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COVID-19: Online Class Policy

In the coming quarter, we will continue to hold all classes via Zoom for as long as we cannot gather in person. Classes that have “Zoom” in the title will be held via Zoom even after our doors open to accommodate teachers and students who need or prefer to work remotely. Classes listed as “Online” will be held on our Wet Ink platform that allows for asynchronous learning.

Need a coffee fix before class? All Hugo House students receive a 10-percent discount from our generous friends at Cafe Argento.
ABOUT OUR CLASSES

REGISTRATION
Register in person, by phone at (206) 322-7030, or online at hugohouse.org.

All registration opens at 10:30 am
$500+ donor registration: May 18
Member registration: May 19
General registration: May 26

Register early to save with early bird pricing, in effect May 18–June 1.

SCHOLARSHIPS
Need-based scholarships are available every quarter. Applications will be due June 1, and scholarship applicants will be notified June 8.

Visit bit.ly/AboutHHClasses for more information and to apply.

MEMBERSHIP
As a member, you help us provide thought-provoking classes and events that connect writers and readers to the craft of writing. You’ll also receive great benefits, including early registration and discounts on classes and events. Learn more at hugohouse.org/become-member/

QUESTIONS?
If you want to know more about a class or Hugo House policies, email us at registrar@hugohouse.org or call (206) 322-7030. We are here to help!

From Our Education Director

In a recent essay for LitHub, Jane Costlow wrote about teaching a class called Catastrophes and Hope suddenly in the midst of an actual disaster. Having moved her class online and adapted some of her lessons, she observed that she and her students had become “distanced but strangely intimate”—and that, in fact, our whole idea of “distance” has dramatically shifted.

Whenever we talk about the arc of a story, we talk about the moment of disruption that forces our protagonist to change. Disruption makes us take stock and reevaluate. Disruption is what drives a story—it’s what makes things interesting. It’s also what drives innovation and growth.

In making our own adaptations here at Hugo House—to connect as a community and continue our commitment to craft—we have learned so much. Remote access to classes allowed many students and teachers to join our community; the addition of our virtual resources expanded our physical horizons.

For many, the demands of the past season left us temporarily unable to create. For others, the disruption has created more space, more light. The poet Tina Chang recently posted, “What this time is teaching me is to take hold of all the parts of myself I had forgotten and to remember, again, what I loved.” And I’ll second what the novelist Jami Attenberg recently said: “… these exceptional circumstances may be impacting your mind and creativity in ways that might surprise you yet.”

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 (either via Wet Ink or Zoom)

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.
**NONFICTION**

**HONOR MOORE**

**THE USES OF MEMORY (ZOOM)**

Even writing that seems to bear sparse relation to actual memory may be haunted by it. Through short readings and an intensive series of writing prompts we will aim to understand memory as a resource that one can break into, distort, embellish, interrogate, or doubt—or employ as a sculptor would clay, a collagist scraps, a composer melody.

One session  |  Thursday, June 25  |  10 am–1 pm
General: $200  |  Member: $180

**FICTION**

**BENJAMIN PERCY**

**SUPER-POWERED STORYTELLING (ZOOM)**

Twenty pages, 5–7 scenes. Splash pages, two-page spreads, gutters. A plots, B plots, C plots. Heroes and villains and love interests and sidekicks. Emotional arcs. Panels and layouts. I am a better novelist, a better screenwriter, essayist, and short story writer—all thanks to comics. Over the past five years, I’ve been writing for Marvel and DC, and this SLAM-BOOM-POW crash course in spandex and capes has opened me up to a whole other world of craft. In this four-hour class, I’ll introduce you to what I now call “story math,” so that you might appreciate comics more and carry its algorithms and techniques into other storytelling mediums.

One session  |  Saturday, June 27  |  10 am–2 pm
General: $150  |  Member: $135  |  Max students: 100

**POETRY**

**LEILA CHATTI**

**SWEETBITTER: POEMS OF LOVE, LONGING, AND THE EXQUISITE PAIN (ZOOM)**

Desire: the unmanageable creature. How do we begin to write about this unwieldy feeling? How do we look clearly and closely at our deepest loves and sharpest pains? In this workshop, we will push beyond fears of sentimentality and melodrama to write poems engaging with both sides of love—the sweet and the bitter. Using poems by Linda Gregg, Louise Glück, Li-Young Lee, Richard Siken, Tiphanie Yanique, and more, we will examine ways to “manage” the fiercest feelings in our own work, while writing poems that are alive, honest, and unflinching.

Six sessions  |  Wednesdays, July 15–August 19  |  5–7 pm
General: $290  |  Member: $261
HOW TO WRITE SEX SCENES WITHOUT SHAME (ZOOM)

Even though people think about sex all the time, and even have it occasionally, writers tend to shy away from the subject. Which is crazy. Because sex is the one experience that makes us all hopeful and horny and embarrassed and vulnerable (at least if we’re doing it right). In this freewheeling session, we’ll look at the work of Mary Gordon, Mary Gaitskill, and other literary horndogs in an effort to figure out how to infuse our own sex scenes with genuine emotion and ecstatic sensation, not evasions and porn clichés. Arrive ready to lay your characters bare.

SIBLING REVERIE! HOW TO WRITE ABOUT BROTHERS, SISTERS, HOPE & HEARTBREAK (ZOOM)

Literature tends to focus on parents and partners. But what about the siblings who shape who we become? We’ll look at the work of James Baldwin, Justin Torres, Jane Austen, and others to examine the profound influence (and anguish) that arises from our brothers and sisters, and how to write about these relationships. We’ll do an in-class exercise aimed at discovering this in real time.

BRILLIANT OPENINGS: HOW TO HOOK YOUR READER FROM WORD ONE (ZOOM)

Writing’s all fun and games until the rejections start piling up. In this intensive (though informal!) workshop, we’ll aim to make sure your stories or essays draw the reader in, rather than leaving them in the dark. We’ll take a second look at your opening pages, as well as the opening pages of works by Lorrie Moore, Saul Bellow, and others, in an effort to understand how they hook readers from word one.

ON THE NECESSITY OF RADICAL DISCLOSURE (OR: CAN I REALLY WRITE THAT ABOUT MY MOTHER-IN-LAW?) (ZOOM)

Every writer faces a basic decision at the keyboard: How much of my own life, and which parts, can I disclose? Will my friends and family recognize themselves? Will they disapprove? How do we, as writers, find the balance between their right to privacy and our right to make art? This discussion, which applies both to fiction and nonfiction, uses examples from Cheryl Strayed and others as a point of departure.

FROM DETAIL TO DISCOVERY (ZOOM)

Tolstoy said, “Art is transferring feeling from one heart to another.” And E.L. Doctorow said, “Good writing is supposed to evoke sensation in the reader—not the fact that it is raining, but the feeling of being rained upon.” But how do we go about this work of transferring feeling? We create a physical and emotional impact through vivid detail, precise description, metaphor, and image. By describing what we see, we understand more, we feel more. And that process of seeing, understanding, feeling, and epiphany then takes place in the reader as well. In this workshop we’ll look at exemplary poems and learn (and try out) practical strategies for including these elements in our own writing.
**FICTION**

**TIERED CLASSES**

**FICTION I**
Whether you’re looking to write a collection of stories or a novel, this course will introduce key elements of craft such as character, plot, and setting. Alongside published examples and writing prompts in and out of class, you will write short stories and learn the basics of the workshop model. Readings may include George Saunders, Chimamanda Ngozi Adichie, Carmen Maria Machado, Zadie Smith, and Edgar Allan Poe.

**EXPERIMENTS IN STORY**
All Levels | In a crazy era, we need crazy stories, and that’s what this class is for: creating stories that rely less upon the trinity of Plot, Conflict, and Character. Each week, we’ll read and discuss stories that don’t hew to traditional underpinnings; then we’ll use the author’s methods to construct narratives of our own. We’ll likely read work by Donald Barthelme, Zadie Smith, Robert Coover, and Ted Chiang, among others. Our goal will be to generate writing every week that expands our authorial toolboxes and create stories crazier than we could ever have foreseen.

**WRITING THE YOUNG ADULT NOVEL**
Introductory/Intermediate | Writing for teens is a unique challenge—but it can also be fun and rewarding. In this class, we’ll be discussing everything you’d usually tackle in a novel-writing workshop: characters, pacing, plot, and tone, but with the teen readership in mind. This will be a workshop-style class, so be ready to share your work. And be ready for homework!

**ALTERING THE STORY: A SHORT FICTION WORKSHOP**
Introductory/Intermediate | You’re familiar with the basic elements of fiction, but what can you do to reconfigure, reinvigorate, or reframe them? In this course, we’ll read and discuss model texts that approach the major elements of fiction writing (character, point of view, setting, plot, and form/style) with novelty and invention, as well as make our own alterations to traditional short story conventions in weekly exercises. Each participant will have the opportunity to have one short story workshopped. Class texts will be available online.

**SHORT STORY BOOTCAMP**
Intermediate/Advanced | Are you gearing up to submit your short fiction? This class is for you! In this intensive six-week workshop, students will do the hard, rewarding work of revising their most publication-ready story. Everyone will have their work discussed in class at least twice and will receive the feedback and encouragement needed to get their story into print. Come to class with your story and let us help you get it to the finish line.
WRITE LIKE MURAKAMI
All Levels | Murakami’s short fiction is known for its anonymous protagonists, enigmatic conversations, open-ended mysteries, and for combining the surreal with the quotidian. In this class, we’ll explore what makes these elements resonant and effective, looking closely at representative work like “Burning” and “New York Mining Disaster.” Through discussion, writing exercises, and instructor feedback, each student will work towards producing a full draft of their own Murakami-esque story. Cats and ghosts welcome.

WORLDBUILDING: OUTSIDE AND IN
All Levels | All fiction writers engage in worldbuilding. For the first two weeks of this class, we’ll look at how to build exterior worlds, including the atmosphere that sets the mood. The second two weeks will be devoted to exploring the interior world, with the goal of having that inner world exposed in the exterior world. Students can expect to learn how to manage detail and use place as an active character. There will be some workshopping.

FIRST AID FOR YOUR FICTION
All Levels | This class will introduce the eight most common craft problems that fiction writers struggle with, including some that they rarely notice—among them, evasive protagonist syndrome, excessive scene disorder, and “Oops, Where’s My Plot?” During class you will learn tools for self-diagnosis and cures for all of these afflictions, and you’ll apply these tools to ten pages of your writing. This class will have a one-hour break for lunch.

Many classes in the Mixed Genre section cover general fiction techniques. See pages 14–16.
CREATIVE NONFICTION I

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

GENERAL

WRITING THE OP-ED

All Levels | The Seattle Times accepts brief letters for their op-ed page. At 650 words, an opinion piece requires more work than a letter, but stretches your influence much farther. In this class, we will focus on a topic, try to understand your audience, and choose an approach. Two hours will be spent in discussion and looking at examples (including instructor’s), one hour in-class writing and discussing our work. We need to speak out now more than ever.

LAUNCH YOUR LONGFORM JOURNALISM PROJECT

Introductory/Intermediate | Great long-form journalism is critical to our understanding of the world. But how do we make important tales riveting? How do we transform the facts into stories with staying power? In this class, we’ll dissect masterful pieces by the likes of Joan Didion and David Grann, and the six steps to writing a great true story. Students will come away with a roadmap to making their idea a reality, from choosing the right angle to coming up with a reporting plan and putting it into action. Students should have some background in journalism or nonfiction writing, and one or more story ideas they want to pitch and discuss.

INVENTED FORMS (ONLINE)

All Levels | As we emerge from an experience we’ve never known, we’re interested in invention—the re-creation of the world from our imagined worlds. In this four-session series, we’ll use masterful models of essays to practice creating a story with vivid details and active scenes, using forms like diaries, memoirs, games, how-to, recipes, and more. Writers will come away with an essay and the tools to write experimentally with confidence. This class meets on Wet Ink with audio and written lessons, including class feedback, and one private 15-minute feedback session with the instructor.
**MEMOIR INTENSIVE**
Introductory/Intermediate | Spend three days diving into the memoir. This 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.

**THE ART OF EXPERIENCE**
All Levels | Great travel writing, feature writing, personal essay, and memoir engages the reader in a writer’s keenly observed experience. But how, in an age of distraction, do you train yourself to observe intently, to soak in details like a sponge? And how do you translate those experiences to the page? In this exploratory course, Lowell Thomas Award-winning journalist and author Kim Brown Seely will share some of the tricks she’s learned in 30 years of “experiential” writing. She’ll start by sharing some of her favorite passages of experiential writing, then move into a shared activity designed to activate our senses and inspire new work.

**MORE APPROACHES TO THE OP-ED**
Intermediate/Advanced | In this class, a follow-up to Writing the Op Ed, we will delve into the persuasive essay. We will analyze this form, discuss the merits of your ideas, and hone what you have already drafted. For this class, we may work with drafts of earlier work or start fresh. Students have the option of sharing up to five pages of work prior to the class for discussion and critique. Recommended text: *Take a Stand! Art Against Hate* from Raven Chronicles Press, 2020.

**WRITING ADDICTION**
All Levels | Stories of addiction and recovery often follow a familiar fall-and-rise template that’s true in broad form but lacks the specific, nonconforming details and quirks of voice that make stories authentic and memorable. In this class, we’ll look at work from writers who have pushed past standard themes and language to tell addiction stories only they could tell, and we’ll generate new work of our own. Expect a playful, supportive, and craft-focused approach. (And a big-tent definition of addiction/recovery—substances, sex, gambling, you name it.)

**THE POLITICAL ESSAY**
All Levels | As we reckon with our world in the midst of a pandemic and as we head into an election, you might have a thing or two to say. Craft that chapter in your memoir where the personal meets the political, that op-ed you have the authority to write, or that cultural critique for a literary journal. Learning from James Baldwin, Rebecca Solnit, Arundhati Roy, Lindy West, George Orwell, Mindy Kaling, and others, we will generate essays that tap into your own rage or your biting wit. Expect to leave with at least one strong essay and a pitch for an editor.

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

**KIM BROWN SEELY**
One session
Saturday, June 20
1:10–4:10 pm
General: $90 | Member: $81

**KATHLEEN ALCALÁ**
One session
Sunday, June 28
1:10–4:10 pm
General: $90 | Member: $81

**KRISTI COULTER**
One session
Sunday, June 28
10 am–1 pm
General: $90 | Member: $81

**SONORA JHA**
Eight sessions
Monday, June 29–August 17
5–7 pm
General: $380 | Member: $342
WRITE YOUR STORY: WRITING TO HEAL (ZOOM)

Introductory/Intermediate | Tap into the healing power of personal narrative and write the emotionally charged story you need to tell. In this class, you'll learn how to identify, structure, and bring your story to life through eight powerful narrative writing assignments that culminate in the completion of your five- to ten-page story. Each class will include a group craft session followed by individual writing/coaching time with the instructor.

THURSDAYS | JULY 23 | 5–7 pm
General: $60 | Member: $54

WRITING ABOUT NATURE

Introductory/Intermediate | Using the techniques of literary journalism, we'll read and write essays with a nature and environmental focus, taking cues from writers such as Pam Houston, Ana Maria Spagna, Rick Bass, and Louise Erdrich. Through reading, discussions, and workshops, we'll discuss best practices and research methods, from in the field to interviews. Every writer will compose two pieces—one personal piece and one longer essay integrating research. We will also discuss publication.

TUESDAYS | JUNE 30–JULY 21 | 5:30–8:30 pm
General: $290 | Member: $261

HOW TO WRITE A MEMOIR BOOK PROPOSAL

Intermediate/Advanced | In this class, you will learn about each component of a memoir book proposal, strategies for writing a proposal that will gain the attention of agents/editors, as well as tips for writing a killer query letter. Bring your laptop or a notebook.

THURSDAYS | JULY 16 | 5–8 pm
General: $90 | Member: $81

FINDING YOUR STORY

Introductory/Intermediate | Many writers experience a longing to write about their own lives but little idea of where to begin, of where to dig to unearth the stories you know are there somewhere. Together, we will drill down and find those stories. The class will include some lecture and discussion, but the bulk of the session will be spent on writing prompts. Bring your laptop or pen and paper and your willingness to write and discover.

THURSDAYS | JULY 23 | 5–7 pm
General: $60 | Member: $54

HOW TO WRITE A "MODERN LOVE" ESSAY

All Levels | The Modern Love column in the New York Times has been a reader favorite since its inception in 2004. In this class we will look at a few example columns and discuss their structure as well as insider tips on how to write an essay that is more likely to be a "Yes." Bring your writing tools and your questions.

TUESDAYS | JUNE 30–JULY 21 | 5:30–8:30 pm
General: $290 | Member: $261

CHRISTINE HEMP

TUESDAYS | JUNE 30–JULY 21 | 5:30–8:30 pm
General: $290 | Member: $261

GAIL FOLKINS

EIGHT SESSIONS | JULY 1–AUGUST 19 | 7:10–9:10 pm
General: $380 | Member: $342

THEO NESTOR

ONE SESSION | JULY 18 | 5–7 pm
General: $90 | Member: $81

TWO SESSIONS | JULY 18 & 19 | 10 am–4 pm
General: $290 | Member: $261
**WRITE YOUR MEMOIR: THE FIRST CHAPTER (ZOOM)**

Introductory/Intermediate | Memoir author and book coach Ingrid Ricks will teach you how to open and structure your story in a way that grabs readers and lays the foundation for your memoir. She’ll then integrate key narrative techniques to help you bring your chapter to life. Each class will feature a group craft session followed by individual writing/coaching time with Ingrid.

**BUILDING STORIES FROM QUIET MOMENTS**

All Levels | When writing memoir, personal essays, or creative nonfiction about your own life, it’s easy to think that you don’t have enough adventure or drama to carry a narrative. This class will teach you how to build compelling narratives out of the small moments in your life by mining them for inner meaning. We will read modern masters of the personal essay—Ali Smith, Maggie Nelson, and Louise Erdrich—to determine what moments gave rise to their most powerful essays. Using generative exercises, we will build paragraphs, scenes, and entire pieces from the ground up. Students will gain a number of ideas for personal stories and road maps for where their narratives may go.

**GETTING OVER YOUR FEAR OF GOING DARK**

All Levels | “What do we do with knowledge that we cannot bear to live with?” writes Deborah Levy. “What do we do with the things we don’t want to know?” For writers of memoir, these questions often are both the very reason for writing and the greatest barrier to writing. We want and need to tell our stories. But we’re scared of what will happen when we tell them: to us, to our readers, and to the people we love. In this three-hour seminar, we’ll focus on how to do the writing we fear the most. We’ll look at examples, then do 2–3 short sessions of in-class writing.

**HEART AND SOUL**

All Levels | This three-hour seminar is for memoir/nonfiction writers who have a story to tell that has something to do with soul, spirit, religion, meditation, belief, lack of belief, or other ways in which your heart and soul are wired, or have been rewired. We’ll read examples by writers who’ve done it well, like Annie Dillard, angel Kyodo williams, Karen Armstrong, Patricia Hampl, Mirabai Starr, and Belden Lane. This will be a generative afternoon, with time divided between teaching, discussion, writing, and sharing.

**THE SHORT-FORM MEMOIR**

All Levels | Short-short memoir, flash memoir, or short-form memoir—this 1,500-to 4,000-word memoir explores a specific theme, event, or period in an author’s life. In this class, we will discuss how to craft an engaging, short-form memoir. We’ll cover the role of “I”; scene writing, the utility of dialogue in nonfiction, and the difference between “telling” and “reflecting.” Participants will submit one piece, 1,500–4,000 words, several weeks in advance for discussion and critique. We’ll also read several published models by Claire Vaye Watkins, Bernard Cooper, Vivian Gornick, and Lydia Davis. Class time will include craft discussions, writing prompts, and workshop of submitted pieces.
POETRY

TIERED CLASSES

POETRY I (ZOOM)

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.

DILRUBA AHMED

Four sessions
Tuesdays, July 7–28
10 am–1 pm
General: $290 | Member: $261

GENERAL

R WORDS:
POETRY & PERFORMANCE FOR SOCIAL CHANGE (ZOOM)

All Levels | Nina Simone says it’s the role of the artist to show us what is, and Octavia Butler teaches us that the writer can use their words to manifest new worlds. In this class, we will explore the elements which open our eyes, preserve our stories, change our hearts, and create new narratives. Through the power of poetry and performance, we will write together to be the change we want to see in the world. R words: Resilience, Resistance, Revelation, Rise Up, Revolution, Reparations, Restoration.

NIKKITA OLIVER

Eight sessions
Wednesdays, June 17–August 5
7–8:30 pm
General: $290 | Member: $261

PRAISE POEMS AND ODES (ZOOM)

All Levels | This course is completely celebratory! We will write praise poems and odes, which comes from the Greek “aeidein” (to sing or chant). In J. A. Cuddon’s words, an ode is “a full-dress poem.” Full of fervor, we will consider the ode as an address to a person, event, object, or something even more ineffable. Along with writing our own odes, we will read traditional and contemporary odes from Ross Gay, Lucille Clifton, Aimee Nezhukumatathil, and more.

JANE WONG

Two sessions
Saturdays, June 20 & 27
1:10–3:10 pm
General: $120 | Member: $108

IRREVERENT JOY AND THE POETICS OF RESISTANCE:
A GENERATIVE WORKSHOP (ZOOM)

All Levels | In difficult times we turn to poetry. Yet the writing of poems doesn’t have to be somber or serious. How can we cultivate a sense of joy, playfulness, and defiance in our practice? How do we write poems that give no F*cks while honoring what we love? We will explore new ways to celebrate our obsessions and speak truth to power while writing from a place of fearlessness and wonder. Time will be split between writing exercises and discussion of each other’s work. The goal is to leave workshop with new poems and a sense of freedom and possibility.

KENDRA DECOLO

Six sessions
Saturdays, June 20–August 1
[No class July 4]
1:10–3:10 pm
General: $290 | Member: $261

POETRY OF TRAVEL: NEAR AND FAR

All Levels | Anaïs Nin wrote, “We travel, some of us forever, to seek other states, other lives, other souls.” Whether the destination is Paris, Marrakesh, or the Pike Place Fish Market—the art of translation from one realm to the other remains the same conundrum: How to write out of wonder and delight? This workshop is for anyone who has traveled the world of the imagination and/or the physical realm. We’ll look at the work of several poet-travelers and then write pieces of our own.

SUSAN RICH

One session
Saturday, June 27
12–4 pm
General: $120 | Member: $108
I AM SCARED IS A CONFESSION TOO
All Levels | Is naming fear, power, or violence a political move or a confessional one? This class will begin to approach that question with close, craft-based readings of individual poems by Solmaz Sharif, Muriel Rukeyser, Adrienne Rich, Anaïs Duplan, Audre Lorde, Paul Celan, Layli Long Soldier, and more. Through discussion and generative exercises, students will acquire the tools they need to more richly approach poetry on their own.

DUJIE TAHAT
Eight sessions
Wednesdays, July 1–August 19
7:10–9:10 pm
General: $380 | Member: $342

TIME AND DISTANCE OVERCOME: RESEARCH IN POETRY
All Levels | Most poets begin their work by contemplating their own lived experiences. But what about when they start instead with the idea of exploring someone else’s, or delve into science or the historical record to make poems? We’ll read work by Linda Bierds, Natasha Trethewey, Tyehimba Jess, and others to help us discover how research can feed our poetry. Come with an idea for a story you want to tell; each week we’ll have prompts to experiment with in class.

ERIN MALONE
Four sessions
Tuesdays, July 7–28
10 am–12 pm
General: $240 | Member: $216

DOCUMENTARY POETRY: WRITING THE FACTS IN STANZAS
All Levels | Documentary poetry captures historical moments in words and images. The poet may use multiple points of view, historical records and quotations, and even visual imagery or video. In this class, we’ll research, discuss, and create mixed-genre contemporary documentary and historical poems, excavating and drawing literary inspiration from Patricia Smith, Tarfia Faizullah, Robin Coste Lewis, Bettina Judd, Claudia Castro Luna, and Quenton Baker.

ANASTACIA-RENEÉ
Six sessions
Mondays, July 13–August 17
5–7 pm
General: $290 | Member: $261

OMISSIONS ARE NOT ACCIDENTS
All Levels | This three-hour intensive workshop will be focused on revision techniques. Come prepared with several poems that need work. We’re going to help you consider their strengths and give you several prompts to help you optimize their potential. You may not have to kill your darlings—but you have to be willing to cut into them to see them anew.

ERIN MALONE
One session
Saturday, July 18
1:10–4:10 pm
General: $90 | Member: $81

LEAPS & SWERVES: CREATING SURPRISE IN POETRY (ZOOM)
All Levels | Let’s explore unexpected moves in poems: disruptions to syntax, shifts in tone, and leaps that move associatively down the page. In this workshop, you can expect in-class writing prompts that invite a sense of wildness and surprise to our creative work. We’ll study poems by poets such as Brenda Shaughnessy, Natasha Tretheway, Lawson Fusao Inada, and others. We’ll investigate how poets use various craft strategies to create an interplay between stabilizing and destabilizing forces in their work while engaging the reader in a journey of discovery.

DILRUBA AHMED
One session
Monday, July 20
10 am–1 pm
General: $90 | Member: $81

POETRY AND PUBLISHING
Introductory/Intermediate | Students will generate 4–6 new poems, participate in workshop, and submit work to a literary journal for publication. We’ll read and write in response to a wide array of contemporary poets, becoming familiar along the way with the literary journals to which we aspire. Poets we read include Jericho Brown, Franny Choi, and Solmaz Sharif. All will finish the class by sending at least one submission, which will include a new, strong cover letter.

JEANINE WALKER
Six sessions
Tuesdays, July 21–August 25
10 am–12 pm
General: $290 | Member: $261
**ASSEMBLING A CHAPBOOK FOR PUBLICATION (ZOOM)**
Intermediate/Advanced | In this workshop, you’ll put together a chapbook manuscript to submit to publishers or self-publish. We’ll explore structural and stylistic possibilities, how chapbooks differ from full-length collections, and techniques for writing with a series or larger project in mind. Next we’ll discuss two award-winning chapbooks (which you’re encouraged to read in advance); practice hands-on structuring, ordering, and titling exercises; and bring what you’ve learned to create a manuscript of 8–24 pages.

**SPELLS AND INCANTATIONS**
All Levels | A poem is a kind of spell, an incantation against apathy or agony, a call to wonder. In this place-based generative workshop, we’ll read and discuss various spell-castings, including one by Amy Key, “eco-spells” by Janie Elizabeth Miller, and translations of Yi Lu’s Sea Poems. Then, we’ll fashion some spells of our own, paying particular attention to the music of our syntax and grammar as we mix in the feathers or claws of a King County animal, the flora of the Puget Sound, a pinch of flavor from Pike’s Place Market, and a sprinkle of whatever we bring to town.

**HISTORICAL FRIENDS**
All Levels | In this workshop, we’ll look at some poems that feature a figure from history, such as Amelia Earhart, Audrey Munson, and the Fox sisters, whose story helps the speaker better tell her own. Then we’ll make a connection with a “historical friend” and write several poem drafts to and about these friends. While of course you may bring your own Historical Friend with you, some Historical Friends will be provided.

**CRAFTING THE CONTEMPORARY PASTORAL POEM (ZOOM)**
All Levels | How can the contemporary writer craft poems in the pastoral tradition without ignoring our increasingly complicated relationship with our planet? In this workshop, we’ll investigate how diction, syntax, sensory description, and other craft elements work in concert to create an interplay between what poets Eavan Boland and Mark Strand refer to as pastoral poetry’s unique mix of “sweet dream” and “rude awakening.” We’ll also generate new material with the goal of both responding to and revising the pastoral tradition.

**GENERATIVE REVISION INTENSIVE**
All Levels | Toni Morrison has said that “as a writer, a failure is just information,” and revision is recognition of past failure. In this class, we’ll study how to improve our writing through utilizing a process of “conscious” revision, where the writing process itself becomes part of the work. We’ll look at the poems of and strategies used by poets such as Bhanu Kapil, Matthew Rohrer, Terrance Hayes, Wallace Stevens, and Emily Dickinson to refine old work and generate new ideas.
MIXED GENRE

VOYAGES OF DISCOVERY: RESEARCH-BASED CREATIVE WRITING (ONLINE)

All Levels | What are the ways creative writers use and respond to research? How can we become investigators and anthropologists venturing into the fields of our topics? This course is for writers at any level, any genre interested in reading, discussing, and/or working on creative writing projects that are research-driven or experiment with research. Research can be historical, familial, archival, scientific, theory/academic, etc. We’ll read and discuss a sampling of research texts. I will also share a detailed research process I’ve developed. This course takes place online via our partners at Wet Ink, and classes can be completed at your own pace each week.

CAITLIN SCARANO

Four sessions
June 14–July 5
Online via Wet Ink
General: $240 | Member: $216

MASTERING THE SCENE (ONLINE)

All Levels | How do scenes work, and what do they accomplish? Through writing exercises and readings by published writers, we’ll explore how scenes develop characters, seed tension, establish place and time, facilitate flashbacks, soften research, and build deeper themes in a story/essay. We’ll play with moving in and out of scene, learning how this paces the larger narrative. Writers will leave with a series of scenes for their ongoing project or new work. This course takes place online via our partners at Wet Ink, and classes can be completed at your own pace each week.

KATHERINE E. STANDEFER

Eight sessions
June 14–August 2
Online via Wet Ink
General: $380 | Member: $342

CREATIVE STORYTELLING THROUGH SONGWRITING

All Levels | Not so different from a poem or short narrative, songwriting is simply storytelling with a musical backdrop. Songs share intimate tales of heartbreak, joy, rage, triumph, and defeat; understanding how to write them adds a useful skill to your writer’s toolbox. Work with singer, songwriter, and producer Sassy Black to learn foundational techniques used throughout the music industry. You’ll find out how to write to the beat of your own myth or memoir as well as how to intermingle your words within the pulse of the musical landscape of your choosing.

SASSYBLACK

Six sessions
Mondays, June 15–July 20
5–7 pm
General: $290 | Member: $261

CROSS-POLLINATING: POETRY AND PROSE

All Levels | Exploring where poetry and prose can boldly intersect and enliven one another in unexpected ways, we will look at examples and write our own prose poems, haibun, lyrical short talks, and other hybrid forms in this fun and generative class. Drawing inspiration from writers such as Anne Carson, Gertrude Stein, Bashō, Elizabeth Bradfield, and Joy Williams, you will leave with a batch of new writing and a bushel of fresh approaches.

SIERRA NELSON

Six sessions
Tuesdays, June 16–July 21
7:10–9:10 pm
General: $290 | Member: $261

HOOK, LINE & SINKER: EDITING FOR PROSE WRITERS

Introductory | Often writers get so caught up in telling stories that they forget to look at the structural soundness of individual sentences. In this course, we will investigate how a sentence hums, the tautness of a line, and the shape of a paragraph. Weekly workshops of a work-in-progress will focus on micro-level editing and critique (i.e., how something is being said instead of what is being said). Students can expect significant instructor feedback on their polished 10–15 page submission.

BETH SLATTERY

Six sessions
Thursdays, June 25–July 30
10 am–12 pm
General: $290 | Member: $261
COLLECTING FRAGMENTS: A GENERATIVE JOURNEY

All Levels | In this workshop we will leave behind plans, goals, and editors, and dedicate our summer art-making to experimentation and play. Together we’ll free-write from images, music, and poems, as well as try out collaborative writing and brief mindfulness exercises. Let your senses come alive to intuition and whatever wants to happen on the page. Collect it all into a scrapbook for your own enjoyment, and trust that this exploratory process will feed and bleed into your other “more serious” work.

TAKING A STAND: POETRY AND PROSE AS PEACE MARCH

All Levels | This course will activate a peace march in words, a campaign for justice with voices of witness confronting war, racism, environmental destruction, genocide, political corruption, and other conditions of extremity we all face in this uncertain and troubling era. With the anthology Take a Stand: Art Against Hate as a guide, we will read poems and prose that respond to urgent political and social issues, and through writing exercises and workshop discussions we will create our own work that inspires and provokes.

FINISHING YOUR BOOK (ONLINE)

All Levels | This class is for anyone struggling with a book. Although that first sprint of 50 pages—either novel or nonfiction—can be exhilarating, it’s hard to sustain until the end. Sooner or later, you might find yourself in a creative ditch. We’ll take a look at when to revise, which questions are helpful, and which ones aren’t. We’ll seek out ways to reinvigorate ourselves for more writing. The final class will focus on the business of finding an agent and/or publisher. This course takes place online via our partners at Wet Ink, and classes can be completed at your own pace each week.

WRITE YOUR PICTURE BOOK (ZOOM)

Introductory | Get started writing for children in this informative, supportive workshop that will give you an overview of what picture books are all about, help you to develop kid-friendly and market-ready ideas, then walk you step by step through the writing process to get a story out of your head and onto paper. You will also receive feedback from the instructor, an editor with twenty years of experience in children’s books. This class will be held weekly as a Zoom video conference and will incorporate lectures, interactive sessions, weekly assignments, and group critique.

SUMMER COMICS INTENSIVE

Intermediate/Advanced | This is a generative, standalone class for people who have at created least a few pages of comics. Students will create a collection of short pieces leading up to two solo zine swaps with classmates. Expect some nuts-and-bolts comic-making demos that take you deeper in the creative process, in addition to writing prompts, slide lectures, and collaborations.
REACHING THE END
Intermediate/Advanced | No matter where you are in writing your novel or memoir, it’s critical to put a clock on your story. Figuring out where the finish line lies provides something to shoot for and creates forward motion. We’ll work on generating scenes starting with the last 10 pages, and then work backward to determine a blueprint for what needs to be in the final 50 pages. You’ll receive two rounds of workshopping 10 pages, with the teacher’s written critique on the final round.

JENNIFER HAUPT
Four sessions
Thursdays, August 6–27
5–7 pm
General: $240 | Member: $216

DIGGING INTO THE DETAILS
All Levels | This generative workshop will explore the power of detail and description in prose. We’ll consider the practices both on and off the page that help readers fully enter the worlds and scenes we’re describing. Along the way we’ll share work in a supportive setting and take cues from masters of close noticing like Ross Gay, Nicholson Baker, and Lynda Barry. Students will leave with new pages and with strategies to carry forward into future writing projects.

LIZA BIRNBAUM
Four sessions
Mondays, August 10–31
5–7 pm
General: $240 | Member: $216

REVISION STRATEGIES
Introductory/Intermediate | Do you have a novel, short story, or essay that you’re looking to polish, but you don’t know where to begin? Do you have a story you’re convinced is perfect as-is, but no one else seems to agree with you? Revising a piece of writing can be a daunting task, but it can also be extraordinarily rewarding—and even fun. This interactive one-day workshop will introduce students to a variety of revision strategies, some of which will be demonstrated through real-time revision of student work.

ALEXANDRA OLIVA
One session
Saturday, August 15
1:10–4:10 pm
General: $90 | Member: $81

THE WRITING LIFE

THE LONG GAME: FOUNDATIONS OF CREATIVE PRACTICE
All Levels | A generative intensive establishes the foundations for a consistent creative practice. From making a commitment to your writer self to forming a creative habit, this course focuses on generating new work and developing critical and editorial skills in a community setting. Drawing instruction from writing guides such as Anne Lamott, Walter Mosley, and Julia Cameron, we’ll also draw inspiration reading selections from a range of living writers, from Danez Smith and N.K. Jemisin to Carmen Maria Machado and Ijeoma Oluo.

AMBER FLAME
Eight sessions
Tuesdays, June 16–August 4
5–7 pm
General: $380 | Member: $342

ANALYTICAL CREATIVITY: ORGANIZATIONAL STRATEGIES FOR WRITERS
All Levels | This course looks at practical strategies for organizing major writing projects, including backward mapping, design strategies, research organization, publication planning, and self-care. Students can expect to discuss and experiment with strategies designed to foster creativity and balance through structure. All genres are welcome.

LAURA DA’
Two sessions
Sunday, July 26–August 2
1:10–4:10 pm
General: $180 | Member: $160
**READER & WRITING ALONGSIDE ANNIE DILLARD**

All Levels | “Why are we reading, if not in hope of beauty laid bare, life heightened and its deepest mystery probed?” writes Annie Dillard. In this course, we’ll use Dillard’s wide-ranging work to investigate the art of setting down that beauty and mystery on the page. Through close readings, craft discussions, and optional writing exercises, we’ll consider her practices of attention and reverence and how they might inspire our own creative lives. Students will read Holy the Firm, essays, and selections from longer works, and will have the chance to share writing in class.

**LIZA BIRNBAUM**

Four sessions

Thursdays, June 18–July 9

5–7 pm

General: $240 | Member: $216

**READER AND JOURNALING WITH ANAÏS NIN**

All Levels | If we’re sexy, vulnerable, and detailed in the accounts of our private lives, imagine what happens when we intend someone to read our work? We will study one of the masters of the diary form, Anaïs Nin, by reading Volume I of her diary (1931–1934), which encompasses her affair with Henry Miller and his wife, June. In addition to reading Volume I, expect to practice methods of diary keeping in the style of Nin and making some entries public.

**CORINNE MANNING**

Six sessions

Wednesday, July 15–August 19

7:10–9:10 pm

General: $290 | Member: $261

**A COMMUNITY OF WOMEN**

All Levels | Imagine Boston in the 1960s: Elizabeth Bishop sitting in the audience as Anne Sexton performs “Woman with Girdle” accompanied by her underground band, Her Kind. Imagine Bishop and Adrienne Rich on a road trip together, so engaged in their conversation that they miss their turn. Imagine Sexton and Sylvia Plath taking an adult education class together and then going to the bar at the Ritz after class. In the 20th century, the poetic landscape was primarily the jurisdiction of the male poets, and yet these four women became arguably more important American writers than any men of their time. In this class, we’ll read their work with an eye to the intersections and influences they had upon each other. Optional writing prompts will be provided.

**SUSAN RICH**

One session

Saturday, August 22

12–4 pm

General: $120 | Member: $108

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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.
Dilruba Ahmed is the author of *Bring Now the Angels* (University of Pittsburgh Press, 2020) and *Dhaka Dust* (Graywolf, 2011) which won the Bakeless Literary Prize for poetry.

Kathleen Alcalá is the author of a short story collection, three novels, an essay collection, and a book on our relationship with food and the land. Her work has received the Western States Book Award, the Governor’s Writers Award, and a Pacific Northwest Booksellers Association Book Award.


Anastacia-Reneé is a writer, workshop facilitator, and multivalent performance artist. Author of three books: *Forget It* (Black Radish Books, 2017), *i.e.* (Gramma Press, 2017), and *Answer(Me)* (Argus Press, 2017).

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.

Bill Carty is the author of *Huge Cloudy* (Octopus Books, 2019). He has received fellowships from the Fine Arts Work Center and Artists’ Trust. Bill is senior editor at *Poetry Northwest* and teaches at the UW Robinson Center and Edmonds CC.

Leila Chatti is the author of *Deluge* (Copper Canyon, 2020) and two chapbooks. The Anisfield-Wolf Fellow in Publishing and Writing at Cleveland State, her poems appear in the *New York Times Magazine, American Poetry Review*, and elsewhere.

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 Avel*, and elsewhere.


Kendra DeColo is the author of three poetry collections, including *I Am Not Trying to Hide My Hungers from the World* (BOA Editions, 2021). She is a recipient of a 2019 Poetry Fellowship from the National Endowment for the Arts.

Scott Driscoll is the author of the novel *Better You Go Home* (Colleクトtown Press, 2013), which was the *Foreword Review*’s First Book Contest winner. His stories and essays have been published in journals and anthologies, including *Image, Far From Home, Ex-Files: New Stories About Old Flames, the Seattle Review, Cimarron Review, Guff-ream, American Fiction ‘38*, and others.

Elizabeth Evans is the author of *Wanderlust* (Seal Press, 2011) and *Bare* (Seal Press, 2004). She’s a contributing editor at the *Bulletin of the Atomic Scientists*, a former staff writer and editor at Forbes, and has written features for the *New Yorker* website, the *New York Times, and Slate*, among others.


Amber Flame is a multimedia artist whose work has garnered artistic merit residencies with Hedgebrook, *The Wandering Hole*, Vermont Studio Center, and Yeol Nof. Flame is a queer Black single mama one magic trick away from growing her unicorn horn.

Gail Folkins often writes about her deep roots in the American West. She is the author of the memoir *Light in the Trees* (2016), named a 2016 Foreword Indies finalist in the nature category, and *Texas Dance Halls: A Two-Step Circuit* (2007), both from Texas Tech University Press.

Debra Gwartney is the author of two memoirs and has published in such journals as *Granta, Tin House, Prairie Schooner*, and the *New York Times Modern Love* column. She lives in Western Oregon and teaches in the Pacific University MFA program.

Jennifer Haupt is the author of a published novel and a memoir and curates the One True Thing blog for *Psychology Today*. Her essays have appeared in *O, the Oprah Magazine, Parenting, the Rampus, The Seattle Times, Spirituality & Health*, and the *Sun*.

Ann Hedreen is an author (*Her Beautiful Brain; She Writes Press, 2004*), teacher, and filmmaker. Ann has written for *3rd Act Magazine, The Seattle Times*, and other publications, including her award-winning blog, *The Restless Nest*. She recently finished a second memoir.

Christine Hemp is author of the memoir *Wild Ride Home* (Arcade/Skyhorse, 2020). She has aired her essays and poems on NPR’s *Morning Edition*, and a poem of hers has traveled over a billion miles on a NASA mission.

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

Sonora Jha is the author of the novel *Foreign* (Random House India, 2013). She is a professor of journalism at Seattle University. Apart from her academic writing and journalism, she is writing a second novel. Sonora was Hugo House writer-in-residence 2016–18.

Jesse Edward Johnson is the author of the novels *The King of Nothing Much* (2020) and *Yearbook* (2017), both published by Paul Dry Books. Jesse received his PhD in English from UCLA and his BA from UC Berkeley.

Anne Liu’s essays have appeared in *Longreads, the New England Review, Fourth Genre, Normal School*, and more. She has been awarded grants and residencies from Seventh Wave, Hedgebrook, Jack Straw, 4Cul-ture, and Hypatia-in-the-Woods. Her memoir, *Heart Radical*, is forthcoming in 2021.

Sonya Lea’s memoir, *Wandering Who You Are* (Tin House Books, 2015), was a finalist for the Washington State Book Award. Her essays have appeared in *Salon, the Southern Review, Brevity, Guernica, Ms, Magazine, Los Angeles Review of Books*, and more.

Kirsten Sundberg Lunstrum is the author of, most recently, *What We Do With the Wreckage*, the 2017 Flannery O’Connor Award in Short Fiction winner (UGA Press, 2018). She is the recipient of an O. Henry Prize and a Jack Straw Writers Program fellowship.

Erie Malone is the author of *Hover* (Tebot Bach Press), and a chapbook, *What Sound Does It Make?*. Her recent work has appeared in *FIELD, New Ohio Review, Radar Poetry*, and *Ruminant*. From 2016–2020 she served as editor of *Poetry Northwest*.

Corinne Manning is the author of the story collection *We Had No Rules* (Arsenal Pulp, 2020). Corinne’s essays have appeared in *Bomb, Bitch, Literary Hub*, and anthologized in *Shadow Map, An anthology of Survivors of Sexual Assault* (CCM Press).

Lish McBride is the author of funny and creepy YA books such as *Hold Me Closer, Necromancer; Necromancing the Stone; Firebug; Pyromantic; and the upcoming Curses*. She has a BFA from Seattle University and an MFA from University of New Orleans.
Honor Moore’s newest book is Our Revolution: A Mother and Daughter at Midcentury (WW Norton, 2020). Her memoir The Bishop’s Daughter was a finalist for the National Book Critics Circle Award, and a Los Angeles Times Favorite Book of the Year. She is on faculty at The New School.

Peter Mountford’s novel A Young Man’s Guide to Late Capitalism (Mariner Books, 2011) won a 2012 Washington State Book Award. His second novel, The Dismal Science, was published by Tin House Books in 2014. He is on faculty at Sierra Nevada College’s low-residency MFA program.

Sierra Nelson is a poet, essayist, performer, and president of Cephalopod Appreciation Society. Her books include The Lachrymose Report (PoetryNW Editions, 2018) and the forthcoming 100 Rooms, with poems published in Tin House, Pleiades, Crazymbore, and elsewhere.

Theo Pauline Nestor is the author of Writing is My Drink (Simon & Schuster, 2013) and How to Sleep Alone in a King-Size Bed: A Memoir of Starting Over (Crown, 2008). Nestor has taught the memoir classes at Spokane Falls Community College since 2006. He is on faculty at Sierra Nevada College’s low-residency MFA program.

Josh Potter received his MFA from the University of Washington in 2015. His fiction and nonfiction have appeared in Guernica, River Teeth, Driftwood Press, and elsewhere. He won JuxtaProse magazine’s fiction contest in 2017. He works as a researcher for an education nonprofit.

Laura Read is the author of Dresses from the Old Country (BOA, 2018) and Instructions for My Mother’s Funeral (University of Pittsburgh Press, 2012). She served as poet laureate for Spokane from 2015–17 and teaches at Spokane Falls Community College.


Ingrid Rick is a memoir author, book coach, and speaker. Her memoirs include the New York Times bestseller Hippie Boy (Berkley, 2011) and Focus, a memoir about her journey with a blinding eye disease. She has also ghostwritten several memoirs.

Julie Romesi Sanders has worked in children’s books for the past twenty years as a developmental editor, bookseller, and workshop instructor. She is passionate about helping writers make their books the best they can be with creative, constructive, collaborative feedback.

SassyBlack released two records on Sub Pop with her hip-hop duo THEESatisfaction before launching her solo career in 2015. Black has received acclaim from Pitchfork, Noisey, Afropunk, SPIN, and Essence. Her latest album is Ancient Mahogany Gold.

Caitlin Scarano is a writer based in Washington. She holds a PhD from the University of Wisconsin-Milwaukee and an MFA from the University of Alaska Fairbanks. Her debut collection of poems, Do Not Bring Him Water, was released in 2017 by Write Bloody Publishing.

Kim Brown Seely, a 2016 Lowell Thomas Journalism of the Year, is the author of the memoir Uncharted (Sasquatch Books, 2019). She has written for Outside, National Geographic Traveler, National Geographic Adventure, Travel + Leisure, Sunset, Coastal Living, and Virtuoso Life.

Beth Slattery is a writer, editor, and writing coach whose work has appeared in Assay: A Journal of Nonfiction Studies and Southern Women’s Review. Before moving to Seattle, she taught creative writing for eighteen years at Indiana University East.

Katherine E. Standefer’s debut book Lightning Flowers is forthcoming from Little, Brown in November 2020 and was shortlisted for the 2018 J. Anthony Lukas Work-in-Progress Prize from Columbia Graduate School of Journalism. Her work appears in Best American Essays 2016.

Lisa Gluskin Stonestreet is the author of The Greenhouse (Bull City Press, 2014) and Tulips, Water, Ash. Her poems have appeared in journals including Plume, Zyzzyva, and the Kenyon Review and in multiple anthologies.


Dujie Tahat is the author of two chapbooks: Here I Am O My God, selected for a Poetry Society of America Chapbook Fellowship, and Salat, winner of the Tupelo Press Sunken Garden Chapbook Award. They cohost The Poet Salon podcast.

Jeanine Walker was a 2015 Jack Straw Writer and has published poems in Comarron Review, Narrative, Pleiades, and Web Conjunctions. She holds a PhD in creative writing from the University of Houston and teaches for Writers in the Schools.

Kary Wayson is the author of The Slip (Burnside Review, 2020), American Husband (Ohio State University Press, 2009), and Dog & Me (LitRag Press, 2004). Her poems have appeared in the Rumpus, the Nation, Narrative, FIELD, and the Best American Poetry and Pushcart Prize anthologies, among others.

Jane Wong is the author of Overpour from Action Books (2016), and How to Not Be Afraid of Everything which is forthcoming from Alice James Books (2021). She is an assistant professor of creative writing at Western Washington University.

Carolyne Wright’s latest book is This Dream the World: New & Selected Poems (Lost Horse Press, 2017). She has 16 earlier books and anthologies of poetry, essays, and translation; in 2018 she held an Instituto Sacatar residency fellowship in Brazil.

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