

Richard Hugo House Teacher Manual

Welcome to Richard Hugo House.....	2
Programs	2
Your class.....	4
Before you propose a class.....	4
How to propose a class at Hugo House.....	4
Nuts and bolts	7
Teaching and learning.....	9
Ideas for successful classes.....	9
Resources for teachers and students.....	10
Around the House.....	12
Rooms.....	12
Parking	12
Disability accommodations	13
Rules of conduct.....	13
Emergency procedures	13
During your class	14
Contacts	14

Welcome to Richard Hugo House

We're glad that you're preparing to teach a class at Hugo House, or are thinking about proposing a class. The purpose of this manual is to give you a rundown of what to expect as a Hugo House teacher. If you haven't yet proposed a class, the manual will also explain how to do so.

Richard Hugo House is a home for writers and readers. Our mission is to provide writers of all ages and backgrounds with the resources they need, connect audiences with the world of writing, foster the creation of new work and promote the literary arts as a vital part of our culture.

At Hugo House, we are dedicated to promoting new writing. Classes are, of course, an important part of this. If you are new to Hugo House, the following information will help you understand our mission and become more familiar with our offerings. Even if you have taught classes here before, we invite you to use this guide for review of House policies and offerings.

Programs

Besides classes, Richard Hugo House offers residencies and events. Our classes provide opportunities for writers of all ages to practice and build their writing skills in supportive, creative and stimulating classrooms. Our residencies offer established writers stipends and/or space to support their work; in exchange, these writers hold office hours and consult free of charge with anyone who seeks their expertise. Events include our annual Hugo Literary Series, which invites both established and up-and-coming writers working in a variety of genres to create new work and debut it at the House; the Hugo Writers Fund, a granting program that provides writers with space and/or honoraria to produce their own events and premiere new work; and the Zine Archive and Publishing Project (ZAPP), which maintains a library of over 20,000 handmade and independent publications.

Some of the programs you might want to recommend to your students include:

Hugo House Co-Sponsorships. Through the Hugo Writers Fund, we co-sponsor individuals and organizations that are dedicated to creating and promoting literary work. The Hugo Writers Fund offers two types of co-sponsorships: single events and series. Examples include "Cheap Wine and Poetry," YouthSpeaks events and the Fantastic Fiction Salon.

The *Hugo Literary Series*, which began in October 2007, is firmly rooted in the mission of our organization. While many venues connect writers with audiences for *newly published* work, we wanted to take a step beyond (or maybe back) and ask our guests to give us a glimpse into the process *before* the piece makes it between the covers of a book or glossy magazine. Hugo Literary Series events generally happen in the Theater, and require advance tickets.

Hugo InPrint is a quarterly forum designed to connect writers to agents, editors, publishers and publishing industry experts through guest presentations and informal discussions. Presentations are open to the public and cover a range of topics, from finding grant money to accumulating a clip file to giving advice on how to find an agent or an editor.

Hugo Works in Progress is an open mic for the 18 and over crowd. Encourage your students to stop by and hear what others are working on or test out their drafts in front of an audience.

Stage Fright and *Write Time* are for writers age 14 to 20. Since 1997 Stage Fright, our youth open mic, has brought together a wide range of voices, from homeless youth to private school students. Writers read their poetry, fiction, journals or whatever on our Cabaret stage and enjoy the work and camaraderie of their peers.

Write Time is a free one-hour writing workshop for teens led by a local professional writer. Write Time workshops cover a variety of genres, from poetry to prose to spoken word. Write Time happens before Stage Fright, so students can stick around and read what they came up with.

New Works Competition. We offer annual writing contests for writers living in Washington, Oregon, Montana and Idaho. The winner is chosen by a panel of local writers and receives a hefty check and a reading at Hugo House with established authors as part of the Hugo Literary Series. There is also a New Works Competition for young writers.

The *teacher reading* occurs before the start of each quarter's classes and is an excellent way for teachers to promote their work and classes to the general Hugo House community. Teachers are asked to speak for a few minutes about their respective classes and read a short excerpt of their own work, roughly five minutes' worth. Hugo House staff are on hand to take registrations at the reading, and teachers are encouraged to answer any questions audience members may have about their classes following the reading. To participate in the teacher reading, simply respond to the registrar when the call is sent out asking for teachers to participate.

Student readings are held near the end of every quarter. They take the form of an open mic, and students are encouraged to get up and share something they worked on during a class. Select work is published on our Web site. When the date is announced, make sure to mark it on your calendar so that you can encourage your students to attend, and so that you can join them and show your support.

These are just a few of the programs that will be happening during the quarter. Although all could contribute to your students' development as writers and readers, the bulk of their learning will take place in your class. The next section will discuss the class itself, from proposal through execution.

Your Class

Our goal at Richard Hugo House is to provide students with classroom experiences that encourage them to embark on writing projects, help them explore the creative process and demonstrate effective strategies to sustain their work.

We offer reading and writing classes, as well as classes in marketing work, in performance and in other topics of interest. Classes run for six weeks, one day or two days, with a few exceptions (such as our 10-week master classes in prose and poetry). Current schedules can give you an idea of what we offer, and can be found on our Web site.

Before you propose a class

Over the past 10 years or so, M.F.A. and certificate programs have become increasingly popular; however, this is not the Hugo House model—we figure there are a lot of M.F.A. programs out there, but not many places that offer creative writing outside of academe. We very purposefully provide an alternative. We have an open enrollment policy, which means you are likely to meet with students of very different levels—both of expertise and ability, as well as time to dedicate to their craft. This model works well for many (though not all) writers because it provides community and guidance and at the same time allows students to work at their own level, whatever that may be.

The teachers who have the greatest success at Hugo House generally share the following qualities: good insights into their students' work; excellent writing prompts that encourage students to perform at the highest levels; a good mix of in-class writing and discussion and out-of-class assignments. At the same time, it's important to understand that many Hugo House students have jobs and families and commitments that might not allow them to do every assignment or spend a great deal of time outside of class on their writing—don't take it personally! Our students are here because they want to be, and they'll work at whatever level or intensity they are capable. A successful Hugo House teacher adapts to a wide variety of writing skill levels and commitment levels.

How to propose a class at Hugo House

Send a proposal by e-mail to Alix Wilber, program director, Richard Hugo House (programs@hugohouse.org). Please attach your proposal and accompanying résumé and teaching statement as Word documents. Be sure your name, address, phone and e-mail contact information are included.

For class proposal deadlines, visit <http://www.hugohouse.org/classes/proposals/>.

For teachers who have previously taught at Hugo House, a complete proposal includes:

- Course description: you'll need to write two versions—one 100-word description for our online catalog and one 30-word description for our print catalog.
- Bio: again, you'll need to write two versions—one 80-word bio for the Web site and one 25-word bio for the catalog.
- Days and times you absolutely CANNOT teach;

- Resume or CV if credentials have significantly changed, or if it's been two years or more since you've taught at Hugo House.

For teachers new to Hugo House, a complete proposal includes the following:

- Resume or CV;
- A 500-word statement explaining your approach to teaching writing;
- Course description for a one-day class (two versions; 100 words or fewer for the Web site; 30 words for our print catalog);
- Bio (two versions: 80 words or fewer; 25 words);
- A digital photo (300 dpi jpg)—I know it's boring, but just a head shot that allows students to see what you look like. No peering through palm fronds or wearing your cat like a balaclava, please!
- Days and times you absolutely CANNOT teach;
- Evidence of effective teaching (e.g., evaluations from students). If this information is not available, the proposal should instead include evidence of potential effective teaching (i.e., a referral or recommendation);
- Before acceptance, revision of the course description and/or an interview may be requested.

New teachers should note that Richard Hugo House does not teach general writing classes; our classes are focused on creative writing, and are often devoted to specific elements of craft. While we do offer classes for writing students of all levels, potential teachers should focus their course proposal on *creative* (as opposed to academic/technical/business/grant/etc.) writing. Please refer to our class catalogs for examples.

Proposals are accepted on the basis of their alignment with the Hugo Writing Classes philosophy, an individual teacher's experience or potential, the balance the class will bring to term offerings, the uniqueness of the class, the course's ability to meet the needs of the market and Hugo House's space constraints.

Teaching Pitch Template

Your full contact info here:

Home address

Telephone number

E-mail address

Example proposal for a six-week class:

Winter 2007: Hugo Writing Class Proposal Proposal for six-week class

Ideas of Drift

It's not just Donald Trump and Thoreau who want a place in the city and a retreat in the country. American experience asks us to live in two different places all the time. I grew up poor and I must be rich. I'm a vegan

who chews tobacco. In between is delicious drifting. It's where we spend most of our time, in fact, and in this class we will explore the pleasures, strange departures and twilit groove of drifting. We'll read great drifters like Whitman, Kerouac and Raban and we will write about and along the margins of our own lives. If we're lucky we'll find a fit with the culture and its webbed unconscious too. (About 100 words.)

In this class we will explore the pleasures of drifting. We'll read great drifters like Whitman, Kerouac and Raban and we will write about and along the margins of our own lives. (about 30 words)

Please include an 80-word bio paragraph and a 25-word bio (for the Web and catalog, respectively).

Longer: Joe Blow has pruned trees, worked in zoos and explored the Amazon Basin. Currently a tugboat captain on Lake Union, he has published in The Tug Boat Times, Arborist and The Stranger. He is writing a collection of stories and a novel. (80 words—text for the Web site.)

Shorter: Joe Blow has written for The Tug Boat Times, Arborist and other publications. He is currently writing a collection of stories and a novel. (25 words for the catalogue)

Multi-week classes may be scheduled during these times: Tuesdays, Wednesdays and Thursdays, 4-6 p.m. and 7-9 p.m.; and Tuesdays, Thursdays and Saturdays, 10 a.m.-12 p.m. One-day classes or weekend seminars are also possibilities. If you're proposing a class, please provide dates and times you're available to teach. All classes are held at Hugo House (unless offsite resources are an integral class component). Generally, class limits are set at 15. If fewer than five students register for a class, that class will be cancelled. If you prefer a different class size, please indicate the limit on your proposal. A pre-term teacher meeting will be scheduled for approximately two weeks before classes start.

Compensation

Teachers are compensated according to the number of students in their class and the number of hours they teach. Teachers facilitating one- and two-day classes receive a rate of \$9.10/hr. times the number of students times the number of meeting hours. Teachers facilitating multi-week classes will receive a rate of \$9.50/hr. times the number of students times the number of hours. So, for example if you are teaching a one-day, four-hour class, with 10 students, you would receive \$364 ($\$9.10 \times 10 \times 4$). A teacher facilitating a six-week (12-hour) class with 10 students would earn \$1,140 ($\$9.50 \times 10 \times 12$). The difference in the hourly rates for one- and two-day classes vs. multi-week classes is predicated on the amount of travel to and from Hugo House as well as the additional preparation and out-of-class work a multi-week class requires.

Class Cancellation Policy

All classes must register a minimum of five students. We have this policy in place to ensure that teachers are guaranteed a minimum salary for their time. Classes with under five students will be cancelled by Richard Hugo House five to seven days before the class begins. Students will be notified by the registrar and given full refunds. Teachers are not paid for classes that are cancelled.

1. Rescheduling classes:

- a. If the teacher knows before classes begin (and before the catalog goes to press) he or she can discuss with the program director the possibility of changing class dates. This is usually possible.
- b. If something comes up after the catalog goes to print or after classes begin; or if the teacher must miss a class due to illness, accident, etc., it's up to the teacher to negotiate with the class

about making up a missed class. Another possibility is to have a substitute teacher for the missed class.

- c. If a single class is rescheduled, please notify the registrar and facility manager to reserve a classroom.

2. Cancelling classes:

- a. If a teacher realizes, for any reason, that he or she must cancel a class, the teacher must contact the program director as soon as possible. (Obviously, it would be best if we know before the catalog goes to print—generally eight weeks before registration begins.)
- b. If a teacher has an emergency after classes have begun and must cancel class, he or she must contact the program director immediately. If classes have already begun and the teacher cancels, he or she will only be paid based on how many classes were actually taught and how much of the student tuition was refunded.

Nuts and Bolts

Teacher mailboxes

Each teacher has a mailbox at Hugo House during the quarter in which they are teaching. The mailbox is used as a central dropping point for materials and communications between the registrar and individual teachers. Before class begins, teachers will find their copy codes, class rosters and contracts in their mailboxes, and on the day of the last class, class evaluations will be left by the registrar.

Rosters

Rosters are left in the mailboxes shortly before the beginning of the first class. Periodically, the registrar or an intern will e-mail teachers with updated rosters and contact info for students leading up to the class, so teachers know how enrollment is going. Rosters may be sent upon request at any time during or before class begins.

Contracts

Contracts are distributed and signed at the teacher meeting, which occurs one to two weeks before the beginning of the quarter. If a teacher is unable to attend the meeting, he or she may request an appointment with the registrar to sign the contract.

Scholarships

Hugo House offers generous scholarships to students who cannot afford the full price of classes. You may want to mention this to students (or prospective students) and encourage them to apply. The scholarship deadline is always announced in the class catalog and is usually several weeks before classes begin. More information is available at www.hugohouse.org/classes/registration/#assistance.

We make every effort to keep this information confidential so you will not know if there is someone in your class who was granted a scholarship. You will be paid the same amount for scholarship students as if they had paid in full.

Class evaluations

Class evaluations are distributed at the end of the very last class, or at the end of the day for classes meeting only once. Teachers are asked to elect a student to collect evaluations and leave them with the receptionist for the registrar. Evaluations are used to collect demographic information about students as well as metrics

and anecdotal information regarding the class. We collect this information for grant application purposes. All teachers will receive copies of evaluations by mail once the class has ended.

Dropping a class

Students sometimes drop out of classes, and do so for many reasons. At the initial session, a student may realize he or she doesn't like the content of the course, the way it will be taught or the teacher's style. If a student contacts the registrar and asks for a refund after the first class session, they will receive a pro-rated refund. They are charged for the first class (plus the registration fees). The teacher will receive his or her share of this payment.

When students drop out after the first session they are not eligible for a refund. Students drop out for many reasons: usually family emergencies, travel or busy schedules. Some teachers make an effort to contact students who are missing from class, either by telephone or e-mail, to encourage them to return. Some teachers also send missed assignments to students via e-mail. There is no requirement for a teacher to do so, but it does help students feel they are valued and missed.

Photocopying

Each teacher is allowed to use the House copy machine to make 15 copies per student per course. Before class begins, the registrar will e-mail you a code in order to use the copier. Teachers with extensive copying often use copy shops to assemble course packets and ask students to pay an additional fee. We recommend:

Perfect Copy & Print
(206) 325-4733
132 Broadway E (between Denny and John)

Rams Copy Center
(206) 632-6630
4144 University Way NE (U District)

A note about general office supplies: we don't supply pens, paper, etc. However, if a small amount is needed, we can accommodate.

Teaching and Learning

Hugo Writing Classes are at the heart of programming at Richard Hugo House. We believe that people learn more about the world when they investigate it through the written word. Our curriculum stresses writing as both a craft and a method of inquiry. Our students are of all ages and come from a variety of backgrounds and life experiences—what they all have in common is a love for writing and words.

For writers of all ages, we offer classes based on the inquiry method of teaching, which is student-centered. Students ask questions that are meaningful to them, and which do not necessarily have easy answers; through their writing, they generate new work that may provide some insight into their subject. We also offer reading seminars on books and authors that span genres and generations. In all our classes, taught by well-known and emerging teachers and writers, we hope to open spaces where new ideas thrive and reach their fullest potential and promote habits to sustain writing and reading over a lifetime.

Ideas for successful classes

We encourage you to structure your class in the way that will bring you the most success. This section will provide some models taken from successful classes taught by experienced Hugo House teachers. A little planning can give your class some shape and structure that will help your students get the most out of their time with you. Although many teachers choose not to use course syllabi, preferring the flexibility that comes with planning from class to class, those who do use syllabi have found that students appreciate being able to see the class structure and assignments on the first day. Attached as an appendix at the end of this manual are sample course materials from Angela Jane Fountas and Dickey Nesenger. Dickey offers this advice about general teaching strategies:

Being a good teacher is the first step in finding an audience. If you listen, share, know your craft and set up an environment that lends itself to all three, word of mouth will eventually circulate. However, a teacher must also reach out from her comfort zone or area of expertise and find new ways to implement her teaching skills across the board of genre and form. As well, query your students. Ask them what they need in a writing classroom. Begin each class session with an overall evaluation of how you are doing as a teacher and if they (the participants) wish to change anything in the syllabus or curriculum. Ten years ago, co-founder of Richard Hugo House Frances McCue gave me advice I follow to this day: the boundaries of a writing class are constantly redrawn to fit the changing needs of its students.

Based on her own extensive Hugo House teaching experience, Deborah Woodard says,

Some students cannot make it to every session, so I think of each class as a self-standing unit more than would be the case at a university. Particularly in the first class session, I have often found it helpful to go in and give the group an easy prompt, share the results, thus building confidence and community, and then go on to give a somewhat more complicated prompt. Through this process of starting out very easily, students also knock off the rust. I hope that students will leave the first class with a renewed excitement for the potential of their own writing and with a sense that there are some interesting folks in the group whom they would like to see more of. Despite Hugo House's open admissions policy and the fact that some students will be writing in an ongoing way while others will have enrolled fueled by a desire to find their way back to a writing practice, it has consistently been my experience that the level of discussion is very high. With the occasional exception, students are tactful yet helpful when responding to one another's work, and they find the gold.

As the registration period approaches, you will need to begin promoting your class. Although the class listing will appear on the Hugo House Web site and in the course catalog, you would be wise to reach out to more potential students. Wendy Call recommends posting to writers associations' Web sites and e-newsletters, as well as posting flyers in cafés and libraries, if you don't yet have a large mailing list of potential students.

About finding students, Dickey Nesenger says,

Like every other teacher at Richard Hugo House, I am challenged by the idea of finding students to fill my classes, and have learned that my good reputation is not always enough. My suggestion is to stay in touch with former and new students through a Web site or online monthly newsletter where you may include upcoming workshops, the sharing of accomplishments and a small handout on specific elements of craft. There is not time in the day to read every past student's full-length play or novel, but there is time to read a few pages of a work-in-progress and answer questions the writer may have regarding those pages. A teacher's job does not end with evaluations. As often the case and especially at Richard Hugo House, we all want to continue our discussion on the process and craft of writing long after the class goes dark.

Problem students

Every teacher eventually encounters a problem student. For example, a student may monopolize the conversation, continually interrupt or go off on tangents while talking. Your role as a teacher is to provide an atmosphere of respect for all students, but also to create a classroom community that gives equal time and attention to all students.

You may have to rein in a student who is taking up too much class time. Many teachers do this by simply interrupting, and saying something like, "Thanks for sharing that but we need to hear from other people," or, "Right now, we need to move on. I'll answer that question later." Setting boundaries in advance can also help, for instance, to let students know how long they can read or how many pages they can bring in for workshopping.

Some teachers have success talking with the student privately outside of class. This will work for some students and not for others and should be handled carefully, as a sensitive student may feel singled out and dealt with unfairly. If you choose to try this approach, we recommend that you begin by acknowledging the student's needs, for instance, "I know you have a lot of questions," or, "I know you have a lot more experience than most of the students." Then state clearly what you want: "But I would like you to limit your questions to one per class," or, "I would like you to stay on topic when responding to questions." You may also offer an alternative: "I will be happy to answer additional questions after class."

There are certainly other problem students, such as the student who refuses to participate or the student who is writing material that is offensive to others in the class. If you have any questions about how to deal with a difficult student, contact the registrar or the program director and discuss your concerns.

Resources for teachers and students

Although your class will be the students' primary motivator to come through the Hugo House front doors, there are other resources here that can help them find inspiration, hone their skills, receive additional feedback and get things done away from the hum of the fridge or the drone of the television at home. Other benefits of Hugo House membership include a 10% discount on Hugo Writing Classes, special advance class registration and a 10% discount at Elliot Bay Book Company.

The Zine Archive and Publishing Project (ZAPP) is a zine library located on the second floor of Richard Hugo House. Since its founding in 1996, ZAPP's collection has grown from 1,500 to over 20,000 zines, comics, chapbooks and other small press periodicals, making it one of the largest zine collections in the world. This extensive collection of rare and unique publications is open to the public. ZAPP is a friendly community where writers, artists and free thinkers alike can share their ideas, experiences and common interests. Hours: Wednesdays 4–8 p.m., Thursdays 1–5 p.m. & Saturdays 1–5 p.m.

The House writers-in-residence are available to meet free of charge (by appointment only) with anyone seeking advice on writing. They mentor people at all stages of the writing process, through personal interaction and imaginative public events that trigger an impulse to write. The writers-in-residence are outstanding literary artists who are working on creative projects at the same time they are serving the community. We have two Hugo House writers-in-residence, two Belltown writers-in-residence, and one youth writer-in-residence. Encourage your students to take advantage of their expertise in one-on-one sessions. For more information, visit www.hugohouse.org/residencies/

Around the House

Richard Hugo House is a 16,206-square-foot Victorian house that dates to 1902. Before the organization bought it in August 1997, the house was the New City Theater, and before that the Manning and Sons mortuary and funeral home. Originally, it was a boarding house.

Rooms

Alice and Winslow are our classrooms located on the second floor. These 650-square foot rooms feature one large white board each, folding tables and chairs to seat 15-20 people. Tables and chairs may be removed to create an open space.

The Cabaret is a performance space on our main floor. It has small tables and wooden chairs and can seat up to 80 people. In the center of the Cabaret is a stage with a sound system and lighting board. The Cabaret is available for rent, and is often used for public and private readings, meetings and concerts. At Hugo House we maintain an atmosphere of respectful quiet so that people may come here to read and write. Our café is open only during events. However, anyone is welcome to stop in to the Cabaret/café space if it is not being used for an event. Most of our events are open to the public.

The second floor of Hugo House contains individual administrative offices; a main administrative office (known as “the Hub”); ZAPP, our zine archive; the two classrooms, Alice and Winslow; the Member Library; and a kitchen. Teachers may use the Hub for copies and supplies and to have access to the teacher mailboxes.

The kitchen, located in the House’s north wing, may also be used by teachers, although students are not permitted in the kitchen. As Hugo House programs have grown, the kitchen has become a regular space for meetings and sometimes small classes. For this reason, the kitchen is no longer considered a “public” space. On certain days, renters and event producers have been given sole use of the space. When not in use, the kitchen may be used by teachers. Students may **not** use the kitchen. Please, on the first day your class meets, inform your students that they will not be permitted to use this space.

Teachers using the kitchen are asked to wash any dishes they use and return the dried dishes to the cabinets. If the microwave is used, it must be cleaned thoroughly. Counter spaces and the kitchen table should be wiped clean. Our custodial budget is limited and intended for Hugo House’s publicly used spaces, such as restrooms, classrooms and the Cabaret. Individuals using the kitchen are expected to clean up after themselves.

There is one bathroom in ZAPP that may be used by elderly and/or handicapped students; otherwise, we ask students to use the restrooms on the first floor.

Building hours are 12 p.m.-6 p.m. Monday-Friday, and Noon-5 p.m. Saturday. Updates to our hours will be listed on our Web site.

Parking

Our lot wraps around the east and south sides of our building. All the parking on the east side of the lot (directly behind the building) is parking for Hugo House staff and guests. The parking on the south side of the lot is rented out Monday-Sunday to folks who work in the area.

Teachers and students may park in any space labeled “General Parking” while Hugo House is open, weekdays from noon to 9 p. m. and Saturdays from noon to 5 p.m. After the above hours, the House closes

and we lock the gate to our parking lot. Any cars in the lot after closing may be towed. Parking spaces labeled "Reserved" are exclusively for staff and private renters. Do not park in these spaces during the hours posted.

The parking lot is locked as soon as the last person leaves the House. We lock the parking lot because of past vandalism to the House. Please let your students know that if they leave their cars in our lot while they have coffee or drinks after class, they may come back to find themselves locked out. Again, we stay open only until the last event is finished.

Disability Accommodations

Richard Hugo House is committed to providing access, equal opportunity and reasonable accommodation in its services, programs, activities, education and employment for individuals with disabilities. To request disability accommodations, please contact the director of facilities at joeslaby@hugohouse.org or call (206) 322-7030.

Our Theater, Cabaret and art gallery are fully accessible for wheelchair patrons. An accessible classroom can be provided on a space available basis. Please inform us as soon as possible if you require an accessible classroom since availability is limited. Hugo House is in a 100-year-old building, so regrettably there is no wheelchair access to our classrooms on the second floor. The first floor bathrooms are wheelchair accessible.

Hugo House has one parking space for handicapped accessibility on the east side of the house in our parking lot. There is one entrance with a ramp on the east side. The door to this space is locked even when we are open. To gain access to the door, simply ring the bell there and front desk staff will open the door.

Rules of conduct

In order to maintain a welcoming and productive atmosphere, Hugo House enforces a set of rules of conduct to prevent disruption of classes, events and work. These rules can be found in the appendix. If you or any of your students notice anyone violating the rules, please contact the front desk or a staff member on duty.

Emergency Procedures

In case of fire: Know the location of fire extinguishers and how to operate them. The nearest extinguisher to the two classrooms is in the hallway leading to the stairs. The facility manager can instruct anyone on extinguisher operation.

First, evacuate all students. Consider students who may be in the rest room. Use either the stairs leading to the front door or the emergency stairway in the back of the Library. Library stairs are for emergency use only. Opening the door will cause an alarm to sound.

Second, notify fire department. Have front desk assistant dial 911 or use a cell phone.

Students should be instructed to meet near the bathrooms in Cal Anderson Park across 11th Avenue for roll call.

Medical emergencies: Have front desk staff call ambulance or use a cell phone. A basic first aid kit is kept at the front desk.

There is also an overview of emergency procedures on the wall of each classroom.

During your class

The facility manager will try to give access to classrooms to teachers 15 minutes before their class begins. If an event is wrapping up in a room when you arrive, please be flexible as events here can occasionally run overtime.

If you arrive at Hugo House on a Saturday morning to find it locked, please call Amy Jones, front desk manager, at (206) 356-5453. This personal phone number is only to be used in the event of a lockout; all other problems and inquiries must be discussed in person or through calls to Hugo House during business hours at (206) 322-7030. Please ask your students to be quiet when exiting classes, taking breaks and using the stairs, in order to respect any Cabaret or Theater events that may be occurring during classes.

We have a TV with DVD/VCR (but not programming from the airwaves); CD player; and a video projector for teachers to use. Please give Joe Slaby, the facility manager (e-mail and phone can be found on the last page), a minimum of one week's notice for reservation. Joe is available for advance training on any piece of gear, but we cannot offer on-demand A/V assistance during your class. Mac users must provide an adaptor to be able to use our projector with a laptop. The only way to ensure that your class will run smoothly is to test the presentation equipment in advance. Please make an appointment with Joe well in advance of the date for which you will need to use the equipment.

Richard Hugo House has a wireless network; however, the network may not support an entire classroom simultaneously. The House wireless network is password-restricted. Please ask a front desk staff member for the password. Due to budgetary restraints, Hugo House has limited IT support and cannot guarantee the network's reliability. Teachers may not expect support on demand concerning IT issues from either front desk or other Hugo House staff.

Room temperature questions and requests can be directed to the facility manager. Windows should remain closed when A/C is operating. One can tell if A/C is on by putting a hand over the vent near the windows. Vents should remain open at all times.

Classes should wrap up at their scheduled time. Students should be out of classrooms 15 minutes after the end of class, especially for late evening classes. Hugo House has limited budget to staff our building, so the House has to close up in a timely manner.

Our regular hours are 12 p.m. to 6 p.m. when no evening classes or events are in session. Our last classes end at 9 p.m. and we schedule our front desk staff until 9:30; between 9 and 9:30 they have quite a few tasks to complete in order to shut the House properly, reset the classrooms and make sure everything is ready for the next day.

Obviously, we don't want you to chase your students out the door the second class ends. By 9:15, however, your students should be preparing to leave so that our front desk staff can finish up their work and lock up at 9:30.

Contacts

For general questions about your class and registrations, contact **Kate Lebo**.

katelebo@hugohouse.org

(206) 322-7030 ext. 103

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Syllabus Examples

Dickey Nesenger's Course Materials

4/11-5/16, 2006

Want versus Need: A Character's Double Dilemma

Class description: Great protagonists suffer double dilemma blues, whether to follow their basic wants and goal-driven desires or give it up for deeper drama that ultimately leads to human transformation and catharsis. Writers will examine the double dilemma crisis in the works of other writers while creating their own examples through writing exercises that implement its use.

Class One

What a character wants

—*The strong/crutch trait

—*The most admired trait

In-class writing assignment: Write a short (no longer than three pages) story, poem, play or memoir. Answer the following questions: In one word, what does my central character want? What is my character's strong trait? Most admired trait? Is there another (secondary) character in the story that may represent strong or most admired traits?

Reading assignment: "Brokeback Mountain" by Annie Proulx

Writing assignment: Write no more than five pages or bring to class no more than five pages of a work-in-progress that illustrates the class discussion.

Class Two

The start of crisis

In-class writing assignment: Seeking the Need

Reading assignment: "Night of the Iguana" by Tennessee Williams: The character of Miss Jelkes.

Class Three:

The internal monologue: Pushing need

Examples of internal monologues: "Richard III" and "Hamlet"

In-class writing assignment: Write a monologue where your protagonist reveals for the first time his or her greatest fear.

Reading of "Portrait of a Girl in Glass" by Tennessee Williams: The character of Laura.

Writing assignment: Write no more than five pages or bring to class five pages of a work-in-progress that illustrates the class discussion.

Class Four:

Creating proactive characters: The Three Ds: Discovery + Decision = Doing

Examples of "Three D" in memoir and poetry:

—"The Year of Magical Thinking" by Joan Didion

—"II" from "A Shropshire Lad" by A.E. Housman

Homage to Kurt Vonnegut

Reading “Apology for a Journey Not Taken: How to Write a Story” by Anne Beattie

Writing assignment: Write no more than five pages or bring to class five pages of a work-in-progress that illustrates the class discussion.

Class Five

Film example: “Wall Street.” Want versus need dilemma of Bud Fox

Review of class 1-4

Class Six

Want versus need—writing it with drama

Reading of “A Ten-Minute Play” by Dickey Nesenger

In-class writing assignment: Writing a Ten-Minute Play

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Angela Jane Fountas' Course Materials

Thursdays, April 10–May 15, 7–9 p.m.

Read to Write Short Stories

April 10

- Introductions
- History of Paris Review interviews
- Learning from interviews
- Reading like a writer
- Exercise: Copy cat

Assignment for next week: Read “Beginners” and Raymond Carver interview and bring in the first two pages of one of your short stories (double-spaced, 12-pt. font).

April 17

- Discuss Raymond Carver story and interview
- In-class exercise: Playing Lish

Assignment for next week: Read “In the Cemetery Where Al Jolson Is Buried” and Amy Hempel interview.

April 24

- Discuss Amy Hempel story and interview
- In-class exercise: Word by word

Assignment for next week: Read “Sitting with the Dead” and William Trevor interview.

May 1

- Discuss William Trevor story and interview
- In-class exercise: A day in the life

Assignment for next week: Read “Rare Bird” and Andrea Barrett interview and bring in 15 copies of the first three pages of a story to talk about in class.

May 8

- Discuss Andrea Barrett story and interview
- Small-group story discussions

Assignment for next week: Read “Tony Takitani” and Haruki Murakami interview.

May 15

- Discuss Haruki Murakami story and interview
- Resources
- Closing

Rules of Conduct

The following actions are examples of conduct not allowed on Hugo House property:

- Engaging in any activity in violation of federal, state, local or other applicable law, or Hugo House policy;
- Failing to comply with a reasonable staff request;
- Being under the influence of alcohol/illegal drugs; and selling, using or possessing alcohol/illegal drugs;
- Verbally or physically threatening or harassing other patrons, volunteers or staff, including stalking, staring, lurking or other offensive behavior;
- Stealing, damaging, altering or inappropriate use of Hugo House property in Hugo House facilities or on Hugo House grounds, including computer hardware and software, printers, copiers, phones and other equipment;
- Trespassing in nonpublic areas, including staff kitchen and staff offices and being in Hugo House without permission of an authorized Hugo House employee before or after operating hours;
- Note: The 2nd floor of Hugo House is to be used only by Hugo House staff, renters, members or those involved with programming offered by Hugo House or the renters of Hugo House facilities.
- Camping or sleeping on Hugo House grounds;
- Creating disruptive noises, such as loud talking or screaming;
- Using audible devices without headphones or with headphones set at a volume that disturbs others. Using cell phones, pagers and other communication devices in a manner that disturbs others;
- Using restrooms for bathing or shampooing, doing laundry or changing clothes;
- Littering;
- Entering or being in Hugo House barefoot, without a shirt, with offensive body odor or personal hygiene or being otherwise attired so as to be disruptive to the Hugo House environment;
- Consuming food or beverages in the Hugo House Library;
- Using the telephone or altering any computer cables or Ethernet connections in the Hugo House Library;
- Using Hugo House computers to view pornography or any other “adult” material, as determined by community standards;
- Bringing in articles that measure more than 14" w x 17" h x 20" d (i.e. backpacks, bundles, suitcases), unless they are for the purpose of your involvement in a program, event or residency;
- Leaving packages, backpacks, luggage or any other personal items unattended;
- Using wheeled devices in Hugo House or on Hugo House grounds, except in designated areas and as authorized by Hugo House staff, including use of skateboards, roller skates, bicycles, motorized or non-motorized scooters and shopping carts (except for motorized ADA assistive devices, wheelchairs, walkers and strollers);
- Lying down or sleeping in the restrooms, or on any floor, or couch, table or seat in Hugo House; having feet on furniture; or blocking aisles, exits or entrances;
- Bringing pets or animals, other than service animals necessary for disabilities, into Hugo House, except as authorized by Hugo House staff.