*, and elsewhere.

To her role here, Margot brings a spirit of gratitude and enthusiasm, as well as a curatorial attention to both the artistic zeitgeist and the hard work and great joys that constitute a writing life.

We heartily welcome her,

Tree Swenson
Executive Director
ABOUT OUR CLASSES

From Our Education Director

Spring comes to us like a blank page: a fresh start; a clean slate; a blustery, roaring, delicate beginning.

Among this season’s highlights, we’ll be welcoming a number of teachers new to Hugo House. Visiting writers will include Horn Book Award-winning author Isabel Quintero, Moth GrandSLAM champion Terry Wolfsch Cole, Pulitzer-Prize winning novelist Karen Russell, and National Book Award winner Sigrid Nunez. And from our own backyard, Washington State Book Award winner Claudia Rowe will join us to investigate the revealing nature of crime writing, while Washington State Book Award finalists Sarah Cannon and Kristi Coulter will explore the hybrid memoir and dig into humor, respectively.

National Poetry Month is nothing new, but we’ll keep you in fresh drafts all season long with Janée Baugher’s April intensive, an ecopoetics class with Jessica Gigot for Earth Day, and a generative afternoon with Academy of American Poets Chancellor Ellen Bass, alongside our standard tiered classes and offerings with some of our most beloved poetry teachers.

Whoever you are, whatever you do, please don’t skim over the reading classes on page 22. For anyone who loves to read, these curated, seminar-style classes may be the best conversations you have all spring. ER doctor Stephanie Cooper’s narrative medicine class will look at literature of and about the body in a whole new way. Christopher Frizzelle follows his sold-out winter reading class with a slim classic: Muriel Spark’s best-known novel, The Prime of Miss Jean Brodie. And UW Tacoma professor Annie Nguyen’s reading on immigration may be the most timely class we offer this quarter.

Now there will be more light, more hours in the day. Why not pick up a pen and write your spiritual memoir? Draft your novel? Try to capture, in words, our universal longings? I hope in these pages you’ll find opportunities that inspire, surprise, and delight—that spark for you something new.

See you in the classroom,

Margot Kahn Case
Program Director, Education
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.

STUDENT GUIDELINES

Our Student Guidelines are intended to help you and your fellow students engage in our literary community with compassion, curiosity, and consideration.

Hugo House does not tolerate harassment or discrimination of any kind; our intention is to create a space in which each participant feels welcome and safe. Please alert staff if you experience or witness any harassment or discrimination.

• 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/classes/student-guidelines/

CATALOG KEY

Online class

REFUNDS

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.

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 $15 fee. Refunds will be issued less a $35 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.
VISITING WRITERS

POETRY

ELLEN BASS

13 WAYS TO MAKE A POEM FROM YOUR LIFE

A poem begins with the writer and ends with the reader, but it must travel beyond the life of the poet to give the reader a meaningful experience. Using exemplary poems, we’ll explore thirteen strategies to transform the events of our lives into poetry. We’ll consider craft elements that help us open up our personal narratives and connect them to the larger human experience. As we work this way, not only will we be transformed, but we will make it possible for the reader to be transformed. We’ll use these practices to generate new poems and to revise a poem we’ve already written.

One session | Sunday, Apr 19 | 12–4 pm | Max students: 40
General: $260 | Member: $234

PROSE

SIGRID NUNEZ

THE PRACTICE OF WRITING

What’s the best writing advice you’ve ever received? What do you wish you’d known when you started out? In this class, Nunez will discuss her writing practice and philosophy, as well as offer hard-earned advice. Questions and discussion will be welcome. A part of the class will be devoted to discussion and critique of participants’ work—short essays, short stories, or excerpts of longer fiction or nonfiction works. Manuscripts should not exceed 1200 words; they will be submitted to the instructor and distributed to fellow students for reading in advance of the class.

One session | Friday, May 22 | 10 am–1 pm | Max students: 15
General: $260 | Member: $234

MIXED GENRE

KAREN RUSSELL

STRANGE APPETITES

Hunger, literal and figurative, is the fuel of narrative. What happens on the page when our characters’ hungers contradict one another, or go unfulfilled, or threaten to swallow up the body of their host? What new languages might we invent to describe our strangest appetites, as well as our universal longings? In this class, we’ll discuss and learn from an omnivorous reading list across genres—poetry, journalism, memoir, speculative fiction, and so-called “literary” fiction—to see what contemporary American characters hunger for publicly, privately, collectively, and in the deepest solitude of their bodies.

One session | Saturday, May 30 | 10 am–1 pm | Max students: 30
General: $260 | Member: $234
ISABEL QUINTERO
One session
Wednesday, Apr 1
1:10–4:10 pm
General: $90 | Member: $81

WHAT A DAY!
Picture books are beautiful venues in which to celebrate the joyous moments of our day-to-day lives. In this workshop, we will examine and discuss “slice of life” books: stories that focus on one day, or one event, rather than a longer narrative arc. Participants will examine and break down how authors are creating a story from a single moment. Then, we will generate story ideas, and hopefully complete some beginning drafts to share at the end.

TERRY WOLFISCH COLE
One session
Wednesday, Apr 22
6–9 pm
General: $90 | Member: $81

INTRODUCTION TO STORYTELLING
Ira Glass of This American Life says, “Great stories happen to people who know how to tell them.” In this workshop, Moth StorySLAM and GrandSLAM champion storyteller Terry Wolfisch Cole will share effective and engaging personal storytelling tips and tricks that are equally applicable on stage, in a business setting, on a date, or with your grandchildren on your lap. You will have opportunities to discover your stories (yes, interesting things have happened to you!), to select one to craft for performance, and to practice telling it in front of others. Please bring paper and pen to class.

VICTORIA REDEL
One session
Wednesday, Apr 29
10 am–3 pm
General: $200 | Member: $180

MYSTERY AND NECESSITY
In Diving Into the Wreck Adrienne Rich writes: “I came to explore the wreck./The words are purposes./The words are maps./I came to see the damage that was done/and the treasures that prevail.” How can we as writers transform the layered material of our lives and begin mapping a unique voice? How did it sound in our kitchens? How did it feel to hold that blue bowl you were forbidden to touch? How did it sound on the streets and in the woods of our childhoods? What are the stories we half-heard? Or turned away from hearing? Pulling from sensory and remembered landscapes provides us opportunities as writers. Come prepared to take chances and leave with beginnings and ideas for new and necessary stories.

KIM STAFFORD
One session
Saturday, May 9
10 am–5 pm
General: $180 | Member: $162

KEY TO THE TREASURE BOX: WRITING YOUR SONG
All it takes to write lyrics for a song is a few magic syllables for your chorus, which serves as a key to open the treasure box of resonant details that build your verses. We will brood on some sweet anguish in your life, hatch a chorus line, sweep together details of sensation and setting, and let the verses fly. No musical experience necessary. We will focus on the heart of the song, the lyrics that tell your story of difficult joy. This class includes a lunch break.

TARASHEA NESBIT
One session
Friday, May 15
10 am–1 pm
General: $120 | Member: $108

WRITING HISTORICAL FICTION
How does a writer locate which stories from the past to tell? Maybe you’ve long admired a person from the past and have wanted to write a novel about them. Maybe you are writing a story about a historical figure, but have gotten overwhelmed trying to balance research with writing. If you want to write a story that involves research, this generative writing, reading, and researching session is for you. We will try out a range of ways to use research to activate and deepen your stories, and look to writers such as Julie Otsuka, Madeline Miller, Laird Hunt, M. NourbeSe Philip, and Sarah Waters for inspiration. You will leave with new pages of writing and practical strategies for locating and incorporating research into your stories.
CONSERVATION ISSUES IN THE ANTHROPOCENE
This immersive workshop, envisioned in collaboration with Creature Conserve and Endangered Species Coalition, will engage writers in conversation with scientists, indigenous experts, and conservation biologists to understand the history and re-imagine the future of Salish Sea orcas and salmon. We will share and generate ideas concerning threats facing endangered Chinook salmon and critically endangered Southern Resident orcas, and examine possibilities for recovery. We will then collaborate across disciplines to generate work in response to these issues, with the aim of using words to make a better world. This session includes a lunch break.

LAYERS OF LANDSCAPE: HARNESING THE POWER OF PLACE
Though we live in a world chock full of chain restaurants and department stores, on-screen communications, and cross-country airplane travel, we ignore the power of place at our own psychological and, increasingly, physical peril. Truly, place and landscape are active forces in all our lives. They shape and reshape us; they offer us foundation and refuge; they challenge us to be good citizens of our biotic and built communities. In life and in writing, we ought to be aware of this; we ought to try to understand and harness the power of place. This session offers writers four ways they might begin to do just that. Participants are asked to bring a pen and paper or a laptop computer for in-session writing.

CONCATENATION
The dance of sound between lines powers the poem and invites the listener to cooperate with the poem’s meaning. In this generative workshop, we will read, discuss, and write poems that use various methods to move from line to line, exploring the circuitry/circulation of poetry.

FOR MORE VISITING WRITER CLASSES, VISIT HUGOHOUSE.ORG.
In Fiction II, we’ll briefly review the basics of character, conflict, and plot, then focus on the building blocks of point of view, setting, scene, pacing, and dialogue, with an eye toward creating a compelling voice that draws the reader into—and through—a well-rounded story. Students will do in-class or take-home writing exercises, read and discuss published stories, and workshop their own drafts in a supportive environment with their teacher and peers.

In Fiction III (Online), this class will build upon skills learned in Fiction I and II. Students can expect advanced readings, regular workshops, and feedback from their classmates and instructor. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

RIPPING OFF TOLSTOY

We’ll explore what a few of the literary world’s finest prose stylists can teach us about refining our own sentences. Examining the techniques of some well-known writers, we’ll practice storytelling elements like scenic action, dialogue, description and setting, and psychological interiority. During our sessions, we’ll read, discuss, write, and share our work in activities geared toward experts and beginners alike.

AUTOFICTION

Unlike personal essay and memoir, which are the explorations of what was, autofiction allows us to keenly feel into what was while also imagining the spaces between and around. It’s an opportunity to write about your life with the freedom to transform the facts of your experience and yourself into something else—while still holding the lived reality of your experience. In this generative workshop we will experiment with methods that will manipulate the lived and sensed reality of our experience and attempt a form that creates greater possibility for experimentation. Example writers will include Dionne Brand, Yūko Tsushima, and Hervé Guibert.

CREATIVE REVISION

Interleave a literal meaning of revision and re-envision your fiction with creative strategies, such as mapping alternative plots, changing points of view, and building mood boards. This one-day workshop will include introductions to several generative and freewriting exercises for reimagining or discovering the world of your fiction, along with guidance for more targeted problem-solving. Writers should bring a draft or work in progress (or several) to use during exercises.
CLOSE READING AND IMITATION: A GENERATIVE FICTION WORKSHOP (ONLINE)

All Levels | Let’s read great short stories and then learn through imitation. We will look closely at stories that do something well (dialogue, relationships, family, the unknown) and make our own attempts through homage. Each week, you will attempt a new story based on our readings. We will share our attempts with one another and, within these imitations, suss out one another’s writerly strengths. Expect to come away with six new story starts. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

FOR THE LOVE OF METAPHOR

All Levels | Some claim that, in an increasingly literal world, metaphor in fiction is a lost art. Do we still need it? The answer is yes! Metaphors foster connections with readers by appealing to their innate sense of wonder about themselves and the world around them. This class will consider examples from classic and modern fiction and explore different levels of metaphor, including simile, metaphorical characters, and allegory. Then we’ll discuss how to infuse these concepts into our writing.

PHANTASMAGORIA: WRITING MONSTERS & MYTHS

All Levels | From wyverns to werewolves and goblins to ghouls, our literary landscape is filled with imaginary creatures ranging from the mischievous to the downright diabolical. But how does one effectively capture the essence of something that doesn’t exist? How does one weave a nightmare or conjure a fairy tale? How can we, as writers, capture the essence of something fantastical? This class will provide an instructive framework through the reading and discussion of prose that focuses on or features unreal creatures. Students will produce three short stories. Most writing will begin in class, with a focus on feedback and revision.

EXERCISES IN STYLE

All Levels | Raymond Queneau’s book *Exercises in Style* presents us with 99 different ways to tell the same story. But is it really the same story? The language we use, the elements we choose to highlight, the order in which we tell things…Can it all change, shape, and create an entirely different narrative? Using this book as a reference, we will experiment and play with style variations in order to find new narrative voices, enrich our characters, and expand our imaginations as writers. This class is for anyone who wants to discover completely new ways of storytelling.
**PLARACTERIZATION: MARRYING PLOT & CHARACTER**

All Levels | The best plots aren’t controlled by the author. They spring from the characters themselves. The writer masterminds all things, yes, but the more we as writers realize that our characters are sovereign beings with independent consciousnesses, the better prepared we are to traverse what Joshua Mohr calls “plaracterization.” In this intensive workshop, we will ponder characters’ decision-making, the causality between plot points, and how to keep a reader flipping pages. We’ll delve into specific tactics for constructing present action and folding in backstory. During the session, students will have the opportunity to write and share their work with others.

**BUILDING THE STORY (ONLINE)**

Introductory / Intermediate | MacDowell Fellow and Shirley Jackson Award-winning author Chavisa Woods will lead this generative writing workshop focused on writing with impact, creating tension, becoming aware of story structure, choosing a perspective, and equipping writers with new tools to build a meaningful and more engaging narrative. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

**ONCE UPON A TIME: MINING FAIRY TALES TO INSPIRE FLASH FICTION**

All Levels | In this fast, furious, and fun class we will use classic fairy tales to devise our own contemporary stories. Prompts will borrow patterns and language to create usable templates for our ideas. You will come out with the start of at least two stories, maybe more! We’ll use one well-known and a couple of not-so-well-known Brothers Grimm stories to get the ball rolling and look at stories by Aimee Bender, Ryka Aoki, and Stacey Levine for guidance.

**NAILING YOUR MIDDLE-GRADE VOICE**

All Levels | This course will focus on discovering and developing each participant’s natural, authorial voice. We’ll focus on pulling out and nailing down these unique and organic elements of voice that will work across various middle grade projects. Using examples from classic and current middle grade texts, we will discuss how voice is part of large-scale choices in story structure, character arc, and theme, as well as smaller-scale, sentence-level dialogue and syntactic choices. Participants will leave with a clearer understanding of what authorial voice is, and how to use it as a tool in current and future middle-grade projects.

**“WAIT A MINUTE, WHAT ABOUT DIALOGUE?”**

All Levels | A recent survey shows that dialogue makes up between 30 and 70 percent of an average novel. But dialogue is a deceptively tricky art to master. Students will learn how to write natural conversations that advance the plot and give us insight into their characters. We will conduct small group exercises and analyze dialogue in recent novels by Daniel Handler, Kevin Wilson, and Jennifer Egan. Students will then practice their skills by writing a short, dialogue-intensive scene.
FAMILY MATTERS
All Levels | We love them, we hate them, they drive us crazy, we can’t live without them. What would life (and fiction) be without family relations? We’ll look at what makes a “family” story, why writing focused on family proves so eternally compelling, and how to locate the universal within our own unique family stories. Expect in-class exercises and tips for navigating difficult conversations at Thanksgiving.

TARA CONKLIN
One session
Sunday, May 31
10 am–1 pm
General: $120 | Member: $108

WRITING KIDS IN A GROWN-UP WORLD
All Levels | The Family Fang, The Kite Runner, Ender’s Game, All the Light We Cannot See… Some of our most memorable and sophisticated fiction is populated by child protagonists. Children often see and hear everything that we miss, which makes them uniquely difficult (and interesting) characters. Students will learn how to write complex kids and young adults for an adult market. We will conduct small group exercises and analyze scenes from recent novels. Students will then practice their skills by writing a short scene.

EVAN RAMZIPOOR
One session
Sunday, May 31
1:10–4:10 pm
General: $90 | Member: $81

WE, YOU & I: EXPERIMENTING WITH POINTS OF VIEW
All Levels | First-person plural novels give voice to the previously invisible, compelling writers to offer their own version of identity beyond a perceived and privileged mainstream. But what makes us so uncomfortable about the first-person plural? We resist collective or group identity because we think of ourselves as individuals, not communities or coalitions. In this course, we’ll examine practical issues of the collective first person, examining specific moves of narrative distance.

PIPER LANE
Two sessions
Thursdays, Jun 4–11
5–7 pm
General: $120 | Member: $108

Many classes in the Mixed Genre section cover general fiction techniques. See pages 16–20.
NONFICTION

**TIERED CLASSES**

**CREATIVE NONFICTION I**

What’s the best way to tell the nonfiction story you want to tell? Using generative writing, reading, and an introduction to the workshop model, we will investigate our own personal stories as we look at examples of the form, including memoir, personal essay, and literary journalism. We will discuss work by Jo Ann Beard, Truman Capote, Jamaica Kincaid, Alice Walker, and more. Students will generate 15–20 pages, which will be shared in workshop and receive extensive instructor feedback.

**BETH SLATTERY**

Six sessions
Tuesdays, Apr 21–May 26
10 am–12 pm
General: $290 | Member: $261

**CREATIVE NONFICTION III**

This class is for those familiar with the basics of the genre. Each week, we will write from in-class prompts, and discuss essays/memoir excerpts. We will ask: what topics have you been avoiding, and how can experimenting with form or point of view help you access this material? We will also incorporate research and writing that looks outward into the world. Students will receive feedback on a rough draft and a revision, as well as workshop drafts with their peers.

**ANNE LIU KELLOR**

Ten sessions
Wednesdays, Apr 8–Jun 10
7:10–9:10 pm
General: $460 | Member: $414

**GENERAL**

**KICK-STARTING THE MEMOIR**

All Levels | This class is aimed at those who want to start a memoir or those who have begun but are stalled. Each week requires a 300-word essay providing essential building blocks for memoir. These essays are read aloud and critiqued in class; they are also critiqued in writing by the instructor. Weekly reading assignments from two guidebooks (Judith Barrington, William Zinsser) provide memoir insight and inspiration. A supportive, convivial class atmosphere is encouraged and valued.

**JOHN DOUGLAS MARSHALL**

Six sessions
Thursdays, Apr 2–May 7
7:10–9:10 pm
General: $290 | Member: $261

**WRITING YOUR SPIRITUAL JOURNEY**

All Levels | You might describe your spiritual journey as the path of your seeking, or a map of your inner life. This class will examine memoirs written by people who have left, returned to, discovered or joined, and struggled within a tradition—Christian, Muslim, Jewish, mystics, Sufis, Buddhists, Native Americans, and secularists alike. Then, you’ll be guided through a process to find, deepen, and shape your story, including: reading, stillness, movement, drawing, writing, and instruction in literary techniques. By the end, students should have a draft of their spiritual memoir.

**MARY POTTER**

Ten sessions
Wednesdays, Apr 8–Jun 10
10 am–12 pm
General: $460 | Member: $414

**TELLING LIFE STORIES (ONLINE)**

All Levels | So you want to tell your story—but how? This class offers you the chance to try out a number of different genres in creative nonfiction—from memoir to lyricism, nature writing to travel writing—as you develop your own voice. You’ll read contemporary authors—from David Sedaris to Eula Biss, Maxine Hong Kingston to David Foster Wallace—and try out several short, exploratory assignments in nonfiction. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

**SUSAN MEYERS**

Eight sessions
Apr 14–Jun 2
Online
General: $380 | Member: $342
THE ART OF THE QUESTION
All Levels | To understand your characters or subjects, you must ask questions. This class will teach writers how to think about, compose, and refine questions, primarily for profiles and Q&A pieces. We will read interviews of well-known people and with famous interviewers, and we will write and edit questions in real time. The class will culminate in a face-to-face interview with a popular local musician.

THE HYBRID MEMOIR: WHY NOT?
All Levels | This generative course investigates and practices a genre-busting form in creative nonfiction. Maybe you have thematic pieces you’re ready to string together, or maybe you enjoy a variety of styles and can’t land on one. Enter the hybrid memoir: a literary collage, assemblage, or mosaic. We’ll look at authors like Joy Harjo, Maggie Nelson, and Sarah Manguso, whose hybrid works blend poetic forms with essay and philosophy. We’ll also look at Northwest authors Rebecca Brown, Joan Fiset, and Kevin Sampsell, who have worked successfully in this form. This course includes a reading list and ways to continue building on your work independently.

THE ART OF THE PERSONAL ESSAY
All Levels | In an effort to better understand the personal essay, we will study classic and contemporary pieces and investigate uses of voice, characterization, description, humor, and structure in our own work. This course will include substantial discussion about the different types of personal essay, including contemplative, travel, and lyric essays, as well as others. We will have a robust workshop and a generative exercise each week. Students will leave with a polished personal essay of up to 20 pages and extensive feedback from classmates and the instructor. Authors we will look at include: James Baldwin, Scott Russell Sanders, Richard Rodriguez, Joan Didion, and Lia Purpura.

WRITING SUSPENSEFUL JOURNALISM AND NONFICTION
Intermediate | Good nonfiction should grip a reader. Journalists and nonfiction authors must stick to the facts, but by using fiction techniques their work can be as riveting as a bestselling novel. These techniques include plotting, pacing, foreshadowing, dramatic arc, and the element of surprise. We’ll look at examples from the New York Times, Washington Post, the New Yorker, and elsewhere, and take apart excerpts by masters of the form, like Jon Krakauer, Jodi Kantor, and Megan Twohey. Students should be in the process of writing nonfiction, journalism, or a book (or be ready to begin) so they can apply techniques to their work.

WHAT LIES BENEATH:
TRUE-CRIME WRITING AS EXCAVATION
All Levels | Agatha Christie said it best: “Crime is terribly revealing.” She was talking about characterization in fiction—but the same applies to true crime. Explored through narrative journalism or memoir, crime can be more revelatory than frightening, illuminating truths about our communities and, often, ourselves. In this class, we’ll peer beneath the surface to explore what draws us toward crime writing and experiment with different literary forms to tackle these stories. We’ll look at examples that push well beyond the police procedural and create some of our own.
EXPERIMENT WITH NARRATIVE FORMS

Intermediate | Breathe new life into your storytelling by experimenting with form. In this seminar, we’ll explore examples of narratives that use letters, recipes, dictionary entries, emails, and more to produce a heightened sense of immediacy, deepen characters, and offer possibilities for multiple perspectives. With a series of generative writing exercises, we will produce new work and stir up ideas for more projects.

MAKING MEMOIR FUNNY

All Levels | In writing about pivotal life events and transitions, it’s easy to forget that moments of comedy often happen right alongside darker ones. But finding and writing those funny moments is a way to add color and depth to your story, to connect more deeply with readers, and even to help them approach or navigate difficult subject matter. We’ll look at writers who use humor as a tool for illumination and empathy, and use what we learn to generate some laughter of our own. We’ll also spend some time discussing and working with the common fears associated with being funny about serious matters.

CONTEXTUALIZING THE FAMILY STORY

All Levels | As Wendell Berry wrote, “The world is full of places. Why is it that I am here?” In this class, we will discover how to connect our intimate experiences to a broader social history by studying the work of Jesmyn Ward, Camille Dungy, Karen Tei Yamashita, Nick Flynn, and others. Then, using a combination of research and in-class writing assignments, we will practice grounding our subjective emotional truths in objective external circumstances. The result will be individual stories that reflect a greater sense of where we come from and who we are.

CRAFTING CULINARY PROSE (ONLINE)

All Levels | Are you an avid foodie who loves to write? Or are you looking to master senses-based, descriptive prose to better compliment your food photography skills? This ‘101’ course is for writers interested in becoming food critics and those already working in the niche market of “epicurean” content. Through creative prompts and interactive activities, we will delve into penning culinary reviews, recipe writing, cookbook proposals, food memoirs, and blogs—in addition how to pitch samples of your work to digital and print publications. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

WRITE YOUR MEMOIR: HOW TO STRUCTURE, OUTLINE, AND BRING YOUR STORY TO LIFE

Introductory / Intermediate | In this intensive crash-course, memoir author and book coach Ingrid Ricks arms you with the tools you need to effectively dive into your memoir. She’ll teach you the three most common story structure techniques, and walk you through the simple outlining process she employs for every book project she takes on. From there, she’ll delve into the six powerful narrative writing techniques you need to bring your memoir to life. Be prepared to write! This class includes a lunch break.

ELISE HOOPER
One session
Saturday, May 2
1:10–4:10 pm
General: $90 | Member: $81

KRISTI COULTER
One session
Sunday, May 3
10 am–1 pm
General: $90 | Member: $81

JAIMIE LI
Eight sessions
Tuesdays, May 5–Jun 23
5–7 pm
General: $380 | Member: $342

RACHEL WERNER
Six sessions
May 6–Jun 10
Online
General: $290 | Member: $261

INGRID RICKS
One session
Section I: Saturday, Apr 25
Section II: Saturday, May 16
10 am–5 pm
General: $170 | Member: $153
YIKES—WHAT WILL THEY SAY?
All Levels | How do we write about our intimates and remain honest, yet fair? How much to reveal? Can we publish this stuff with a clear conscience? Yes, it’s tricky. This class will address all these questions and more. Dipping into work by writers like Mary Karr, Patti Smith, Brian Dillon, and Ann Patchett, we’ll learn tools that help us stay faithful to the truth while serving our larger storytelling goals. You will leave with three new scenes for your memoir or essay.

THE TELLING ITSELF:
ILLNESS NARRATIVES AS HEALING & CRAFT
All Levels | In this workshop, we will craft personal nonfiction narratives that explore the experience of illness, considering how craft choices can elevate the personal to the universal and how to avoid common illness narrative pitfalls, including overly technical language and onerous play-by-plays of treatment. We’ll also discuss the established therapeutic value of writing about such experiences, exploring the difference between writing that primarily seeks to heal and writing that seeks to reach literary audiences. Each session includes a one-hour break.

MEMOIR INTENSIVE
All Levels | Spend three days diving into the memoir. The intensive will include lecture, discussion, writing prompts, brainstorming activities designed to get to the heart of your work as a writer, and workshops of participants’ writing. Lecture/discussion topics will include: voice and vision, inviting the reader into the work, narrative arc, thematic drive, collage techniques, scene-building, the publication process, and how to make the most of your writing time. There will be an hour-long lunch break each session.

CHRISTINE HEMP
Two sessions
Saturday & Sunday, May 30 & 31
1:10–4:10 pm
General: $170  |  Member: $153

KATHERINE STANDEFER
Two sessions
Saturday & Sunday, Jun 13 & 14
10 am–5 pm
General: $290  |  Member: $261

THEO NESTOR
Three sessions
Friday–Sunday, Jun 19–21
10 am–5 pm
General: $420  |  Member: $378

EAT
READ
HUGO
Dinner and live auction to benefit Hugo House
MAY 7, 2020
Special guest: Charles Johnson
Tickets at bit.ly/ERH2020
POETRY

TIERED CLASSES

POETRY I (ONLINE)

Whether a beginning poet or lover of the art, this class will introduce you to the beauty and complexity of writing and reading poetry, as well as the basics of the workshop model. We’ll look to image, metaphor, sound, lineation, and structure to write our own poems. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

MICHIELLE PEÑALOZA

- Six sessions
- Apr 27–Jun 1
- Online
- General: $290 | Member: $261

POETRY I

Designed for any poet ready to take their poetry understanding to a new level, Poetry I will introduce or reintroduce 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.

JEANINE WALKER

- Six sessions
- Wednesdays, Apr 29–Jun 3
- 10 am–12 pm
- General: $290 | Member: $261

POETRY III

In examining the rhetoric of contemporary published poets, we learn new techniques to apply to our own work. Poetry III assumes a foundation of craft and elements of poetry; from here we’ll practice generative writing exercises to produce new poems. Students will participate in a supportive workshop in which their work is appreciated for what it is and creatively encouraged to grow. You’ll learn how to heighten the resonance in each poem you present, how to make conflicting elements work together to bring out the themes, and how to support yourself as you write and revise to make your best poems.

JEANINE WALKER

- Ten sessions
- Tuesdays, Mar 31–Jun 2
- 5–7 pm
- General: $460 | Member: $414

GENERAL

POETRY DRIVE: MAKING A POEM GO

Intermediate / Advanced | In this class we’ll explore more ways to get poetry revving on the page and experiment with a variety of “machine[s] made of words” (W.C. Williams) to expand our ideas of what a poem can be (including prose poems, calligrams, some traditional forms, and associative verse). The class will focus on in-class writing prompts and reading; by the end, you’ll have a portfolio of new work and more fuel for keeping your writing going.

SIERRA NELSON

- Two sessions
- Saturdays, Mar 28–Apr 4
- 10 am–1 pm
- General: $170 | Member: $153

THE POEM SEQUENCE

Intermediate / Advanced | Working on groups of related poems accomplishes many things at once: You can begin to build a chapbook or manuscript; you can discover and pursue your own obsessions as a writer; you never have to face a blank page with no idea where to begin. We’ll alternate looking at student work with reading examples of published poem sequences to see how they are constructed. If you’re already working on a group of related poems, this is the place to pursue it. If not, you can begin by bringing several poems to class so we can discuss the possibilities.

SHARON BRYAN

- Eight sessions
- Tuesdays, Mar 31–May 19
- 7:10–9:10 pm
- General: $380 | Member: $342
**NATIONAL POETRY MONTH WRITING INTENSIVE**
All Levels | Poets, April is your month! Whether you’re a skilled poet or a beginner, this generative class will support you through the most productive month of your year. We’ll tackle approaches to the 30-day writing challenge, collaborate on our own unique writing prompts, generate new poems, discuss elements of craft, read poetry by the masters, and share our new poems.

**CRITIQUE, POLISH, SEND!**
Advanced | The workshop ends. You’ve written new poems, yet you wish for more critique on each. This class offers in-depth, close readings of your poems with the goal of seeing them in print. It’s designed for experienced poets who have a solid body of work or set of poems. Assignments to improve your reviewing will be given, as well as optional assignments to generate new poems. Students will be asked to send three poems before the course begins.

**EMBODIED ECPOETICS**
All Levels | Why do we care about the natural world? What moves us to react to environmental crises, such as climate change and species extinction? How can scientific and spiritual ideas overlap within the body of a poem? This class will delve into contemporary ecopoetry and the impact of this important work. Integrating discussion, reading, and generative exercises, students will examine their own relationship to the environment while exploring new approaches to ecocentric poetics.

**CULIVATING YOUR OWN TRUE VOICE**
All Levels | In this generative poetry class, we will focus on locating and refining what poet Charles Simic refers to as “your native nuttiness, a realm which is all your own.” To begin, we will read and discuss poets whose work evidences a fondness for obsession, unique and surprising syntax and diction, and a willingness to take risks with form and subject matter. Once we catalogue the merits of these poems, we will try our hands at creating work that aims to be as daring.

**FIRST LOVES**
All Levels | Do you remember when you fell in love with poetry? Here’s a chance to reconnect with the elements that first sparked something in you. First Loves: Poets Introduce the Essential Poems that Captivated and Inspired Them includes more than sixty poets describing those moments. Their accounts will prod your memories, and this class will give you the opportunity to write new poems and revisions that emerge from your explorations. Students should have a copy of First Loves for class.

**TRACING THE MAP OF TRANSLATION**
All Levels | Translation has been essential to cultural understanding throughout time. As translators to and from Spanish, Chilean poet Eugenia Toledo and American poet Carolyne Wright will share translations from several Chilean poets (Pablo Neruda, Jorge Teillier, Marjorie Agosín), and present poems from Eugenia’s new, bilingual volume, Map Traces, Blood Traces. We will read and translate our responses to this work into writing of our own.
IMAGINATION AND DESIRE: THE INNER LIFE OF STORIES

All Levels | What is your deepest desire? Or your boldest dream? Emotions are the invisible landscape of stories—but how do you leverage your own inspiration to create a sense of wonder for readers? Come find the life of your story by exploring essential but often overlooked narrative tools, from subtext to emotional truth, psychological distance to characters’ secret desires. We’ll play, imagine, and dream our way from the possible to the impactful to create stories as engaging as they are inspired. This class includes a lunch break.

THE ALCHEMY OF MEMORY

All Levels | In this class, we will explore what Honor Moore calls "the mercurial nature of memory." First we will read essays, excerpts from recent memoirs, and lyric narratives that interrogate, embellish, assemble, and reassemble past experience. Then we’ll enter our own minds’ alternative dimensions and summon images and narratives. Through this creative alchemy, we will turn memories, observations, and insights—drawn from life experiences, journal entries, family history, and our reflections—into story.

IDENTIFYING YOUR THEME

All Levels | Identifying the themes in your work is one of the most difficult, yet crucial, components of writing. Themes act as guides writers can follow throughout the writing process. They let you know what needs to be included and what needs to be left out. Knowing your theme also helps you pace your story from beginning to end in the most compelling way. Participants will leave this workshop with a succinct answer to the dreaded, “What is your piece about?” question.

COUNTERPLOTS: AT WAR WITH STORIES OF SHAME

All Levels | In this class, we’ll discuss the psychology of the counterplot—a story plot that originates from the agency of the author, as opposed to from an internalized source of guilt or shame. Working to push back against reductive, shame-based narratives, we’ll gain skills to aim our writing toward personal empowerment. The goal of our time together will be to create pieces in which we’re the protagonists in our own stories.

WRITING WITH A MASK

All Levels | In this four-week class, we will explore the uses and possibilities of persona in poetry, fiction, and nonfiction writing. Students will read and discuss examples of persona across genres, and write from prompts in class to explore new voices and perspectives, stretch their abilities, have fun, and break through blocks. We will also share and discuss our own work in class.
THE TEN-MINUTE WRITE: WRITING FOR OUR BUSY LIVES
All Levels | Work, family, the news, that new Netflix series…who has time to write? We all do. Because everyone has ten minutes. Together, we’ll work within the miniature-but-mighty time frame of the ten-minute write. We’ll do a good deal of in-class writing. We’ll also explore the power of the imaginative pause, harnessing technology for aid, and finding inspiration wherever the moment finds us. You’ll leave with fresh material, take-home practices, and a renewed connection to your busy, creative self.

ANATOMY OF THE SENTENCE
All Levels | In this four-week class, you’ll find, read, examine, diagram, imitate, and draft great sentences. We’ll start small by identifying sentence parts and practicing varied constructions, then go big, combining sentences to produce vibrant paragraphs. Close reading exercises will fine tune your ear. This lecture and generative, exercise-driven class will have minimal homework and focus on exercises to get your creativity flowing and explore your love of language. Useful for writers in all genres. No grammar expertise needed.

GRAPHIC HUMOR
All Levels | An experienced, allegedly funny cartoonist will guide you through the process of creating a wide range of humorous comics and drawings. We’ll examine work—from subtle to slapstick to surreal—of some of the medium’s funniest artists and writers en route to generating material for a class anthology comic book. While prior drawing/cartooning experience may be helpful for this class, it isn’t absolutely essential; however, be prepared to collaborate and share work.

FINDING INSPIRATION IN OTHER FORMS
All Levels | From Robert Frost to Natasha Trethewey, writers have used non-text-based art forms to inspire them for generations. This generative workshop will explore ekphrastic poetry—responding to visual art, music, and dance. Over the sessions of the course, students will generate new work from prompts inspired by non-literary mediums and give and receive feedback from peers.

MEMORY AND FRAGMENTATION
All Levels | Often our understanding of character hinges on the past, even as we write toward a present and future. Characters come into a narrative with their own traumas, memories, and experiences—but they act out of a desire for something forward-looking. In this course we’ll examine the role memory can play for our characters in determining what they want (even if they don’t know that it is). We’ll look at creative, nuanced ways to write memory that isn’t just expository flashback from writers like Toni Morrison, Alice Munro, Edwidge Danticat, and Ocean Vuong, and learn how imagery, fragmentation, verb play, and formal experimentation can be containers for memories and reclamation.

ANNA VODICKA
One session
Sunday, Apr 5
1:10–4:10 pm
General: $90 | Member: $81

TARA ATKINSON
Four sessions
Tuesdays, Apr 7–28
5–7 pm
General: $240 | Member: $216

GREG STUMP
Six sessions
Saturdays, Apr 11–May 16
1:10–3:10 pm
General: $290 | Member: $261

AMBER FLAME
Eight sessions
Saturdays, Apr 11–Jun 6
[No class May 23]
1:10–3:10 pm
General: $380 | Member: $342

PIPER LANE
Eight sessions
Tuesdays, Apr 14–Jun 2
5–7 pm
General: $380 | Member: $342
POWER AND PRESENCE: A REVISION INTENSIVE
Introductory / Intermediate | Have you been working on a short piece and having trouble finding ‘the center'? Have a stash of fragments that need to hang together? Spend some time this spring crafting revisions. Writers will practice cultivating awareness of tone and pacing as we edit, challenging ourselves to work “bird by bird” (à la Anne Lamott). By working on micro segments each day and receiving feedback from fellow writers, we will move our manuscripts from generative writing to organized pieces. This course is ideal for short fiction or personal essay, with the aim of coming away with a draft that feels cohesive and, in time, powerful.

JORDAN ALAM
Six sessions
Fridays, Apr 17–May 22
10 am–12 pm
General: $290 | Member: $261

DAVID SHIELDS
One session
Saturday, Apr 18
Section I: 10 am–1 pm
Section II: 2–5 pm
General: $180 | Member: $162

BREVITY
All Levels | A sustained argument for the excitement and urgency of literary brevity in a hyper-digital, post-religious age; a rally for compression, concision, and velocity; and a meditation on the brevity of human existence. In this course, we will read several very brief essays and stories. Students will use these exemplary works as models for their own extremely short writing assignments (around 300 words). Students should come to see brevity as a crucial gesture in a digital age; use these assignments as a way to understand the principles of effective literary composition; and explore how short pieces can become building blocks for longer works.

HEATHER PILDER OLSON
Eight sessions
Sundays, Apr 19–Jun 14
[No class May 24]
1:10–3:10 pm
General: $380 | Member: $342

WRITING FOR TELEVISION: CRAFTING A STELLAR TV PILOT SCRIPT
All Levels | Do you have a great idea for a TV show? Do you want to learn the basics of story structure, character development, and dialogue? This is the course for you. Learn to craft a TV pilot script and practice pitching your story. We’ll workshop ideas, develop scripts, and talk about ways to submit your stories. Reading and writing assignments will be fun and engaging, and we will spend some time in class functioning like a writers’ room to provide feedback and story development for our fellow students. Come prepared with your ideas. You’ll come away with a pilot script.

NICHOLAS O’CONNELL
One session
Sunday, Apr 19
1:10–4:10 pm
General: $90 | Member: $81

BRINGING PEOPLE TO LIFE ON THE PAGE
All Levels | Cleopatra. Captain Ahab. Holden Caulfield. Jay Gatsby. Fanny Price. Louie Zamperini. Strong characters drive a story, whether in fiction or nonfiction. How do writers conjure such vivid portraits from words alone? This class will reveal the secrets for creating compelling characters. Class will include a brief lecture, discussion, and in-class writing of a character sketch.

MARY POTTER
Eight sessions
Thursdays, Apr 23–Jun 11
7:10–9:10 pm
General: $380 | Member: $342

BREAKING THE NARRATIVE MOLD
All Levels | Learn how to create stories and essays that don’t fit the mold of a classic linear or epiphany narrative. Distinguish structure from shape, identify eight alternative structures (lyric, fluent, disruptive, list/litany, alternating currents, braid, collage, and story-as-house), and analyze how they work. Each week we’ll read examples, determine the techniques used to create unity and movement, diagram the structure, and draft a short narrative in that structure. Discover what happens when you step outside the classic dramatic pyramid!
**WRITING ABOUT FRIENDSHIP**

*All Levels |* Friendships aren’t always taken as seriously in our culture as romantic or familial bonds, but they can be every bit as meaningful, dynamic, and complicated. In this class, we’ll consider ways of representing these relationships and their power on the page. We’ll look to other writers for inspiration, and we’ll explore style, language, and form as we write and revise our own stories of friendship (whether fiction or nonfiction) in a supportive workshop setting.

**LIZA BIRNBAUM**

Eight sessions  
Thursdays, Apr 23–Jun 11  
7:10–9:10 pm  
General: $380 | Member: $342

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**LANGUAGE AS SOUND, NARRATIVE AS SCORE**

*All Levels |* This generative cross-genre workshop will consider the use of sound in narration. Participants will listen to the spoken word of Warsan Shire, perform close readings of Theresa Hak Kyung Cha’s novel *Dictee*, Kate Zambreno’s biography *Heroines*, and June Jordan’s memoir *Soldier*. Moving in and out of immersion, free writing, and analysis of text, we will explore the use and impact of lyricism, creative syntax, white space, echo, and refrain. New writing will be shared in the spirit of joyful experimentation.

**SARAH TOWNSEND**

One session  
Saturday, Apr 25  
1:10–4:10 pm  
General: $90 | Member: $81

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**MAKING THE MOST OF YOUR REVISIONS**

*All Levels |* Revision is part of writing. But what do you revise? When? How? And is it possible to revise too much? It’s common for writers to agonize over the process, and to wonder if their rewrites are enhancing their story or making it worse. With nearly twenty years of experience as a developmental editor, Corbin has learned that almost all manuscripts and stories have at least one of these flaws: weak (or too many) themes, troublesome arcs, problematic points of view, and/or poor pacing. In this class, she will explain these problems and offer tips on how to avoid them.

**CORBIN LEWARS**

One session  
Sunday, Apr 26  
1:10–4:10 pm  
General: $90 | Member: $81

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**DYNAMIC DIALOGUE: THE ART OF SUBTEXT**

*Introductory / Intermediate |* Do you want to liven up your dialogue? It might surprise you to learn that the most important things aren’t necessarily what’s said, but what’s not. This class introduces you to the art of subtext: those implied messages that give invisible life to the things we say. Through writing exercises and sample stories by authors such as Maxine Hong Kingston, Flannery O’Connor, Charles Baxter, and Karen Russell, you’ll learn to master the most important element of dynamic dialogue: what’s left unsaid. This class includes a lunch break.

**SUSAN MEYERS**

Two sessions  
Saturday & Sunday, May 2 & 3  
10 am–4 pm  
General: $270 | Member: $243

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**PHILOSOPHY FOR POETS**

*All Levels |* Philosophy begins in wonder. Poetry stays there. We will consider these claims and whether, as Plato suggests, there are quarrels between philosophy and poetry. We’ll focus on philosophical and poetic perspectives on the self and how we know it. Class sessions feature thinkers including Pardlo, Hirshfield, Oppen, Plato, Descartes, Kierkegaard, and more. We’ll study these texts while finding juicy words and puzzles for our own writing. The course focuses on reading and inspiring new work rather than workshop.

**KASCHA SEMONOVITCH**

Six sessions  
Mondays, May 4–Jun 15  
[No class May 25]  
7:10–9:10 pm  
General: $290 | Member: $261
WRITING MONOLOGUES
All Levels | Whether in a play or in a novel, monologues allow for a direct peek into a character’s head. Often uncensored and unfiltered, and without the social dynamics of dialogue, monologues are a powerful resource in the construction and development of characters. In this course, we will do a series of very practical workshop exercises based on different monologue styles. Come with a character (or characters) in mind.

YOU ARE NOT THE BOSS OF ME!
BODY POLITICS AND WRITING FROM THE BODY
All Levels | In this class we will write about our bodies, to our bodies, from our bodies, in defense of our bodies, for our bodies, and in honor of our bodies. Each week, students will craft and draft a solid hybrid or multi-genre piece. In week six, each student will publicly perform a choreopoem—an expression that combines poetry, dance, music and song—created in class from their combined “body pieces.” This class is open to all bodies; students should wear comfortable clothing.

PUBLISHING INTENSIVE
Intermediate / Advanced | This daylong intensive seminar will provide a comprehensive overview of the publishing business and opportunities for writers of adult fiction, memoir, and young adult fiction. Students will have the opportunity to practice their elevator pitches in small groups. All students are required to bring four printed copies of a brief synopsis of their book (a one-to-two paragraph “jacket copy”) in order to participate in this small-group exercise. This class includes a lunch break.

NAVIGATING THE PAST
All Levels | The past is not a plain, stretched flat across the landscape, but a sea with shoals and shallows and depths. This intense one-day seminar will help you connect and expand what you know of the past by learning not only where to look, but what to look for. We’ll explore soundscapes, landscapes, the use of primary documents, and contemporaneous photographs. There will be prompts and an in-class reading. This class includes a lunch break.

MINDFUL WRITING
All Levels | We’ll explore writing as a contemplative practice: one that can center and ground us in the midst of chaos and distraction, activate awareness and acceptance, and radically transform experience. Using the principles of mindfulness, we’ll start with a guided meditation, then move into reading and exercises designed to activate our senses, focus our attention, and inspire new writing in a judgment-free zone. No meditation or writing experience necessary.
**BECOMING AMERICAN: JOURNEYS TO AND IN AMERICA**

All Levels | For centuries, the American promise of freedom, liberty, and the pursuit of happiness has fueled the imaginations of oppressed and hopeful populations worldwide. And while this experience can neither be easily attained nor defined, a steady stream of immigrants have worked and toiled under scrutiny and stereotypes to find the gold-paved roads promised by the American dream. In this reading series, we will closely follow four stories of coming to America and seeking to become American: Ocean Vuong’s *On Earth We’re Briefly Gorgeous* (April 9), Valeria Luisella’s *Tell Me How It Ends* (April 16), N.H. Senzai’s *Escape from Aleppo* (April 23), and Abdi Nor Iftin’s *Call Me American* (April 30).

**THE PRIME OF MISS JEAN BRODY BY MURIEL SPARK**

All Levels | A captivating story of betrayal, Muriel Spark’s 1961 novel *The Prime of Miss Jean Brodie* is a deceptively slim book that packs a punch. *Time* magazine and the Modern Library rank it as one of the 100 best novels of the 20th century, and the film adaptation won Maggie Smith an Academy Award (even though it’s not nearly as good as the book). We will read and discuss this hugely influential novel over several weeks, with optional writing exercises along the way inspired by Spark’s imagination.

**PERSPECTIVES ON THE BODY: PROXIMAL AND DISTAL**

All Levels | Is the body a source of pleasure or pain, connection or disconnection? In this reading series, we will explore various ways that the body is rendered: self and other, broken and annealed, healthy and diseased, passionate and dispassionate. Three very different books will guide our inquiry: In Frank Huyler’s *The Blood of Strangers*, a series of stories from the ER, bodies are described in a clinical fashion. In contrast, Jeanette Winterson’s classic *Written on the Body* showcases a lyrical, romantic perspective on bodily intimacy. *In Shock* is a harrowing tale of illness told from the lived experience of a near death journey, in which the doctor-author Rana Awdish’s understanding of her own body is transformed.

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**ANNIE NGUYEN**

Four sessions  
Thursdays, Apr 2–30  
[No class Apr 16]  
10 am–12 pm  
General: $240 | Member: $216

**CHRISTOPHER FRIZZELLE**

Four sessions  
Tuesdays, Apr 7–28  
7:10–9:10 pm  
General: $240 | Member: $216

**STEPHANIE COOPER, MD**

Three sessions  
Thursdays, Apr 9–May 7  
[No class Apr 16 & 30]  
5–7 pm  
General: $170 | Member: $153

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All students in reading classes will receive a book club discount on the instructor’s reading list at the Elliott Bay Book Co.
MARKET WHILE YOU WRITE: BUILDING AN AUDIENCE (ONLINE)

Intermediate / Advanced | Like it or not, marketing is part of a modern author’s job description, and it starts long before the book comes out. This is a class for the writers who are baffled when an agent or publisher asks them to describe their “platform,” and for writers who are considering self-publishing but don’t know how to find early adopters. With lots of time for discussion and guided assignments between classes to help students create personalized marketing plans, this four-part class explores a variety of practical, inexpensive, and realistic ways for “pre-published” authors to gather a community of readers and influencers. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

WRITING, FEAR, AND BUILDING A PERSONAL PRACTICE

Introductory / Intermediate | Do you love to write, but struggle to find motivation? Do you want to sustain a writing practice within a supportive community? Together we will examine our work patterns, challenges, goals, intentions, beliefs, and fears through freewriting and discussion. We will write from a wide range of prompts, share, and discuss the process of creating a “writing life”—from solitary rhythms to writing groups—drawing inspiration from Natalie Goldberg, Beth Pickens, David Bayles and Ted Orland, Faith Adiele, and more.

HOW TO COME OUT AS A WRITER

Introductory | In this class, we will discuss strategies for transitioning from a secret hobbyist writer to a “professional writer.” Class participants will get the inside scoop on how to submit work to literary magazines, small presses, and contests; create writing bios and CVs; and develop solid writing practices that will support, inspire, and affirm. The class will also include a daily writing prompt and published examples from some local professional writers.

HOW TO DEVELOP A WRITING PRACTICE (ONLINE)

Introductory / Intermediate | Successful writers understand that writing is not just an art—it’s a practice. If you’re having trouble finding time to write or lack the motivation to complete your writing projects, this class is for you. Students will learn how to track their creative energy throughout the day, analyze their schedules to set aside time for writing, use measurable goals to maximize productivity while writing, and discuss how to remain committed to their practice long-term. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.
HOW TO BREAK IN TO INDIE PUBLISHING
Intermediate / Advanced | You’ve put in the hours, received professional feedback, and are ready to submit your manuscript. Or maybe you aren’t quite ready, but you’re thinking about it. Wherever you are in your path toward publication, developing a relationship with a small press is a great way to get started. Memoirist Sarah Cannon will walk you through the small press publishing process. She will share tips and tricks from behind the scenes, and provide answers to questions like, What do small presses typically pay? What can you expect around time of release? How might you leverage your skills in bringing your book to life?

SARAH CANNON
One session
Sunday, May 17
1:10–4:10 pm
General: $90 | Member: $81

SETTING UP YOUR SUBMISSION FACTORY
All Levels | Pitching and submitting, querying and applying—this is not why you became a writer. Do yourself the favor of setting up a system that will automate these unavoidable tasks and help you track the information you need to stay organized. We’ll work in class, configuring a system you’ll use for the rest of your writing career to save you time on the admin and free up your mind for creativity.

PAULETTE PERHACH
Four sessions
Tuesdays, May 19–Jun 9
7:10–9:10 pm
General: $240 | Member: $216

APPLICATIONS OPEN NOW!

January 1–March 31, 2020

Hugo Fellowship
The Hugo Fellowship supports emerging writers, providing space and resources to four to six fellows in the Seattle area to complete a proposed project. Projects include (but are not limited to) completing the first draft of a novel, developing a new memoir, or creating a chapbook of poetry.

Prose Writer-in-Residence
Writers-in-residence receive a monthly stipend and paid teaching opportunities, along with the time and space to complete a manuscript. The program also gives writers in Seattle an opportunity to receive writing guidance and advice by a published writer, free of charge.

Learn more and apply today » hugohouse.submittable.com
YOUTH WORKSHOPS

Hugo House’s Youth Workshops give middle- and high-school students the space to engage deeply with the written word in fresh and exciting ways. Alongside professional writers and like-minded peers, young people discover new genres, develop essential skills, and unlock their creative voice. The fee for each is a flat rate of $60 per person; scholarships are available.

MIDDLE SCHOOL (GRADES 6–8)

CREATURE BUILDING

Everyone loves a good monster—whether it’s an alien from the vast outreaches of space, the monster under your bed, or a creature from a rich fantasy world. But as an author, how do you create interesting and authentic creatures? In this class we’ll discuss methods of creation and brainstorm our own creatures—and, of course, write about them!

ARIANNE TRUE
One session
Sunday, May 17
1:10–4:10 pm
Price: $60

WORLDS OF YOUR OWN

In this class, we’ll make maps you wouldn’t find in a school atlas—like a map of your family’s history, or the map a raccoon might make of your neighborhood. Then we’ll build stories and poems to guide visitors and passers by through our imagined worlds and histories. Come ready to explore!

LISH MCBRIDE
One session
Sunday, Apr 26
1:10–4:10 pm
Price: $60

HIGH SCHOOL (GRADES 9–12)

SELF-LOVE THROUGH POETRY

Breathe, meditate, and acknowledge yourself! In this class we will write poetry that explores self-love and affirmations using all of our senses. We will also use breathing exercises and mindful meditation to ignite creativity and joy. We will create collages (with words and visuals) to collaboratively create a contemporary definition of self-love and praise. We will finish our journey by creating our very own Praise Poem Scroll.

NAA AKUA
One session
Sunday, Mar 29
1:10–4:10 pm
Price: $60

WILD COMBINATIONS: EXPERIMENTS IN FICTION

This workshop will serve as a writer’s laboratory for flash fiction or the beginnings of a longer story. We’ll read a few examples of innovative form, style, and/or plot, and we’ll ask what if: what if you told your detective story in text messages? What if you told your story out of order? What if your piece included images? You’ll leave with new pages and with an expanded sense of what you’re “allowed” to write.

LIZA BIRNBAUM
One session
Sunday, May 3
1:10–4:10 pm
Price: $60
WRITERS-IN-RESIDENCE

Receive writing guidance and advice from one of our writers-in-residence, free of charge. Writers-in-residence are available for appointments through June 15, 2020. For more information, visit hugohouse.org, or write to one of our residents at the emails below.

Laura Da’ is a poet and teacher. A lifetime resident of the Pacific Northwest, Da’ studied creative writing at the University of Washington and The Institute of American Indian Arts. Da’ is Eastern Shawnee. She is a recipient of fellowships from the Native Arts and Cultures Foundation, Artist Trust, Hugo House, and the Jack Straw Writers Program. Her first book, Tributaries, won the 2016 American Book Award. Her newest book is Instruments of the True Measure, published by the University of Arizona Press.

To schedule an appointment, email laurada@hugohouse.org


Kristen’s 2020 schedule is booked. Prose writers in need of consultation should look to our manuscript consultants for assistance.

MANUSCRIPT CONSULTANTS

Connect with one of our manuscript consultants—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. Select consultants are also available for line and copyediting services. To see the full list of consultants and services offered, visit bit.ly/manuscriptconsultants.

WRITE WITH HUGO HOUSE

Looking for ongoing inspiration, feedback, and ways to connect with other writers? Attend one of our free drop-in writing circles, presented in partnership with the Seattle Public Library. Bring something you’re working on, or just come ready to write. You will have the opportunity to share your work and get feedback—but only if you want to (no pressure). You can also use this time to increase productivity on your current work-in-progress, surrounded by fellow writers. Write with Hugo House sessions take place at select Seattle Public Library branches. For location and schedule information, visit bit.ly/WriteHugoHouse.
ABOUT OUR TEACHERS

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

Jordan Alam is a queer Bangladeshi-American writer who has performed on stage and facilitated workshops nationwide, most recently at Town Hall Seattle. Their work has been published in the Atlantic, CultureStrike, the Rumpus, and AAWW’s the Margins, among others places.

Sarah Allen is the author of the middle-grade novel What Stars Are Made Of (FSG/Macmillan, 2019). She holds an MFA in creative writing from Brigham Young University.

Tara Atkinson is the author of two books—Bedtime Stories (Alice Blue, 2012) and Boyfriends (Instant Future, 2017). Her work has appeared in Hobart, City Arts, Fanzine, HTML Giant, the Iowa Review, and elsewhere. She holds an MFA in creative writing from the University of Washington.

Ellen Bass is a chancellor of the Academy of American Poets. Her most recent book, Like a Beggar (Copper Canyon, 2014), was a finalist for the Paterson Poetry Prize, the Lambda Literary Award, and the Northern California Book Award, among others.


Liza Birnbaum’s work has appeared in Web Conjunctions, jubilat, Open Letters Monthly, and other publications. She is a founding editor of Big Big Wednesday, a journal of literature and art, and holds an MFA from the University of Massachusetts Amherst.


Sarah Cannon is the author of The Shame of Losing (Red Hen Press, 2018), which was a finalist for the Washington State Book Awards in 2019. She lives in Edmonds, WA.

Liz Christman is a queer writer of short stories, novels, and essays. Her work has appeared in the Bronteville Bee, Unanimous Magazine, PULP Magazine, several of Flame Tree Publishing’s anthologies, and others.

Terry Wulfisch Cole is a Moth Grand-SLAM champion whose story of running away from home was featured on NPR’s Moth Radio Hour and in Readers Digest. She has told stories onstage at the Moth in New York, Miami, and throughout New England.

Tara Conklin is the author of The House Girl (William Morrow, 2013) and The Last Romantics (William Morrow, 2019), both New York Times bestsellers. The Last Romantics was a Barnes & Noble Book Club Pick, IndieNext Pick, and was selected by Jenna Bush Hager as the inaugural read for The Today Show Book Club.

Stephanie Cooper, MD is an emergency physician with Kaiser Permanente. A former journalist and graduate of Columbia University’s master’s in narrative medicine, she has taught reflective writing courses for patients and narrative medicine courses for medical students, residents, and faculty.

Kristi Coulter is the author of the memoir-in-essays Nothing Good Can Come from This (MCD x FSG, 2018), a 2019 Washington State Book Award finalist. Her work has appeared in the Paris Review, New York magazine, the Awl, and elsewhere.


Nicole Dieker is a freelance writer and senior editor at the Billfold, and her work has appeared in Boing Boing, Popular Science, the Toast and numerous other publications. Nicole’s debut novel, The Biographies of Ordinary People, was self-published in 2017.

Karen Finneyfrock is the author of two young adult novels: The Sweet Revenge of Celia Door (Speak, 2013) and Starbird Murphy and the World Outside (Viking Children’s Books, 2014). She is a former writer-in-residence at Hugo House and teaches for the WITS program.

Amber Flame is an artist whose work has garnered artistic merit residencies with Hedgebrook, the Watering Hole, and the Vermont Studio Center. Flame served as Hugo House’s 2017–19 poetry writer-in-residence, and is one magic trick away from growing her unicorn horn.

Christopher Frizzelle is the editor of the print edition of The Stranger, where he’s worked since 2003. He edited a feature story that won a Pulitzer Prize in 2012. He is the inventor and host of the silent-reading party.

Alma García is a writing teacher, manuscript consultant, and violin instructor. A former newspaper reporter/editor, her short fiction has earned awards from Narrative magazine, Passages North, Boulevard, and elsewhere. She is in the final stages of revising a novel.

Jessica Gigot is a poet, farmer, and teacher. Her small farm (Harmony Fields) produces artisan sheep cheese and herbs. Her first book of poems is called Flood Patterns (Antrim House, 2015) and her writing appears in several publications, including Orion, Gastronomy, and Poetry Northwest.

Stephanie Barbé Hammer has published both fiction and poetry in Pearl, Hayden’s Ferry, Ithmus, and the Chiron Review. She is working on both a new novel and a new poetry collection.

Christine Hemp is the author of the family memoir Wild Ride Home: Love, Loss, and a Little White Horse (Simon & Schuster, 2020). She’s aired her essays and poems on NPR, and her work has appeared in the New York Times and Iowa Review.

Elise Hooper is the author of three novels: The Other Alcott (2017), Learning to See (2019), and East Girls (2020), all from William Morrow. She has an MA in teaching and has taught literature, history, and writing to teenagers and adults throughout the Puget Sound.

Beth Jusino is a writer, editor, and publishing consultant. A former literary agent and marketing director, she’s the author of the memoir Walking to the End of the World (Mountaineers Books, 2018) and The Author’s Guide to Marketing (Sharper Words Press, 2014).

Laura Kalpackian is the author of twenty works of fiction published in the US and internationally. She has been awarded an NEA Literature Fellowship and as well as a Pushcart Prize. She has a master’s degree in history.

Annie Kellor’s essays have appeared in Longreads, New England Review, Fourth Genre, Normal School, Vela, and more. She has received residencies or funding from Hedgebrook, Jack Straw, 4Culture, and Hypatia, and works as an editor and writing/creativity coach.

Piper Lane was born and raised in Alaska and is currently a Hugo House fellow. She holds an MFA from University of Washington, an MA from Ohio University and teaches creative writing at UW. Her work is forthcoming in PANK.
Corinne Manning is a writer, editor, and performer whose reviews have appeared in Bomb, Electric Literature, and Vol. 1 Brooklyn. Corinne founded the James Franco Review, a project on visibility and reimagining the publishing process.

John Douglas Marshall’s Reconciliation Road (University of Washington Press, 2000) is an award-winning memoir. He was the longtime book critic of the Seattle Post-Intelligencer, where he interviewed many memoir authors, including Elizabeth Gilbert, David Sedaris, Mary Karr, and Nora Ephron.

Lish McBride is the author of funny and creepy young adult books such as Hold Me Closer, Necromancer; Necromancing the Stone; Firebug; Pyromantic and the upcoming Curses. She has a BFA in creative writing from Seattle University and an MFA from University of New Orleans.

Miranda Mellis is the author of, among other books, The Spokes (Solid Objects, 2012) and None of This Is Real (Sideword, 2012). She has a seasonal column at the Believer called The Trinocular and teaches at Evergreen State College.

Susan V. Meyers’ first novel, Failing the Trapeze (Southeast Missouri State Univ Press, 2014), won the Nilsen Award, and she has received grants from the National Endowment for the Humanities, Fullbright, 4Culture and Artist Trust. She directs Seattle University’s creative writing program.

Jarret Middleton is the author of Darkansas (Dzanc, 2018). He was founding editor of Seattle’s Dark Coast Press and Pharis Editions, an imprint of Counterpoint/Soft Skull Press. His fiction, essays, and reviews have appeared widely in print and online.

Joshua Mohr is the author of five novels, including Damascus (Two Dollar Radio, 2011), which the New York Times called “Beat-poet cool.” His next novel, Get Rich, will be published by FSG in winter 2022. Recently, AMC bought his noir show.

Rebecca Morris is an award-winning journalist and a New York Times-bestselling true crime author.

Peter Mountford is the author of the novels A Young Man’s Guide to Late Capitalism (Mariner, 2011), and The Dismal Science (Tin House, 2014). His work has appeared in the Paris Review, Southern Review, and the Atlantic. He’s on faculty at SNC’s MFA.

Sierra Nelson’s books include I Take Back the Sponge Cake (Rose Metal Press, 2012) and The Lachrymose Report (PoetryNW Editions, 2018). Nelson is also president of the Cephalopod Appreciation Society and cofounder of performance art troupe Vis-a-Vis Society.

TaraRhea Nesbit is the author of The Wives of Las Alamos (Bloombury, 2014), which was a national bestseller and a New York Times Editors’ Choice. An assistant professor at Miami University, her second novel, Beheld (Bloombury), launches in March 2020.


Ann Nguyen was born and raised in Mobile, Alabama, as the daughter of refugees. She completed a Fullbright in Vietnam and an MFA in creative nonfiction at the University of Montana. She is a professor at the University of Washington-Tacoma.

Sigrid Nunez has published seven novels, including A Feather on the Breath of God (Picador, 1995), The Last of Her Kind (Picador, 2005), and The Friend (Riverhead, 2018), which won the 2018 National Book Award and was a finalist for the 2019 Simpson/ Joyce Carol Oates Prize.

Nicholas O’Connell is the author of the novel, The Storms of Denali (University of Alaska Press, 2012) and several nonfiction books. He contributes to Savour, Outside, GO, National Geographic Adventure, Condé Nast Traveler, Food & Wine, and many other places.

Heather Pilder Olson has written, produced, and directed several award-winning films. She is currently producing The River, a documentary about homelessness in Aberdeen, WA. Her film Gold Balls premiered at the Seattle International Film Festival in 2016 and is slated for PBS television in 2020.

Ana Pastor is a translator and a Spanish language teacher. She has written and directed several plays, and her short story “La noche del elefante” received the 2011 Fungible Award.

Michelle Peñaloza’s poetry has appeared or is forthcoming in the New England Review, Asian American Literary Review, TriQuarterly, and elsewhere. She is the recipient of fellowships and scholarships from Kundiman, Hugo House, and the Bread Loaf Writers’ Conference, among others.

Paulette Perhach’s writing has been in the New York Times, Elle, Vice, Marie Claire, Yoga Journal, NPR, Glamour, and Cosmopolitan. She’s the author of Welcome to the Writer’s Life (Sasquatch, 2018), one of Poets & Writers’ Best Books for Writers.

Joe Ponepinto edits the literary journal Orca, and was a founding editor of Tahoma Literary Review. He’s been published in many literary journals in the US and abroad. His novel, Mr. Neutron, was published by 7.13 Books in 2018.

Mary Lane Potter is the author of A Woman of Salt: A Novel (2001) and Strangers and Sojourners: Stories from the Lowcountry (2004), both from Counterpoint. She was awarded a Washington State Arts Commission/Artist Trust Fellowship and MacDowell and Hedgebrook residencies.

Isabel Quintero’s many books for children have won the California Book Award Gold Medal and the Horn Book Award, among others. Her most recent picture book, My Papi Has a Motorcycle (Kokila, 2019), earned the Southern California Independent Booksellers Association Award.

Evan Ramziopoul is a writer based in California. Her writing has been featured in McSweeney’s, and The Ventriloquists (Park Row, 2019) is her first novel. She lives with her partner and a terrier mix named Lada.

Victoria Redel is the author of five books of fiction and three books of poetry, most recently the novel Before Everything (Penguin, 2017). Redel has received fellowships from the Guggenheim Foundation and the NEA, and is on the faculty at Sarah Lawrence College.

Anastacia-Reneé has served as the 2017–2019 Seattle Civic Poet and the 2015–2017 poet-in-residence at Hugo House. She was 2017 Artist of Year (Seattle). She is the author of five books, most recently Forget It (Black Radish Books, 2017).

Ingrid Ricks is a New York Times-bestselling author and memoir coach. Her books include Hippie Boy: A Girl’s Story (Berkeley, 2011) and Focus (RC Strategies Group, 2012), a memoir about her journey with her blinding eye disease. She has also ghostwritten several memoirs.
Claudia Rowe's memoir/crime nonfiction hybrid, The Spider and the Fly (Dey Street, 2017), won the Washington State Book Award in 2018 and has been optioned for film. Rowe's journalism has been published in the New York Times, The Seattle Times, Seattle Post-Intelligencer, and Mother Jones.

Karen Russell is the author of the short story collections St. Lucy’s Home for Girls Raised by Wolves (Vintage, 2006), Vampires in the Lemon Grove (Vintage, 2013), and, most recently, Orange World (Knopf, 2019). Her novel Swamplandia! (Vintage, 2011) was a finalist for the 2012 Pulitzer Prize.

Laura Lampton Scott's work has appeared in publications including Michigan Quarterly Review, Tin House Online, and Notre Dame Review. She served as senior associate editor for the oral history Lived: Life, Love and Death in Port-au-Prince. She's a MacDowell Colony fellow.

Kascha Semonovitch's work has appeared in the Bellingham Review, Kenyon Review, Zyzzyva, Quarterly West, the chapbook Genesis. The editor of two philosophical essay collections, she has received a PhD (philosophy), MFA (poetry), and a MacDowell Colony fellowship.

Zain Shamoon completed his PhD in human development and family studies in 2017. He is the co-founder of the Narratives of Pain project, a communal outlet for cathartic storytelling. He is currently a core faculty member at Antioch University Seattle.

David Shields is the New York Times-bestselling author of sixteen books, including How Literature Saved My Life (Vintage, 2013); The Thing About Life Is That One Day You’ll Be Dead (Vintage, 2008); and Black Planet (Bison Books, 1999).


Ed Skoog, former Hugo House writer-in-residence, is the author of Travelers Leaving for the City (Copper Canyon Press, 2020) and three other collections. His poems have appeared in the New Yorker, Harper's, and Poetry Northwest. He lives in Portland.

Beth Slattery's work appears in Assay: A Journal of Nonfiction Studies and Southern Women's Review. She has an MA in fiction writing from Miami University and an MFA in creative nonfiction from the University of Southern Maine-Stonecoast.

Kim Stafford is the author of a dozen books of poetry and prose, including Early Morning: Remembering My Father, William Stafford (Graywolf Press, 2002). He teaches writing and cultural inquiry at Lewis & Clark College in Portland, Oregon.

Katherine E. Standefer's writing appeared in The Best American Essays 2016. Her forthcoming debut, Lightning Flowers (Little, Brown), was shortlisted for the 2018 J. Anthony Lukas Work-in-Progress Prize from Columbia School of Journalism. She teaches in Ashland University's MFA.

Greg Stump was a regular contributor for more than a decade to the Comics Journal (as a journalist and critic) and The Stranger (as a cartoonist and illustrator). Most recently, Fantagraphics released his graphic novel debut, Disillusioned Illusions (2015).

Sarah Townsend is the author of Setting the Wire: A Memoir of Postpartum Psychosis (Letered Streets Press, 2019), Setting the Wire has been featured on The Lab with Cameron Dezen Hammon and in the Chicago Review of Books.

Eugenia Toledo came to Seattle after Chile's 1973 military coup. She has published books of poetry, writing texts, and the bilingual sequence Trazas de mapa, trazas de sangre / Map Traces, Blood Traces (Mayapple Press, 2017), a Washington State Book Award finalist.

Ariane True (Choctaw, Chickasaw) is a queer poet and folk artist from Seattle. Ariane has taught and mentored with Writers in the Schools (WITS) and YouthSpeaks Seattle, and is a proud alum of Hedgebrook and the MFA program at the Institute of American Indian Arts.

Jake Uitti is an award-winning writer whose work has appeared in the Washington Post, Alaska Beyond, Interview, The Seattle Times, Salon, and many others. He is the author of two books from Reedy Press.

Anna Vodicka’s essays have appeared in AFAR, Brevity, Guernica, Harvard Review, Longreads, McSweeney’s Internet Tendency, Paste, and Best Women’s Travel Writing 2017. She has had residency fellowships to Vermont Studio Center and Hedgebrook.

Jeanine Walker was a 2015 Jack Straw Writer and has published poems in Cimarron Review, Narrative, Pleiades, Gulf Coast, Hobart, Web Conjunctions, and elsewhere. She holds a PhD in creative writing from the University of Houston.

Emily Warn's books include Shadow Architect (2008), The Leaf Path (1982), and The Novice Insoumiacs (1996), all from Copper Canyon. Her poems have appeared in Poetry, Poetry Northwest, Kenyon Review, Ploughshares, and elsewhere. She was the founding editor of poetryfoundation.org.

Lisa Wells is the author of The Fix (University of Iowa Press, 2018), winner of the Iowa Poetry Prize, and a book of nonfiction, forthcoming from Farrar, Straus & Giroux. Her work appears in Harper’s, Granada, the Believer, N+1, the Iowa Review, and elsewhere.

Rachel Werner is a content marketing specialist and a We Need Diverse Books program volunteer. Formerly the digital editor for a lifestyle magazine, she's contributed content to Fabulous Wisconsin, BLK+GRN, Madison Magazine, and Entrepreneurial Chef.

Joe Wilkins is the author of the novel, Fall Back Down When I Die (Little Brown), a memoir, The Mountain and the Fathers (Counterpoint), and three poetry collections, most recently When We Were Birds, winner of the 2017 Oregon Book Award in Poetry. He directs the creative program at Linfield College.

Joshua Marie Wilkinson is the author or editor of thirteen books. He taught for eight years in the MFA program at University of Arizona before joining the faculties at Seattle University and Rhodes University (South Africa).

Chavisa Woods is the author of Things to Do When You’re Gut in the Country (2017) and 100 Times (2019), both from Seven Stories. Her work received praise from the New York Times, The Stranger, LA Times, and others, and has won a Shirley Jackson Award.

Carolyn Wright’s newest book is This Dream the World: New & Selected Poems (Lost Horse Press, 2017), whose title poem received a Pushcart Prize and was included in The Best American Poetry 2009 and The Pushcart Prize XXXIV: Best of the Small Presses (2010).
Spring 2020 Events

**April 2**  
Adam Johnson  
*The Art of Listening*

National Book Award and Pulitzer Prize-winning fiction writer Adam Johnson, author of *The Orphan Master’s Son*, will give a talk on writing research-based narratives, in which he’ll share stories from the lives of people he’s interviewed for his books—including rare individuals who defected from North Korea—and the ways in which their powerful testimonies changed the course of his projects.

**May 21**  
Sigrid Nunez  
*Giving Full Play to the Imagination*

National Book Award winner Sigrid Nunez will speak about playfulness, imagination, and how to give in to the pull toward the unknown that all writers face when embarking upon a project. Nunez won the 2018 National Book Award in Fiction for her novel *The Friend*, which the New Yorker called “an impressively controlled portrait of the ‘exhaustion of mourning.’”

**Tickets at hugohouse.org**

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**SCRIBES**

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