



**Hugo House Presents**

# **WRITE O RAMA**

**OCTOBER 30, 2022 | 12-4 PM PT | [HUGOHOUSE.ORG/WRITE-O-RAMA](https://hugohouse.org/write-o-rama)**

## **Class Schedule**

### **12-1 pm PT**

#### **You Have New DNA Relatives: A Micro Prose with Darien Hsu Gee**

Micro prose (300 words or less) provides an unexpected pathway into the narrative of our lives. You'll learn about the micro prose form, then we'll jump in with an in-class writing prompt on relatives known and unknown. We'll discuss what to do with the work (stand-alone, chapbook or collection) and how to make it part of your writing practice.

#### **Give Your Story the Time of Day with Elise Hooper**

Use the calendar for inspiration to provide your story with the specific details and background noise it needs to feel authentic. Through brief discussion and an in-class writing prompt, we'll experiment with the possibilities for full moons, Thanksgiving dinners, Monday mornings, and more.

#### **Techno-logic with Carolyn Abram**

Writing about modern technology (or future technology) can be tricky. In this class we'll practice methods for introducing technologies (real or imagined) to readers from all walks of life.

#### **80 Flowers: Syntax as Music with Noah Zanella**

We will read several poems from Louis Zukofsky's 80 Flowers and write our own poems using the same form. In this "book of songs," the eight-line poems, with five words to a line, eschew traditional syntax in favor of a musical arrangement of words.



## **1-2 pm PT**

### **Narrative Lists, Accumulations, and Explosions with Meghan Lamb**

Lists are not often considered a creative form; however, each list tells its own story, from the to-do list a character makes during a particularly stressful week to a person's grocery list. Lists can also be interesting structures for organizing time and information. In this class, we will analyze and discuss different genres of the narrative list, examining the list-driven work of Javier O. Huerta, Kate Durbin, Han Kang, Katie Jean Shinkle, and more.

### **Multisensory Detail: Scent and Touch with Anca L. Szilágyi**

Sensory details engage readers and make stories pop. In this session, we'll focus on scent, which can trigger powerful memories and mysterious emotions, and touch, a sense that is a tad neglected compared to sight and sound, but which can help create an immersive reading experience.

### **Calvino's Memos as Muse with Cara Diaconoff**

Lightness. Quickness. Exactitude. Visibility. Multiplicity. These are five literary qualities that the speculative/hybrid/flash/fabulist writer Italo Calvino identified as being closest to his heart. In this session, you'll choose one or more from a list of five prompts, each structured around one of these qualities. After an hour, you'll have written one to five "memos," as Calvino calls them—flash stories, prose poems, or mini-essays.

### **Graphic Poetry with Nhatt Nichols**

Create graphic poetry like John Porcellino, Tomas Cisternas, and Julia Gootzeit. We'll work from generative prompts to write sloppy, loose prose before distilling it down to the bare bones of observation, breaking it into narrative panels, and adding the magical looseness back in with images. You do not need to possess artistic talent to participate, but you will need to be artistically brave.



## **2-3 pm PT**

### **Prompts to Jumpstart Your Poems & Prose with Dilruba Ahmed**

Are you haunted by a hobgoblin named “Writer’s Block”? To make your writing process less spooky AND more fun, join us for a lively series of prompts. You can expect exercises sure to help you move past writer’s block, activities that will challenge your typical approaches to generating new work, and fresh draft material to take home at the workshop’s conclusion. Bring your pens, paper, and charged laptops, and a willingness to try something new to jumpstart your writing.

### **Mixed Tapes, Playlists, & Soundtracks: Music in Fiction with Michael Overa**

First dances, road trips, and karaoke. Music can entertain, inspire, and console. In this short class, we'll explore how writers use music in their writing. We'll look at specific scenes from the work of Langston Hughes and Kazuo Ishiguro and then examine how the selection of certain songs can impact the characters in a story. Based on what we read and discuss, students will create new work or add music to already written scenes.

### **Writing Scenes with Gail Folkins**

One of the most powerful literary tools is the ability to dramatize an event and recreate the scene for the reader. In this session, you will compose a short scene using sensory details, characters, action, and reflection. Writers can craft something new or bring a work-in-progress.

### **Literary Witchcraft with Allison Ellis and Amy Bowers**

Spells and rituals have long infused subversive narratives, mirroring ideas around feminism, domesticity, and social change. In this generative class we'll delve into the art of infusing magic into the mundane, looking at the works of Shirley Jackson, Rachel Yoder, Ariel Gore, Elissa Washuta and more. Bring your chores, broomsticks and lackluster scenes--we'll dust off the cobwebs and make the writing fly.



## **3-4 pm PT**

### **Turn Your Book Dream into Reality with Ingrid Ricks**

Getting your book to the finish line starts with honing your mindset. In this session, we'll examine the mental barriers that may be holding you back. You will learn how to squash your inner critic, flip limiting beliefs and develop the discipline you need to turn your book dream into reality.

### **Instinct, Trust, Tension: How to Write Not-Your-Typical Story with Bella Bravo**

We'll borrow a poetry exercise from Richard Hugo: "take someone you emotionally trust, a friend or a lover, to a town you like the looks of but know little about, and show your companion around the town," and then we'll run farther afield. We'll develop two characters, using some guidance from Samuel R. Delaney, and find tension between them. Participants will leave the workshop with a scene and the beginning of a story.

### **Building a Concept with Charles Mudede**

All writing that aims at being meaningful must have and be guided by the light of a concept. This class is about how to build a concept, which is composed of key and interconnected ideas usually derived from inspiration or epiphanies. Before writing begins, a person must bring these ideas together to form what will be, at the end of writing, recognized as the general concept of the work.

### **Poetry of Now: Write to the News with Aimee Suzara**

This will be a workshop utilizing news clips, video or written, based on current events, using found text from these sources to write. The outcome will be a poem speaking to the "now," something that they find is a burning / urgent issue that needs to be spoken to in the current political and social moment. Examples could be poems about impacts of climate change, fires, storms or droughts, the state of education, schools, immigration, racism, sexism, women's and reproductive rights, trans and queer issues, the pandemic, mental and public health and more.