writing & reading classes

ONLINE & IN-PERSON CLASSES

Winter 2022
This Quarter at Hugo House

Select winter classes are scheduled to take place in person. Should COVID-19 risks escalate and prohibit teachers or front desk staff from attending in person, these classes may be moved to Zoom. All in-person classes are listed in a separate area of the catalog: “In-Person Classes,” on pages 22–24. All other sections of this catalog will take place on Zoom or via Wet Ink, our asynchronous learning platform.

For more on our on-site COVID-19 protocols, please visit our website at hugohouse.org/about-our-classes
From Our Education Director

Twenty years ago, in an essay titled “Inventing Life Steals Time, Living Life Begins It Back,” Gish Jen wrote about how, being “forty-five, a mother of young children,” every minute of her day was a tug between the material world and the world of the page. When not writing, she went on to say, “I missed discovering what I thought—or rather, watching what I thought I thought dissolve under my pen. I missed looking hard at things. I missed stalking a plot. I missed being ridden by the imagination, not so much into the sunset as through it.”

At forty-five, a mother of a young child myself, I ache reading Jen’s words. I rush to my desk. I rush away from it. My son is growing so fast, another chapter and he’ll be taller than me. Another poem and he’ll have mastered long division.

But now, in the dark days of winter, we writers and readers don’t have to be as torn. There are months of rain ahead of us. There are extra hours of darkness, morning and night. Tuck your toes under a blanket. Get that stack of blank books ready. It’s writing season, y’all. In person and on Zoom you can find your metrical feet with Rena Priest. Start your graphic novel with Crystal Frasier. Explore the art of confession with Melissa Febos. Write your memoir with Peter Bacho. Write about past travels with Monika Sengul-Jones. Wallow in middle age with Gabriela Denise Frank. Queer the personal essay with Edgar Gomez. Dive into syntax with Victoria Chang. Write horror from the outside in with Sarah Gailey. And much, much more.

See you in the classroom,

Margot Kahn Case

WHAT’S SCHOLARSHIP DONATION DAY?

On November 29, make a $250 (or more) tax-deductible donation to our scholarship fund and you may register for classes before registration officially opens. Donations must be made over the phone. Call us to donate and sign up for the classes of your choosing.

REGISTRATION

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

All registration opens at 10:30 am
Scholarship Donation Day: Nov. 29
Member registration: Nov. 30
General registration: Dec. 7

Register early to save with early bird pricing, in effect Nov. 30–Dec. 13.

SCHOLARSHIPS

Need-based scholarships are available every quarter. Applications are due December 6, and scholarship applicants will be notified December 13.

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

MEMBERSHIP

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

Learn more at hugohouse.org/become-member/

QUESTIONS?

If you want to know more about a class or Hugo House policies, email us at registrar@hugohouse.org or call 206.322.7030. We are here to help!
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. If you experience or witness any harassment or discrimination in a Hugo House class, please alert the registrar: registrar@hugohouse.org or 206.322.7030.

At all times, please:

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

For the full version, please visit: hugohouse.org/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 & RECORDINGS

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

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.
HIGHLIGHTS

POETRY

VICTORIA CHANG

SYNTAX IN POEMS: EXPLORING PARATAxis, HYPOTAXIS, AND INVERTED SYNTAX

Intermediate | Why is syntax in poetry important? Because it’s one of the necessary defining principles of the poetic line and thus one of the most powerful ways to convey meaning and to emphasize or de-emphasize meanings and emotions. In this workshop, we’ll discuss syntax in general, as well as focus on a few elements of syntax in poems—parataxis, hypotaxis, and inverted syntax. We will go through some definitions, some grammar, and read a few poems together through the lens of syntax. We’ll also generate new poems based on what we’ve learned.

One session | Saturday, Jan. 15 | 10 am–1 pm PT
General: $150 | Member: $135

NONFICTION

MELISSA FEBOS

THE ART OF CONFESSION

All levels | As a literary term first used to describe the intimate works of poets, confessional has since been used to diminish works with autobiographical elements. This seminar won’t argue with that shallow application of the word. Instead, we will investigate the radical power and possibilities of personal writing: the aesthetic process of transforming experience into meaning via art, its analogous relationships between spiritual rituals of confession and trauma recovery, and its potential to transform the self and society.

One session | Saturday, Mar. 12 | 10 am–1 pm PT
General: $150 | Member: $135

FICTION

SARAH GAILEY

HOLDING HANDS WITH THE MONSTER: WRITING HORROR FROM THE OUTSIDE IN

All Levels | Are you ready to invite the monster in? Join Sarah Gailey to learn the sensory and psychological secrets behind making your stories truly horrifying. This course will guide you through an iterative process of sowing deep, effective horror into a piece of fiction to take it from ordinary to harrowing.

One session | Friday, Feb. 4 | 1:10–4:10 pm PT
General: $150 | Member: $135
FICTION

TIRED 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 briefly 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 a full story or story/novel excerpt) in a supportive environment with their teacher and peers. The instructor will provide a story to read before the first class.

FICTION II (ASYNCHRONOUS)
This class will build upon craft learned in Fiction I. We will focus on point of view, scene construction, and dialogue through reading published examples, writing prompts, and workshop of each other’s writing in a supportive environment. This course takes place online through our partners at Wet Ink, and classes can be done at your own pace throughout the week.

FICTION III
This ten-week course will build on craft learned in Fiction I and II. Students can expect readings from Sing, Unburied, Sing (Jesmyn Ward) and Best American Stories; craft discussions; and frequent workshops. Weekly discussions will include inciting incidents, managing psychic distance, voice, characters’ interior worlds, use of detail in world building, character reversals, and more.
PAST? PRESENT? POV?:
EXPLORING TENSES AND PERSPECTIVE
Intermediate | This fiction workshop will focus on the choices writers make about perspective and verb tenses, and on the possibilities these choices open in our work. We’ll use writing activities and close readings of writers like Alexander Chee, Sally Rooney, and Virginia Woolf to observe how narrative techniques shape storytelling, and we’ll discuss your work in a supportive, generative workshop setting. You’ll leave with a revised/expanded piece and an increased understanding of how craft choices interact with character and plot.

INCLUSIVE SETTING AND CHARACTERIZATION
All Levels | This course will explore the reciprocal relationship between setting and characterization. In particular, we’ll focus on the esoteric details characters notice and how macrocosmic social, cultural, and political systems control character decision-making. We’ll read a combination of short fiction and craft essays, as well as workshop one short story each with the objective of better understanding this relationship in our own work.

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, and 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.

REVIEW YOUR OWN NOVEL LIKE A DEVELOPMENTAL EDITOR (ASYNCHRONOUS)
Intermediate | How clearly can you see your own work? In this series, you’ll learn how a professional developmental editor evaluates the “big picture” effectiveness of a novel—including plot, characterization, setting, pacing, and craft/style—and work through questions and exercises each week to apply that same perspective to your own work. We’ll explore ways to see your writing from a fresh perspective, common issues that trip up writers, and tips and tricks to help you tackle revisions.

STUCK IN THE MIDDLE
All Levels | Whether you are in the honeymoon period of the first hundred pages of your story or stuck in the middle, working with plot points that marry character development and page-turning action will help you sail through to the end. We’ll engage in discussion, brainstorming, and writing exercises to design our own versions of critical story junctures. You’ll develop a better understanding of your book’s structure, as well as a roadmap for creating logical and organic transformation of your primary character.
THE BALANCED SCENE
Intermediate | What constitutes a scene? In this workshop, we will break a fiction scene down to its basic structural elements: dialogue, context, and backstory. We will look at ways these three elements can be braided together to effectively inform, engage, and intrigue a reader. Drawing on examples in contemporary novels, students will walk away with several templates as inspiration for their own scenes.

JOSHUA MOHR
One session
Thursday, Mar. 17
1:10–4:10 pm PT
General: $90 | Member: $81

WRITING FOR KIDS 101
Introductory | Have you always wanted to write stories for kids, but never knew where to start? This class will let you get your feet wet in this fun genre. Weekly in-class prompts—everything from starter sentences to images, magical objects to inanimate objects—will help you generate new work in every session. Then, you’ll give and receive positive feedback in a low-pressure atmosphere. You’ll also receive optional take-home exercises to keep you writing during the week. This class is geared towards writing for ages 8–12.

J. RYAN STRADAL
One session
Sunday, Mar. 20
1:10–4:10 pm PT
General: $90 | Member: $81

THE ART OF PUTTING WORDS IN PEOPLE’S MOUTHS
All levels | Conventional advice is always advocating that strong dialogue not only furthers characterization but also pushes the story’s plot forward. How’s this done? What are characters saying, and how does each spoken word help the reader form her own opinion about the character(s), their preoccupations, biases, passions, etc.? And how are characters communicating with one another? In what way(s) is information being conveyed, its mood and demeanor? Deep discussion of techniques and examples will inspire us to write, write, write. You can only learn how to construct solid dialogue by practicing!

TINA TOCCO
Four sessions
Tuesdays, Mar. 1–22
1:10–3:10 pm
General: $240 | Member: $216

CREATING CHARACTER
Intermediate | In fiction, character is the font of narrative. A character’s desires, behavior, and limitations create and evolve plot. Consequently, when beginning a novel or story, a writer’s knowledge of their primary characters interrogates and supersedes all other variables. Through discussion of the work of Dana Johnson, Jhumpa Lahiri, and Denis Johnson, this class will explore the components and utility of memorable characters. Students are urged, but not required, to bring works-in-progress for discussion and exploration.

MARY ADKINS
One session
Thursday, Feb. 10
1:10–4:10 pm PT
General: $90 | Member $81

Many classes in the Mixed Genre section cover general fiction techniques. See pages 15–18.
INTRO TO WRITING MEMOIR: DEVELOPING YOUR STORIES

Introductory | We 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, Jan. 11–Mar. 15
5–7 pm PT
General: $480  |  Member: $432

WRITING ABOUT ADDICTION

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

KRISTI COULTER
Four sessions
Sundays, Jan. 16–Feb. 6
1:10–3:10 pm
General: $240  |  Member: $216

THEME AND VARIATION: REPEATING FORMS IN NONFICTION

All Levels | How might deliberate formal repetitions shape a book and its inquiries? In this reading-centered class, we’ll explore Eula Biss’s Having and Being Had, Brian Blanchfield’s Proxies, Ross Gay’s The Book of Delights, and Paisley Rekdal’s Appropriate, each of which uses a particular constraint or structure to generate a series of essays. We’ll pay close attention to the ways that form both arises from and influences content, how patterning relates to experimentation, and how these authors might influence our own writing.

LIZA BIRNBAUM
Ten sessions
Tuesday, Jan. 18–Mar. 29
[No class Feb. 22]
5–7 pm
General: $480  |  Member: $432
QUEERING THE PERSONAL ESSAY
All Levels | Queer people rarely have the privilege of getting to tell our own stories, and when we do, we are often pressured to put the aesthetic preferences of straight readers first. Not here. In this generative nonfiction workshop, students will be provided a safe space to dissect personal essays by queer writers such as T Kira Madden, Brontez Purnell, Janet Mock, and Samantha Irby. Then you’ll write your own personal essays and workshop them in a supportive environment.

EDGAR GOMEZ
Eight sessions
Thursdays, Jan. 20–Mar. 10
5–7 pm PT
General: $395 | Member: $355.50

OUR STORIES TO TELL: A MEMOIR WRITING WORKSHOP
All Levels | This class is for students who wish to write—or are already writing—a memoir. Students will read memoirs by established writers such as The Woman Warrior, as well as selections from the teacher’s own work, Mostly True. Students will study the techniques used in memoir, including the use of effective dialogue and tense shifts.

PETER BACHO
Ten sessions
Saturday, Jan. 22–Mar. 26
10 am–12 pm PT
General: $480 | Member: $432

WOMXN OF COLOR: FINDING THE HEART OF OUR STORIES
Intermediate | Who are you? What is your essential nature? What do you want and need? How can you cultivate compassion for your own weaknesses and for others? How can you speak your truth with clarity and trust on the page? In this workshop, we will explore these kinds of questions via short meditations and prompts inspired by readings from Ada Limón, Pixie Lighthorse, and Jacqueline Woodson—ultimately tapping into the core of our writerly obsessions and life’s work.

ANNE LIU KELLOR
Ten sessions
Wednesdays, Jan 26–Mar. 30
5–7 pm PT
General: $480 | Member: $432

WRITE YOUR STORY: WRITING TO HEAL
Introductory | Tap into the healing power of personal narrative and write the emotionally charged story you need to tell. You’ll learn how to identify, structure, and bring your story to life through eight powerful narrative writing assignments that culminate in the completion of your seven- to ten-page story. This class comes with the option of booking an additional 30-minute individual coaching session.

INGRID RICKS
Five sessions
Monday, Jan. 24–Feb 28
[No class Feb. 21]
5–7 pm PT
General: $270 | Member: $240

MELISSA FEBOS’S GIRLHOOD: WRITING AGAINST PATRIARCHY
Intermediate | Each week, we’ll read an essay from Melissa Febos’s new memoir-in-essays, Girlhood, and use her work as a basis for drafting our own essays about experiences of gender, sexuality, and embodiment. We’ll focus on how she uses writing as an anti-patriarchal tool, a tool for self-revision. We’ll use free-writing, imitation exercises, interviews, and revision exercises to draft a personal essay.

KAELEI GIFFEL
Four sessions
Tuesdays, Feb. 1–22
1:10–3:10 pm PT
General: $240 | $216

WRITING ABOUT PAST TRAVELS
Intermediate | “We travel, initially, to lose ourselves. And we travel, next, to find ourselves,” writes Pico Iyer. Let’s take that second journey: visit your inward passages by writing a travel essay about past travels. Pack your memories, memorabilia, journal entries, library cards, and beloved dreams. We’ll spend six weeks dissecting various structures of travel essays while writing our own. The determined will complete a full draft to pitch for publication; all will enjoy the views from retrospect.

MONIKA SENGUL-JONES
Six sessions
Tuesdays, Feb. 15–March 22
5–7 pm PT
General: $305 | Member: $274.50
CÓMO CONTAR NUESTRAS HISTORIAS
Todos tenemos historias para contar. Lo que hemos sufrido, lo que hemos superado. Queremos compartir cómo lo hicimos y qué hemos aprendido a lo largo del camino. Pero ¿cómo y por dónde empezar? En esta clase los participantes serán guiados a través de una serie de lecturas y ejercicios que los impulsarán a escribir sobre esos momentos de la vida, esos recuerdos que están llenos de emociones. La clase se impartirá en español, pero los ejercicios de escritura se pueden realizar en español o en inglés.

WRITING ABOUT THE WORKPLACE
All Levels | Our workplaces are, for good or ill, fascinating reflections of the larger culture, as well as the site of countless relationships, growth arcs, power struggles, and other dramas. Yet they’re strangely underrepresented in modern memoir and essays. Let’s fix that, shall we? In this generative class, we’ll pair seminar-style discussion of published writing about the workplace with exercises designed to give you new angles for exploring and explaining that weird, inspiring, infuriating, complicated place (whether physical or virtual) where you spend so much of your time.

TURNING ANCESTRAL RESEARCH INTO NARRATIVE
Intermediate | In this class, we’ll build stories of ourselves from letters, photographs, public records, doctors’ prescriptions, dating profiles, and other sources via study of Audre Lorde’s Zami: A New Spelling of My Name, Porochista Khakpour’s Brown Album, Sophia Shalmiyev’s Mother Winter, Elissa Washuta’s My Body is a Book of Rules, and E. J. Koh’s The Magical Language of Others. We’ll combine primary sources and form (translation, fragment, collage, footnotes, time stamps) in service to the nuances of our stories and identities.

MAKING MEANING IN MEMOIR
All Levels | Memories aren’t enough to make a memoir. To make a great story, we have to connect our memories to culture, to history, to zeitgeist—and then be as clear and specific about our unique perspectives as possible. In this generative workshop, we’ll open a number of creative doorways (and windows and portholes and tunnels) into meaning and discuss how and why they work. Participants will leave with at least twelve new prompts for mining memory and life stories for deeper meaning.

SHORT BUT MIGHTY: CRAFTING FLASH NONFICTION
All Levels | An ant can carry 5,000 times its body weight, which just goes to show that tiny things can be powerful. In this seminar, we’ll read flash nonfiction pieces that make a big impact in less than 750 words. We’ll discuss the tenets of this popular form and engage in writing and revising exercises to try our hand at creating short work. In flash nonfiction, every word counts. This seminar is for writers of all ability levels interested in discussing and creating short nonfiction.
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 our partners at Wet Ink, and sessions can be done at your own pace throughout the week.

MICHÈLLE PEÑALOZA

Six sessions
Feb. 10–Mar. 23
Online via Wet Ink
General: $305 | Member: $274.50

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.

JEANINE WALKER

Eight sessions
Wednesdays, Jan. 19–Mar. 9
10 am–12 pm PT
General: $395 | Member: $355.50

GENERAL

WRITING DELICIOUSLY:
THE POETRY OF FOOD (FOR BIPOC)

All Levels | How can writing about food open up evocative spaces of comfort, family, ancestral lineage, memory, shared rituals, and desires? How can writing through and about food strengthen our communities and open up our creative craft? Along with celebrating and exploring food writing by poets such Tommy Pico, Naomi Shihab Nye, Hanif Abdurraqib, Audre Lorde, and Chen Chen, this class will offer numerous delicious writing prompts and opportunities for feedback, connection, and sharing.

JANE WONG

Two sessions
Sundays, Jan 9 & 16
1:10–3:10 pm PT
General: $120 | Member: $108

EXPLORING CHAPBOOKS

Intermediate/Advanced | Whether as prologue to a longer collection or a site to explore smaller obsessions, the chapbook has long provided poets the place to gather short sequences of poems. This class will combine reading, discussion, and workshop of the chapbook form. The first sessions of the class will be spent studying short collections of contemporary and historical poems, while later classes will focus on a discussion of each other’s work. While not required, it may be helpful for students to come to class with a possible chapbook idea in mind.

BILL CARTY

Eight sessions
Mondays, Jan. 10–Mar. 14
[No class Jan. 17, Feb. 21]
3–5 pm PT
General: $395 | Member: $355.50

CHASING TIME IN POETRY

All Levels | Time passes, halts, sputters, and rewinds in poetry. The line itself is a unit of time, measured in beats, increments of time. In this craft class and workshop, we will close-read poems for the ways their authors manipulate and control the reader’s perception of time. Examples include flashbacks in the work of Sharon Olds and “flashforwards” in W. S. Merwin. We will use these poems as models for generating and sharing our own poems. Writers should leave the workshop with four new drafts.

MAYA C. POPA

One session
Sunday, Jan. 16
10 am–1 pm PT
General: $90 | Member: $81
ADVANCED POETRY WORKSHOP
Advanced | In this inclusive, welcoming, and supportive workshop, the focus will be on revising poems to 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. Additionally, we will analyze and discuss poems we admire, including ones by Harryette Mullen, W. S. Merwin, and Wanda Coleman. Finally, participants will generate new work. Prerequisite: 3–4 poems submitted to the instructor.

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 so 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.

READING & WRITING THE SAL POETRY SERIES
All Levels | Join Seattle Arts & Lectures Executive Director and Poetry Series host Rebecca Hoogs for a generative writing class inspired by this year’s Poetry Series. In this class you will read and discuss a poem or two by each poet that SAL will host this year, and then use them as models for generative in-class writing. The class will feature poems by Kaveh Akbar, Rita Dove, Sherwin Bitsui, Kenzie Allen, and Don Mee Choi.

UN(STRUCT) FORMS
All Levels | Open to beginners and seasoned formalists alike, this three-hour craft class and workshop will consider poetic forms—among them sonnets, villanelles, and haiku—as well as formalist impulses in structure and rhyme scheme with an eye (and ear) for how these elements can be borrowed by non-formalists to improve understanding of the role that pattern and sound play in poetry. Poets read will include Sir Thomas Wyatt, Kobayashi Issa, Elisabeth Bishop, Thomas Hood, Mary Ruefle, Franny Choi, and others. Exercises will encourage, though in no way require, you to write in form.

FOR POETRY: A WORKSHOP
Advanced | Designed for those with workshop experience, this class will create a supportive, constructively critical workshop aimed to help students make their poetry the best it can be. To inspire generative prompts, we’ll read Reginald Shepherd, Marilyn Chin, and Qwo-Li Driskill. Students will have 3–4 poems workshopped, and all are expected to provide specific, useful written comments for others’ poetry. All will finish the course with practical and energizing ideas for how to make their poems shine.
FIND YOUR FEET: THE METRICAL FOOT IN POETRY
All Levels | “Meter has been called the heartbeat of poetry,” Paul Kiparsky wrote. “But like language itself, and music and dance, it pulsates more intricately than anything in the biological or physical world.” Controlling meter allows you to build tension to ecstatic release, deep dive into sober solemnity, or gently lay an epiphany on the brow of your reader. In this class, we’ll examine stress, pitch, length, and other features of speech to see how they affect the feel and sound of particular works.

RENA PRIEST
One session
Saturday, Feb. 5
1:10–4:10 pm PT
General: $90 | Member: $81

UNCOVERING YOUR TRUTH: WRITING THE FAIRYTALE POEM
All Levels | In this workshop, we will read and discuss works from contemporary poets that are inspired by characters, objects, and/or other components of fairytales and cultural myths to explore and reveal political, social, and/or personal truths. Students will generate new work and will come away with three drafts for new poems.

LEONORA SIMONOVIS
One session
Sunday, Feb. 6
10 am–1 pm PT
General: $90 | Member: $81

DEAR FRIEND: WRITING LETTERS, WRITING POEMS
All Levels | Using “Envelopes of Air” poems/letters between Natalie Diaz and Ada Limón as a starting point, we will explore how writing letters and writing poems have been intertwined for hundreds of years. This friendly, informal writing workshop is perfect for people who love to write letters or people who are curious about writing their own poems. There will be prompts to get you started on your writing journey. No experience needed.

JORY MICKELSON
One session
Wednesday, Feb. 9
7:10–9:10 pm PT
General: $60 | Member: $54

LITERARY TRANSLATION FOR POETS
All Levels | This one-day workshop introduces the process and ethics of literary translation, offering firsthand experience with multiple approaches to the translation of a poem. Students will go home with four new poems—two differing translations of a poem provided by the instructor, a personal response to that poem, and an experimental homophonic translation of another poem—plus new tools and insights into your own poetic practice. (Instructor will provide a short Chinese poem, with literal translation and transliterations.)

ANDREA LINGENFELTER
1 session
Sunday, Feb. 13
1:10–4:10 pm PT
General: $90 | Member: $81

MODERN SONNETS
All Levels | In this class students will study modern sonnets by poets writing in the 20th and 21st centuries. Each week we will study a new sonneteer, discuss their take on the sonnet, and take a stab at writing our own in generative exercises. Students may give and receive feedback in workshop. Together we will read John Murillo, Wanda Coleman, Tyehimba Jess, Terrance Hayes, Diane Seuss, Richie Hofmann, Marilyn Hacker, and others. This class is open to all regardless of previous experience.

CONSTANCE HANSEN
6 sessions
Wednesday, Feb. 16–Mar. 23
7:10–9:10 pm PT
General: $305 | Member: $275
THE WITCH’S POEM: SPELL-CRAFT AS MUSE & MENTOR
Jennifer Borges Foster & Callie Little
All Levels | The collective unconscious seeks you as a conduit. In this class, we transmute the abstract into art by allowing erasures to rise from texts, examine how both tarot and poetry guide us with archetypes, and learn how intention paired with intuition can center and transform our writing into something bigger than ourselves. We will learn to cast a circle around our words, and study the spellcasting present in poems from Walt Whitman, Tyree Daye, Joy Harjo, and more.

THE PERSONA POEM: WRITING BEHIND A MASK
Veronica Golos
Intermediate | Persona poetry offers contemporary writers opportunities for imagination, empathy, and surprise. Writing under an assumed “mask,” the writer may undermine expectations, gain insights into her own process, and connect with her readers in a new way. On the first day of this class we will discuss persona poems sent to students in advance; the following day, we’ll read and discuss students’ poems.

ORDERING AND SUBMITTING POEMS
Lisa Gluskin Stonestreet
Intermediate | What happens when you look beyond individual poems to the conversation among them? Bring ten pages of poems. We’ll discuss and practice techniques for ordering manuscripts for submission to journals, contests, and publishers. We’ll look at what the arc of a series or book can tell us about individual poems, and explore techniques for writing with a series or larger project in mind. You’ll then put together a packet of five poems to submit to the journal of your choice.

LAND BEYOND MAP
Laura Da’
All Levels | This course uses the concept of the map and its inherent limitations as a central metaphor for crafting new work and evoking place. The creation, crossing, and elimination of boundaries of language and narrative will underpin in-class prompts and extension activities. Writing place has a long history in poetry, but this course will look closely at the ways that worldview shapes, guides, and hinders. Readings will include Cedar Sigo, Camille T. Dungy, and Megan Bang. Writers will leave this course with a variety of observational strategies and suggestions for future projects and ways of learning from the land.

HERMIT CRAB FORMS FOR POETS & PROSE WRITERS
Dilruba Ahmed
All Levels | Calling all poets and prose writers! This mixed-genre class will explore “hermit crab” forms for our poems, prose, and prose poems! Just as a hermit crab adapts to various “homes,” we’ll write about our experiences using the language and architecture of borrowed forms: instruction manuals, encyclopedia entries, multiple choice questionnaires, historical timelines, or horoscopes. How can borrowed structures help us to reveal our emotional truths? This generative workshop is open to all.
HAUNTED: INCORPORATING FOUND TEXT IN POETRY

Intermediate | Poems often contain many ghosts: historical, ancestral, former versions of the self. In this workshop, we will explore two strategies for haunting our poems: erasure and collage. We will look at “pure” erasure, wherein the poet removes portions of a text while maintaining the original sequence of the words. For collage, we will examine how poems can incorporate found text that is interwoven with original poetry. Using sample poems as models, participants will compose their own poems incorporating found text.

TIANA NOBILE

One session
Thursday, Mar. 10
1:10–4:10 pm PT
General: $90  |  Member: $81

THE SURREALIST’S TOOLKIT: ACCESSING THE SUBCONSCIOUS

Intermediate | What do a bluebell mind, a cathedral on wheels, and a hearing trumpet have in common? These are images conjured by contemporary poets and artists. Though traditionally a white male realm, surrealist poetics is currently undergoing an exciting revolution. Together, we will generate poems using a paintbox of surrealist prompts and seek out mentor poems and artwork in the images of Leonora Carrington, Katie Farris, Terrance Hayes, Warsan Shire, and others. We’ll share and discuss the 5–6 poems we create.

SUSAN RICH

One session
Sunday, Mar. 27
1:10–4:10 pm PT
General: $90  |  Member: $81

LEAPS AND SWERVES: CREATING SURPRISE IN POETRY

All Levels | Let’s explore unexpected moves in poems: disruptions to syntax, shifts in tone, and associative leaps. Get ready for in-class prompts that invite a sense of wilderness and surprise to our writing. Together, we’ll investigate how poets such as Carl Phillips, Gabrielle Calvocoressi, Matthew Olzmann, Rick Barot, Elizabeth Bishop, and Lawson Fusao Inada use craft strategies to establish an interplay between stabilizing and destabilizing forces in their work while engaging the reader in a journey of discovery.

DILRUBA AHMED

One session
Tuesday, Mar. 29
10 am–1 pm PT
General: $90  |  Member: $81

Many classes in the Mixed Genre section cover general poetry techniques. See pages 15–18.
MIXED GENRE

PHILOSOPHY OF MEMORY
All Levels | Memory makes what has happened in our lives present, and the future is something we imagine. But imagination both remembers the past and simulates the future. This means the act of recalling is as creative as that of foretelling. And because the virtual (or compossible) is the zone of the imagination, this means the past is as unsettled (or as ghostly) as the future. This class will introduce writers to philosophical concepts on the nature of memory, the subject of one of the greatest novels, Marcel Proust’s Remembrance of Things Past.

THE LATE SHOW:
(RE)STARTING YOUR WRITING PRACTICE AT 50+
Introductory | In this supportive, welcoming generative writing class, we will explore the crucial steps to (re)entering and maintaining a writing practice at a later stage in life, experiment with three different genres (fiction, nonfiction, and poetry) through prompts and readings, discover effective techniques of revision through workshopping, and talk about publishing strategies in this age of shorter attention spans. Students will write in class and have short weekly homework writing and reading assignments.

HOW TO WRITE FOR MCSWEENEY’S
All Levels | This four-week course examines the key elements of writing brief, McSweeney’s-style humor pieces. It also explores publication options within the expanding humor-writing market. In addition to writing, students should be ready to discuss their comedic influences, provide examples of their favorite humor pieces and videos, and collaborate with peers. No experience necessary, though experience in other genres is a plus.

WRITING THE GORGEOUS SHIPWRECK OF MIDDLE AGE
Intermediate | If middle age was a Brady, it’d be Jan: at turns invisible, daring, envious, faltering—and funny. Approached with intention, writing about one’s midlife experience can be a keen lens for revelation and purpose. We’ll write from in-class prompts and discuss readings that explore middle age with humor and thoughtfulness. We’ll plumb its shuddering complexities, hard-won wisdom, and delectable triumphs. Writers will develop a collection of new flash starts or a segmented work and will have the option for an instructor conference.

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 to our arboreal neighbors. We will investigate ourselves through the trees in our lives, read widely, and write poetry and creative nonfiction.
CREATURES OF THE SEA:
CREATIVE WRITING EXPERIMENTS
All Levels | Sensing like an octopus, how can we expand our imagery? What is the kraken’s myth, and where else can we take it? What makes words school like fish? What exists at our work’s hydrothermal depths? This generative class provides eclectic prompts using poetic and scientific sources for inspiration, including work by Elizabeth Bishop, Elizabeth Bradfield, Camille T. Dungy, and Aimee Nezhukumatathil. Most writing happens in class, culminating in a portfolio with optional conference. Slanted towards poetry; all genres welcome. No previous marine biology knowledge required.

SIERRA NELSON

Six sessions
Sundays Jan. 16–Feb. 20
10 am–12 pm PT
General: $305 | Member: $274.50

WRITING THE FICTIONALIZED MEMOIR
All Levels | Are you struggling to tell your personal story in a dramatic and entertaining way, or understand what the book-worthy story really is? Infusing your real-life experiences with fiction can free you to explore all of the storytelling possibilities. We’ll focus on creating a container for your story and a character arc for your narrator with lots of scene-building exercises. You’ll walk away with a better understanding of how to marry memoir and fiction throughout your book.

JENNIFER HAUPT

Two sessions
Wednesdays, Jan. 19 & 26
5–7 pm PT
General: $120 | Member: $108

SHOW AND TELL
All Levels | Though many of us have heard the advice “show, don’t tell,” this workshop will embrace the practice of showing and telling. We will find answers to questions such as when you should rely on just-the-facts-ma’am narrative and when you should linger in scene. We will read and discuss authors who excel at this combination (Adichie, Didion, Mura, O’Faolain, etc.). Students will workshop a story, essay, or excerpt from longer pieces and can expect significant feedback from the instructor.

BETH SLATTERY

Eight sessions
Thursdays, Jan. 20–Mar. 10
1:10–3:10 pm PT
General: $395 | Member: $355.50

I VERSUS NOT-I: WRITING ALONGSIDE SAMUEL BECKETT
AND ANASTACIA RENEÉ
Intermediate | In this class we’ll write alongside two writers who, in very different but equally striking and funny ways, call into question what we know about ourselves and our past. We’ll compare Beckett’s disembodied mouth-monologue, “Not I,” to Anastacia Reneé’s concept of post-memoir, and we’ll weigh excerpts from Beckett’s Molloy, Watt, and Murphy against the continued saga of Anastacia Reneé’s alter ego, Alice. Expect weekly prompts, discussions, read-arounds, and the instructor’s comments on your work. Required texts: I Can’t Go On, I’ll Go On: A Samuel Beckett Reader and Anastacia Reneé’s Forget It.

DEBORAH WOODARD

Six sessions
Saturdays, Jan. 22–Feb. 26
1:10–3:10 pm PT
General: $305 | Member: $274.50

READING AND WRITING CASCADIA
Intermediate | Do you have a connection to the Cascadia/Salish Sea bioregion? Do you live here, or love the area? The anthologies Keep a Green Bough: Voices from the Heart of Cascadia and For Love of Orcas bring heart, mind, and imagination together to deepen a sense of place. With these guides, we will read poems and prose that bear witness to this region. Through writing exercises and workshop discussions, we’ll create our own work that centers this place.

CAROLYNE WRIGHT

Six sessions
Saturdays, Jan. 22–Feb. 26
10 am–12 pm PT
General: $305 | Member: $274.50
YOUR NOVEL GRAPHIC NOVEL
Introductory | Novelists paint a picture with their words. Graphic novelists paint their words alongside a picture. Combining art and prose is a powerful storytelling tool that makes your work more accessible, but the writing process can be more technical than many writers are used to. Your Novel Graphic Novel is an introductory course guiding you through the basics of creating your first graphic novel from outlining to pitching, including general writing advice and practice exercises.

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

ETHNICITY & CRAFT
All Levels | In this session, we will explore craft issues related to ethnicity. How much do writers—and should writers—think about ethnicity and culture in the writing process? How do these considerations influence the choices we make as we write? We will discuss specific on-the-page concerns: When do you italicize? How do you handle conversations in languages other than English? How much do you explain or introduce cultural elements? How does a writer negotiate people’s expectations that that writer is representing an entire culture on the page? This session will be part lecture and part discussion.

THE HARDEST PARTS: WRITING BEGINNINGS AND ENDINGS
All Levels | Beginnings and endings—in novels, short 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 a number of examples from both fiction and nonfiction, and ultimately highlight four strategies for crafting good beginnings and endings. Attendees are asked to have a story or essay in progress handy for in-class revision work.

MAKE YOUR OWN PODCAST
All Levels | This course will teach you how to produce your own single-voice podcast story. You’ll learn how to write for the ears and not the eyes—literally using your voice. You will produce your own short essay/poetry/prose then record and edit it, maybe even mixing in some music and sound effects. Use your own work or, with permission, adapt another’s. Work as a group (bring a friend or make one in the class) or on your own. Participants should have their own computer; we’ll be using a free 30-day trial of an audio editing software.
THE LANGUAGE OF ABILITY AND DISABILITY
Intermediate | The words we use reflect assumptions about the rules of the worlds we create. This class will focus on word choice as it concerns characters and settings and how our assumptions about ability and disability creep into our language. We’ll explore ways to intentionally push back against those assumptions to write a world that is more inclusive by looking at model texts and sharing our work in (optional) critique.

CREACIÓN DE PERSONAJES Y UNIVERSOS NARRATIVOS A PARTIR DE LO VIVIDO
Todos los niveles | ¿Te imaginas aprovechando las vivencias del día a día y transformándolas en personajes? Durante este curso crearemos personajes y universos, a través de experiencias y personas reales para maravillar a los lectores con la reconstrucción de personajes y mundos únicos, llevando la realidad a la ficción. Potenciaremos la creatividad con diferentes ejercicios creativos que guiarán el proceso de nuevas formas de construcción y composición del personaje a partir de lo vivido, conectando con nuestra memoria y usando la visualización creativa.

AMONG ANIMALS: LIVING WITH AND WRITING ABOUT SPECIES OTHER THAN OUR OWN
All Levels | A marmoset joins Virginia and Leonard Woolf’s household in Sigrid Nunez’s *Mitz: The Marmoset of Bloomsbury,* a falconer bonds with a goshawk after her father’s death in *H is for Hawk.* Dogs see Jennifer Finney Boylan and Deborah Thompson through grief, change, and crisis in a series of essays. Each of these pieces speaks to the power of other species to awaken us to vulnerability—but also to joy, freedom, and grace. Alongside reading and discussing writing across genres, we’ll enjoy writing exercises about or including species other than our own.

THE MEMOIR SCRIPT: IN PRAISE OF THE VOICEOVER
All Levels | In this class, we will look at classic coming-of-age films (*Now and Then,* *Stand by Me,* *Boyz n the Hood,* *The Sandlot,* etc.) to study the voiceover method of storytelling. Then, we will write letters to our younger selves that will become the outline for a memoir script.

SEEING BEYOND STEREOTYPES
All Levels | In crafting literary works that involve characters from diverse communities, the writer must work to avoid the pitfalls of stereotypes. One way to do this is to practice seeing diverse people in their full humanity. In this course, we will examine examples of writing that successfully present unique, fully drawn, non-stereotypical characters. We’ll also look at portraiture of diverse people and, through discussion and writing, we’ll put into practice what we’ve learned to write beyond stereotypes.
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.

EVERYTHING I KNOW ABOUT WRITING, I LEARNED FROM READING . . .

Jan. 10 — … Meg Wolitzer
Feb. 7 — … John Williams
Mar. 14 — … James Baldwin

All Levels | These workshops will reveal just how much we can learn through a close reading of a single work. By laser-focusing our attention on one brilliant piece, we'll be able to deconstruct all aspects of craft: narration, characterization, plot, pacing, scenes, and exposition. Each class will include a writing prompt, so students can learn by doing. Strap in—this is going to rock.

ULYSSES: READING AND INTERPRETING A MASTERWORK AND ITS ORBITERS

Intermediate | Ulysses was partially serialized and then published fully in 1922. Promptly, it was banned. The book is composed of three parts and eighteen episodes, and is widely considered a masterpiece, yet also deemed inaccessible by many readers. In this class, we'll read Ulysses and discuss its structure, prose, reception, influences, and literary offspring, and write our own experimental works.

TONI MORRISON’S BELOVED

All Levels | One of the most celebrated writers in American English, Toni Morrison creates masterful and complicated narrative structures and employs neologisms to convey unspeakable things often left unspoken. We'll look at the structure of Morrison’s masterpiece, Beloved (1987)—a narrative of enslaved Africans and their white enslavers—as an example for stories about loss, violence, memory, and healing. This class will be geared for general readers as well as teachers working with or thinking about working with this formative text.

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GABRIEL GARCÍA MÁRQUEZ (EN ESPAÑOL)

Este curso se enfoca en Gabriel García Márquez, uno de los mejores escritores del siglo XX. Basados en sus trabajos, nos centraremos en cómo encontrar una historia, la elección del momento adecuado para comenzar, cómo aprovechar el punto de vista, la trama, y cómo balancear el estilo y la forma. Estudiaremos los testimonios del propio autor sobre el proceso de dar forma a sus historias, y examinaremos las herramientas narrativas que usó el y el modo como evolucionó hasta convertirse en un maestro del oficio. Al final de cada lección haremos ejercicios para explorar nuestra propia escritura.

STACY SELBY

Ten sessions
Sundays, Jan. 23–Mar. 27
[No class Feb. 20]
1:10–3:10 pm PT
General: $480 | Member: $432

MARGARITA BORRERO

Seis sesiones
Jueves, Feb. 3–Mar. 10
10 am–12 pm PT
General: $305 | Miembro: $274.50
THE PUBLISHING PROCESS
All Levels | Publishing is a minefield of unknowns. It can be difficult to know which questions to ask, let alone how to find the answers. Should you hire a copy editor? Do you have to go to conferences? What is querying? How do you know whether an agent is any good? What did the editor really mean by that feedback? This course takes you from A to Z. Students will walk through the publication process and have the opportunity to ask questions.

Evan Ramziopoor
One session
Saturday, Jan. 8
10 am–1 pm PT
General: $90 | Member: $81

ORGANIZATIONAL STORYTELLING
All Levels | Strategic creative communication is key to developing an organization or brand’s narrative. Using fiction techniques and elements of storytelling, this class will help you fine-tune messaging, analyze your audience, craft the optimal vehicles for bringing a narrative and audience together, and tell stories that will keep an audience engaged. This workshop may be particularly useful for writers who also work as arts administrators, copywriters, and/or digital content creators.

Rachel Werner
One session
Tuesday, Jan. 18
10 am–12 pm PT
General: $60 | Member: $54

ANALYTICAL CREATIVITY: ORGANIZATIONAL STRATEGIES FOR WRITERS
Advanced | This four-part course looks at practical strategies for organizing major writing projects including backwards mapping, design strategies, research organization, publication planning, and self-care. Writers of advanced and intermediate levels can expect to discuss and experiment with strategies designed to foster creativity and balance through structure.

Laura Da’
Four sessions
Sundays, Jan. 23–Feb. 13
1:10–3:10 pm PT
General: $240 | Member: $216

DIY MARKETING FOR WRITERS
All Levels | Self-promotion is on just about every writer’s professional “to do” list. In this workshop, you’ll learn how to better engage with an audience and publishing professionals on social media—plus use digital tools such as Canva, Typeform, Spotify, and TinyLetter to create graphics, quizzes, playlists, and more. Come prepared to begin crafting a marketing strategy that suits your needs and budget.

Rachel Werner
One session
Thursday, Feb. 3
1:10–4:10 pm PT
General: $90 | Member: $81

WHAT TO DO WITH YOUR MEMOIR
Intermediate | Have you been working on your memoir a long time? Have you wondered what it’s worth to keep going, year after year, draft after draft? We’ll talk and write about what it takes to keep revising, discovering, dreaming, plotting, trusting, and submitting. Some of the barriers to completion are internal, some external. Regardless, excavating your truth from memoir demands its own timeline. And despite the competitive industry, the decision to share your creation is yours. You will come away from this class with a clearer understanding of your goals for your book and how to keep moving forward.

Anne Liu Kellor
One session
Saturday, Feb. 12
10 am–2 pm PT
General: $105 | Member: $95
HOW TO PUBLISH PERSONAL ESSAYS
Intermediate | This one-day introduction focuses on the fundamentals of preparing and submitting essays for publication. We will cover submission basics for literary journals as well as magazines and newspapers. Students do not need to submit work or have previous publications.

PERSONAL FINANCE FOR WRITERS
Introductory | Writing takes time—and time, as is often said, is money. The more you know about how to manage your personal finances, the better prepared you’ll be to build your writing career while working a day job, balance freelancing and fiction writing, and reconcile (pun intended!) the work you do for money and the work you do for love.

RESEARCH TOOLS FOR HISTORICAL FICTION AND NONFICTION WRITERS
All Levels | During this session, students will be walked through the process of finding very old books and textbooks that have been archived online, and the proper way to credit them, if needed, in a bibliography. We’ll also learn how to access online and physical collections of newspaper archives, as well as library special collections, and their proper citation. Additional topics will include photo banks, museum collections, and how to navigate copyright issues.

FREELANCE GOING PRO (ASYNCHRONOUS)
All Levels | If this is the year you’re ready to become a professional freelance writer, now is the time to set yourself up for long-term success. This 12-week self-guided course includes dozens of templates, workflows, and a digital organizational system that will help you become a creative business owner who knows how to land clients, create sustainable income, and find success.

Want to be a writer? Don’t waste time. The Writer’s Welcome Kit aims to save you a hundred hours of work and worry as you go from wanting to be a writer to working to be a writer. This self-guided e-course combines the information you need with the resources professional writers use to get published.

Find it at hugohouse.org.
IN-PERSON CLASSES

FICTION

WORKSHOP FOR WEIRDOS
Intermediate | Are your stories a little out of place in a typical workshop? This class focuses on those weird stories—the ones that are bizarre and uncanny and just don’t quite fit anywhere else. Each week we’ll discuss aspects of creating a weird story such as world building, genre, and publication. We’ll look at weird stories from Karen Russell, Ted Chiang, and more. We will also workshop each other’s writing, safe in the knowledge that we are surrounded by our fellow weirdos.

CAROLYN ABRAM
Six sessions
Mondays, Feb. 14–Mar. 28
[No class Feb. 21]
7:10–9:10 pm
General: $305 | Member: $274.50

NONFICTION

ALL ABOUT THE ESSAY
Introductory | Learn the ins and outs of all kinds of essays: personal, opinion, collage, braided, lyric, hermit crabs, and micros. Whether you’ve got a big story to tell or a smattering of fragments, this class will open the door to new pathways, including places to publish. Each session will include lessons, prompts, and reading assignments. Students will generate at least four new draft essays and have the opportunity to receive peer and instructor feedback.

ALLISON ELLIS
Four sessions
Wednesdays, Jan. 19–Feb. 9
7:10–9:10 pm
General: $240 | Member: $216

FOOD WRITING 101
All Levels | Food writing can be notoriously difficult to break into. After all, everyone eats and everyone has opinions! In this course, we will workshop a draft and hone timely angles to pitch the right editor. We will also discuss the politics and ethics of food writing, exploring contemporary work by Soleil Ho, Bani Amor, Joe Yonan, Osayi Endolyn, Naomi Tomky, Noah Cho, Michael Twitty, Kat Kinsman, and more. (Warning: This class’s discussions will probably make you hungry!)

SABRA BOYD
Six sessions
Mondays, Jan. 24–Mar. 7
[No class Feb. 21]
5–7 pm
General: $305 | Member: $274

COMEDIC STORYTELLING
All Levels | How can you make painful, strange, or even mundane life experiences funny? In this class, you’ll learn to dig inside your past to find humorous, relatable material that unifies an audience, making people laugh at their own experiences through your performance. Everyone will leave class with a strong direction of how to structure a story for comedic purposes. Additional focus will be on getting through the fear of being judged for our honesty.

MARGOT LEITMAN
One session
Saturday, Feb. 12
1:10–4:10 pm
General: $90 | Member: $81

COMEDIC MEMOIR
All Levels | Join the author of the comedic memoir Gawky: Tales of an Extra Long Awkward Phase, Margot Leitman, as she guides you through refining what is funny, specific, unique, and timely about your story. You’ll learn some overall principles of memoir writing, pitch and refine your memoir idea with the group, learn the publishing process of memoir, and leave with ideas of where to begin those important sample chapters.

MARGOT LEITMAN
One session
Sunday, Feb. 13
10 am–1 pm
General: $90 | Member: $81
WRITING ABOUT YOUR PROFESSION
Intermediate | Many professionals want to put their knowledge into writing but don’t know where to begin. Should they write a series of articles? A book? How do they distinguish their work from others’ work? This workshop will explore these questions and provide answers through lecture and in-class exercises. Participants will craft their theme, clearly define their message and why they are uniquely skilled in conveying this message, and learn the steps they need to take to make that goal a reality.

CORBIN LEWARS
One session
Sunday, Mar. 13
1:10–5:10 pm
General: $120 | Member: $108

EXPLORING THE MEMOIR
Introductory | Do you have a story to tell but struggle to get words on the page? Are you stumped by how to start? Or stuck moving forward? This workshop is for you! We briefly discuss what memoir is and why we choose to write it. We use prompts to practice techniques for how to capture memories and organize our work. Come prepared to write and leave with a handout to guide further work.

ARLEEN WILLIAMS
One session
Monday, Mar. 14
1:10–4:10 pm
General: $90 | Member: $81

POETICIZE YOUR LIFE
All Levels | This generative course is designed to help guide you to writing poetically from life. Struggling with making sense of the world? This class will help you to develop your voice (whether you wish to whisper or scream) through exercises in dream journaling, image weaving, syntax breaking, and inspiration seeking. Looking for a reason to write? This class offers lectures on craft, optional reading assignments, and loads of writing invitations. In addition to weekly classes, the instructor will host drop-in virtual writing sessions.

JANÉE J. BAUGHER
Eight sessions
Thursdays, Jan. 20–Mar. 10
10 am–12 pm
General: $395 | Member: $355.50

MIXED GENRE

HOW THE BODY HOLDS ITS STORIES
All Levels | How do our bodies hold on to experiences? In this course, writers will come together to consider the physical act of writing—how we translate embodied knowledge into language on the page. By moving our bodies and engaging our senses, we will generate new writing that touches on our vulnerability and articulates hard-to-reach memories. Writers of all genres are encouraged to participate; there is something for the poet, memoirist, and fiction writer in this class.

JORDAN ALAM
Six sessions
Saturdays, Jan. 15–Feb. 19
10 am–12 pm
General: $305 | Member: $274.50

RESURRECTING THE DEAD
Intermediate | We’ll look at the art of salvaging dead material—old, forgotten drafts, abandoned manuscripts—as well as how to bring the literal dead to life on the page. Using excavation-oriented tactics for revision plus excerpts from the work of Tim O’Brien, Toni Morrison, Olga Tokarczuk, Edwidge Danticat, and others, you’ll gain tools to unlock and breathe new energy into your writing. Bring at least two ‘dead’ drafts plus one or two ghosts you’ve been ghosting.

ALLISON ELLIS
Two sessions
Tuesday, Mar. 15 & 22
1:10–3:10 pm
General: $120 | Member: $108
METAPHOR IN THEORY AND PRACTICE
All Levels | To craft powerful metaphors, writers need a deep understanding of how metaphors work. In this co-taught course, we’ll discuss metaphor theory. We’ll ask: How does the body give rise to metaphor? Is metaphor conceptual or ornamental? Are there universally understood metaphors? What is metaphor’s ethical potential? The class focuses on reading not workshop. Students will compose metaphors and read two chapters weekly. Featuring essays and poems by Lakoff and Johnson, Kovecses, Auden, Dickinson, Ellis, Gunn, Le Guin, Plath, Phillips, Stevens, Zapruder.

ROGER GILMAN & KASCHA SEMONOVIITCH
Six sessions
Saturdays, Feb. 19–Mar. 26
1:10–3:10 pm
General: $305 | Member: $274.50

THE WRITING LIFE

GET PUBLISHED: YOUR SHORT PIECES FIND A HOME
Introductory | You want to submit a short story, essay, creative nonfiction, poem, or kid lit. Where? You do not need to have finished something to understand the publishing industry and your place in it: genre; researching magazines and journals; payment; query letters; and submissions, rejections, and rebounds. Through discussion, examples, and exercises, students will develop a solid understanding of the publishing industry, a draft of a query letter, and a list of 15–20 magazines to submit their work.

ALLE C. HALL
One session
Saturday, Mar. 12
10 am–2pm
General: $120 | Member: $108

AUTHOR MARKETING THAT WON’T MAKE YOU MISERABLE
All Levels | This class explores the author’s role in marketing their books. We’ll look at when to use (and when to ignore) social and traditional media, events, influencers, contests, and other creative ways so that you’re prepared to build an author platform, promote a new release, or put life back into a book that’s been out for a while. Most importantly, this discussion will show you how to use your own unique strengths and passions, rather than following someone else’s formula.

BETH JUSINO
One session
Saturday, Mar. 26
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 Community 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

API/AAPI BAD GIRLS CLUB
All Levels | Xiwangmu, one of the most powerful goddesses in the Chinese pantheon, started out as a mountain demon who wreaked cataclysmic havoc before settling down into heavenly rule. What can her myth teach us about writing into our wilderness years as women of the Asian diaspora? This class is intended for writers of (a) East, Middle East, South, and Southeast Asian and Pacific Islander heritage, and (b) underrepresented genders including cis women, trans women, trans men, non-binary people, and those who are otherwise marginalized.

JAIMIE LI
One session
Saturday, Jan. 15
1:10–4:10 pm PT
Free

IN AWE
All Levels | All around us there is war, death, grief, and terror. There is also beauty, love, understanding, nature, and the natural world. When we focus on the latter, it releases something in us that is intangible. We are reminded that we are not separate from the earth but are of it. In this workshop, we'll analyze poems by Camille T. Dungy, Aimee Nezhukumatathil, Jorie Graham, and Reginald Shepherd, among others, and we'll write in response to prompts that cultivate our understanding of what it means to be “in awe.”

LUTHER HUGHES
One session
Friday, Mar. 11
5–8 pm PT
Free

EL Deseo: Construcción de Personajes
Todos los niveles | Podemos construir los personajes mirando la ropa tendida del patio, haciendo listas con sus gustos, fijándonos en lo que compran, qué y cómo consumen, si son el camarero o quienes no dejan propina; pero no sabremos quiénes son realmente si no nos preguntamos por su deseo. No hay historia sin deseo. ¿Cuál es nuestra historia? ¿Cuál es el deseo de nuestro personaje? “Quien desea convoca un destino”, dijo Jung. Este es el taller que necesitas. Escribiremos, leeremos, disfrutaremos.

ROSARIO LÓPEZ
Una sesión
Sábado, Mar. 12
10 am–1 pm PT
Gratis

WRITING FOR TRANSFORMATION
Artists, poets, and cultural workers have always been on the forefront of social movements. Giving voice to our experiences is an opportunity to speak truth to power. The world we need and want to live in is going to require us to exercise our creative muscles to build it, and this class is your workout.

NIKKITA OLIVER
One Session
Saturday, Mar. 19
1:10–4:10 pm PT
Free
**DROP-IN WRITING CIRCLES**

**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.

**COMMUNITY WRITE-IN**

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.

**January:** Arlene Naganawa is a writing instructor and the author of three chapbooks. Her work has appeared in *Crab Orchard Review, Crab Creek Review, Pontoon, Calyx, All the Sins, Sou’s Ear Poetry Review, Caketrain,* and others.

**February:** Corinne Manning’s story collection *We Had No Rules* has received reviews from *Booklist* and *Publishers Weekly,* the latter noting it “examines queer relationships with equal parts humor, heartache, and titillation.” They have taught for Hugo House since 2011.

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

**LUNCH BREAK Q&AS**

**ASK A MEMOIRIST**

Edgar Gomez is a Florida-born writer with roots in Nicaragua and Puerto Rico. A graduate of University of California, Riverside’s MFA program, he is a recipient of the 2019 Marcia McQuern Award for nonfiction. His stories have appeared or are forthcoming in *This American Life, POPSUGAR, Narratively, Longreads, Catapult, Ploughshares,* the *Rumpus, Lambda Literary,* and elsewhere online and in print. His first book, a memoir titled *High-Risk Homosexual,* is forthcoming in January 2022 with Soft Skull Press.

**ASK AN EDITOR**

Elaina M. Ellis is a poet, editor, curator, and performing artist. She is the author of the poetry collection *Write About an Empty Birdcage* (Write Bloody Publishing), and her poems have appeared in *Vinyl Poetry, Muzzle Magazine,* the *Iowa Review, Poetry Northwest,* and *Horsebible.* She is a Lambda Literary Fellow, a self-identified Mountain Femme, and a founding member of the Kulshan Academy for Queer Artists. She is an editor at Copper Canyon Press.

**EDGAR GOMEZ**

Tuesday, Jan. 11
12–1 pm PT
Free

**ELAINA ELLIS**

Tuesday, Feb. 8
12–1 pm PT
Free
ASK A POET

Jane Wong is the author of *How to Not Be Afraid of Everything* (Alice James) and *Overpour* (Action Books). A Kundiman fellow, she is the recipient of a Pushcart Prize and fellowships from the U.S. Fulbright Program, the Fine Arts Work Center, Hedgebrook, and Bread Loaf. Her poems can be found in *Best American Poetry 2015*, *American Poetry Review*, *Third Coast*, *jubilat*, and others. She is an associate professor of creative writing at Western Washington University.

Writers-in-Residence and Other Free Resources

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, 2022. For more information, visit hugohouse.org, or write to one of our residents at the emails below.

Jessica (Tyner) Mehta is an Aniyunwiya (citizen of the Cherokee Nation) interdisciplinary author and artist. Awards include a US Fulbright Scholar Award, UCross Native American artist-in-residence position, 2021 GLEAN: Portland Award, Native Arts and Culture LIFT Award, and Regional Arts and Culture Council Make/Learn/Build Award. She has published fifteen books, two of which will be released this year: *When We Talk of Stolen Sisters* (Not a Pipe Publishing) and *Antipodes* (New Rivers Press). Jessica is completing her PhD in literature at the University of Exeter (England) and serves as a post-graduate researcher at the largest Victorian Centre in England, the first Native American to hold this position. To schedule an appointment, email jessicamehta@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*, *Pleides*, *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

Join us for one of our free events—we host hundreds every year! Sign up for our eNewsletter or check our website or social media regularly for new and ongoing opportunities.

DID YOU KNOW?

The Hugo House blog has free mini-lessons and exercises from Hugo teachers, as well as interviews with writers in our community. Check them out at hugohouse.org/blog
YOUTH WORKSHOPS

FREE PROGRAMS

WRITE TIME FOR TEENS
Join us weekly for a free drop-in writing circle led. Whether you want extra time to work on a piece you’ve already started or you’re looking for prompts and feedback from peers and a mentor, Write Time might be just what you’re looking for.

KIDS WRITE-IN
This weekly writing circle is for our youngest writers! Join us for prompts and tutorials to practice a wide variety of creative writing, while also sharing with and learning from your peers and a mentor.

WORKSHOP HIGHLIGHT

SHAPESHIFTING: WRITING THE MIXED-RACE EXPERIENCE FOR TEENS
As multiracial people, it can feel hard to know where we belong. In conversations around race our perspectives are often overlooked and/or we may feel pressure to simplify our experiences. Even in our own families, we often experience race differently than our siblings or parents. This workshop will hold space for mixed-race teens to unpack their evolving, multi-layered identities. We will read short writing excerpts that explore race/identity, and free-write from prompts that explore our families, messages we’ve learned about race, non-binary thinking, and feelings of belonging/not belonging across multiple communities. Students will be invited but not required to share from their writing in a safe, non-judgmental environment.

ANNE LIU KELLOR
One session
Sunday, Jan. 16
1 – 4 pm PT
Sliding-scale tuition: $27 – $90

SCRIBES-O-RAMA
Join us for
A writing-packed day for grades 4-12
Explore workshops in
• Spoken word poetry
• Graphic novel writing
• Sci-fi fantasy storytelling
• And more!
Saturday, Jan. 29 | 12-5 pm PT
Tickets at hugohouse.org/teen

STAGE FRIGHT
The Young Writers Cohort presents
Virtual open mic night for teens
Share your writing and listen to works by other young writers. All genres welcome!
Saturday, Jan. 29 | 7 pm PT
RSVP at hugohouse.org/teen

NAA AKUA
Weekly on Thursdays
4:30 – 5:30 pm PT

JEANINE WALKER
Weekly on Wednesdays
4 – 4:40 pm PT

KIDS WRITE-IN

WRITE TIME FOR TEENS

SHAPESHIFTING: WRITING THE MIXED-RACE EXPERIENCE FOR TEENS

ANNE LIU KELLOR

SCRIBES-O-RAMA

STAGE FRIGHT

The Young Writers Cohort presents
Carolyn Abram’s short fiction has appeared in various publications, including the New California Writing Anthology and the Offbeat. Her work has also appeared in McSweeney’s Internet Tendency and Lilith. She is the author of eight editions of Facebook for Dummies.

Mary Adkins is the author of the novels When You Read This (Indie Next Pick, “Best Book of 2019” by Good Housekeeping and Real Simple), Privilege (Today.com Best Summer Read), and Palm Beach. She teaches storytelling for The Moth.


Naa Akua is a New York-born poet, actor, educator, and sound-word practitioner who is Ghanaian/Bajan and queer. Akua is a 2019 Citizen University poet-in-residence, WITS writer, and Young Women Empowered (Y-WE) youth facilitator.

Jordan Alam is a queer Bangladeshi-American writer, performer, social worker, and doula based in Seattle. Their short stories and articles have been published in the Atlantic, Seattle Met, Autostraddle, CultureStrike Magazine, and the Rumpus among others.

Steve Almond is the author of twelve books of fiction and nonfiction including the New York Times best sellers Candyfreak and Against Football. His novel, All the Secrets of the World, will be published in 2022.

Peter Bacho was born and raised in Seattle’s Central District. He has written seven books and has won national and state awards. He is an adjunct at The Evergreen State College Tacoma Campus.

Janée J. Baugher is the author of The Ekphrastic Writer: Creating Art-Influence Poetry, Fiction and Nonfiction, as well as the poetry collections, The Body, Its Physics and Coordinates of Yes. She’s an assistant editor at Boulevard magazine and columnist at the Ekphrastic Review.

Jeff Bender’s work has appeared in Electric Literature, the Iowa Review, Guernica, McSweeney’s, and several humor sites. He’s a graduate of Columbia’s School of the Arts and the winner of Hugo House’s New Works Competition and an Artist Trust grant.

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

Jennifer Borges Foster is a poet, bookmaker, and artist. Her poems have been published in the Beloit Poetry Journal, Prairie Schooner, ZYZZYVA, Failbetter, and other journals. She is the recipient of multiple grants and awards and was twice short-listed for the Stranger’s Genius Award in literature.

Margarita Borrego is a novelist and a short story writer. She has been a creative writing teacher at Madrid’s Escuela de Escritores for over a decade. She is the author of the novel El ataud más hermoso del mundo.

Sabra M. Boyd’s work has been featured in the Washington Post, VICE, Psychology Today, HuffPost, Eater, Seattle Times, and more. Sabra strives to be a writer’s writer, helping others build successful careers.

Kate Camody’s work has appeared in Potomac Review, Essay Daily, Los Angeles Review, among others. She received her MFA from Antioch University and teaches writing courses nationally. She’s the recipient of a CINTAS Foundations grant supporting artists of Cuban descent.

Bill Carty is the author of Huge Cloudy (Octopus Books), long-listed for The Believer Book Award. His poems have recently appeared in jubilat, Kenyon Review, and Denver Quarterly. Bill lives in Seattle and is a senior editor at Poetry Northwest.


Victoria Chang is the author of Obit (2020), which received the Los Angeles Times Book Prize and the PEN Voelcker Award, among others. It was a TIME Magazine, NPR, Boston Globe, and Publishers Weekly Best Book of the Year. Her new book is Dear Memory (2021). She is the program chair of Antioch’s Low-Residency MFA Program.

Kristi Coulier is the author of the memoir Nothing Good Can Come from This and the forthcoming Exit Interview. Her work has appeared in the Paris Review, New York Magazine, Elle, and elsewhere.

Laura Da’ is a poet and teacher who studied at the Institute of American Indian Arts. She is the author of Tributaries, which won an American Book Award, and Instruments of the True Measure, a Washington State Book Award winner.

Kimberly Dark is the author of Damaged Like Me; Fair, Pretty and Soon to be Old; The Daddies; and Love and Errors. Her essays, stories, and poetry are published in academic and popular online publications alike.

Holly Day’s poetry, fiction, and nonfiction have appeared in over 4,000 publications internationally, including Harvard Review and Analog SF. She has over 30 published books, including Music Theory for Dummies and A Brief History of Stillwater, Minnesota.

Jennifer De Leon is author of Don’t Ask Me Where I’m From and White Space: Essays on Culture, Race & Writing, and editor of Wise Latinas. To learn more about her work, follow her on Instagram @delejenn.

Nicole Dierker teaches writing, freelancing, and publishing classes and works as a developmental editor and copyeditor. She’s been a full-time freelance writer since 2012; her debut novel, The Biographies of Ordinary People, was published in 2017.

Scott Driscoll has an MFA from UW and has taught writing for twenty-five years. He is the author of the novel Better You Go Home, winner of the Foreword First Debut Fiction award. He has won Society of Professional Journalism awards.

Allison Ellis’s work has appeared in the New York Times, Ploughshares, Assay, a Journal of Nonfiction Studies, and elsewhere. She is the 2021 recipient of the Sandra Carpenter Prize for Creative Nonfiction and holds an MFA from Bennington Writing Seminars.

Katie Lee Ellison is an author at Penguin Random House. Excerpts from her memoir are published in Shenandoah, Moss, Manifest Station, and elsewhere. She was a 2020 Tin House attendee and holds an MFA from the University of Idaho.

Melissa Febos is the author of the memoir Whip Smart and the award-winning essay collection Abandon Me. Her third book, Girlhood, was published in 2021 by Bloomsbury. A craft book, Body Work, is forthcoming in 2022 from Catapult. She is an associate professor at the University of Iowa.
ABOUT OUR TEACHERS

Gabriela Denise Frank is an Italian American writer, editor, and creative writing instructor. Her essays and short fiction appear in True Story, DIAGRAM, Superstition Review, Hunger Mountain, Bayou, Crab Creek Review, the Normal School, the Rumpus, and elsewhere.

Crystal Fraser is a writer, editor, and game designer with over 20 years’ experience. A Seattle local and the author of games and short stories, she is also the writer behind the graphic novels Cheer Up: Love and Pompoms, Gamma Flight, and Spiral of Bones.

Sarah Gailey is a Hugo award-winning writer, whose fiction has been published internationally in over six languages. Their debut novel, Magic for Liars, was an LA Times bestseller. Their most recent novel, The Echo Wife, was published in December 2020.

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. Her novel is forthcoming in 2023 from Camino del Sol.

Kaelie Giffel is a teacher, writer, and organizer in Seattle. She is pursuing her PhD in literature at the University of Washington. Her essays have appeared in online and academic venues.

Roger Gilman has a PhD in philosophy from the University of Chicago. He was chair and dean at Northeastern University and Western Washington University and has taught interdisciplinary courses. His research concerns metaphoric meaning-making and metaphors in art and science.

Lisa Gluskin Stonestreet is the author of The Greenhouse and Tulips, Water, Ash. Her poems have appeared in Boulevard, Plume, Zyzzyva, and other journals and anthologies. She reads, writes, and teaches from her backyard poetry shack in Portland.

Veronica Golos is author of four poetry books: A Bell Buried Deep (Nicholas Roerich Poetry Prize), Vocabulary of Silence (New Mexico Poetry Prize), Rootwork, and GIRL (Naji Naaman Honor Prize for Poetry). She lives in Taos, New Mexico.

Edgar Gomez is a Florida-born writer with roots in Nicaragua and Puerto Rico. His work has appeared in POPSUGAR, Narratively, Longreads, Catapult, Ploughshares, the Rumpus, Lambda Literary, and beyond. He is the author of High-Risk Homosexual: A Memoir.


Stephanie Barbe Hammeris a six-time Pushcart Prize nominee in fiction, nonfiction, and poetry, and an award-winning teacher from the University of California.

Constance Hansen is an editorial assistant at Poetry Northwest. Her poetry has appeared or is forthcoming at Harvard Review Online, EcoTheo Review, and Moist Poetry Journal. She was a finalist for the 2021 Fugue Poetry Contest. She lives in Seattle.

Jennifer Haupt is the author of the novels In the Shadow of 10,000 Hills and Come as You Are (March 2022). She has ghost-written memoir, and her essays have appeared in O, the Oprah Magazine; the Rumpus, and elsewhere.

Melissa Higgins is a lesbian journalist new to Seattle. She’s a D.C. Arts & Humanities Fellowship grantee and a staff writer at a progressive news site. Her work appears in Best American Food Writing, NPR, Washington Post, Guernica, and elsewhere.

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

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

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.

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 memoir Walking to the End of the World and The Author’s Guide to Marketing.

Jacqueline Kolosov is a writer with book-length publications in fiction and poetry, along with publications in nonfiction and short form fiction along with hybrid work. She is a recipient of an NEA Literature fellowship and has coedited three anthologies.

Sasha LaPointe is from the Upper Skagit and Nooksack Indian Tribes. She holds a MFA from the Institute of American Indian Arts in creative nonfiction and poetry. Her memoir, Red Paint, is forthcoming from Counterpoint Press.

Margot Leitman is an award-winning storyteller, best-selling author, and speaker. Her books include Long Story Short, What’s Your Story?, and Gauzy: Tales of an Extra Long Awkward Phase.

Corbin Lewars, MEd, has been teaching writing for over twenty years and is a writing consultant who has helped hundreds of writers with their goals. She is the author of four books and numerous essays about writing and life.

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.

Andrea Lingenfelter is the award-winning translator of The Changing Room: Selected Poetry of Zhai Yongming, Hon Lai Chü’s The Kite Family, Wang Yin’s Ghosts City Sea, Li Pik-wah’s Farewell My Concubine, and Mian Mian’s Candy and Vanishing Act.

Callie Little is an artist, writer, emotional support witch, and intimacy coach. Her writing has appeared in Cosmopolitan, Architectural Digest, Teen Vogue, VICE, and Harper’s Bazaar. She is co-host on The DotNet Coven Podcast: Where Magic Meets Mental Health, and she has been featured by NPR.

Anne Liu Kellor is the author of the memoir, Heart Radical. Her essays have appeared in Seventh Wave, Longreads, Fourth Genre, Witness, and more. She has received fellowships from Hedgebrook, Jack Straw, 4Culture, and Hypatia-in-the-Woods.

MELANIE MÁRQUEZ ADAMS is an International Latino Book Award-winning author. She holds an MFA in Spanish Creative Writing from the University of Iowa, where she was an Iowa Arts Fellow. She writes, translates, and teaches in Nashville, Tennessee.

Rose McAleese was born on Halloween night in Seattle, Washington, which has pretty much set the tone for the rest of her life. She’s an award-winning poet and screenwriter living full-time in Los Angeles.

Susan V. Meyers’s first novel, *Failing the Trapeze*, won the Nilsen Award, and she has received grants from the National Endowment for the Humanities, Fullbright, 4Culture, Artist Trust, and several artists’ residencies. She also directs Seattle University’s creative writing program.

Jory Mickelson is the award-winning author of *Wilderness/ Kingdom* (Floating Bridge Press, 2019). Their work has appeared in the US, Canada, and the UK. They are the recipient of fellowships from Lambda Literary, Winter Tangerine, and the Helene Wurlitzer Foundation.

Joshua Mohr is the author of the memoirs *Model Citizen* (MCD/FSG, 2021) and *Sirens* (Two Dollar Radio, 2017) and five novels, including *Termite Parade*. His next novel, *Get Rich*, will be published by FSG in winter 2022.

Aram Mijirian is a visiting assistant professor in creative writing at Pacific Lutheran University and an editor-at-large at Chicago Review of Books. His writing has appeared in *Boulevard*, *Gulf Coast*, the *Rumpus*, *Longreads*, *Hobart*, and many more.

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

Deborah Nedelman is a novelist and former psychologist with expertise in the Amherst Writing Method.

Sierra Nelson is a poet, essayist, collaborator, 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*, *Crazyhorse*, Poetry Northwest.

Theo Pauline Nestor is the author of *How to Sleep Alone in a King-Size Bed* (Crown) and *Writing Is My Drink* (Simon & Schuster). Her work has been published in *Under the Sun*, *New York Times*, and others.

TIANA NOBILE is a Korean American adoptee and the author of *Cleave* (Hub City Press, 2021).

Nikkita Oliver is a community organizer, abolitionist, educator, and attorney. They’ve opened for Cornell West and Chuck D of Public Enemy and performed on *The Late Show* with Stephen Colbert. Their writing has been published in the *Seattle Weekly*, *The Stranger*, and elsewhere.

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


Maya C. Popa is the author of *American Faith* (Sarabande, 2019), which was a recipient of the North American Book Prize. She is the Poetry Reviews Editor at *Publishers Weekly* and teaches poetry at NYU.

Rena Priest is a poet and an enrolled member of the Lhaq’temis (Lummi) Nation. She has been appointed to serve as the Washington State Poet Laureate for the term of April 2021–2023. She holds an MFA from Sarah Lawrence College.

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

Susan Rich is an award-winning poet, author of *Cloud Pharmacy*, *The Alchemist’s Kitchen*, *Cures Include Travel*, and *The Cartographer’s Tongue*. She has received awards from PEN USA and the Fullbright Foundation.

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

Stacey Selby is a graduate of the MFA program in fiction at Syracuse University. Their work has been published in the *New Ohio Review*, *Boulevard*, and *Bellevue Literary Review*, amongst others. They have a book forthcoming from Grove Atlantic.

KASCHA SEMONOVITCH, PhD and MFA, has received a MacDowell Fellowship. Her work has appeared in journals including *Quarterly West*, *Zyzzyva*, *Bellingham Review*, and *Kenyon Review*. She is editor of two philosophical essays collections.

Monika Sengul-Jones (she/her), PhD, has taught at University of Washington, UC San Diego, and Central European University. She edited *Calypso*, a feminist technoscience journal, and is a researcher for *Art+Feminism*. She is writing a debut novel.

Martha Silano’s most recent book is *Gravity Assist* (Saturnalia Books 2019). She is co-author of *The Daily Poet: Day-by-Day Prompts for Your Writing Practice*. She teaches at Bellevue College.

Michele L. Simms-Burton is a writer and scholar who, before COVID-19, split her time between Seattle and Washington, DC. Her writings have appeared in *The Crisis Magazine*, *African Voices*, and *Auburn Avenue*. She also reviews for *DownBeat* and *DC Metro Theater Arts*.

Leonora Simonovis is a poet and educator. Her book manuscript, *Study of the Raft*, is the winner of the 2021 Colorado Prize for Poetry. She lives in San Diego, CA.

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


Anca L. Szilágyi is the author of *Daughters of the Air*, which *shelf Awareness* called “a striking debut from a writer to watch.” Her writing appears in *Lilith*, *Orion*, and elsewhere. Her second novel will release in Fall 2022.

Tina Tocco is a Pushcart Prize nominee. Her work has appeared in *Highlights*, *Cricket*, *Humphry Dumpy*, *Apple Seeds*, and other children’s publications. She is the author of the children’s poetry collection *The Hungry Snowman and Other Poems* (*Kelsay Books*).

Elizabeth Villamán is a writer, teacher, and actress who was born in the Dominican Republic. She holds an MFA in creative writing and is the Founder of Escribir es HOY. Her most recent books is *Las islas rotas*. 
Jaye Viner lives with a tall human and two fur bombs. She knows just enough about a variety of things to embarrass herself at parties she never attends. Her novel, *Jane of Battery Park*, is available from Red Hen Press.

Jeanine Walker holds a PhD in creative writing and literature from the University of Houston. Her poems have appeared in *Chattahoochee Review*, *New Ohio Review*, and *Prairie Schooner*, and a full-length collection is forthcoming from Groundhog Poetry Press.

Jake Warga is an expert on storytelling—really, he taught it at Stanford for many years and does narrative feature stories for the radio. He got his start teaching at Hugo House back when it was a house.

Rachel Werner is the founder of The Little Book Project WI, a biannual community arts and nonprofit collaboration. Her literary writing and craft essays have been published by *Off Menu Press*, *Digging through the Fat*, and *Voyage YA Literary Journal*.

Joe Wilkins is the author of a novel, *Fall Back Down When I Die*; a memoir, *The Mountain and the Fathers*; and four poetry collections, including *Thieve* and *When We Were Birds*. He lives with his family in Oregon.

Arleen Williams is the author of three novels, three memoirs, and a dozen short books in easy English for adults. After decades teaching immigrants and refugees, she is now emeritus faculty at South Seattle College.

Jane Wong is the author of *How to Not Be Afraid of Everything* (Alice James) and *Overpour* (Action Books). She is an Associate Professor of Creative Writing at Western Washington University.

Deborah Woodard is a poet and translator, whose most recent books are *Obtuse Diary*, from the Italian of Amelia Rosselli (2018, Entre Rios Books) and *Mill Girls* (Ravenna Press, 2020).

Carolyne Wright’s latest book is *Masquerade* (Lost Horse Press, 2021), a memoir in poetry. A Pushcart Prize Contributing Editor with an upcoming Fulbright Scholar Award to Bahia, Brazil, she has 17 earlier books and anthologies of poetry, essays, and translation.

Stay tuned for info about

**SCRIBES SUMMER WRITING CAMPS**

**FOR YOUTH GRADES 5–12**

Young writers can explore poetry, fiction, memoir, sci-fi, and more during Scribes summer camps from Hugo House.

Scholarships available.

**Registration starts February 2022**

Learn more at hugohouse.org/cribes

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