ALL CLASSES ONLINE

writing & reading classes

Winter 2021
COVID-19: All Winter 2021 classes will take place online.

All classes are listed in Pacific Time.

Classes listed as “Asynchronous” will be held on our Wet Ink platform that allows for asynchronous learning. Students will receive an invitation to join Wet Ink on the class start date.
**REGISTRATION**

Register by phone at 206.322.7030 or online at hugohouse.org.

All registration opens at 10:30 am
$500+ donor registration: November 30
Member registration: December 1
General registration: December 8

Register early to save with early bird pricing, in effect November 30–December 14.

**SCHOLARSHIPS**

Need-based scholarships are available every quarter. Applications are due December 7, and scholarship applicants will be notified December 14.


**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/](https://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!

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**From Our Education Director**

There is so much to celebrate as we head into a new year. The lengthening days. The literal and figurative turning of pages. The opportunity to renew, recommit, and revise.

This quarter, Vievee Francis and Emily Rapp Black will offer perfect new-year classes: “The Ars Poetica and the Development of a Personal Vision” and “Crafting an Artistic Intention,” respectively. Bonnie J. Rough’s “Diving In: First Pages,” Susan Meyers’s “Write Your Novel Now,” and Elisabeth Eaves’s “Launch Your Longform Journalism Project” will offer structure and support for your new beginnings, as will any of our tiered classes in poetry, creative nonfiction, or fiction.

If you already have a manuscript in the works, take a close look at your storytelling structure with Lauren Groff, the architecture of your story with Sunil Yapa, scenes with Becky Mandelbaum, dialogue with Evan Ramzipoor, backstory with Natasha Deón, and characters with Liza Birnbaum or DaMaris B. Hill. Or head to an intensive revision class with Naomi Jackson. Historical fiction, YA, and romance are covered this quarter by bestsellers Elise Hooper, Lish McBride, and Olivia Waite.

A new section of this catalog is devoted to free resources, including community classes and drop-in writing circles. Community classes are open to anyone but intended for students who’ve never taken a class with us before, would like to get to know a new teacher, or for whom class tuition is prohibitive, and we’ll be expanding these offerings throughout the year. Another new section features writing for performance—television, film, and theater—where you’ll find a range of classes featuring top-notch instructors from Seattle to L.A.


And, back to the joy: Gabriela Denise Frank’s “Writing on Delight,” Danusha Laméris’s “Poems of Affirmation and Praise,” and Luther Hughes’s free class “Reaching for Joy” are not to be missed as we head into the light.

See you in the classroom,

Margot Kahn Case
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 racist, sexist, homophobic, ableist, transphobic or any other oppressive behaviors. Please alert Margot Kahn Case, education director, if you experience or witness any harassment or discrimination. At all times, please:

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

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

ACCESS NEEDS

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

CATALOG KEY

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

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.

CANCELATIONS & 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.
WAYS TO THINK ABOUT STORYTELLING STRUCTURE

Storytelling structure is often thought of in architectural metaphors: think Freytag’s Pyramid, or even Alice Munro’s house (“A story is not like a road to follow … it’s more like a house. You go inside and stay there for a while, wandering back and forth and settling where you like and discovering how the room and corridors relate to each other, how the world outside is altered by being viewed from these windows.”)

In this talk, we’ll borrow from a larger palette of metaphors to come up with more surprising—and possibly more helpful—ways of envisioning story structure.

One session  |  Friday, February 5  |  1:10–4:10 pm
General: $150  |  Member: $135

WRITING THE DUPLEX

In this 90-minute class, Jericho Brown will lead students through an exercise for writing a duplex poem—a form he invented that blends the ghazal, the sonnet, and the blues. Each student should bring 14 disparate lines of 9–11 syllables to class. Lines may be from sentences of the student’s own prose or lines from poems that haven’t worked. No two lines have to be from the same source or time. Each student should come to workshop with each line on its own small sliver of paper. Students will leave class with a new process and a new poem.

One session  |  Sunday, March 7  |  1–2:30 pm
General: $90  |  Member: $81

WRITING GREAT SENTENCES

We’ll examine sentences from an array of authors and genres, analyzing how form and content align. We’ll look at structure (e.g. a “pocket” that hides or safeguards and a “u-turn” that surprises or subverts), diction (coining, descriptions, word shifts), sound (matched sounds, onomatopoeia, repetition), and what obeying—or breaking!—grammar rules adds to a sentence. Experiment with these techniques by writing new sentences or revisising old ones, then share the results with the class.

One session  |  Saturday, March 20  |  10 am–1 pm
General: $150  |  Member: $135
FICTION

TIERED CLASSES

FICTION I
Whether you’re looking to write stories or a novel, this course will introduce three key elements of fiction: description, conflict, and character. Alongside published examples and writing prompts, you will write a short story and learn the basics of the workshop model.

FICTION II
This class will build upon craft learned in Fiction I. We’ll review the basics of character, conflict, and plot, then focus on craft elements including point of view, setting, scene, pacing, and dialogue. Students will read published stories weekly, do weekly in-class and take-home writing exercises, lead discussions, and workshop their own drafts (including one full story or story/novel excerpt) in a supportive environment with their teacher and peers.

FICTION II (ASYNCHRONOUS)
This class builds upon craft learned in Fiction I and will focus on point of view, scene construction, and dialogue. We’ll read published examples by Jennine Capó Crucet, Edward P. Jones, and Jhumpa Lahiri, among others, and practice techniques using writing prompts. Students will also workshop one short story or novel excerpt in a supportive environment. This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.

FICTION III
This course will build on craft learned in Fiction I and II. Students can expect readings from *Dogeaters* by Jessica Hagedorn, craft discussions, and frequent workshops. Weekly discussions and practice exercises will include inciting incidents, managing psychic distance, voice, characters’ interior worlds, use of detail in worldbuilding, character reversals, and more. This class is suitable for intermediate to advanced fiction writers who’ve previously taken a writing courses or who’ve published fiction.

GENERAL

WRITING HISTORICAL FICTION
All Levels | Is there a historical figure or event that interests you? A story in your family’s past that’s begging to be told? In this class, we’ll explore research strategies, hone our craft with writing exercises, share our work for feedback, and study and discuss the writing of Yaa Gyasi, Hilary Mantel, George Saunders, and others. By the end of these six weeks, you could have a draft of a short story or the start of a longer piece.

ELISE HOOPER
Six sessions
Thursdays, January 7–February 11
1:10–3:10 pm
General: $305 | Member: $275
PLOT OR NOT

All Levels | Is it a juicy plot that keeps pages turning, or something else? We’ll read stories and craft essays that examine the nature of plot, tension, pacing, and structure; complete generative exercises and collaborative projects; and workshop the outlines we generated in class for hands-on exploration of what makes a story go. This class will focus on creating and workshopping new material. Writers of all levels can use this class to find new ideas—and maybe even cure writer’s block!

TARA ATKINSON

Six sessions
Saturdays, January 9–February 13
10 am–12 pm
General: $305 | Member: $275

VOICE LESSONS

All Levels | “In our marginal existence, what else is there but this voice within us, this great weirdness we are always leaning forward to listen to?” —Mary Ruefle
In writing, voice is a combination of your experiences, obsessions, heartbreaks, joys, etc. Explore the range of your writing voice through close reading and mimicry of/ homage to writers with signature sounds such as Lucia Berlin, James Baldwin, and Jenny Zhang. Come away with fresh ideas for new and existing work.

LAURA LAMPTON SCOTT

One session
Saturday, January 9
1:10–4:10 pm
General: $90 | Member: $81

GETTING INSIDE YOUR CHARACTER’S HEAD

All Levels | This workshop will focus on techniques to help you get your characters’ rich inner lives on the page. We’ll use in-class writing and close readings of masters of interiority like Virginia Woolf, Toni Morrison, and Ocean Vuong to jumpstart our stories, and we’ll discuss our own fiction in a supportive, generative workshop setting. You’ll leave with at least one revised piece and with a greater understanding of how form, style, and psychology combine to create complex characters.

LIZA BIRNBAUM

Eight sessions
Tuesdays, January 12–March 9
[No class Feb. 16]
5–7 pm
General: $395 | Member: $356

WRITING FICTION THAT DARES

Intermediate | Are your characters taking risks? Does your plot hold your reader’s heart? Does your dialogue sing? Do your scenes waltz along the page? Over these eight weeks, we will get into the nuts and bolts of what makes your fiction take flight and soar. Through readings, writing exercises, and workshopping, you will write at least one new chapter (or revise an existing one) and construct a map that will keep you powering through your work of fiction that dares.

SONORA JHA

Eight sessions
Tuesdays, January 19–March 16
[No class Feb. 16]
7:10–9:10 pm
General: $395 | Member: $356

YOUNG ADULT NOVEL WORKSHOP

All Levels | In this class, students will turn in chapters of their novels in a workshop-style format. We will discuss and critique the submitted work as a group, with an eye toward helping the author strengthen their writing while supporting them in their creative efforts. While we will also generate some writing in class through prompts and exercises, the focus will be the workshop. This class is for adults writing novels in any genre (i.e. realistic fiction, fantasy, historical fiction) for young adult readers.

LISH MCBRIDE

Ten sessions
Wednesdays, January 20–March 31
[No class Feb. 17]
5–7 pm
General: $480 | Member: $432
HOW TO RESEARCH (NOT TOO MUCH)
All Levels | Historical research can feel both too daunting to start, and too compelling to stop. How can writers find the right balance? We’ll discuss the practical aspects of research, how to take advantage of the proliferation of online sources when one is not blessed with an infinite travel budget, and the more philosophical questions about when to stop and how much is too much.

WRITING DIVERSE CHARACTERS
All Levels | What does it take to develop round and dynamic characters? Our discussion will focus on identity markers and how they influence the arts of fiction, inclusive of setting, plot, and conflict. In addition, this workshop will explore how racial identity is introduced, develops, and evolves in fiction. The ways we construct racialized identity influence the way we write characters and imagine worlds. These constructions of character will be discussed in isolation and in the intersections of other identities related to gender, economic class, and sexuality.

WAIT A MINUTE, WHAT ABOUT DIALOGUE?
Introductory | Dialogue makes up between 30 and 70 percent of the average novel—and it’s a 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.

BACKSTORY: MOVING FORWARD, LOOKING BACK
All Levels | Backstories help to create the contextual world of your story. They tell us what’s driving your protagonist to take action, and why. Knowing your characters’ individual, complex pasts will help you avoid writing stereotypes. In this workshop, we’ll address backstory and get your creative juices flowing by outlining relevant details from your characters’ histories and writing scenes in which their pasts affect the present. These details, when woven successfully into your story, will give it added meaning.

DRIVING IN THE DARK: A NOVEL REVISION WORKSHOP
Intermediate | You’ve finished a crummy first draft of your novel. Now what? In this workshop, students will map out a plan for making significant progress toward more polished drafts while giving and receiving constructive feedback. Craft talks will address issues in students’ drafts, such as time, language, tone, as well as practical issues such as how to create a sustainable schedule and maintain stamina for your long-term project. Students should be prepared to read and critique up to 75 pages per week.

NICOLA DEROBERTIS-THEYE
One session
Sunday, January 24
1:10–4:10 pm
General: $90 | Member: $81

DAMARIS B. HILL
One session
Sunday, January 31
1:10–4:10 pm
General: $150 | Member: $135

NATASHIA DEÓN
One session
Saturday, February 6
10 am–1 pm
General: $150 | Member: $135

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

NAOMI JACKSON
Six sessions
Saturdays, February 20–March 27
10 am–12 pm
General: $305 | Member: $275
WRITE YOUR NOVEL NOW
Intermediate | Whether you’re just getting started or simply need a recharge, this intensive “boot camp” experience will give you the tools you need to start (and finish!) your novel. Through a study of professional examples, we’ll look at foundational concepts of novel writing, from hooking the reader and developing a plot, to shaping chapters and keeping momentum. We’ll engage in a variety of writing exercises, study approaches to outlines and planning, workshop student drafts, and discuss possibilities for publication.

SUSAN MEYERS
Two sessions
Saturday & Sunday, February 20 & 21
1:10–5:10 pm
General: $240 | Member: $216

ROMANCE ARCHITECTURE FOR BEGINNERS
Introductory | The romance genre is a language of patterns. There are grand ones, like Cinderella and all her variations, while others are exquisitely miniature, such as how an author describes the way a glove slides off a hand. This four-week class will introduce some of romance’s most significant structures at the level from the story to the sentence, and show new authors how to finesse them to surprise and delight romance’s uniquely fluent readership.

OLIVIA WAITE
Four sessions
Fridays, February 26–March 19
1:10–3:10 pm
General: $240 | Member: $216

THE HERO SAVES THE PLANET
All Levels | F. Scott Fitzgerald wrote, “Show me a hero and I’ll write you a tragedy.” Perhaps the tragedy of our heroes is that for millennia the hero’s journey has almost exclusively been written to celebrate men of means or athletic ability. In this course, we will create characters that embody a new type of hero and explore story structures that challenge the traditional hero’s journey. We will discuss the possibility of embracing mythologies aimed at exalting environmental sustainability and social equality in order to have heroes who truly do save the planet.

RENA PRIEST
One session
Sunday, February 28
10 am–1 pm
General: $90 | Member: $81

SPECULATIVE FLASH FICTION
Introductory | Worldbuilding in its most compact form, speculative flash fiction introduces fantastical ideas and explores them in less than 1,000 words. In this two-day course, we will read contemporary examples of the speculative short-short to understand their precision and craft. In-class exercises will help students jump-start their own speculative flashes.

RUTH JOFFRE
Two sessions
Mondays, March 1 & 8
7:10–9:10 pm
General: $120 | Member: $108

ALTERNATE REALITIES IN SHORT FICTION
Intermediate | This class will focus on short stories that slightly shift reality in order to magnify our awareness of social constructs and the human condition. How do we create and write within worlds that are marginally bent by elements of magic, science fiction, dreams, and fantasy? In addition to discussing stories by authors such as Zadie Smith, Karen Russell, and Carmen Maria Machado, we’ll also undertake in-class and take-home writing exercises to generate new work within this genre.

JOHN ENGLEHARDT
Four sessions
Wednesdays, March 3–24
7:10–9:10 pm
General: $240 | Member: $216
THE ARCHITECTURE OF STORY

All Levels | Story structure is a taboo subject in a discussion of literary fiction, and yet is all too often our greatest stumbling block. Ever started what you hoped would be a long project only to get stuck on page 42? In this craft seminar, we will explore what makes a story go and what makes it keep going. Using films, TV shows, and novels, we will investigate how to tell a story that feels organic—one which arises out of character, not a random series of events or formulas. Our goal here is to demystify the process of dramatic structure and give you the confidence and dramatic tools you need to turn your vision into that next great novel, film, or HBO series. Lecture followed by Q&A.

BUILDING TENSION, WINDING DOWN THE CLOCK

Intermediate | If your stories tend to run out of steam a few pages in, they may lack tension. Creating drama requires building tension, and the simplest way to do that is to set a countdown that your characters are working against. We will read short stories that do this well from Annie Proulx, James Baldwin, Karen Russell, and others. Then we will experiment with their concepts to give your stories velocity and drama.

SUNIL YAPA
One session
Sunday, March 14
1:10–4:10 pm
General: $150 | Member: $135

JOSH POTTER
Two sessions
Mondays, March 15 & 22
7:10–9:10 pm
General: $120 | Member: $108

Many classes in the Mixed Genre section cover general fiction techniques. See pages 19–24.
NONFICTION

TIERED CLASSES

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 point 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.

CREATIVE NONFICTION II
This class will build on Creative Nonfiction I with a focus on structure and form. We will investigate both traditional and nontraditional forms, including memoir, the lyric essay, and the hermit crab essay, as well as the role of research in creative nonfiction. Students can expect weekly readings, exercises, and workshops with significant instructor feedback.

CREATIVE NONFICTION II (ASYNCHRONOUS)
This class will build on Creative Nonfiction I with a focus on structure and form. We will investigate both traditional and nontraditional forms, including memoir, the lyric essay, and the hermit crab essay, as well as the role of research in creative nonfiction. Students can expect weekly readings, exercises, and workshops with significant instructor feedback. This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.

CREATIVE NONFICTION III
This class will be a mix of craft discussion and workshop. In the spirit of “no craft without context,” we will discuss issues of craft as represented in exemplary works of nonfiction (all free and provided before class). Each student will workshop one piece of writing, and the group is expected to be thorough, rigorous, and productive, adhering to workshop etiquette and protocols that we will discuss during our first session. We will not do freewrites or generative exercises, but will instead work with the narrative clay that each writer presents, helping the writer shape that piece to its highest level.

GENERAL

MINDFUL WRITING
All Levels | We’ll explore writing as a contemplative practice: one that can center and ground us amid 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.
WRITING TRUE STORIES

All Levels | How does one go about rendering the life of another person? Where does the subject end and the writer begin? How do you trust your perspective on the subject you are writing about? And how do you objectively choose which bits of the story to tell? In this class, we’ll look at profiles, biographies, essays, and magazine features while we discuss interview techniques and journalistic “rules” about character creation and dialogue. Students can expect to produce one polished profile from start to finish or make headway on a work-in-progress.

EMILY WHITE

Six sessions
Thursdays, January 7–February 11
5–7 pm
General: $305 | Member: $275

INTRODUCTION TO MEDICAL NARRATIVES (ASYNCHRONOUS)

All Levels | Medical narratives—what are they? How do you know if you’re writing one? We will explore the foundations of this increasingly popular nonfiction subgenre, which focuses on stories of illness, disability, or any other “non-normative” condition. Using the foundational work of Arthur Frank and Susan Sontag, we will focus on discussion of three books: *When Breath Becomes Air* by Paul Kalanithi; *A Room with a Darker View* by Claire Phillips; and *Body, Remember* by Kenny Fries. This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.

EMILY RAPP BLACK

Six sessions
January 8–February 12
Online via Wet Ink
General: $305 | Member: $275

THE TEN-MINUTE WRITE

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.

EMILY WHITE

Six sessions
Saturday, January 9
1:10–4:10 pm
General: $90 | Member: $81

ROADMAPPING YOUR MEMOIR

Introductory | Develop a clear roadmap for your memoir in this generative workshop. Memoir author and writing coach Ingrid Ricks will help you hone in on your story theme and message, and teach you four compelling ways to structure your book. Then she’ll walk you through the simple outlining process she employs for every book project she takes on. This class includes a 30-minute individual coaching session between the two classes to drill down on your story structure and message.

ANNA VODICKA

One session
Saturday, January 9
1:10–4:10 pm
General: $90 | Member: $81

INTRO TO WRITING MEMOIR, PART II: DEVELOPING YOUR STORIES

Introductory | This course will focus on ways you can take your story starts and turn them into something complete. We will focus on scene development, transitions, and developing themes, as well as tricks and tips for growing your ideas. This course is the second in the three-part Intro to Writing Memoir series. It is not necessary to have taken the first course in the series to enroll in this course.

THEO NESTOR

Ten sessions
Tuesdays, January 12–March 16
5–7 pm
General: $480 | Member: $432
READING AND WRITING THE MIXED-RACE EXPERIENCE

All Levels | As multiracial people, it is often hard to know where we belong. In conversations around race, our perspectives often get overlooked or we may feel pressure to simplify our experiences. This class will hold space for mixed-race people to share freely about our evolving, complex identities. Each week, we will read and discuss a selection of essays/memoirs, and freewrite from prompts that explore topics like coming of age, messages we learned about race, whiteness, colorism, privilege, silence, and nonbinary thinking.

BECOMING AMERICAN: WHAT BEING AMERICAN MEANS

Introductory | What does it mean to be or become American? We’ll read immigrant and refugee writers who examine this question through personal narrative and experimental nonfiction. Using their insights and writing styles as inspiration, students will tap into their own or their family’s journeys, contemplating how immigrant/refugee stories are influenced by culture and add to the rich tapestry of American narratives. Students will be able to submit writing to be workshoped.

LAUNCH YOUR LONGFORM JOURNALISM PROJECT

Intermediate | Great long-form journalism is critical to our understanding of the world. But how do we transform the facts into riveting stories? In this class, we’ll dissect masterful pieces by the likes of Joan Didion, David Grann, and Linda Villarosa, and the six steps to writing a great true tale. Students will come away with a roadmap for making their idea a reality. Students should have some background in journalism or nonfiction. Reading assignments will be sent out ahead of class.

CREATIVE WRITER/CRITICAL READER: A WORKSHOP

Intermediate/Advanced | This course gives intermediate and advanced students an opportunity to dig deeply into the writing and revision of their own work while also learning the skills necessary to offer constructive, compassionate feedback. We will create a strong, supportive community of writers capable of offering valuable criticism. Writing will be workshoped more than once and will receive extensive student and instructor feedback. Students will generate and polish 30+ pages.

HOW TO WRITE A MODERN LOVE ESSAY

All Levels | The New York Times’s Modern Love column has been a reader favorite since its inception in 2004. We will look at a few example columns and discuss their structures, and the instructor will provide insider tips on how to write an essay that is more likely to be a “Yes.” Bring your writing tools and your questions.

A HUMMINGBIRD OF WORDS: THE MICRO MEMOIR

All Levels | The hummingbird is the only bird that can fly forward, backward, sideways, and even upside down—all because they are so small. In this class, we’ll look at tiny texts and learn what can be accomplished in a small space that can’t in a bigger one. What can we learn by shifting scale? How can attention to the tiniest literary creations challenge and inspire us? We’ll look at the monostich, the six-word memoir, the aphorism, the ten-second essay, and the American Sentence. We’ll end with the micro-memoir, including a prompt so students can write their own.
LOVE, GRIEF & HEARTACHE
All Levels | In this course, we will dig deep and write candidly about our most intimate relationships, whether with family, lovers, old wounds, or ourselves. Each week, we will read essays/memoirs by writers like Terese Marie Mailhot, Deborah Levy, and David Whyte; talk about craft and process; and freewrite from prompts that explore themes of love, loss, birth, death, silence, and longing. Students may submit a piece for instructor feedback, but our primary focus will be freewriting, sharing, witnessing, and connecting in community.

WHEN MEMORY IS NOT ENOUGH
All Levels | A memoir writer’s greatest gift is memory: messy, unpredictable; sometimes sharp, often murky. We help it along with research, interviewing, fact-checking. But sometimes we truly can’t remember something, and there’s no one left to ask: Did this happen? We’ll focus on how to use imagination when memory’s not enough, and how to cue our readers that we’re doing so. We’ll study writers who do this well, like Dani Shapiro and Sarah M. Broom. Students will have 3–4 opportunities for in-class writing.

USING FABULISM IN NONFICTION & MEMOIR
All Levels | Fabulism is often the domain of fiction, yet fantastical descriptions can aid the reader’s imagination and extend metaphor for the sake of understanding. So why not use the fantastical in nonfiction? Particularly in memoir, where writers seek to make meaning of experiences rather than just delivering facts, getting otherworldly can be helpful. This workshop will explore examples of fabulism in nonfiction and discuss both the gifts and limitations of this technique. We’ll also write together, leaving you with multiple tools to prompt further explorations on your own.

THE LADDER OF LOVE: WRITING PLATONIC RELATIONSHIPS
All Levels | Gail Caldwell once noted that “writing about a friendship that flourished within the realm of connection and routine has all the components of trying to capture air. We were the lattice that made room for the rose.” By combining close readings with a series of in-class prompts, we will learn how to root platonic relationships in your story so that they blossom. You will come away with new pages, fresh perspectives, and a generative understanding of Diotima’s ladder of love. This class will include a lunch break.

JUST LIKE A NOVEL! CREATING URGENT SCENES IN MEMOIR
All Levels | What does it mean to create a scene that urges the reader onward? How does one incorporate scene into a larger narrative? (And what exactly is a scene?) This class is for those who want their story to have a novel’s urgency, with all the turns and surprises of a narrative arc. From learning how setting can inform tension to capturing heated dialogue, you will leave this class with two new scenes and valuable tools to build your story.
WRITING LITERARY JOURNALISM
Introductory/Intermediate | This session explores creative nonfiction with an emphasis on literary journalism. Combining analysis with storytelling, literary journalism blends reportage with a personal narrative or angle. We will explore this genre through a combination of readings, discussions, and exercises, including workshopping your work. We will also discuss application of this genre in journals, magazines, newspapers, and online publications. We’ll be reading writers such as Steve Almond, Julia Alvarez, John McPhee, Susan Orlean, and Isabel Wilkerson.

GAIL FOLKINS
Six sessions
Mondays, February 22–March 29
7:10–9:10 pm
General: $305 | Member: $275

THE PERSONAL SCIENCE AND NATURE ESSAY
All Levels | Some of the best science and nature writing is also deeply personal. In this class, participants will learn techniques for drafting an essay that comingles nature or scientific writing with personal exploration. We will workshop drafts, look at examples by some of the masters of the craft, and discuss publication opportunities.

MIRANDA WEISS
Six sessions
Wednesdays, February 24–March 31
7:10–9:10 pm
General: $305 | Member: $275

FINDING NARRATIVE GOLD
All Levels | We will discuss how to mine our personal stories for the gold and “shining” moments that might be hiding under layers of overwriting, mixed metaphor, or lack of clarity. Is your best first sentence buried in the middle of the paragraph? I will show you how to approach your paragraphs and essays with a miner’s eye, searching for the gold, extracting it, and using it wisely in your work.

EMILY RAPP BLACK
Six sessions
Fridays, February 26–April 2
10 am–12 pm
General: $305 | Member: $275

WHAT I AM HERE TO SAY:
VOICE AND PURPOSE IN THE PERSONAL ESSAY
All Levels | Why do we disclose our deepest desires and fears in the personal essay? Why would one person’s walk in the city mean anything to someone else? How might one plumb one’s anger to find the hidden vulnerability (or vice versa)? Over these four weeks, we will read beautiful personal essays and follow writing prompts to deepen our voice and find our purpose in this dazzling literary form.

SONORA JHA
Four sessions
Thursdays, March 4–25
5–7 pm
General: $240 | Member: $216

SCENE VS. REFLECTION IN PERSONAL NARRATIVE
All Levels | Reflection is the nonfiction writer’s gift to the reader, offering meaning to your sister’s brush with COVID-19, an encounter with a blue heron, that day you learned your husband had gambled away your life savings. It’s crucial to know when to let a scene do the work and when to pull back into exposition, summary, and meaning-making. In this workshop, you will generate several dramatic scenes for your memoir or essay, then weave them with reflection. Expect the unexpected.

CHRISTINE HEMP
Two sessions
Saturday & Sunday, March 13 & 14
10 am–3 pm
General: $275 | Member: $248

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? 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, then move into a shared activity designed to activate your senses and inspire new work.

KIM BROWN SEELY
One session
Saturday, March 20
10 am–1 pm
General: $90 | Member: $81
POETRY

TIERED CLASSES

POETRY I (ASYNCHRONOUS)
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 will look to image, metaphor, sound, lineation, and structure to write our own poems. This class takes place online through Wet Ink, and sessions can be completed throughout the week.

POETRY II
Poetry II will add to your growing skill set in a supportive workshop environment. We’ll learn by closely reading and responding to mentor texts as well as each other’s poems, and practice the art of revision so that you can continue to hone your work beyond the bounds of the classroom.

POETRY II (ASYNCHRONOUS)
This class will build upon craft learned in Poetry I. Through more intensive readings, prompts, discussions, and workshops of your poems, we will further develop our poetic technique. While Poetry I is aimed at introducing you to the vast creative toolbox available to any poet, the goal of Poetry II is to explore in more detail those craft elements that are most often at play in your own growing body of work. This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.

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.

GENERAL

READING & WRITING WITH SAL’S POETRY SERIES
All Levels | In partnership with Seattle Arts & Lectures, join curator and SAL Poetry Series host Rebecca Hoogs for a deep dive into the 2021 Poetry Series, featuring Maggie Smith, Toi Derricotte, Douglas Kearney, Natalie Diaz, Alberto Ríos, and Ocean Vuong. In each class session, you’ll read and discuss a selection of poems by one of the season’s poets, and then use them as models for generative in-class writing. All levels of readers and writers are welcome.

MICHELLE PEÑALOZA
Six sessions
January 6–February 10
Online via Wet Ink
General: $305 | Member: $275

JEANINE WALKER
Eight sessions
Wednesdays, January 20–March 17
[No class Feb. 17]
10 am–12 pm
General: $395 | Member: $355

MICHELLE PEÑALOZA
Eight sessions
February 24–April 14
Online via Wet Ink
General: $395 | Member: $355

ED SKOOG
Ten sessions
Thursdays, January 21–March 25
7:10–9:10 pm
General: $480 | Member: $432

REBECCA HOOGS
Six sessions
Sundays, January 10–February 14
10 am–12 pm
General: $305 | Member: $275
ADVANCED POETRY WORKSHOP
Advanced | In this inclusive, welcoming workshop, we will explore and experiment with innovative and traditional group feedback methods with the intended outcome of creating poems that meet each workshop member’s criteria for excellence in myriad aspects, including clarity, image, sonic devices, figurative language, and subversion of the ordinary in favor of the unexpected. We will also analyze and discuss poems we admire and use our time together to generate new work. Pre-requisite: 3–4 poems submitted to instructor. Registration is by application only.

POEMS FOR A CAUSE
All Levels | Why give a speech at the protest rally when you could speak a poem, witness through lyric lines, testify with an urgent blessing, or teach an anthem all can sing together? Or maybe the poems you write out of love for your cause are quietly handed to friends and strangers, slipped into pockets to change hearts and lift spirits. We will savor stirring texts, then write our own—for earth, for justice, for kindness and compassion. This class includes a one-hour lunch break.

LYRICAL TEXTURE: GENERATIVE STRATEGIES FOR POETS
All Levels | The focus of this class is lyrical texture. This may include developing sonic patterns, tactile landscapes, and compelling juxtapositions. Students will generate new poems and incorporate strategies to revise existing work. Methods include generative experiments and prompts, close readings of poems to identify different textures, and discussions around drawing inspiration from other media.

ASTONISHING EXPERIENCES
All Levels | The purpose of this workshop is to help participants find the right words and poetic techniques to relate an astonishing experience. What kind of astonishment the student has experienced will not be furnished; please arrive to this online workshop already having experienced astonishment. “Thunder” is a root of the word “astonish.” The workshop will aim to assist the writer with the lightning.

WRITING THE SURREAL AND THE SENSUAL
Intermediate | What do Sylvia Plath’s braid, an hourglass museum, and a lampshade of silvering hair have in common? These are images conjured by American poets writing today. Though traditionally a white male realm, surrealist poetics is undergoing an exciting revolution. Together, we will generate a collage of new poems using surrealist prompts and seek out mentor poems in the work of Kelli Russell Agodon, Terrance Hayes, Diane Seuss, Warsan Shire, and others. We’ll share and discuss poems produced in class.

POETRY INSIDE OUT: WORDS TO FEEL BY
Introductory | 2020 was a year full of cancellations and complicated feelings. Whether you’re reevaluating your plans or still at sea, this course offers space to engage with your emotions. We will welcome the sentimental and the sincere, calling on poetry’s vast potential to recognize and carry us through trying times. Readings and prompts will be grouped based on our big, core emotions: disgust, fear, anger, sadness, and joy.

MARTHA SILANO
Ten sessions
Wednesdays, January 20–March 31
[No class Feb. 17]
1:10–3:10 pm
General: $480 | Member: $432

KIM STAFFORD
One session
Friday, January 22
10 am–4 pm
General: $160 | Member: $144

LAURA DA’
Two sessions
Sundays, January 24 & 31
1:10–4:10 pm
General: $180 | Member: $162

ED SKOOG
One session
Monday, January 25
6–9 pm
General: $90 | Member: $81

SUSAN RICH
One session
Saturday, January 30
1:10–4:10 pm
General: $90 | Member: $81

WRYLY MCCUTCHEN
Two sessions
Mondays, February 1 & 8
5–7 pm
General: $120 | Member: $108
THE ROOTS OF SPOKEN WORD
All Levels | We’ll walk the path of griots with sneakers on our feet, listening to the
when, why, and how the art of storytelling found its way from keeping the memo-
ries of traditions alive, to the poetry slam stage, the hip hop stage, and the TEDx
stage. We will create new memories through this art in our writing.

NAA AKUA & MATT GANO
Four sessions
Wednesdays, February 3–24
7:10–9:10 pm
General: $240 | Member: $216

GAINING GOOD GROUND
All Levels | What is the role of place in poetry? How do poems invite us to attend?
In this class, we’ll explore how poems help connect us to the places we live and
call home, allowing us to more deeply root in our own lives. We’ll explore home
dialects and locavore weather, name flora and fauna, and examine unexpected
micro-histories that help us connect to (and even repair) the world around us.
Through generative exercises, we’ll draft our own place poems, and workshop them
in a second session.

TESS TAYLOR
Two sessions
Saturdays, February 6 & 13
1:10–4:10 pm
General: $240 | Member: $216

POEMS OF AFFIRMATION AND PRAISE
All Levels | How do we, in times of loss, praise what’s left? In this workshop,
we’ll explore poems that do just that: affirm humanity in the face of challenge
and darkness. We’ll learn how these poems tick and talk about how they can help
us—and the world. And, most importantly, how to write our own. Consider this
a fireside gathering of comfort and craft. We’ll read Ilya Kaminsky, Lucille Clifton,
Jane Hirshfield, W.S. Merwin, and more.

DANUSHA LAMÉRIS
One session
Sunday, February 7
1:10–4:10 pm
General: $90 | Member: $81

SIX POEMS SIX WAYS
All Levels | We will write six poems (or more!) in six weeks, focusing on six poetic
types: elegy, epistle (letter poem), imitation, ode, panegyric (praise/celebration),
and prose poem. We’ll work in lyric and narrative modes, try experimental and
nonce strategies, and read and discuss key pieces each week for ideas and inspira-
tion. Reading these poems and generating our own, with feedback from instructor
and class members, we will hone our craft as well as enlarge our inspirational spaces.

CAROLYNE WRIGHT
Six sessions
Thursdays, February 18–March 25
1:10–3:10 pm
General: $305 | Member: $275

UNPACKING THE PROSE POEM
All Levels | A favorite of the French symbolists and contemporary poets alike, the
prose poem is an enigmatic, hybrid creature that wields the techniques of poetry
but foregoes its line breaks. The poet James Tate went as far as to suggest that its
paragraphs could trick the reader “into glimpsing a little sliver of eternity.” In
the first half of the workshop, we will read and study examples by Natalie Diaz,
Matthea Harvey, José Olivarez, and Camille T. Dungy. In the second, we will turn
to writing exercises that will help us generate and share our own prose poems.

MAYA C. POPA
One session
Sunday, February 21
1:10–4:10 pm
General: $90 | Member: $81

EXTRA-SENSORY POETRY
All Levels | Sensory detail is an integral part of poetry—but why stay limited to
the classic human five? What if a poem perceived with eight eyes like a jumping
spider, or drew synesthetic inspiration for touch and taste from an octopus or but-
terfly? How can Time as a sense inform our poetic structure? What new senses are
available through dreams and hypnogogic states? This generative class of eclectic
writing experiments will help you take your imagery and structures to new levels.

SIERRA NELSON
Six sessions
Sunday, February 21–March 28
1:10–3:10 pm
General: $305 | Member: $275
WRITING POEMS ON FAMILY

All Levels | How do we make poems of a collective memory? Poetry is fertile ground for the complications of every family. In this generative class, we will draft poems about our family life, and we will pay close attention to the decisions poets like Meena Alexander, Henri Cole, and Natasha Trethewey make of childhood, loss, and inheritance. We will examine how poetry creates formal order out of emotional disorder. Students should expect weekly reading assignments, in-class writing exercises, and to draft 4–5 poems.

THE MAIN COURSE: POETS WRITING ABOUT FOOD

All Levels | Examine your cultural, familial, spiritual, and communal connections to food. We will read and discuss food poetry written by Li-Young Lee, Jane Wong, francine j. harris, Kevin Young, Eileen Myles, Toi Derricotte, Joy Harjo, and Richard Blanco. In addition to drafting poems using aspects of other poets’ writing about food, we will “cook” together by writing responses to recipes, historical facts about spices, and sharing stories about food. Workshop participants will write, draft, and edit four pieces of food poetry by the end of the class.

THE ARS POETICA & THE DEVELOPMENT OF A PERSONAL VISION

Intermediate | At some point, we have all written the poem on writing poems. Sometimes such poems are written simply to explore or expose our own processes, or to vent our frustrations over the challenges of writing. Writing the ars poetica can help us unearth how we came to those views and if they hold true over time. How do our attitudes, backgrounds, and experiences inform the way we think about writing? If our personal narratives shift, how does that impact our approach to the poem? We will discuss how the conscious questioning of our thoughts and feelings about poetry can “twig by twig” (as Archibald MacLeish notes in his poem, “Ars Poetica”) move us toward a comprehensive and sustainable personal vision for our work.

MEDITATIVE EXPECTANCY: POETRY AS DAILY PRACTICE

Intermediate | How do we change when we write every day? How do we train the mind to make associations more quickly, to render our subjectivity into language with greater ease and fluidity? We will come together each week after having completed a series of exercises meant to deepen our connection to lyrical and heightened language and to our reading life. While the workshop portion of the class will be comprised of traditional group discussion and critique, there will be a weekly craft talk and assignment meant to provide ongoing strategies for getting poems started and keeping them going through a defined, rigorous daily writing practice.

NAKED POETRY: FINDING THE COURAGE TO SEE OURSELVES

All Levels | This exploratory, generative poetry workshop is designed to highlight the severe and beautiful truths of our lives and where in language we strike our greatest freedom. Based in the belief that poems that are pure, honest, and courageous in saying the unsayable get us closer to the highest reaches of human song, students will learn techniques of writing poetry that stress tapping the unconscious and facing our fears while nominally addressing form as a doorway into the mysteries that make up our lyric selves.
MOTHERHOOD & THE BODY

All Levels | Motherhood is a passage. It also can cause significant and sometimes long-lasting change in a woman’s body. Poets have a unique opportunity to explore how these physical transformations in the body mirror emotional shifts and personal discovery. We will read from a diverse selection of poets, and explore imagery and possibility within our own physical stories of birth and breastfeeding, labor, and the act of loving another human into the world.

HOW TO ORDER YOUR POETRY MANUSCRIPT

All Levels | Part lecture and part workshop, this class gives you a hands-on approach to finding the best order for your manuscript to keep readers (and contest judges) hooked. Topics include why editors care about poem order, publishing industry insight, recent trends in literary awards, and more. Open to everyone interested in publishing a poetry book, whether you are just starting out or have a completed manuscript. Afterward, participants can schedule a 15-minute individual consultation to receive feedback on a specific project.

Remember, all classes in this catalog will be held online!

HAVE A MANUSCRIPT THAT NEEDS SOME HELP?

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.
30 PROMPTS, 30 DAYS, 30 LINES, 30 WAYS

Intermediate | Is the current way of life making you feel creatively stagnant? Are your stories lacking luster? Is your free verse feeling restrictive? Do you stare at the blank computer and “wait” to be inspired? This is the class for you! In 30 days, you’ll write 30 responses to prompts which will serve as a springboard for pieces that can be edited down the line to take on more polished forms.

DEAR YOU: CREATIVE EXPERIMENTS WITH LETTERS

All Levels | “This is my letter to the world / That never wrote to me…” —Emily Dickinson

From the playful to political, the personal to persona, we’ll use the form of the letter (an address from, reaching out to) to craft new creative work, experimenting across genres including poetry, prose, and collage. We’ll find inspiration in literary letters, letter-poems, and everyday postcards, with the emphasis on generating new pieces, beginning mostly in class, plus weekly protest letters. Optional one-on-one conferences available at the end.

HOMECOMING AND HOMEGOING: WRITING THE GIRL PROTAGONIST

All Levels | In this class we’ll discuss and analyze clips from classic movies (The Wiz, The Wizard of Oz, Whale Rider, Crooklyn, and The Secret Life of Bees) and books (Homegoing, The Color Purple, and Poet X) centered on the voices, journey, environment, feminism, and womanism of girl protagonists. You’ll spend the first three weeks analyzing, discussing, and responding to generative writing prompts. In weeks four through six you’ll write poetry, prose, and micro-fiction, creating solid and multidimensional girl characters of your own.

FINDING THE POWER IN YOUR PIECE

All Levels | Have you been working on a short piece that you can’t seem to find the center of? Have a stash of fragments that need a through line to hang together? In this class, we will cut the editing process into segments and challenge ourselves to work “bird by bird” (à la Anne Lamott). This course is ideal for a short piece of fiction or personal essay-length work; students will aim to come away with a draft that feels cohesive and powerful.

WOUNDED LITTLE LIARS

All Levels | These people in your stories… Who hurt them? Who loved them once and left them? What are your characters doing to their world and themselves because of their wounds? In this one-day deep-dive into your characters’ truths and lies, we will read and write layers and nuances into your characters and render them fragile, funny, fallible, and ultimately unforgettable. This class includes a one-hour lunch break.
PSYCHOLOGY FOR WRITERS
All Levels | If you’re yearning to expand beyond merely competent poetic verse, formulaic essays, and mediocre storytelling lacking the sparks of resonant meaning, this course will give you an array of new tools to develop, hone, and cultivate psychological depth in your creative writing practice. In seminar discussions, brief lectures, and in-class writing, we’ll explore the core concepts of psychoanalysis (including projection, transference, and repetition compulsion) to catalyze your poems, essays, and fictional characters through the deep work of inquiry and reflection.

JOSHUA MARIE WILKINSON
Four sessions
Sundays, January 10–31
1:10–3:10 pm
General: $395 | Member: $356

QUICK, BE FUNNY: A HUMOR-WRITING WORKSHOP
All Levels | Back by popular demand, this workshop is based on a one-day humor class we’ve offered before. In this eight-week class, each student will produce a first draft of their own humor writing and will receive feedback on it from the instructor and the rest of the group. Each class meeting will begin with a craft lesson, and then we will discuss each other’s work.

JOSEPH FRIZZELLE
Eight sessions
Sundays, January 10–February 28
1:10–3:10 pm
General: $475 | Member: $428

THE HARDEST PARTS
All Levels | Beginnings and endings—in novels, stories, essays, and memoirs—are hard. An arresting beginning is your one chance to capture a reader, and a just-right ending sends a reader back into the world, forever changed. In this generative lesson, we’ll read several examples from both fiction and nonfiction, ultimately highlighting four strategies for crafting strong beginnings and endings. Attendees are asked to have a story- or essay-in-progress handy for in-class revision work.

JOSHUA MARIE WILKINSON
One session
Wednesday, January 13
1:10–4:10 pm
General: $90 | Member: $81

ON READING A TREE
All Levels | Trees are an iconic symbol of the Northwest; some varieties may live well into the thousand-year range, yet they are static beings, their point of view rooted to a particular location. What do they see over their long lifespans? This is a class about seeing, about noticing the resonances between ourselves and the world around us. We will do this by anchoring our attention on our arboreal neighbors. We will investigate ourselves through the trees in our lives, read widely, and write poetry and creative nonfiction.

CLAUDIA CASTRO LUNA
Eight sessions
Thursdays, January 14–March 11
5–7 pm
General: $395 | Member: $356

THE FIRE THAT DOES NOT BURN: WRITING WITH SHIVA
All Levels | “Atop the snow-capped mountain, skull in hand… destroying the world with his indifference.” Shiva, the Hindu god of destruction, has fascinated generations of writers because he straddles so many divides—ascetic and householder, spiritualist and materialist, preserver and destroyer. In this mixed-genre, part-generative, part-analytical class, we’ll turn to key texts and episodes from the mythology of this fascinating god, and use them to fuel our own burning pieces. No prior knowledge required—but come ready to engage and to write!

SHANKAR NARAYAN
Eight sessions
Saturdays, January 16–March 13
10 am–12 pm
General: $395 | Member: $356
**TRUE, FALSE, OTHER: BREAKING THE RULES IN NONFICTION AND REALISTIC FICTION**

Intermediate | Are you a storyteller working in prose with a personal or reality-based project that feels constrained by the requirements of factual vs. fictional storytelling? Do you dream of crossing over, combining, blending, seeing what happens if you allow a well-in-hand muse to go wild, even to the point of absurdity? In this class, using published examples of literary experiments and guided excursions in our own creative work, we will review the behaviors typically expected of creative nonfiction, realistic fiction, and researched narratives. After acknowledging the usefulness of those conventions, we’ll blow it all up, exploring both fruitful and disastrous ways to leap out of bounds and break the rules as we turn life into literature and fact into art.

**SHOW AND TELL**

All Levels | Though many of us have heard the advice “show, don’t tell,” this workshop will embrace the practice of both showing and telling. When should you rely on just the facts? When should you linger in scene? We will find answers to these questions and more, reading and discussing authors who excel at balancing scene and exposition (Adichie, Didion, Mura, O’Faolain, etc.). Students will workshop a story, essay, or excerpt from a longer piece and can expect significant feedback from the instructor.

**WRITING FOR PROCRASTINATORS**

All Levels | Consider yourself a writer, proclaim to love writing, but find a million things to do before “letting” yourself write? This course is for you. Weekly writing and reading assignments (Brenda Ueland, Liz Gilbert, Steven Pressfield, etc.) and instructor feedback help us explore why we procrastinate and how to break the cycle. Students establish a writing practice and navigate the murky waters of their own procrastination. In addition, students will leave with a draft of a short project previously avoided.

**MAKING A SCENE**

Intermediate/Advanced | The scene is one of the smallest units of storytelling, serving as a building block for short stories, novels, and memoirs alike. In this course, we’ll explore how to start and end a scene, what a scene should do, and whether a scene should exist in the first place. We’ll look at how elements like narrative arc, tension, character development, setting, and dialogue relate to scene-building. Expect to submit one short scene for workshop.

**A WRINKLE IN TIME: HOW TO EMBRACE YOUR CHRONOLOGY AND TELL THE STORY STRAIGHT**

All Levels | One of the central struggles in storytelling is that human beings are, in essence, time travelers. We live in the past of our memories and the future of our hopes. Thus, when we tell stories, we often shuttle around in time. This can be exciting, but more often it winds up confusing the reader, and (in my case) the writer. In this seminar, we’ll unravel the mysteries of chronology and help writers figure out how to tell their story in a way that thrills their readers.
HOW TO TURN YOUR OBSESSIONS INTO AWESOME PROSE
All Levels | Most good writing—whether fiction or nonfiction—arises from a writer's obsessions. In this intensive session, we’ll discuss how to explore our obsessions on the page, without falling prey to self-absorption or sentiment. We’ll start by looking at the work of folks such as Joan Didion, George Saunders, and others, and then generate some work in class by confessing to our own obsessions. Check your inhibitions at the door.

STEVE ALMOND
One session
Monday, February 8
5–8 pm
General: $150 | Member: $135

THE IMAGE AS FUEL FOR WRITING (AND LIVING)
All Levels | In this workshop, we’ll explore the art and craft of image-making. We’ll explore how developing a friendly relationship to image can help bring clarity and depth to our writing, as well as our everyday lives. We’ll begin with some simple collaborative writing and then, after reading examples of some our greatest contemporary poets, we’ll move on to longer, generative writing exercises, most of which can be easily reproduced at home to begin or strengthen a meaningful writing practice. While our reading will focus on poetry, this workshop will be useful for writers working in any discipline.

CARRIE FOUNTAIN
One session
Saturday, February 6
10 am–1 pm
General: $90 | Member: $81

WHY SHOW DON’T TELL IS A CROCK
All Levels | “Show, don’t tell” is a slogan cited like scripture. It also might be the single most destructive piece of advice writers ever receive. In this seminar, participants will look at concrete examples of how the “show, don’t tell” mantra often wreaks havoc on writers’ storytelling by creating confusion, sapping their prose of suspense, and causing them to write disjointed scenes. We’ll explore how writers can transform their work by following a much more useful creed: tell the reader just enough to feel what they’re being shown.

STEVE ALMOND
One session
Monday, February 8
5–8 pm
General: $150 | Member: $135

SAD SONGS
All Levels | What is it about sad songs that make us listen over and over? What are the words that evoke our own sadness and make us feel seen? In this craft class, we’ll break down the structures, movements, and lyrics of classic sad songs, using music as a door into literary discussions crucial to all genres: pattern and variation, point of view, and the difference between sentimentality and sentiment. Students should come with a favorite sad song in mind; they’ll leave with a new understanding of some essential literary devices and the inspiration to use them when conveying feeling through language.

PAULETTE PERHACH & GABRIELLE BATES
One session
Saturday, February 13
1:10–4:10 pm
General: $90 | Member: $81

HOW TO HOOK YOUR READER
Intermediate | You want to grab your reader’s interest and not let go, but how do you do it? Whether you’re writing memoir or fiction, you’ve got a story to tell—and it needs to get heard. Come spend an afternoon learning how to harness your readers and keep their attention through the end. This class surveys a variety of strategies for starting a story, as well as techniques for carrying the energy forward well beyond your opening lines.

SUSAN MEYERS
One session
Saturday, February 13
1:10–5:10 pm
General: $120 | Member: $108
MIXED GENRE

HERM CRAB FORMS FOR POETS & PROSE WRITERS

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

GRAPHIC NOVEL MEMOIR

Intermediate | A personal story gains added power when told in comics form. Two experienced graphic novelists will guide you through the process of creating several short comics, leading up to a finished story. We’ll look at masterful examples while exploring different aspects of the medium in our assignments. Students will have the opportunity to share work and get feedback by posting it to a secure website. Note: Drawing ability is not as important as the desire to communicate your ideas.

DWAYNE BOLLINGER & GREG STUMP
Six sessions
Saturdays, February 20–March 27
1:10–3:10 pm
General: $440 | Member: $396

PLAYS FOR POETS:
WRITING ALONGSIDE SAMUEL BECKETT & CARLOS SIRAH

DEBORAH WOODARD
Six sessions
Saturdays, February 20–March 27
1:10–3:10 pm
General: $305 | Member: $275

PLAYS FOR POETS:
WRITING ALONGSIDE SAMUEL BECKETT & CARLOS SIRAH

GABRIELA DENISE FRANK
Six sessions
Saturdays, February 20–March 27
1:10–3:10 pm
General: $305 | Member: $275

WRITING ON DELIGHT

LISA WELLS
Six sessions
Sundays, February 21–March 28
10 am–12 pm
General: $305 | Member: $275

WORD CHURCH

TARA ATKINSON
One session
Sunday, February 21
1:10–4:10 pm
General: $90 | Member: $81

LISA WELLS
Six sessions
Sundays, February 21–March 28
10 am–12 pm
General: $305 | Member: $275

CREATIVE REVISION

LISA WELLS
Six sessions
Sundays, February 21–March 28
10 am–12 pm
General: $305 | Member: $275

TARA ATKINSON
One session
Sunday, February 21
1:10–4:10 pm
General: $90 | Member: $81

All Levels | Embrace a literal meaning of revision and re-envision your fiction with creative strategies. This fast-paced one-day workshop will include introductions to several generative and freewriting exercises for reimagining or newly discovering the world of your fiction, along with guidance for more targeted problem-solving.
WRITING A PHILOSOPHY OF TIME

All Levels | Time is always tricky, and writing about it is even tricker. Is the flow of passing moments subjective or is it something that's out there and real? And what are moments? My class will be a combination of reading materials, discussions, and writing exercises that will break the writer from the continuum of common-sense time and lead them into a labyrinth of time.

CHARLES MUDEDE
Six sessions
Mondays, February 22–March 29
7:10 pm–9:10 pm
General: $305 | Member: $275

WRITING UTOPIA (ASYNCHRONOUS)

All Levels | Imagining utopia is a radical act of optimism—arguably one we need more than ever. Referencing works by Thomas More, Voltaire, Charlotte Perkins Gilman, Ursula K. Le Guin, Ryka Aoki, Natasha Marin, and others, we'll jump-start our own writing. You will play, write, and come away with some fragments to rework later. You might even start a novel. Anything is possible in utopia. This class takes place online through our partners at Wet Ink, and sessions can be completed at your own pace throughout the week.

STEPHANIE BARBÉ HAMMER
Six sessions
February 22–March 29
Online via Wet Ink
General: $305 | Member: $275

WHAT TO DO ABOUT THE LOVE SCENE

All Levels | In literature as in life, the scenes of our most intimate moments can be hilarious or heartbreaking, frustrating or revelatory (in all kinds of ways). We'll read and discuss behind-closed-doors scenes from fiction and memoir, studying the elements of craft that'll help you steer clear of common pitfalls. Expect to write, revise, and workshop your own scenes to set the right tone for your project.

NICOLE HARDY
Six sessions
Tuesdays, February 23–March 30
5–7 pm
General: $305 | Member: $275

WRITING THE VIGNETTE

All Levels | Vignettes are fun and satisfying “blips” of writing. They’re generally considered prose but tend toward poetry. And they don’t necessarily “go” anywhere, but, when artfully roped together, have created some truly astonishing longer works, including The House on Mango Street by Sandra Cisneros and An American Childhood by Annie Dillard. This four-week workshop examines and celebrates this small, vibrant unit of fiction. Fiction writers, memoirists, and poets who are looking to transition to prose are encouraged to register.

JEFF BENDER
Four sessions
Wednesdays, February 24–March 17
5–7 pm
General: $240 | Member: $216

WRITING TRAUMA

All Levels | Many of us write what haunts us—in order to heal, discover, exorcise, make meaning of, celebrate survival, and/or reach for connection. In a supportive environment, we’ll explore access points to writing trauma, self-care, and sticky issues of impact (on self and others). We’ll generate new work, focus on craft, and discuss the joys and challenges of writing about trauma. Students will have the opportunity to receive feedback on their writing from the instructor at least once.

TARA HARDY
Six sessions
Thursdays, February 25–April 1
5–7 pm
General: $305 | Member: $275

WRITING WITH THE FOUR AGREEMENTS

All Levels | In this class, you’ll take four meditative and poetic steps. Each week we will explore an agreement, a meditation, and a poetic form in collaboration with The Four Agreements by Don Miguel Ruiz. The four poetic steps we will journey through are praise poem, ghazal, the bop, and the ever-popular list poem.

NAA AKUA
Four sessions
Mondays, March 1–22
5–7 pm
General: $240 | Member: $216
WRITING FOR PERFORMANCE

PLAYWRITING: CREATING BIG, BEAUTIFUL WORLDS
All Levels | Build the world of your play by establishing its rules, interrogating theatricality, creating compelling characters, and identifying what drives you to share this story with an audience. Each week, we’ll read and discuss one opening scene by a contemporary playwright, exploring how each artist establishes and builds their world in the first few pages of the play. Writing will include generative exercises and weekly assignments. For writers and playwrights of all levels.

TELEVISIONARY
All Levels | This intensive, hands-on course is perfect for both new and working writers who want to elevate their scripts by learning the fundamental elements of TV scriptwriting with Script Anatomy’s unique tools. You may choose to work on either a TV spec or an original pilot that you’ll take from concept to solid outline. Weekly lectures will include tools and assignments that you’ll apply to your own project. You’ll receive weekly peer feedback and instructor critique, providing you with an honest evaluation of your material in a dynamic and supportive environment.

CREATIVE STORYTELLING THROUGH SONGWRITING
All Levels | 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 SassyBlack to learn foundational songwriting techniques used throughout the music industry. Learn 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.

PLAYWRITING: DIVING INTO DIALOGUE
All Levels | Shape the dialogue of your play by building and creating compelling characters, exploring voice, and driving your plot forward through your characters’ behaviors and choices. Each week, we’ll read and discuss one scene by a contemporary playwright, exploring how each artist uses dialogue to move their story forward. We’ll explore both the dramatic and comedic form, and the intersections therein. Writing will include generative exercises and weekly assignments.

UNLOCKING THE STRUCTURE OF THE FEATURE FILM
Introductory | In this four-week intensive, we will break down feature films beat by beat, unpacking exactly how a story functions. From daily life to inciting incident to dark night of the soul and beyond, you’ll learn exactly which paths Hollywood-style movies follow. By splitting the 120-page screenplay into six manageable sequences, students will walk away from this course with the kind of deep structural understanding screenwriters must master before diving into their first feature script.
These seminar-style reading classes are like book clubs on steroids. You wish your book club talked more about the book? You’ve always wanted to read that book but weren’t sure you’d get through it? These reading classes are for you. Led by instructors well-versed in the material and able to talk about literature as art, resistance, cultural commentary, and historical artifact, you’ll engage in conversation that illuminates and delights. Registered students receive 20% off required books at the Elliott Bay Book Co.

**FRIENDSHIP OVER TIME IN FICTION**

All Levels | Novels that trace the course of friendship over many years let us look closely at how writers create dynamic characters, complex relationships, and structures that allow the reader to experience the passage of time alongside the protagonists. In this class, we’ll read four novels centered on long-lasting friendships, including Virginia Woolf’s *The Waves* and Toni Morrison’s *Sula*, and consider how these authors and their craft decisions might influence our own work.

**DOROTHY PARKER’S ANTiRACISM**

All Levels | One of the most celebrated humorists of the 20th century, Dorothy Parker is famous for her mordant wit and cunning poetry. But her genius is also expressed in her short fiction—which has a stronger moral dimension than her other work. She was antiracist before we had that word, and the examples she set provide exciting challenges and opportunities for writers today. Get a copy of the book *The Portable Dorothy Parker* and bring it with you to the first meeting.

**INTERPRETER OF MALADIES BY JHUMPA LAHIRI**

All Levels | Jhumpa Lahiri’s *Interpreter of Maladies* not only brought her fame as a new writer but also brought international focus to South Asian American writing and culture. We will explore several short stories from this collection in depth to understand culture, historical context, and craft in Lahiri’s work. Students should acquire and read the book before the class begins.

**THE BOOK OF JEWISH POETS**

All Levels | What does the work of Ellen Bass, Linda Pastan, Marge Piercy, Ilya Kaminsky, and Nomi Stone have in common beyond the writers’ Jewish heritage? Plenty! For example, the concept of *tikkun olam*—repairing the world through positive acts—is alive in these poets’ craft and work in the world. Jewish ritual, social justice, and a world-weary sense of humor function in different registers in each of these poets’ work. We will read and discuss their work and lives. Prompts for optional out-of-class writing will be provided.

**LEARNING FROM LORDE**

All Levels | How do we navigate using anger productively? What is “erotic knowledge”? What is Black feminism? We will grapple with these questions and others as we explore selections from *Sister Outsider: Essays and Speeches* by Audre Lorde, self-proclaimed “Black, lesbian, mother, warrior, poet.” Her insights have been transformative to Black feminist thought and civil rights activism, so we will examine her critical contributions noting their relevance to our current moment.

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THE WRITING LIFE

WHY DO YOU WRITE? CRAFTING AN ARTISTIC INTENTION
All Levels | Are you just starting out or coming back to writing in the middle of a project? We will read and write declarations of intention and craft, an “energy blueprint” document that you can read again and again to remind you of why you chose to write in the first place. These can be theoretical, whimsical, practical, goal-focused, or all of these. Use your declarations in an inspiring artist statement, or simply set your writerly intentions for the new year.

BUILDING THE HABITS TO GET YOUR BOOK DONE
All Levels | In this class, we’ll focus on the bedrock of all finished books: developing and sustaining the habits to get your project completed. We’ll explore the psychology and science behind building better writing habits, how to maintain a daily practice, and how to get back on the horse after life’s knocked you off. This course will give you an array of new tools for overcoming obstacles to productivity like writer’s block so that you can get to THE END.

MARKET WHILE YOU WRITE: BUILDING AN AUDIENCE BEFORE YOU PUBLISH YOUR BOOK (ASYNCHRONOUS)
Intermediate | Like it or not, marketing is part of a modern author’s job description, and it starts long before the book comes out. The good news: building an audience isn’t as hard or uncomfortable as it might sound. This four-part self-paced class explores practical and realistic ways for writers to gather a community. With lots of discussion and guided assignments between classes, attendees will explore when and how to use social and traditional media, short stories and articles, influencers, and more. This class takes place online through our partners at Wet Ink, and sessions can be done at your own pace throughout the week.

DIVING IN: FIRST PAGES
All Levels | Ann Patchett described turning a brilliant idea into written words as akin to plucking a gossamer butterfly from the air and pinning it gruesomely to the page. Her point? Early drafts rarely gleam like the idea that first sparked the writer’s imagination. Nevertheless, for a writer’s vision to progress through draft form and eventually meet an audience, it must pass through a painfully awkward getting-started stage. Most writers, including beginners, intuit this unpleasant fact and resist putting down the first words or pages of a new project. In this class, using specific strategies, exercises, and examples, we will explore, practice, and learn to appreciate the uneasy but necessary beginnings of creating new work.

PREPARING TO QUERY
Intermediate/Advanced | Getting ready to query agents? This class covers everything you need to know, from how to evaluate if your manuscript or proposal is ready, to writing a dynamite query letter, to how to handle feedback, rejections, and offers of representation.

EMILY RAPP BLACK
One session
Saturday, January 9
10 am–1 pm
General: $90 | Member: $81

JOSHUA MARIE WILKINSON
Four sessions
Wednesdays, January 20–February 10
5–7 pm
General: $240 | Member: $216

BETH JUSINO
Four sessions
February 4–25
Online via Wet Ink
General: $240 | Member: $216

BONNIE J. ROUGH
Four sessions
Mondays, March 1–22
1:10–3:10 pm
General: $240 | Member: $216

ANDREA DUNLOP
One session
Sunday, March 7
10 am–1 pm
General: $90 | Member: $81
FREE RESOURCES

Check out a community class if you’ve never taken a writing class before and want to see what it’s all about, if you want to try a new genre or meet a new teacher, or if our regular class prices are prohibitive. The Quarantine Write-In and Write with Hugo House drop-in writing circles offer less instruction but a consistent, structured writing time to facilitate craft and community.

COMMUNITY CLASSES

THE INDIGENOUS WRITER’S TOOLKIT: STRATEGIES FOR FUNDING APPLICATIONS

D.A. NAVOTI
Three sessions
Saturdays, January 23–February 6
1:10–3:10 pm
Free

This is a free event for Indigenous* writers in any literary form, including poets and prose writers, and in any genre.

This course introduces business writing concepts to strengthen applications for fellowships, grants, and residencies. Core objectives include deciphering and mapping out an application, using data to communicate urgency, handling rejection, and constructing an effective resume, bio, and artist statement. This is not a craft class but a business writing course. And business communication, like anything else, can be improved with practice, so weekly assignments and feedback are expected.

*Indigenous includes a wide spectrum of individuals, such as those native to North and South America, island nations, and/or from homelands impacted by colonialism.

FAMILY STORIES

JAIMIE LI
One session
Saturday, January 30
1:10–4:10 pm
Free

As Wendell Berry wrote, “The world is full of places. Why is it that I am here?” In this single session, you will begin laying the foundation of your family story—origins, questions, and artifacts—so that you may continue building your project with focus and intention. We’ll look at ways to start letting go of what you already know about your family history in order to discover what you want to find out. Come prepared to read, write, discuss, and embrace the importance of your family story!

REACHING FOR JOY

LUTHER HUGHES
One session
Thursday, March 25
5–8 pm
Free

Poetry is not always about trauma or violence, though that is what makes us human. Poetry is also about happiness, joy, and triumph, and sometimes we forget these, too, make us human. This workshop will close-read and listen to works by Lucille Clifton, Jane Hirschfield, Jorie Graham, Camille T. Dungy, Mahmoud Darwish, and others. Through discussion and writing exercises, students will understand the importance of joy, the world around them, and how to aim toward it in poems.

This is a free event for Indigenous* writers in any literary form, including poets and prose writers, and in any genre.
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

Ruth Joffre is the author of the story collection *Night Beast*, which was longlisted for The Story Prize. Her fiction and poetry have appeared or are forthcoming in *Kenyon Review, Gulf Coast, Pleiades, Prairie Schooner, the Masters Review, Lightspeed, Nashville Review*, and elsewhere. Her months-long interview series with the authors, editors, and curators of craft books, essays, and resources is freely available on the *Kenyon Review* blog. A graduate of Cornell University and the Iowa Writers’ Workshop, Ruth lives in Seattle, where she teaches at Hugo House and co-organizes the Fight for Our Lives performance series.

To schedule an appointment, email ruthjoffre@hugohouse.org

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**DROP-IN WRITING CIRCLES**

**QUARANTINE WRITE-IN**

Writing can help us process our feelings about the unprecedented events unfolding around us. But it can be hard to find the focus and the motivation when we’re stressed and overwhelmed. To help get those words flowing, join us at this free weekly write-in via Zoom, where you’ll get writing prompts, time to write, and the opportunity to connect with other writers. For schedule information & to register, visit hugohouse.org.

**WRITE WITH HUGO HOUSE**

Looking for ongoing inspiration, feedback, and ways to connect with other writers? Attend one of these monthly drop-in writing circles, presented in partnership with the Seattle Public Library. For the time being, Write with Hugo House sessions take place virtually, on Zoom. For schedule information, visit bit.ly/WriteHugoHouse.

**OTHER FREE RESOURCES**

Join us for one of our free events—we host hundreds every year!—including the popular quarantine addition, the Solitude Social Club. And keep your eyes peeled for surprise Q&As with teachers and writers in the community. Sign up for our eNewsletter or check our website or social media regularly for new and ongoing opportunities.

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, 2021. 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.

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To schedule an appointment, email ruthjoffre@hugohouse.org

Naa Akuu is a Ghanaian-Bajan queer poet and educator. A WITS writer-in-residence and a teaching artist for Young Women Empowered and Hugo House, they were a Citizen University poet-in-residence and Gregory Award-winning actor for their role in Citizen: An American Lyric.

Jordan Alam is a queer Bangladeshi-American writer, performer, and therapist based out of Seattle. Jordan has performed and facilitated on embodied writing nationwide. Their work has appeared in the Atlantic, Seattle Met, Autostraddle, and CultureStrike, among others.


Tara Atkinson is the author of Bedtime Stories (Alice Blue Books) and Boyfriends. She holds a BA in English from the University of Iowa and an MFA in creative writing from the University of Washington.

Zach Avers is a writer and producer whose TV credits include American Soul (BET), Siren (Freeform), State Of Affairs (NBC) and A.N.T. Farm (Disney). He also sold and developed the drama Snowblind (Sony), the comedy Need to Know (WBTV/CBS), and the dramatic podcast The Mine (Sony).

Stephanie Barbe Hammer is the author of Sex with Buildings (dancing girl press), How Formal? (Spout Hill Press), and The Puppet Turners of the Interior (Urban Farmhouse Press).

Gabrielle Bates works for Open Books: A Poem Emporium and cohosts the podcast The Poet Salon. Her poems and poetry comics have appeared or are forthcoming in The New Yorker, Poetry, American Poetry Review, among other venues.

Jeff Bender’s work has been featured in McSweeney’s, Electric Literature, the Iowa Review, Guernica, First Person Arts, Points in Case, Slackjaw, and Little Old Lady Comedy. He’s won awards from Columbia University, Artist Trust, and Hugo House.

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 and holds an MFA from the University of Massachusetts Amherst.

Jericho Brown’s most recent collection, The Tradition (2019), was a finalist for the 2019 National Book Award and the winner of the 2020 Pulitzer Prize for Poetry. He is the Charles Howard Candler Professor of Creative Writing and the director of the creative writing program at Emory University.

Kim Brown Seely’s recent memoir, Uncharted (Sasquatch Books / Penguin Random House, 2019), received a Nautilus award and was named one of the “best books of 2019” by the Wall Street Journal.

March Calabretta Cancio-Bello is the author of Hour of the Ox (Pittsburgh, 2016), winner of the AWP Donald Hall Prize, and co-translator for The World’s Lightest Motorcycle (forthcoming Zephyr Press, 2021). She is the poetry coordinator for Miami Book Fair.

Claudia Castro Luna is Washington State Poet Laureate (2018–2021) and served as Seattle’s inaugural Civic Poet (2015–2017). She is the recipient of an Academy of American Poets Poets Laureate Fellowship and the author of Killing Marías (Two Sylvias), This City (Floating Bridge), and One River, A Thousand Voices (Chin Music Press).

Laura Da’ is a poet and teacher. She is Eastern Shawnee. Her first book, Tributaries, won the American Book Award, and her latest, Instruments of the True Measure, won the Seattle State Book Award.

Kimberly Dark is the author of Fat, Pretty and Soon to Be Old; The Daddies; and Love and Errors. Her essays, stories, and poetry are widely published in academic and popular online publications alike.

Natasha Drón is the author of the novel Grace (Counterpoint Press), which was named a best book of 2016 by the New York Times and won the 2017 American Library Association Black Caucus Award for Best Debut Fiction.

Nicola DeRobertis-Theye’s debut novel The Vietri Project will be published in March 2021 by Harper. She was an Emerging Writing Fellow at the New York Center for Fiction, and her work has been published in Agni, Electric Literature, and LitHub.

Scott Driscoll holds an MFA from the University of Washington and is the author of Better You Go Home, winner of the Foreword First Debut Fiction award. He has won numerous Society of Professional Journalism awards.

Andrea Dunlop is the author of three novels from Atria/Simon & Schuster and has worked in various parts of the publishing industry for over fifteen years, including with Random House, Kim Ricketts Book Events, and as an independent consultant.

Elisabeth Eaves is the author of Wanderlust: A Love Affair with Five Continents and Bare: the Naked Truth about Stripping. Her work has appeared in The Best American Travel Writing, the New Yorker, the New York Times, Wired, and elsewhere.

John Englehardt is the author of Bloomland, winner of the Deanc Prize for Fiction and the 2020 VCU Cabell First Novelist Award. A former Hugo Fellow, he holds an MFA from the University of Arkansas.

Beth Ann Fennelly, Poet Laureate of Mississippi, teaches in the MFA Program at the University of Mississippi, where she was named Outstanding Teacher of the Year. Her newest book is Heating & Cooling: 52 Micro-Memoirs (W.W. Norton, 2017).

Carlyn Ferrari is an assistant professor of English at Seattle University, where she teaches courses on African American literature and culture and Black feminism. She is working on two book projects about poet and civil rights activist Anne Spencer.

Gail Folkins writes about her deep roots in the American West. She is the author of Light in the Trees, named a 2016 Foreword INDIES finalist in the nature category, and Texas Dance Halls: A Two-Step Circuit.


Vievee Francis is the author of, most recently, Forest Primeval (Northwestern University Press, 2016), winner of the Kingsley Tufts Poetry Award and the Hurston/ Wirtight Legacy Award for Poetry. She is an associate professor at Dartmouth College and an associate editor for Callaloo.

Gabriela Denise Frank is a literary artist whose work appears in storefronts, libraries, magazines, podcasts, and more. Her writing has been featured in Hunger Mountain, Baltimore Review, Crab Creek Review, the Normal School, and the Rumpus.

Christopher Frizzelle is a writer, teacher, and former editor-in-chief of The Stranger, where a story he edited won a Pulitzer Prize. He is coauthor of the book How to Be a Person, and the founder and host of the Silent Reading Party.
ABOUT OUR TEACHERS

MATT GANO is a Seattle-based poet and MC currently writing, recording, and performing as "ENTENDRES." He is author of Suits for the Swarm (MoonPath Press), co-founder of the Seattle Youth Poet Laureate Program, and multi-year member of Seattle’s National Poetry Slam team.

ALMA GARCÍA has taught fiction writing at Hugo House since 2007. Her short fiction has been published as an award winner in Narrative, Passages North, Boulevard, and elsewhere. She holds an MFA from the University of Arizona.

JESSICA GIGOT is a poet, farmer, and mother. Her second book, Feeding Hour, is forthcoming from Wandering Aengus Press (2020) and her writing appears in several publications such as Orion, Taproot, Mothers Always Write, and Poetry Northwest.

JENNIE GOODE is a writer, editor, and teacher. Her essays have appeared in Los Angeles Review of Books, Brevity, Slag Glass City, and elsewhere. She received the 2017 Terrain.org prize for nonfiction and the 2014 Judith Kitchen Prize in nonfiction.

LAUREN GROFF is the author of the story collections Delicate Edible Birds and Florida, a finalist for the National Book Award, as well as three novels: The Monsters of Templeton, Arcadia, and Fates and Furies, a finalist for the National Book Award.

NICOLE HARDY is the author of the memoir Confessions of a Latter-Day Virgin and the poetry collections This Blonde and Mud Flap Girl’s XX Guide to Facial Profiling, a chapbook of pop-culture inspired sonnets.

TARA HARDY, 2017 Washington State Book Award winner, is a former Hugo House writer-in-residence, Seattle Poet Populist, and Hedgebrook alumna. She teaches for University Beyond Bars, Hugo House, Path with Art, Evergreen State College, and Seattle’s LGBTQ Center.

ANN HEDREEN is an author (Her Beautiful Brain), teacher and filmmaker. Ann has written for 3rd Act, the Seattle Times, and other publications, including her award-winning blog, The Restless Nest. She recently finished a second memoir: After Eclat.


DAMARIS B. HILL, PhD, is the author of three books—most recently, A Bound Woman Is a Dangerous Thing (Bloomsbury, 2019), a searing and powerful narrative-in-verse that bears witness to American women of color burdened by incarceration.

REBECCA HOOGS is the author of Self-Storage and a chapbook, Grenade. She is the associate director for Seattle Arts & Lectures and occasionally teaches in the summer Creative Writing in Rome program for UW.

ELISE HOOVER is the author of three novels including The Other Alcott, Learning to See, and Fast Girls. She has an MA in teaching and has taught literature, history, and writing to teenagers and adults throughout the Puget Sound.

LUKE HUGHES, author of A Shiver in the Leaves (BOA Editions, 2022) and founder of Shade Literary Arts, has worked published in Poetry, Paris Review, the Rumpus, and others. He received his MFA from Washington University in St. Louis.

NALINI IYER is professor of English at Seattle University, where she teaches postcolonial South Asian and African literatures. She is editor of South Asian Review; author/editor of three books and numerous articles. She also reviews for the International Examiner.

MAJOR JACKSON is the author of five books of poetry, including The Abandoned Man (2020), Roll Deep (2015), Holding Company (2010), Hoops (2006), and Leaving Saturn (2002), which won the Cave Canem Poetry Prize for a first book of poems.

NAOMI JACKSON is author of The Star Side of Bird Hill (Penguin Press, 2015), longlisted for the National Book Critics Circle’s John Leonard Prize, the Center for Fiction’s First Novel Prize, and the International Dublin Literary Award. She is assistant professor of English at Rutgers University-Newark.

SONORA JHA is the author of the novel Foreign (Random House India, 2013). She is a professor of journalism at Seattle University. Her collection of linked essays, How To Raise a Feminist Son: Motherhood, Masculinity, and the Making of a Family (Sasquatch/Penguin), is forthcoming in April 2021.

RUTH JOFFRE is the author of the story collection Night Beast. Her work has appeared or is forthcoming in Kenyon Review, Lightspeed, Gulf Coast, Prairie Schooner, the Masters Review, Pleiades, and elsewhere. She is prose writer-in-residence at Hugo House.

BETH JUSINO is a writer, editor, and publishing consultant for traditional and self-publishing authors. A former literary agent and marketing director, she’s the author of The Author’s Guide to Marketing and the memoir Walking to the End of the World.

DANUSHA LAMÉRIS is the author of The Moons of August (Autumn House, 2014) and Bonfire Opera. She was the recipient of the 2020 Lucille Cliffon Legacy Award and is a Poet Laureate emeritus of Santa Cruz County, California.

LAURA LAMPTON SCOTT’s work has appeared in Michigan Quarterly Review, Tin House Online, Hobart, and No Tokens, among other publications. She served as senior associate editor for Lavul: Life, Love, and Death in Port-au-Prince. She is a MacDowell Colony fellow.

DAVID LASKY is the co-creator of Carter Family: Don’t Forget This Song, which won comics’ Eisner Award.

JAIMIE LI is a contributing writer at Poetry Northwest and Darling Magazine. She is an MFA candidate at Goddard College and the recipient of the 2019 Goddard/PEN North American Centers Scholarship for her work in fiction and memoir.

ESTHER LIN is a 2020 Fellow at the FAWC in Provinctown, 2017–19 Stegner Fellow, and author of The Ghost Wife (PSA, 2017).

Her poems have appeared in Hyperrlletic, New England Review, Ploughshares, and elsewhere. She organizes for the Undocupoets.

ANNE LIU KELLOGG’s essays have appeared in Longreads, Witness, New England Review, Entropy, Fourth Genre, Normal School, and more. She has received residencies from Seventh Wave, Hedgebrook, 4Culture, and Jack Straw. Her memoir, Heart Radical, is forthcoming in fall 2021.

BECKY MANDELBAUM is the author of The Bright Side Sanctuary for Animals (Simon & Schuster, 2020) and Bad Kansas, which received the 2016 Flannery O’Connor Award for Short Fiction. She lives in Bellingham.

LISH MCBRIDE writes funny and creepy young adult novels such as Hold Me Closer, Necromancer; Necromancing the Stone; Firebug; Pyromantic; and Curse (2021).

She received her BFA in creative writing from Seattle University and her MFA from University of New Orleans.

WRITYL T. MCCUTCHEON is a hybrid writer, interdisciplinary performer, community educator, and 2018 LAMBDA Fellow in poetry. Their work has appeared in Foglifter, Papeachu Review, and Nat. Brut. Their collection, My Ugly and Other Love Snarls, was published in 2017.

SUSAN V. MEYERS directs Seattle University’s creative writing program. Her first novel, Failing the Trapeze, won the Nilsen Award. She has received grants from the Fulbright foundation, the National Endowment for the Humanities, 4Culture, Artist Trust, and several artists’ residencies.

DANIELLE MOHLMAN is a nationally produced playwright based in Seattle, WA. She is an alumna of Playwrights’ Arena at Arena Stage and the Umbrella Project Writers Group. She is a proud graduate of both Cal Poly Pomona and Emerson College.
ABOUT OUR TEACHERS

Charles Tonderai Mudede is a Zimbabwean-born cultural critic, urbanist, filmmaker, college lecturer, and writer.

Shankar Narayan explores identity, power, mythology, and technology in a world where the body is flung across borders yet possesses unrivaled power to transcend them.

D.A. Navoti’s work has appeared in Ho -mology Lit, Spartan, Indian Country Today, Cloudhroth, and elsewhere. A former Hugo fellow, Navoti is cofounder of Fight for Our Lives, a performance series advocating for communities targeted by divisive politics.

Sierra Nelson: poet, essayist, collabora-tor, and cephalopod appreciator. Poetry MFA from UW (2002), Books include The Lachrymose Report (PoetryNW Editions) and I Take Back the Sponge Cake (Rose Metal Press), poems in Pleiades, Gulf Coast, Crazy-horse, Poetry Northwest.

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). She has taught the memoir certificate course for the UW’s professional & continuing education program since 2006.

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

Russ Nickel works as a screenwriter in Los Angeles. His first feature film, Bear with Us, is available on Amazon Prime and DVD, and his series, Stellar People, is slated to be released soon. He teaches screenwrit-ing at Chapman University and Belmont University.

Michelle Peñaloza is the author of Former Possessions of the Spanish Empire, winner of the 2018 Hillary Gravendyk National Poetry Prize (Inlandia Books, 2019), and the chapbooks, landscape/heart-break (Two Sylvas, 2015) and Last Night I Dreamt of Volcanoes (Organic Weapon Arts, 2015).

Paulette Perhach has written for the New York Times, Elle, Vice, Marie Claire, and McSweeney’s Internet Tendency. Poets & Writers selected her book, Welcome to the Writer’s Life, as one of its Best Books for Writers.

Maya C. Popa is the author of American Faith (Sarabande, 2019), a recipient of the North American Book Prize. She is the poetry reviews editor at Publishers Weekly and teaches poetry at NYU.

Josh Potter is a writer based in Seattle whose prose explores how human interiority and physical landscapes relate. His fiction and nonfiction have been featured in Guernica, Cascadia Rising, Driftwood Press, Sick Lit, City Arts, JustaProse, and elsewhere.

Rena Priest is the recipient of an Amer-i can Book Award and a 2020 Allied Arts Professional Poets Award. Her work can be found in For Love of Orcas, Poetry Northwest, High Country News, and elsewhere.

Evon Roxanna RamziPoo is a writer based in California. She is the author of The Ventrilouquists from Park Row Books (Harper-Collins), and her work has been featured in McSweeney’s, Salon, and others.


Ingrid Ricks is a New York Times-best-selling author, writing coach, and speaker who is passionate about leveraging personal storytelling to foster healing, awareness, and empathy and change. Her memoirs include Hippie Boy, A Girl’s Story, and Focus.

Bonnie J. Rough is the award-winning author of Beyond Birds and Bees (2018), The Girls, Alone (2015), Carrier (2010), and numerous literary essays and articles. She has taught creative writing since 2003 and loves working with writers at every level.

SassyBlack is a multifaceted creative with a focus in the performing and literary arts. A goddess of “psychedelic soul” & “hologram funk,” she explores sound through deep elec-tronic compositions. Her music can be heard on Michelle Obama’s Spotify playlist.


Ed Skoog is the author of Rough Day and Mister Skylight, both published by Copper Canyon. His poems have appeared in American Poetry Review, the Paris Review, Poetry, Poetry Northwest, and elsewhere. He has been writer-in-residence at Hugo House and George Washington University and a visiting professor at the University of Montana.

Beth Slattery is a writer, editor, and writ-ing 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.

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.

Greg Stump is the author of Distillationed Illusions (2015, Fantagraphics Books). He has taught comics to students of all ages for two decades.

Anca L. Szilágyi is the author of Daugh ters of the Air, which Shelf Awareness called “a striking debut from a writer to watch.” Her writing appears in Orion, Lilith, and Fairy Tale Review, among others.

Tess Taylor is the poetry critic for NPR’s All Things Considered and a columnist for CNN. She is the author of three books, all from Red Hen Press—Rift Zone (2020); Work & Day (2016), named one of the best poetry books of 2016 by the New York Times; and The Forage House.

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

Olivia Waite is a bestselling author of queer historical romance, fantasy, and essays. She is the current romance fiction columnist for the New York Times Book Review.

Jeanine Walker holds a PhD in creative writing from the University of Houston. Her poetry collection Diagram of Parts is forthcoming from Groundhog Poetry Press. Her poems have appeared in Chattahoochee Review, Prairie Schooner, and elsewhere.

Miranda Weiss is the author of Tide, Feather, Snow: A Life in Alaska (Harper, 2009), a PW Bestseller. Her writing has appeared in the Atlantic, the Economist, the Washington Post, Lit Hub, and elsewhere.


Emily White has published two books of literary journalism: Fast Girls, Teenage Tribes and the Myth of the Slut (Scribner, 2002) and You Will Make Money in Your Sleep (Scribner, 2007). She teaches for Queens University’s low-residency MFA.
Joe Wilkins is the author of the novel *Fall Back Down When I Die*, short-listed for the First Novel Award, and the memoir *The Mountain and the Fathers*, winner of a GLCA New Writers Award. He lives with in Oregon.

Joshua Marie Wilkinson is the author of *Meadow Slasher*, *Bad Woods*, *Selenography*, *The Book of Whispering in the Projection Booth*, and many other works.

Deborah Woodard is a poet and translator living in Seattle. Her most recent books are *No Finis: Triangle Testimonies, 1911* (Ravenna Press) and *Obtuse Diary, from the Italian of Amelia Rosselli* (Entre Ríos Books).

Geraldine Woods is the author of more than 50 books, most recently *25 Great Sentences and How They Got That Way* (Norton, 2020). She has taught writing and close reading for four decades.

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, and has received a 2020-2021 Fulbright Scholar Award to Bahia, Brazil.

Mark Wunderlich is the author of four books of poems, the most recent of which is *God of Nothingness* (Graywolf, 2021). He is the director of the Bennington Writing Seminars graduate writing program and lives in New York’s Hudson Valley.

Sunil Yapa is the author of *Your Heart is a Muscle the Size of a Fist* (Lee Boudreaux Books, 2016), a finalist for the 2017 PEN/Faulkner award. It was also named one of the best books of 2016 by *Time*, the *Washington Post*, and others.

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