

# FALL 2024

## HUGO HOUSE CREATIVE WRITING CLASSES

FICTION   POETRY   ESSAY   MEMOIR   MIXED GENRE  
SCREENWRITING   PLAYWRITING   SPEC FIC   JOURNALISM



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# FAIRLY USEFUL INFORMATION

Click the button in the bottom right of any class page to go to the class registration page.

The colored tab on the top left of class pages corresponds to a hub on the Writer's Lifecycle chart.

Vol I (5 sessions - Yearlong) opens:

- August 13 (members)
- August 20 (general)

Vol II (1 - 5 sessions) opens:

- August 27 (members)
- August 30 (general)

We offer payment plans for classes 8 sessions and up. Email [education@hugohouse](mailto:education@hugohouse) to enroll.

**Your donations keep us open.  
Click here to donate.**



# UPDATE FROM THE TEAM

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Dear Writers and Writers+,

Paulo Coelho wrote, “Maybe the journey isn’t about becoming anything. Maybe it’s about unbecoming everything that isn’t really you, so that you can be who you were meant to be in the first place.”

Being a writer is inherently lonely; it can feel excruciating to excavate the landscapes of your mind and shape them into neat little words and lines. It’s even harder when you’re expected to show up as a million different versions of yourself. It’s easy to lose sight of who you are with so many forms. But when we make art, our truest selves are revealed.

To us, being an artist means a serious commitment to lifelong play—a willingness to explore, experiment, and get wrecked in the pursuit of I Am. It helps, of course, to have artist friends who buy you a drink to celebrate the publication of your first piece and come over with pizza to console you after your hundredth rejection. A supportive community can make all the difference.

We curated this catalog with your journey in mind; it’s our gentle encouragement to keep showing up for yourself and each other. Your art matters because you matter.

Over the years, you’ve asked for opportunities to learn something new and meet other writers, and for accountability to keep you writing. Inside, you’ll find classes designed to expose you to new forms of expression and new writers, as well as longer classes to keep you writing alongside your cohort.

We’ve expanded our yearlong offerings to help you cross items off your bucket list (write a screenplay, publish a poem), adding a second mixed-genre generative yearlong, All About Love, as well as Feature Film, TV Writer’s Room, Historical Fiction, Short Story II: Building a Collection, and Poetry II: Workshop.

We’ve also redesigned our programming to make it easier for you to build your own Year of Writing if you’d prefer not to commit to a yearlong course. All tiered genre classes now start in the Fall and continue into Winter and Spring. Longer classes for focused study can be supplemented with shorter craft intensives. Shorter classes, included in the second drop, are scheduled to support progressive learning.

We’ve added easy-start classes designed for maximum play, lowering the barrier to trying something new—like A Little Bit of Everything: Adventures in Genre & Form, Erasure: Anything Can Be Poetry, Writing Weird Works, and Writing Short Fiction.

We’ve also added support for what we call the “whole writer.” These classes are designed to strengthen the symbiotic relationship between life and art: Journaling for Writers, Motivation and Meditation I, and Reading As Writers.

The table is set. Come home to yourself.

See you in class :)

Amy & Aubrey

P.S. Thank you for sticking with us. Unlike most nonprofits, we rely heavily on earned income—class tuition, bar sales, and ticket sales—rather than donations, which puts us in a financially precarious position. To help us move toward a more sustainable model, please consider donating or volunteering.



# WHAT LEVEL AM I?

## Introductory

This is your first creative writing workshop, first writing class since high school, or first foray into a new genre or form. You're looking to try something new, kickstart your writing, and/or establish yourself in the fundamentals.

## Intermediate

You have a strong understanding of writing fundamentals and are eager to deep dive into craft. You're honing your writerly identity and voice through independent projects. In workshop, you look for constructive feedback and are ready to do writing and reading outside of class.

## Advanced

You've written a significant body of work and have taken it through several stages of revision. You're getting ready to publish or are in the early stage of publishing, and you're interested in refining the skills that will take you to the next level in the literary industry.

## All Levels

You are any of the above and are looking to play with new possibilities.

# TERMINOLOGY

## Cohort

A cohort is a group of writers who participate together in a writing course, program, or workshop. These writers write and learn alongside each other and often get to know each other's work. The cohort provides a supportive community where members can share work, feedback, ideas, and encouragement.

## Craft

Craft refers to the skills, techniques, and methods writers use to create and refine their work, e.g. voice, structure, character, development, dialogue, style, pacing, rhythm, etc.

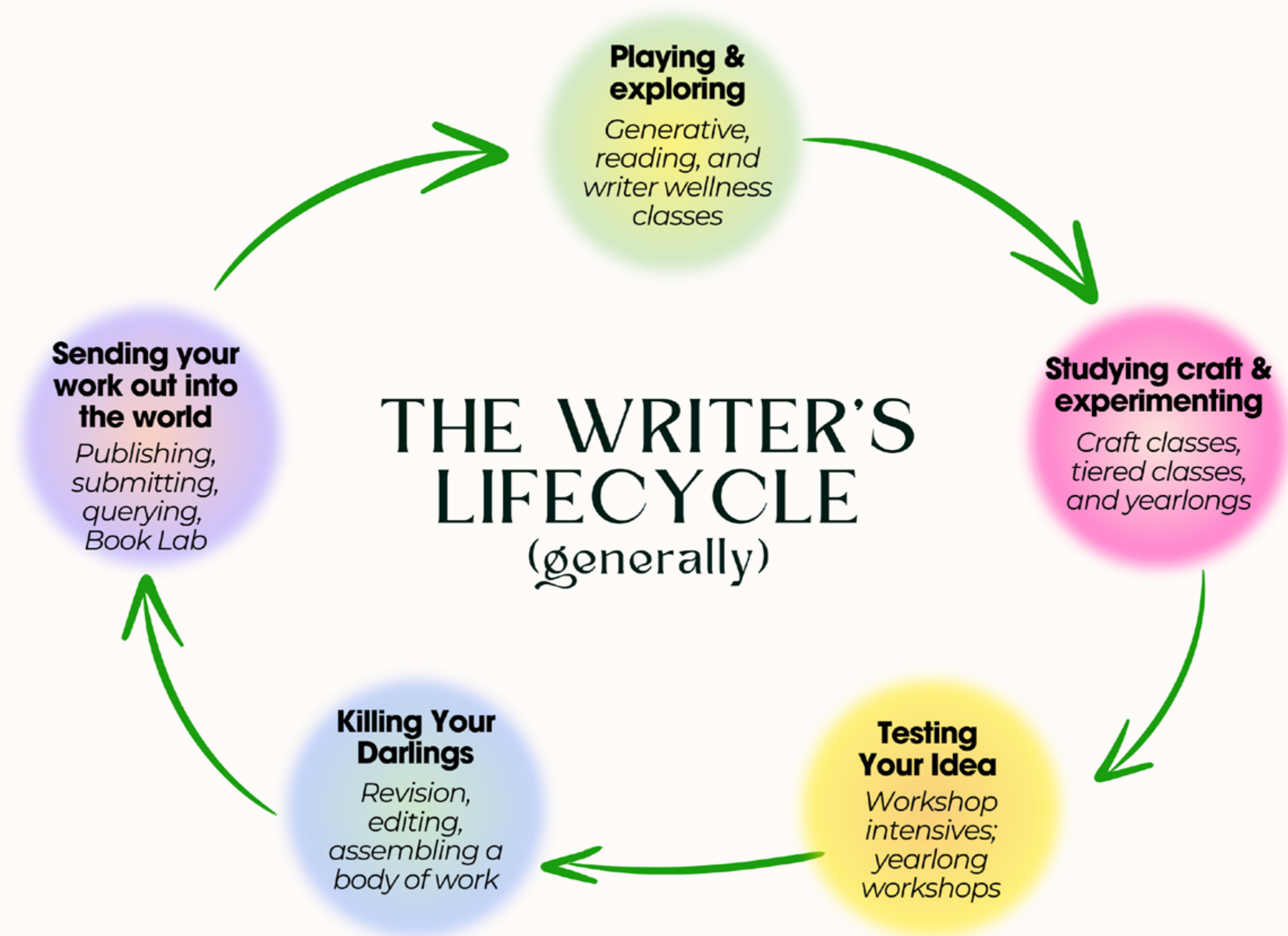
## Generative

The word "generative" refers to a practice focused on creating—generating—work. These classes are generally more concerned with creating a lot of work than with polishing work to completion.

## Workshop

A workshop is a collaborative environment in which writers share their work with peers and receive constructive feedback. There are many workshop styles that offer writers different ways to present and engage with their work and the work of their cohort.





Use this chart to locate where you're at in your writing journey.

You may find one primary hub suits you, but feel free to explore multiple hubs simultaneously, especially if you are stuck or work better with a non-linear path.

Look for colored tabs on each class page that indicate its corresponding hub.

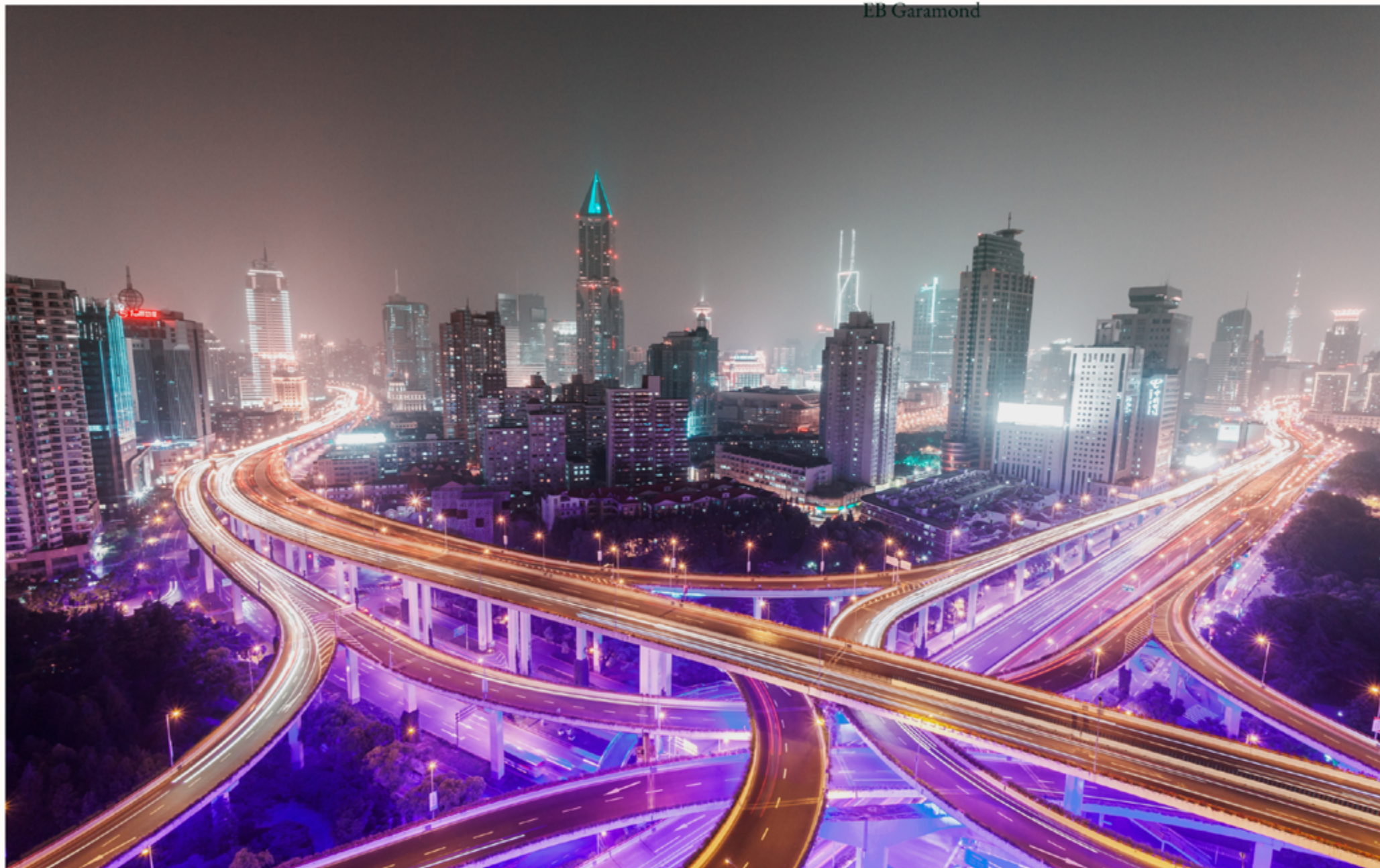
When in doubt, play.

This chart is partly inspired by John Cleese's work on creativity.



visiting artists, workshop for democracy, & sliding scale

EB Garamond



The House of Memory: Tools for  
Memoirists with MARK DOTY

My Life Has Gotten So Busy: A  
Workshop on Titles with CHEN  
CHEN

How to Write Riveting Scenes (A  
Workshop for Democracy)

Everyday Celebrations: Crafting the  
Contemporary Ode

Write Your Way

Story Structure & Plot

Weaving the Personal & the Political:  
Rick Barot's 'The Galleons'

Using Strange Words to Inspire  
Unusual Writing

# FEATURED









**MARK DOTY** is the author of nine books of poetry, including *Deep Lane* (April 2015), *Fire to Fire: New and Selected Poems*, which won the 2008 National Book Award, and *My Alexandria*, winner of the Los Angeles Times Book Prize, the National Book Critics Circle Award, and the T.S. Eliot Prize in the UK. He is also the author of four memoirs: the New York Times-bestselling *What Is the Grass*, *Dog Years*, *Firebird*, and *Heaven's Coast*, as well as a book about craft and criticism, *The Art of Description: World Into Word*. Doty has received two NEA fellowships, Guggenheim and Rockefeller Foundation Fellowships, a Lila Wallace/Readers Digest Award, and the Witter Byner Prize.

# THE HOUSE OF MEMORY: TOOLS FOR MEMOIRISTS — WITH MARK DOTY —

MIXED GENRE / ONLINE / 1 session  
Sat. November 16 / 10:00 am - 1:00 pm PT  
\$135 - \$150

**Every good memoir—whether in the form of an essay, a book-length narrative, or a collage of fragmented text—makes use of the techniques of fiction,** even if the content is entirely autobiographical. The writer creates a voice to help us know who's speaking, and places that person in a community and a context, showing us along the way why this story is being told. The best memoirs center on questions, what the speaker seeks to know and understand. How did you become the person who could tell this story?

In this workshop, we will read and discuss excerpts from strong contemporary memoirs and think about what makes them work. We'll spend most of our time on a series of writing exercises intended to help you get at the sensory, physical aspects of memory, build characters by portraying the objects around them, and compose some short scenes that might well become the basis of a completed memoir. And, of course, we'll have time for questions, discussion, and contemplating mysteries of life and art.

**LEARN MORE**



FOR DEMOCRACY \* WORKSHOP FOR DEMOCRACY \* WORKSHOP FOR DEMOCRACY \* WORK

**WORKSHOP FOR DEMOCRACY \* WORKSHOP FOR DEMOCRACY \* WORK**

FOR DEMOCRACY \* WORKSHOP FOR DEMOCRACY \* WORKSHOP FOR DEMO





# EVERYDAY CELEBRATIONS: CRAFTING THE CONTEMPORARY ODE

— **WITH DILRUBA AHMED** —

POETRY / Introductory / ONLINE / 1 session  
Tues. October 1 / 5:00 - 7:00 pm PT  
\$23 - \$76

**There's a lot to celebrate in the ordinary and unexpected:** hips, gossip, the Midwest, even autocorrect!

In this two-hour reading and generative writing class, we'll look at how contemporary poets help us see the mundane in new and celebratory ways. We'll identify the key craft strategies at play in poems by poets such as Safia Elhillo, Ellen Bass, Lucille Clifton, and Kevin Young, and learn new ways to surprise and engage our readers, sustain and complicate tension, and illuminate the emotional stakes of a poem. Then, we'll do some writing of our own, inspired by key examples and writing prompts.

Leave with a packet of poetic models we cover in class, as well as several fresh starts to your own celebratory poems.

[LEARN MORE](#)



**SLIDING SCALE \* SLIDING SCALE \* SLIDING SCALE \* SLIDING SCALE \* SLIDING SCALE**

**SLIDING SCALE \* SLIDING SCALE \* SLIDING SCALE \* SLIDING SCALE**

**LEARN MORE**





# WEAVING THE PERSONAL & THE POLITICAL: RICK BAROT'S 'THE GALLEONS'

**WITH DILRUBA AHMED**

POETRY / Introductory / ONLINE / 1 session  
Tues. October 15 / 5:00 pm - 7:00 pm PT  
\$23 - \$76

“DOING A LOT OF READING ABOUT THE SPANISH GALLEONS AND THEIR TRADE ROUTES, I BEGAN TO OBSESSIVELY SEE THE AFTERMATHS OF THAT HISTORY EVERYWHERE—IN MY OWN STORY AS AN IMMIGRANT FROM THE PHILIPPINES, IN THE COFFEE AND OTHER GOODS I CONSUMED, EVEN IN THE O’HARA POEMS I WAS READING, AND IN THE GOLDEN SUMMERTIME MORNINGS IN NEW YORK WHEN THE NANNIES AND THEIR STROLLERS ARE OUT AND ABOUT.”

- RICK BAROT

**As poets, how do we make the personal political and vice versa?**

In this two-hour reading and generative writing course, we'll deep dive into a selection of poems from Rick Barot's poetry collection, *The Galleons*. We'll look at how Barot creates an interplay between the personal and the political using figurative, narrative, and rhetorical language, and discuss the role of craft techniques he uses (including juxtaposition,

metaphor, cinematic movement, associative leaps, and more).

Come prepared to write! We'll generate new material using prompts inspired by Barot's words and strategies.

[LEARN MORE](#)









# USING STRANGE WORDS TO INSPIRE UNUSUAL WRITING

— **WITH KIMBERLY LEE** —

ALL GENRES / Introductory / ONLINE / 1 session

Sat. December 7 / 10:00 am - 1:00 pm PT

\$35 - \$114

**Words are a writer's currency:** Add even more to your stash in this generative workshop!

Over three hours, we'll engage with lost, unusual, and untranslatable words, transforming them into inspiration for extraordinary writing. We'll experience how playing with these words and their meanings can take our writing in new and unexpected directions—resulting in deliciously fresh flash fiction or the rich, gorgeous beginnings of a longer story—and even try out SoulCollage® (no artistic background required) as an entryway into creativity.

Leave with fresh approaches to current and future creative projects and a stronger connection to the fun of writing.

[LEARN MORE](#)



accountability, craft, & community, all rolled into one



All About Love  
Writ in Water  
Yearlong in TV Writer's Room  
Yearlong in Feature Film  
**Yearlong in Playwriting**  
**Yearlong in Poetry**  
Yearlong in Poetry II: Workshop  
**Yearlong in Short Story**  
**Yearlong in Short Story II: Building a Collection**  
**Yearlong in Fiction**  
Yearlong in Young Adult / Middle Grade  
**Yearlong in Historical Fiction**  
Yearlong in Speculative Fiction  
**Book Lab, in person**  
Book Lab, online

**bolded classes take place  
onsite at Hugo House**

# YEARLONG



# ALL ABOUT LOVE:

## A YEARLONG GENERATIVE EXPLORATION

**WITH NOAH ZANELLA**

All levels / ONLINE / 30 sessions

Thurs. September 26 - June 5 / 5:00 - 7:00 pm PT  
\$1,809

EVERY NOW AND  
THEN YOU HEAR  
A LOVE SONG  
THAT JUST  
MANAGES TO  
GET DEEPER,  
AND SOMETHING  
TRUE AND  
URGENT AND  
ALIVE GETS  
DRAWN OUT BY  
THE LANGUAGE.

-NOAH ZANELLA

**Love, the haunting specter**, the elusive beast: we feel it deeply but struggle to capture it completely on the page. How do we look at love for what it is? How do we do justice to love's complexity, its immediacy? In this generative cohort, we'll explore the idea of love across genres, time periods, places, and sexual identities.

From Sappho and Shakespeare to Audre Lorde and Bruce Springsteen,

we'll read and discuss love in all its fullness, complexity, and urgency, and learn to write about this experience: how to make our work come alive, when to lean into the wild, passionate hysteria of romantic love and when to be a little more distant and objective. We will alternate every week between close reading and writing in response to the readings. Leave with a portfolio of work in your chosen genre(s)—essays, short stories, and/or poems.

[LEARN MORE](#)

fiction \* poetry \* essay \* memoir





# WRIT IN WATER:

## A YEARLONG GENERATIVE EXPLORATION

WITH SIERRA NELSON —

All levels / ONLINE / 30 sessions  
Mon. September 23 - June 9 / 5:00 - 7:00 pm PT  
\$1,859

**“To look at the sea is to become what one is,”** wrote Etel Adnan. Over nine months, we’ll deepen our writer-selves by looking to Water—molecule to ocean, body to vessel, wave to creature, thermal vent to atmosphere, memory to fairy tale—for inspiration. We’ll do eclectic writing experiments (slanting to poetry, open to any genre), with in-class readings and writing time.

We’ll generate new drafts in fall, workshop in winter, and culminate our time together with chapbook-making and a celebratory reading in spring. Leave with a beautiful pool of new drafts and starts, a sense of connection to a community of fellow writers, and a personal chapbook that pulls together the writing and revisions you’ve generated in class.

**WATER TOUCHES ALL OF OUR LIVES: WE’RE MADE OF WATER, IT’S ALL AROUND US ... CONNECTING ALL PARTS OF THE PLANET, TOUCHING OUR MEMORIES.**

**-SIERRA NELSON**

LEARN MORE



# YEARLONG IN TV WRITER'S ROOM

**WITH ANDREW BELL**

Intermediate, Advanced / IN PERSON / 30 sessions  
Wed. September 25 - June 11 / 7:10 - 9:10 pm PT  
\$1,824

**In this hands-on workshop course,** writers will collaborate in small groups to develop and write a season of an original television series. Towards the end of the course, we'll revise our pilot scripts, cross our fingers, and submit them to top TV writing competitions. Expect to work closely with fellow students and write both in and out of the classroom.

While primarily a generative & workshop course focused on

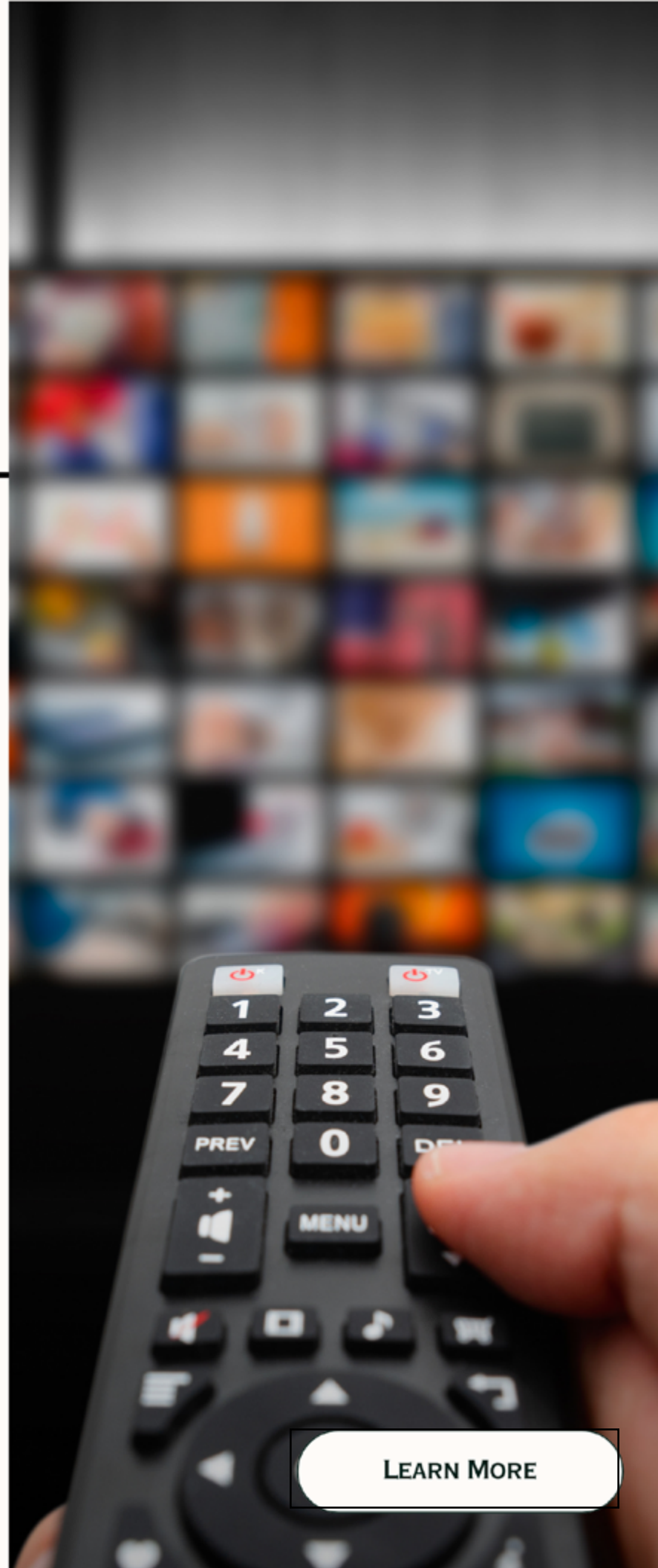
collaborating to create original television shows, we'll also engage in close readings and viewings of favorite TV shows, research and discuss the approaches of renowned showrunners, and occasionally explore strategies for developing characters, creating conflict, breaking story, and structuring episodes and seasons.

Expect to leave the course with a network of fellow writers, TV pilots and season arcs (co-written

with your peers and submitted to top TV writing festivals), an episode of your own to use as a writing sample, and shows ready to be self-made as web series.

This class is best suited for students with a solid understanding of dramatic writing.

[LEARN MORE](#)







# YEARLONG IN FEATURE FILM

**WITH ANDREW BELL**

All levels / ONLINE / 30 sessions  
Thurs. September 26 - June 12 / 7:10 - 9:10 pm PT  
\$1,839

**In this craft-focused cohort,** we'll spend a year planning, writing, and revising feature-length scripts ready for screenplay competitions, fellowship and grant submissions, and film production. Students should expect to write weekly, invest in the work of their fellow writers, and commit to finishing a long-form project.

We'll conduct deep readings and discussions of several important screenplays and films

before diving headfirst into student work. While this class is primarily workshop-based, we'll cover different strategies and approaches to story, character, conflict, dialogue, structure, and revision.

Leave with a polished and revised feature-length screenplay ready for production, script competitions, or to use as a writing sample.

**I LOVE HELPING MY STUDENTS WRITE FEATURES. IT'S WHAT WE KNOW, LOVE, AND THINK OF WHEN WE TALK ABOUT MOVIES.**

**-ANDREW BELL**

[LEARN MORE](#)



# YEARLONG IN PLAYWRITING

**WITH MIRIAM TOBIN**

All levels / IN PERSON / 30 sessions  
Tues. September 24 - June 10 / 7:10 - 9:10 pm PT  
\$1,889

**This cohort is a combination** of learning and doing: Through reading plays, interactive conversations, writing exercises, and workshops, you'll learn how to engage with texts both on the page and on the stage. You'll also learn how to write your own play with performance in mind.

The first half of the class will focus on the fundamentals of playwriting: we'll study craft elements

read scenes, write from prompts, and critically analyze texts.

The second half of the class will focus on writing, rewriting, and the "art" of playwriting: we'll work on our full-length plays, give and receive feedback, and workshop ideas as a class.

We'll also see two live shows together and engage in critical discussions about them.

Leave with a comprehensive understanding of the art and craft of play-writing, a budding relationship to the playwriting community, and a full-length play.

Perfect for creatives, performers, and writers of all levels—no prior play-writing or performance experience required!



[LEARN MORE](#)



A person is performing a handstand on a wooden floor. They are wearing a dark blue long-sleeved shirt and dark pants. Their legs are spread wide in a V-shape, and they are holding their feet with their hands. The background is a light-colored, textured wall.

# YEARLONG IN POETRY

**WITH BILL CARTY**

All levels / IN PERSON / 30 sessions

Thurs. September 26 - June 5 / 7:10 - 9:10 pm PT

\$1,854

**Perfect for writers of any level**

who are interested in honing their poetry craft and creating a writing practice sustaining a writing practice in a supportive cohort environment.

Each week, we'll write to weekly prompts (both in class and at home), and study the craft of contemporary poetry, and workshop our writing. Over nine months, we'll develop a short collection of poems, submit work for publication, and create a long-term writing practice. Leave with 20-30 pages of polished, new work and resources for future poetic endeavors.

[LEARN MORE](#)



# YEARLONG IN POETRY II: WORKSHOP

— **WITH LEIGH SUGAR** —

Advanced / ONLINE / 30 sessions  
Tues. September 24 - June 10 / 5:00 - 7:00 pm PT  
\$1,854



**Whether you're continuing your poetry** study and craft, working on a collection, or diving back into your writing, this yearlong workshop is designed for those who want to push their limits and grow within a supportive, accountable cohort.

Each week, we'll kick off with a close reading of a poem to uncover how the writer Did That. We'll focus on contemporary poets, with an emphasis on poets of color, disabled poets, multi-lingual poets, queer poets, and experimental poets. Examples include Fady Joudah, CA Conrad, Shane McCrae, Claudia Rankine, Layli Long Soldier, Terrance Hayes, and Srikanth Reddy.

We'll also learn to approach form from a lens of curiosity, exploring when it's effective to challenge or resist conventional forms, looking at how research

can augment the creative process, and thinking about how these elements relate to our own practices—when to use them and when to eschew them in the service of our art.

Each week, we'll workshop 5-6 writers' pieces, with a focus on each writers' personal goals rather than advancing a formula for what poetry "should be." Bring new work, old drafts, or pieces in progress—everything is welcome.

Leave with at least 10 new poems, 20+ new starts, a wealth of prompts, and a vibrant community of poets to support and encourage you throughout your creative journey.

[LEARN MORE](#)





# YEARLONG IN SHORT STORY

— **WITH RAMÓN ISAO** —

All levels / IN PERSON / 30 sessions

Tues. September 24 - June 10 / 7:10 - 9:10 pm PT

\$1,809

**The short story is one of the** best mediums to hone your craft: the brevity of the form allows us to practice every part of the story quickly and repeatedly. In this craft-focused class, that is precisely our aim.

Over nine months, we'll read, write, discuss, and critique short fiction with equal parts rigor and vigor. Anticipate mind-blowing readings from George Saunders, Zadie Smith, Carmen Maria

Machado, Ottessa Moshfegh, and more, a lively exchange of ideas (and we do mean **LIVELY**), strange literary experiments, and occasional baked goods.

Perfect for aspiring writers of all levels—the only requisite is the desire to write stories that break hearts and/or blow minds.

[LEARN MORE](#)



# YEARLONG IN SHORT STORY II: BUILDING A COLLECTION

**WITH CORINNE MANNING**

Intermediate, Advanced / IN PERSON / 30 sessions  
Thurs. September 26 - June 12 / 7:10 - 9:10 pm PT  
\$1,809

**If you've written some stories,** done some workshops and are wondering "what else is there?", this is the fiction cohort for you.

Through individual mentorship, class and small group workshops, and generative writing exercises, you'll build towards a short story collection of your own. Over nine months, you'll become your own best teacher:

learning how to ask deeper questions about your own (and others') work, developing and articulating your story goals, and revising and compiling your stories for publication.

Leave with a deeper understanding of what makes a collection of stories, a developed plan for your own collection, a query letter draft, and the first 50-100 pages of your collection.



[LEARN MORE](#)



# YEARLONG IN FICTION

— WITH PETER MOUNTFORD —

All levels / IN PERSON / 30 sessions  
Tues. September 24 - June 10 / 5:00 - 7:00 pm PT  
\$1,809

**Finish your novel this year!** Perfect for fiction writers of all levels and genres who want to sharpen their fiction-writing skills, receive feedback on their work, and cross that first draft finish line on the manuscript they've been working on a million-and-a-half years.

Over nine months, you'll study craft, receive feedback from your peers and instructors, and meet the accountability goals you set for yourself. Leave with a solid foundation in your fiction and many pages of excellent, publishable work.



[LEARN MORE](#)



# YEARLONG IN YOUNG ADULT & MIDDLE GRADE MANUSCRIPT

WITH KAREN FINNEYFROCK —

Introductory, Intermediate / ONLINE / 30 sessions  
Wed. September 25 - June 11 / 5:00 - 7:00 pm PT  
\$1,854

**In this craft-focused cohort,** we'll focus on writing and revising our Young Adult and Middle Grade drafts. Through craft talks, close readings, writing exercises, and workshop, we'll learn how to develop our story visions into a completed, compelling story. Perfect for writers at all stages in their YA or MG manuscript who would benefit from tightening their craft knowledge and from the accountability of a supportive cohort.

In fall, we'll focus on elements of craft and

generative techniques to write your book. We'll practice story structure, voice, and tension while creating memorable characters and write a LOT. Then, in winter and spring, we'll focus on workshopping in large and small groups.

Leave with many new pages of writing, substantive feedback on (up to) one hundred pages of your project, knowledge about the publishing industry, and the tools you need to continue forward with your YA or MG novel.



LEARN MORE



# YEARLONG IN HISTORICAL FICTION

**WITH ELISE HOOPER**

Intermediate, Advanced / IN PERSON / 30 sessions  
Thurs. September 26 - June 12 / 5:00 - 7:00 pm PT  
\$1,809

**Is there a historical figure** or event that interests you? An old family story that's begging to be told? A persistent "what if" about history that won't stop nagging you?

Over nine months, we'll write towards our own historical fiction manuscripts, asking questions about the past, and learning to craft fiction that explores historical figures and events.

In fall, we'll focus on advancing our craft. Through writing prompts, research exercises, and class discussions, we'll explore topics such as worldbuilding, character development, plotting, voice, point of view, and structure.

Then, in winter and spring, we'll focus on workshopping and writing towards personally devised deadlines.

Leave with concrete goals for your work in progress, a developed writing routine, and a concrete plan for moving forward on your manuscript.

This course is suited for anyone writing adult or young adult historical fiction.

[LEARN MORE](#)







# YEARLONG IN SPECULATIVE FICTION

**WITH NISI SHAWL**

Intermediate / ONLINE / 30 sessions  
Wednesday, September 25 - June 4 / 7:10 - 9:10 pm PT  
\$1,809

**THIS CLASS IS ABOUT TAKING AND OPTIMIZING THE LONG VIEW OF YOUR WORK. WRITING IS NOT A SPRINT. IT'S AT LEAST A HALF-MARATHON. AND IT'S A LOT LESS SOLITARY THAN YOU MAY THINK IT IS.**

**-NISI SHAWL**

**Learn to write a high-quality speculative fiction story** or novel in this comprehensive craft-focused cohort.

Over nine months, we'll learn the ins and outs of story structure (worldbuilding, backstory, point of view, character arcs, openings, etc.), craft considerations (creating reader empathy, inclusion and diversity, tension, pacing, and complications), and publishing. We'll also spend some time doing

some generative writing and workshopping.

Come away with a clear vision of speculative fiction and how to write it, one short story (at least) or the first draft of a novel, and a toolkit to revise and move forward with your current work in progress.

Perfect for writers with some prior writing experience, who want to master craft and study alongside other spec fic writers in a supportive cohort environment.

[LEARN MORE](#)



# BOOK LAB

## WITH TARA CONKLIN

Intermediate, Advanced / IN PERSON / Yearlong  
Starting Thurs. October 10 / 7:10 - 9:10 pm PT  
\$6,600

## WITH SONORA JHA

Intermediate, Advanced / ONLINE / Yearlong  
Starting Tues. October 1 / 5:00 - 7:00 pm PT  
\$6,600

### Cross that elusive finish line from draft to publishable work.

Book Lab is a yearlong intensive cohort experience for writers seeking to revise, restructure, rethink, and finalize their book-length manuscript.

Over nine months, you'll participate in workshops, receive craft instruction from published writers and publishing professionals, and have one-on-one feedback sessions with your instructor.

Book Lab students are expected to enter Book Lab with a completed or nearly completed draft of a book-length manuscript.

APPLY FROM  
AUGUST 13 TO  
SEPTEMBER 8  
TO BE  
CONSIDERED.

APPLICANTS  
WILL BE  
NOTIFIED  
AROUND  
SEPTEMBER  
16.

APPLY HERE

You'll also get:

- An editorial read of your entire manuscript by your instructor, with line edits where appropriate and a detailed plan for further revisions and/or agent submission.
- A \$500 stipend to allocate toward any combination of the following: 1) a second read of your draft manuscript by a published author; 2) one-on-one support from a Hugo House coach/consultant; 3) enrollment in Hugo House class(es) of your choice.
- Hugo House membership for a year or a one-year extension of your current membership.
- Access to visiting professional talks in both Book Lab sections.
- Access to a closed Book Lab Discord server available to both sections of Book Lab.
- Access to a designated classroom and time on-site at Hugo House for weekly accountability writing



LEARN MORE



when real life is stranger than fiction

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# *Creative* **NONFICTION**

Creative Nonfiction I

**The Most Personal Essay**

Literary Journalism

Writing About Death

Write Your Story: Writing to Heal

Short but Mighty: Crafting Flash Nonfiction

**One-Day Memoir Intensive**

Memoir Essentials

**When Memory is Not Enough**

Map Out Your Memoir

**bolded classes take place  
onsite at Hugo House**



# CREATIVE NONFICTION I

**WITH BETH SLATTERY**

Introductory / ONLINE / 6 sessions

Tues. October 15 - November 26 / 10:00 am - 12:00 pm PT

\$347.40 - \$386

**Whether you're interested in** personal essay, memoir, lyric essay, or literary journalism, this introductory class will help you discover the real story you want to tell. No prior writing or workshop experience required!

Over six weeks, we'll investigate our own personal stories and develop the tools we need to tell them. Through readings, generative writing, and light workshops, we'll learn how to build strong characters, develop voice and dialogue, find the best form for our piece, and more.

Leave with 15 pages of new writing, a clear plan for future revisions, and new skills in both writing and offering feedback. This class includes generative writing, reading, extensive instructor feedback, and an introduction to workshop.

[LEARN MORE](#)





# THE MOST PERSONAL ESSAY

— **WITH NICOLE HARDY** —

All levels / IN PERSON / 8 sessions  
Wed. October 9 - December 11 / 7:10 - 9:10 pm PT  
\$450 - \$500

**Get ready to draft, workshop, and revise**

1,000-1,500-word essays that delve deeply into the first person, focusing on structure, narrative voice, and scene. We'll learn to cultivate vulnerability without self-indulgence—sharing without oversharing.

Participants will receive one-on-one editorial advice from the instructor and critique from fellow students. Each student will leave with a polished essay.

Essays from this class have later appeared in literary journals and major outlets, including The New York Times, and book deals have followed.



[LEARN MORE](#)



# LITERARY JOURNALISM

**WITH GAIL FOLKINS**

Intermediate, Advanced / ONLINE / 8 sessions  
Thurs. October 17 - December 12 / 7:10 - 9:10 pm PT  
\$450 - \$500

## **How do you nerd out and still keep your reader engaged?**

Literary journalism tells true stories in a way that feels like reading a novel or short story. These are your yummy longform reporting pieces that use description, character development, and personal voice to make the facts more engaging and emotionally resonant, bringing real events to life through creative storytelling. It's one of the most popular genres today for both readers and publications.

This course is for anyone interested in

incorporating research or knowledge about a subject—even that related to everyday experience—into their storytelling. Both creative nonfiction and fiction writers can benefit from learning how to tell more than one kind of story simultaneously.

We'll read and discuss master works, practice using the tools of the trade, and write and workshop our own pieces.

Leave with two essays, peer feedback on your pieces, publication recommendations and next steps.



[LEARN MORE](#)



# WRITING ABOUT DEATH

— **WITH KATHERINE  
STANDEFER** —

Introductory / ONLINE / 6 sessions  
Thurs. September 25 - November 6 / 7:10 - 9:10 pm PT  
\$347.40 - \$386



**All things die.** It's a fundamental truth, a universal experience, but it's one we spend our whole lives grappling with. Writing about death is equally complicated: death, in all of its sorrow and grief, also coexists with our most precious, beautiful experiences. As such, it can feel impossible to condense these complex feelings into mere words on a page.

**BECAUSE OF THE  
WAY MY WALK  
WITH DEATH HAS  
SHAPED MY LIFE,  
IT'S EXCITING  
AND POWERFUL  
TO GET TO HOLD  
THAT SPACE FOR  
OTHER WRITERS.**

**-KATHERINE  
STANDEFER**

In this six-week reading and generative writing class, we'll explore the craft of writing about death in all its complexity and richness.

We'll read essays from writers like Audre Lorde, Jesmyn Ward, Eva Saulitis, Thich Nhat Hanh, and Emily Rapp Black, and discuss the way these writers talk about their relationship with death: How do these writers make long, slow declines interesting on the page? How do they make dense medical terminology accessible to readers? How do they handle the grossness or viscosity of death with respect for those dying? We'll also do some writing of our own. Leave with a new essay draft and starts for many more.

Perfect for creatives wanting to explore their relationship with death on the page.

[LEARN MORE](#)





# WRITE YOUR STORY: WRITING TO HEAL

**WITH INGRID RICKS**

Introductory, Intermediate / ONLINE / 5 sessions  
Sat. October 19 - November 16 / 10:00 am - 12:00 pm PT  
\$334.80 - \$372

IT WAS MY OWN  
STRUGGLE WITH THE  
PAIN FROM MY  
CHILDHOOD—  
FOLLOWED BY MY  
DECISION TO WRITE  
AND SHARE MY  
STORY—THAT MADE  
ME UNDERSTAND  
THE LIFE-CHANGING  
POWER OF  
PERSONAL  
NARRATIVE.

-INGRID RICKS

**Tap into the healing power**  
of personal narrative and  
write the emotionally  
charged story you *need* to  
tell.

This class is for anyone who  
wants to release their  
trauma and pain, and  
reclaim their voice and  
power. It's also for those  
who want to learn how to  
structure their story and  
bring it to life through  
proven narrative writing  
techniques.

Through eight powerful  
narrative writing  
assignments, we'll learn to  
identify, structure, and  
bring our stories to life.  
We'll also have  
opportunities to share our  
stories in a supportive,  
compassionate community  
of peers.

Leave with a seven- to ten-  
page story and the  
narrative tools you need to  
continue your writing  
journey.

This class includes a 30-  
minute individual coaching  
session with the instructor.

[LEARN MORE](#)



# SHORT BUT MIGHTY: CRAFTING FLASH NONFICTION

**WITH KATE CARMODY**

Introductory, Intermediate / ONLINE / 1 session  
Sat. September 28 / 1:10 - 4:10 pm PT  
\$102.60 - 114

**Tiny things can be powerful:** an ant can carry 5,000 times its body weight, and writers can pack a punch in less than 1,000 words.

In this seminar-style workshop, we'll read a variety of flash nonfiction pieces, discuss the tenets of this popular form, and learn how authors make a huge impact in such few words. Then, we'll write our own short work.

Expect to leave with starts to a flash nonfiction essay of your own.

[LEARN MORE](#)



# ONE-DAY MEMOIR INTENSIVE

**WITH THEO NESTOR**

All levels / IN PERSON / 1 session  
Sat. October 26 / 10:00 am - 4:00 pm PT  
\$205.20 - 228

**This one-day intensive class is designed for writers working on a memoir project,** writers interested in personal narrative, and writers curious about the art of memoir.

In the morning, we'll dive into the foundational craft of memoir writing—constructing a scene, moving between timeframes and narrative modes, and more—and write to short prompts designed to stimulate creative flow.

We'll tackle an (optional) longer-form writing assignment over a long lunch break, and close out the afternoon with even more craft and a Q&A. You'll be surprised by how much you can write in just one day!

Leave with the craft fundamentals you need to move forward on your memoir, a piece of personal narrative between 800 and 1600 words, and starts for many more.



[LEARN MORE](#)





# MEMOIR ESSENTIALS

— **WITH THEO NESTOR** —

Introductory / ONLINE / 1 session  
Wed. November 6 / 1:10 - 3:10 pm PT  
\$68.40 - 76

## **What ingredients do we need to make a great memoir?**

In this two-hour, beginner-friendly craft class, we'll dive into the essential elements of memoir writing: how to craft scenes that move your story forward, how to use summary and reflection effectively, how to narrow your focus, and how to structure your narrative. We'll also write to prompts designed to help us hone in on our stories and to develop the voices we use to tell them.

Leave with new writing and tools to tackle your memoir project.

*This class pairs well with Map Out Your Memoir but can be taken on its own.*

[LEARN MORE](#)



# WHEN MEMORY IS NOT ENOUGH

WITH ANN HEDREEN

All levels / IN PERSON / 1 session  
Sat. November 9 / 10:00 am - 1:00 pm PT  
\$102.60 - \$114

## A memoir writer's greatest gift is

**memory:** messy, unpredictable; sometimes sharp, often murky. We help it along with research, interviewing, fact-checking. But sometimes we truly can't remember something, and there's no one left to ask, 'did this really happen?'

In this three-hour craft workshop, we'll explore ways to speculate and imagine when memory isn't enough—and how we can let our readers know when we're doing so.

We'll study writers who do this well, like Dani Shapiro and Sarah Broom. Then, we'll borrow some of their techniques and practice using it in our own writing.

Perfect for memoirists and essayists feeling bogged down by the need to tell the literal truth, writers who are looking for new ways into their materials, or writers looking for a morning of inspiration and camaraderie with fellow writers.



LEARN MORE



# MAP OUT YOUR MEMOIR

— **WITH THEO NESTOR** —

Intermediate / ONLINE / 1 session  
Wed. November 13 / 1:10 - 3:10 pm PT  
\$68.40 - \$76

**So you've got a story inside you**—a really good one, too—but have no idea where you're going with it?

This generative, craft-focused class is designed for writers with an idea for a memoir (or who are in the early stages of writing one), who need some structure to guide their project. We'll explore the fundamentals of story structure and do activities designed to help you find the shape of your memoir. Leave with a clearer sense of your memoir's structure and a plan for bringing that structure to life.

This class pairs well with Memoir Essentials but can be taken on its own.



[LEARN MORE](#)



## **Fiction I**

Fiction I (Asynchronous)

### **The Revision Workshop**

### **Make Sentence Go**

Writing Weird Works

Writing Short Fiction

### **Autofiction: When Reality Meets Fiction**

**bolded classes take place  
onsite at Hugo House**



your fictional friends are waiting

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# FICTION I

**WITH ALMA GARCÍA**

Introductory / IN PERSON / 6 sessions

Thurs. October 17 - November 21 / 7:10 - 9:10 pm PT

\$347.40 - \$386

**Have a story in your head that's bursting to come out?** Want to know how your favorite author Did That? Dive into the basics of fiction writing in this introductory course. Over six weeks, we'll cover the building blocks of all stories: characterization, conflict and plot, descriptive writing, dialogue, and scene. We'll read widely, do writing exercises, and share our work with others in a supportive workshop environment.

Leave with an opening paragraph or full opening scene for your story, and a solid grasp of storytelling basics.

Perfect for book lovers, self-taught writers, or anyone with a story to tell. No prior writing or workshop experience needed!

[LEARN MORE](#)



# FICTION I (ASYNCHRONOUS)

**WITH PETER MOUNTFORD**

Introductory / Online Asynchronous / 6 sessions  
Mon. November 4 - December 9  
\$347.40 - \$386

**Whether you want to write** short stories or a novel, this fun, flexible, and low-pressure course will teach you three important aspects of fiction: character, plot, and setting. We'll also explore dialogue, point of view, and more. Over six weeks, you'll read widely, practice writing your own stories, and share your work in a supportive, low-stress workshop environment.

Leave with a short story draft and a solid grasp of fiction basics.

The class is asynchronous, allowing you to complete the lessons at your own pace. There are no live meetings, and you'll have access to the course material even after the class is over.

Perfect for book lovers, self-taught writers, or anyone with a story to tell. No prior writing or workshop experience needed!



[LEARN MORE](#)





# THE REVISION WORKSHOP

WITH CAROLYN ABRAM —

Intermediate, Advanced / IN PERSON / 8 sessions  
Wed. October 9 - December 4 / 7:10 - 9:10 pm PT  
\$450 - \$500

I TAKE MYSELF  
MORE SERIOUSLY  
AS A WRITER  
BECAUSE I AM  
COMMITTED TO  
IMPROVING, NOT  
BECAUSE I WAS  
VISITED BY A  
SUDDEN FLASH OF  
INSPIRATION THAT  
MAY FADE.

-CAROLYN ABRAM

**Finally finished your first draft** but absolutely overwhelmed at the idea of beginning again? Lost that creative spark and trying hard to get it back? Set adrift and unsure where to go with that next draft? You're not alone!

Revision is one of the most exciting yet daunting parts of the writing process, and you don't have to do it all on your own. Over eight weeks, we'll dig dead drafts out of our drawers then revisit, reconceive, and rewrite our stories: fleshing out our original intentions, pinpointing

areas of growth, and practicing new ways to revise and polish our writing.

Come away with useful fresh feedback, a newfound confidence in the direction of your story, and a toolkit for tackling future revisions.

[LEARN MORE](#)





# MAKE SENTENCE GO: WRITING JUICY, THRILLING PROSE

**WITH RACHEL SOBEL**

All levels / IN PERSON / 6 sessions  
Thurs. October 3 - November 7 / 5:00 - 7:00 pm PT  
\$347.40 - \$386

**Sick of shivers spider-walking down your characters' spines?** Rolled your eyes so hard at the main character who “let out the breath she didn’t know she was holding” that they almost fell out of your head? Learning to effectively wield words is the centerpiece of every fiction writer’s craft, so how do you write sharp, enchanting prose that directs your reader without falling back on the banal and cliché?

In this six-week intensive, we'll examine the most difficult problems of writing prose in fiction, from description and dialogue to point of view and pacing. We'll study action scenes, sex writing, extravagant writing and more, learning strategies to craft sentences that are juicy, lush, and thrilling, but also clear, specific, and stylish.

Leave with a toolkit for making your sentences GO.

**ULTIMATELY,  
FICTION IS JUST  
PROSE—SO  
LEARNING HOW TO  
MANIPULATE YOUR  
SENTENCES  
EFFECTIVELY IS AT  
THE CENTER OF  
EVERY CRAFT  
CLASS.**

**-RACHEL SOBEL**

[LEARN MORE](#)



# WRITING WEIRD WORKS

**WITH RACHEL ATTIAS**

Introductory, Intermediate / ONLINE / 6 sessions  
Tues. October 15 - November 19 / 7:10 - 9:10 pm PT  
\$347.40 - \$386

**Truth is stranger** than fiction: bizarre coincidences, déjà vu, and surreal experiences add fun and flavor to our routine lives. But in fiction, a “realistic” life can often feel boring and mundane. So, how do we push the bounds of realism and make the weird, wild, and wacky feel believable?

Over six weeks, we’ll experiment with new ways to stir strangeness and surprise into our writing. We’ll explore

genres of magical realism and fabulism, noticing the ways writers use absurdity and unreliable narration to push their work in new directions. Then, through generative prompts and small group workshops, we’ll craft our own surreal realities.

Leave with several starts to some truly weird and wonderful writing.



[LEARN MORE](#)





# WRITING SHORT FICTION: FROM BLANK PAGE TO LAST PAGE

— **WITH HOLLY DAY** —

All levels / ONLINE / 6 sessions  
Sat. October 26 - December 14 / 1:10 - 3:10 pm PT  
\$347.40 - \$386

**Full of fun, fantastic stories,  
but have no idea where, or  
even how, to start?**

Overcome your fear of the blank page in this short fiction workshop: over six weeks, we'll throw perfection to the wayside, experiment with over a dozen ways to lower the barrier between pen and paper, and embrace the creative, often chaotic process of writing.

Using the basic building blocks of fiction to guide us, we'll develop characters and worlds that fascinate us, craft vivid scenes and situations that challenge us, and write a story from beginning to end.

Leave with a solid story draft and a toolkit to keep your creativity flowing.

[LEARN MORE](#)





# AUTOFICTION: WHEN REALITY MEETS FICTION

— **WITH AMY HEQING ZHANG** —

All levels / IN PERSON / 4 sessions  
Tues. November 12 - December 3 / 7:10 - 9:10 pm PT  
\$273.60 - 304

**Also known as autobiographical fiction**, autofiction blends lived experiences with fictional elements. The lens of fiction gives writers the creative freedom to explore real-life experiences, memories, themes, and truths from various distances, perspectives, and possibilities.

In this generative, craft-focused workshop, we'll look back on our own extraordinary

experiences and practice bringing them to the page.

We'll navigate questions of craft—like how and when to infuse autobiographical characters with fictional attributes—as well as ethics of truth, invention, and authenticity in our autofictional stories.

Leave with four writing starts and a toolkit to translate real-life experiences into fictional stories.

This class is especially suited for fiction writers interested in bringing the depth and richness of their real life into their fiction.

**“ALL  
LITERATURE  
IS A DIARY.”**

**- NED ROREM**

[LEARN MORE](#)



Poetry I  
Poetry Revision Mentorship  
Writing the Poem for the End  
of the World  
Erasure: Anything Can Be  
Poetry  
**The Four-Minute Poem**  
Into the Bedazzling Invisible:  
Working with Line Breaks  
and Empty Space  
Assemble Your Poetry  
Manuscript

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**bolded classes take place  
onsite at Hugo House**

# POETRY





# POETRY I

— **WITH JEANINE WALKER**

Introductory / ONLINE / 6 sessions

Wed. October 9 - November 13 / 10:00 am - 12:00 pm PT

\$347.40 - \$386

**This course is designed for anyone new to poetry,** whether you've written in other genres or not. It's also great for those who write poetry often but want a refresher in the craft essentials, or for anyone who has never taken a foundational poetry course.

We'll cover six main topics: image, form, sound, metaphor, line, and voice, and study poems that embody these craft elements.

We'll read poems written in the late 1800s and poems written in 2020, examining what's similar and what's changed. We'll study greats like Walt Whitman, Robert Hayden, Natasha Trethewey, and Joy Harjo. And we'll write a lot! Expect to leave with excitement for poetry and a solid foundation for writing a successful poem.

[LEARN MORE](#)



# POETRY REVISION MENTORSHIP

— **WITH ELISABETH BLAIR** —

Advanced / ONLINE ASYNCHRONOUS / 13 sessions  
Mon. October 7 - April 7  
\$787

**So you've written a fantastic first draft, but feel intimidated by the idea of revision?** In this exercise-intensive poetry revision course, try a dozen (plus one!) concrete approaches to revise a poem.

Over six months, learn to revise with vision and intentionality, engaging in exercises designed to help you play while also finding the thesis of your poem.

Leave with 13 revised poems, detailed feedback on each, and a robust revision toolkit for any future poems!



[LEARN MORE](#)





# WRITING THE POEM FOR THE END OF THE WORLD

**WITH CHRISTIE VALENTIN-BATI**

All levels / ONLINE / 6 sessions  
Thurs. October 10 - November 14 / 5:00 - 7:00 pm PT  
\$347.40 - \$386

I AM INTERESTED IN  
EXPLORING HOW POETRY  
CAN BE A WAY TO  
SUBLIMATE OUR  
TREPIDATIONS ... INTO  
SOMETHING BEAUTIFUL  
AND USEFUL.

**-CHRISTIE VALENTIN-BATI**

**The world ends, and we are  
still here.**

Over six weeks, we'll explore poetry from writers like Annie Dillard, Jericho Brown, Etel Adnan, and others who grapple with personal and political catastrophe. We'll examine how these writers approach complex, emotional topics, blend the personal and

political in their writing, and explore endings from individual and global perspectives. Then, we'll do some writing of our own.

Leave with a micro-chapbook of hybrid work—prose poems, lyric poetry, and more—for the end of the world.

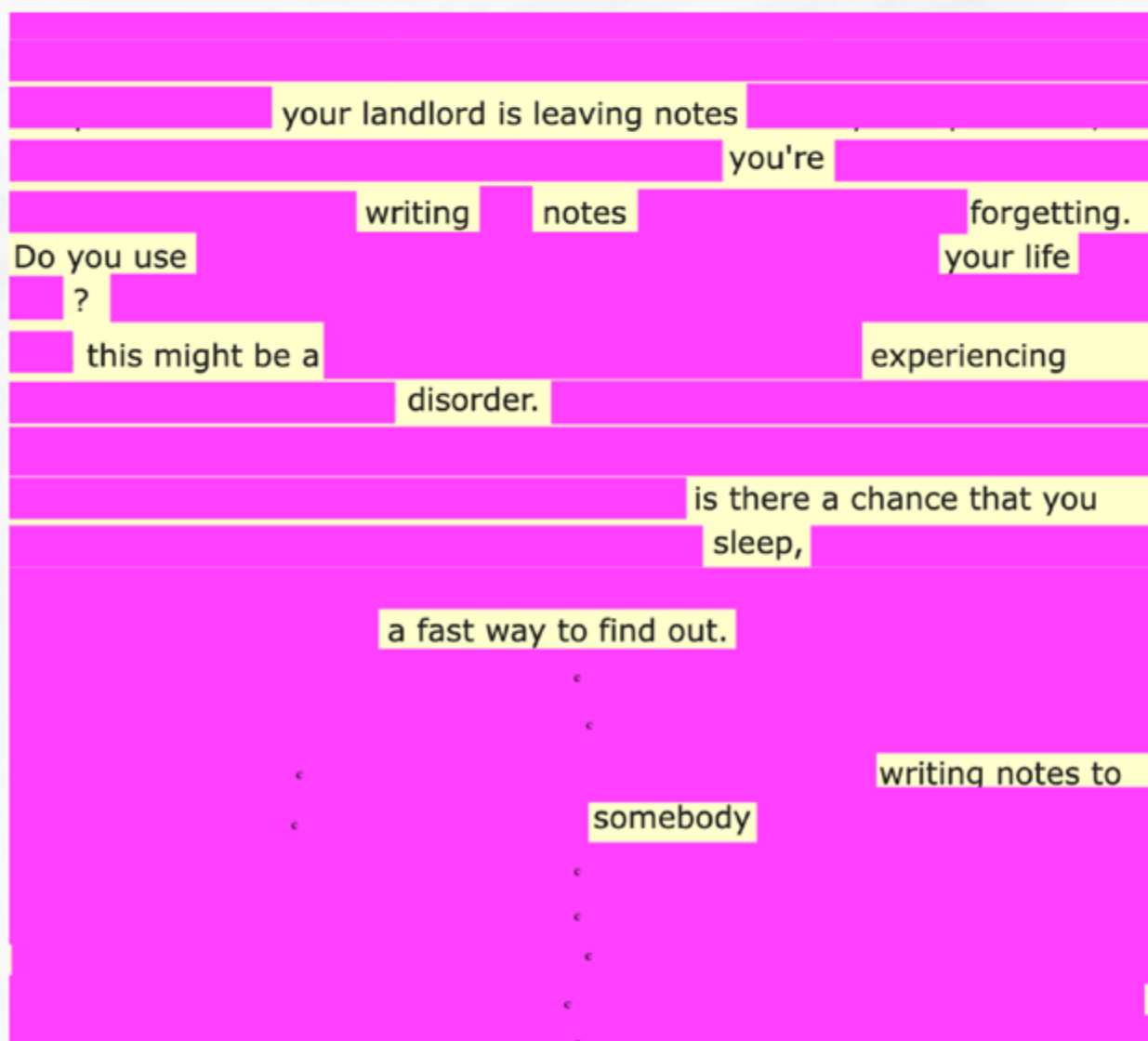
[LEARN MORE](#)



# ERASURE: ANYTHING CAN BE POETRY

— **WITH LEIGH SUGAR** —

All levels / ONLINE / 6 sessions  
Sat. October 12 - November 16 / 1:10 - 3:10 pm PT  
\$347.40 - \$386



**Erasure poetry is equal parts poetry, visual art, and mad lab experimentation.**

An increasingly popular form with infinite possibilities, erasure poetry is perfect for writers interested in practicing experimental writing, for writers new to poetry and unsure of where to begin, and for any writer interested in incorporating a visual component into their work or taking a hands-on (literally) approach to writing.

Over six weeks, we'll study erasure poetry from poets like Berggrun, Nicole Sealey, and Srikanth Reddy. Then, through a variety of writing prompts and exercises, we'll create our own erasure projects! Leave with the beginning of an erasure project—whether that be the start of a single poem or a longer, chapbook or book-length endeavor—and a toolkit for even more erasure.

What is erasure poetry?

In erasure poetry, the poet takes an existing text and removes words by blacking them out, creating a new poem from what remains on the page. It's as much about what's left out as what's included, what's said and what's silenced.

What writers choose to erase and leave behind highlights themes or emotions in the original text and/or creates interesting juxtapositions. The result is a powerful, sometimes abstract, and visually rich piece of poetry that both transforms and reinterprets the source material.

**ERASURE IS ... AN  
INCREDIBLY GREAT  
WAY TO GET OUT OF  
A WRITING RUT.**

**-LEIGH SUGAR**

[LEARN MORE](#)



# THE FOUR-MINUTE POEM

**WITH JEANINE WALKER**

All levels / IN PERSON / 6 sessions  
Tues. October 22 - December 3 / 5:00 - 7:00 pm PT

THROUGH MANY  
YEARS OF TRIAL  
AND ERROR, I'VE  
DISCOVERED THAT  
A GREAT FIRST  
DRAFT CAN BE  
WRITTEN IN FOUR  
MINUTES...MANY  
OF MY POEMS  
BEGAN AS FOUR-  
MINUTE POEMS.

**-JEANINE WALKER**

**Write a plethora of four-minute poems** and cultivate a sustainable writing practice in this six-week generative writing course.

Learn how to write a great first draft in four minutes, including beginning, middle, the turn, and the end—and how to revise those poems to bring out what's already there.

Then put it into practice, writing four minutes a day for six weeks, alongside a cohort of new poet friends!

Leave with an established daily poetry practice and many fabulous, fresh, and finished poems.

[LEARN MORE](#)





# INTO THE BEDAZZLING INVISIBLE: WORKING WITH LINE BREAKS AND EMPTY SPACE

WITH SHANKAR NARAYAN

All levels / ONLINE / 3 sessions  
Sat. December 7 - 21 / 10:00 am - 2:00 pm PT  
\$347.40 - 386

**Line breaks and empty space are critical poets' tools.**

Where you choose to break or breathe creates a myriad of possibilities and brings new meaning to the same set of words. It can take the reader's breath away or give them new breath; make them float or sink; snakecharm and mesmerize them; and ultimately, leave them transformed.

In this three-session craft intensive, we'll dive deep into the philosophies and practicalities of line breaks and empty

space, deconstructing conventional wisdom around them and building a new palette of moves to play with.

Most importantly, we'll play! We'll learn a great deal from each other's views on line breaks and empty space and reimagine the many ways we can use them to transform our writing.

Bring two pieces and an open mind. Leave with two rebroken and reshaped poems, a new perspective on form, and a toolkit for deploying line breaks and empty space in new and creative ways.



LEARN MORE



# ASSEMBLE YOUR POETRY MANUSCRIPT

— WITH JENNIFER PERRINE —

Intermediate, Advanced / ONLINE / 1 session  
Sat. October 26 / 10:00 am - 1:00 pm PT  
\$102.60 - \$114

**So you've written a bunch of poems—now what?**

Learn how to curate and organize your poems into a chapbook or book-length manuscript. In three hours, we'll identify themes, experiment with sequence and structure, and identify opportunities to further develop your collection.

Leave with a refined vision for your poetry collection and a list of actionable steps to prepare your manuscript for publication.



[LEARN MORE](#)



# *Mixed* **GENRE**

## **Sustaining Wonder: the Art of Narrative**

Daytime Prose Workshop

Reading the Female Gaze I

## **Journaling for Writers**

A Little Bit of Everything: Adventures in Genre & Form

Wonder, Uncertainty, and the Sublime

Somewhere In Time

## **Reading for Writers**

## **Writing Alongside Lord Byron**

Writing the Comedy Pilot

Motivation and Meditation I

Bewitched: Craft, Spells, & Incantations

Revolutionary Mothering: At the Intersections

Inciting Joy: Reading & Learning from Ross Gay

Start Writing Right Now

What Will Be/Our Becoming: The Human, The Mind-Body, and Technology

## **Starting the Search for a Publisher**

## **Writing Sense-ibly**

How to Turn Your Obsessions into Awesome Prose

Junior High is the Worst

How to Write Sex Scenes Without Shame

The Writer's Eye

**bolded classes take place  
onsite at Hugo House**

for the weird and wild writer





# SUSTAINING WONDER: THE ART OF NARRATIVE

— **WITH CAROLYNE WRIGHT**

All Levels / IN PERSON / 6 sessions

Tues. September 24 - October 29 / 5:00 - 7:00 pm PT

\$347.40 - \$386

**Once the initial spark of inspiration wears off**, how do we keep our motivation from waning and our writing moving forward?

In this 6-week generative craft workshop, we'll explore strategies to rekindle and sustain that wonder that inspired us to write in the first place! Through close reading and class discussion, we'll consider prose and poetic forms that sustain narrative voices and rhythms: sequence, collage, narration, reflection, and epic.

Then, we'll do some writing of our own, exploring new and exciting pathways into our work.

Whether you're contemplating a voyage or already underway, this workshop will help you write, share, and sustain wonder in your creative projects and wider writer's journey.

Leave with a sheaf of new writing in various forms and freedoms, as well as fresh ideas and imagery to inspire future work.

[LEARN MORE](#)



# DAYTIME PROSE WORKSHOP

WITH ANCA SZILÁGYI

Intermediate, Advanced / ONLINE / 10 sessions  
Wed. October 9 - December 11 / 10:00 am - 12:00 pm PT  
\$608

**Feeling stuck?** Is something in your manuscript not working, but you're not sure what?

Get a fresh perspective on your essays, memoirs, novels, and short stories in this ten-week reading and writing workshop.

Using an adapted version of Liz Lerman's Critical Response Process, we'll hone our editorial eyes: We'll learn how to ask questions about our own work and the works of others, how to have fruitful, fulfilling discussions

about the stories we want to wrestle with on the page, and how to discuss writing from a place of curiosity and inquiry in a supportive cohort environment.

Leave with detailed, thoughtful feedback and a better sense of how to move forward on your work in progress.



LEARN MORE





# READING THE FEMALE GAZE I

WITH CHRISTIE VALENTIN-BATI

All levels / ONLINE / 8 sessions  
Tues. October 15 - December 10 / 5:00 - 7:00 pm PT  
\$450 - \$500

I'M EXCITED TO CURATE THE KIND OF WOMEN'S LITERATURE COURSE I WISH I HAD IN COLLEGE—A COURSE WITH WOMEN OF DIFFERENT ETHNICITIES AND SEXUALITIES.

-CHRISTIE VALENTIN-BATI

**In the first of this three-part course**, we'll explore the topic of the female gaze across a range of genres and from various angles: voyeurism and fetishism, marginalization, colonialism, body image, the pressure of gender conformity, virginity, trans bodies and poetics, cannibalism, queer desire and loneliness, eroticism, mysticism, and intersectionality.

Expect to leave with a deeper understanding of the diverse possibilities this topic offers for fiction, memoir, poetry, film, and music as well as the skills to closely read and analyze a variety of texts.

Readings will include authors like Maggie Nelson, Roxanne Gay, Sharon Olds, Toni Morrison, and Theresa Hak Kyung Cha.

LEARN MORE



# JOURNALING FOR WRITERS

—WITH EMMA STOCKMAN—

All levels / IN PERSON / 8 sessions

Sat. October 19 - December 14 / 10:00 am - 12:00 pm PT

\$450 - \$500

**We all have stories within us, even if we don't know they're in there yet.**

Journaling is a powerful way to strengthen the relationship between body and mind—a crucial connection for our creativity and health. This class explores different ways to tune into the rich material of your inner life and channel that into your craft.

We'll engage in somatic exercises that activate the body alongside the mind and free-write to progressive prompts that take us deep within, then back out to our art.

At the end of each session, we'll have the option to share our writing in a supportive space. We'll also practice ways to “drop in” to our creative flow states, with an eye

toward finding a method that works best for our individual practices.

Leave with a journaling practice that supports both your creativity and emotional wellness.

[LEARN MORE](#)





# A LITTLE BIT OF EVERYTHING: ADVENTURES IN GENRE & FORM

**WITH MAYUR CHAUHAN**

All levels / ONLINE / 6 sessions  
Tues. September 24 - October 29 / 10:00 - 1:00 pm PT  
\$347.40 - \$386

## Entering the wide world of writing and not sure where to start?

Searching for something new? Facing a creative block the size of Mount Doom? Hounded and haunted by fear of inadequacy and crippling perfectionism? Just me? Bueller?

Let's push past the same old, stretch our creative muscles, and get back to the best part of writing: pure play.

Over six weeks, we'll experiment with various

writing exercises and forms, focusing on a new topic each week: humor, fiction, poetry, storytelling, essays, and more. We'll also silence our inner critics, practice putting pen to page without overthinking, and celebrate our works in progress together.

Leave with several drafts of playful writing, a better understanding of genre and form, and a stronger creative practice.

**I BELIEVE THE  
MORE WE WORK IN  
DIFFERENT WAYS  
THE BETTER WE  
BECOME AT  
CREATING ART,  
GAINING  
CONFIDENCE, AND  
FINDING OUR  
VOICE.**

**-MAYUR CHAUHAN**

[LEARN MORE](#)



# WONDER, UNCERTAINTY, AND THE SUBLIME

WITH NOAH ZANELLA

Intermediate / ONLINE / 6 sessions  
Sat. October 12 - November 16 / 10:00 - 12:00 pm PT  
\$347.40 - \$386

“THE WRITER HAS BEEN STRICKEN WITH THE PASSION AND BEAUTY OF LIFE, THE WORLD, AND A DEMON-DRIVEN NEED TO EXPRESS THAT ... TO PUT THE WHOLE HISTORY OF THE HUMAN HEART INTO ANY AND EVERY WORD, EVERY PARAGRAPH THAT HE WRITES.”

-WILLIAM FAULKNER ON THE DEFINITION OF A WRITER

**People are uncomfortable with uncertainty.** Our first inclination is often to seek answers and resolution. However, as John Keats famously wrote, the mark of a good writer is Negative Capability—the ability to be in “mysteries, uncertainties, and doubts.” In this 6-week course, we will see what we can learn from writers who are especially adept at bearing “the burden of mystery.”

We’ll read and discuss works by mystics such as Simone Weil, as well as stories, essays, and poems

by writers like Jamaica Kincaid and Clarice Lispector. We’ll also examine the way these writers explore the surprise, astonishment, and delight that comes from being alive, and do some writing of our own.

Leave with five new pieces of writing and an expanded perspective on your own existence.

LEARN MORE



# SOMEWHERE IN TIME

— **WITH BETH SLATTERY** —

All levels / ONLINE / 6 sessions  
Thurs. October 17 - November 21 / 1:10 - 3:10 pm PT  
\$347.40 - \$386



**Gain tools to effectively navigate shifts within time and place—**

forward, backward, between scenes, and even in dreams. We'll investigate everything from verb tense to uses of white space, with lots of attention paid to how to signal that one of these shifts is about to happen or has just occurred.

**THIS TOPIC CHANGED MY WRITING FUNDAMENTALLY WHEN I REALIZED THE FREEDOM THERE CAN BE IN [GOING BEYOND THE] CHRONOLOGICAL NARRATIVE.**

**-BETH SLATTERY**

Through readings (Pat Barker, Lia Purpura, Colum McCann, etc.), discussion, in-class writing prompts, and brief workshops focused exclusively on issues of transitions, you'll craft stronger, clearer time/place jumps in either newly written or revised work.

Leave with greater confidence in using time shifts, various techniques, and a sense of which approaches work best for different types of work. If desired, you'll also leave with a 10-15 page draft that includes skillfully crafted transitions as well as extensive feedback from your instructor.

[LEARN MORE](#)





reading \* fiction \* poetry \* essay \* memoir

# READING AS WRITERS: A CLOSE READING COURSE

WITH KEVIN O'ROURKE

READ, READ, READ.  
READ EVERYTHING  
—TRASH,  
CLASSICS, GOOD  
AND BAD, AND SEE  
HOW THEY DO IT ...  
READ! YOU'LL  
ABSORB IT. THEN  
WRITE. IF IT'S  
GOOD, YOU'LL FIND  
OUT. IF IT'S NOT,  
THROW IT OUT OF  
THE WINDOW."

- WILLIAM  
FAULKNER

**Reading fuels writing, as every writing instructor loves to remind their students** (cue the groans). This close reading course tackles the questions on every writer's mind: What do I read? How do I read it? Where can I find more to read? And how do I use what I read to improve my writing?

Over six weeks, we'll get

intimate with a variety of works—from book reviews and lyrics to essays, poems, and fiction—looking at how and why writers Did That that way.

Expect lively, inclusive discussions, engaging writing exercises, and exposure to all kinds of writing.

All levels / ONLINE / 30 sessions  
Sat. October 19 - November 23 / 10:00 - 12:00 pm PT  
\$347.40 - \$386

Leave with a deeper understanding of the writing that's out there, the ability to close-read any text, and a practical toolkit to help you apply knowledge you gain from reading to your writing.

LEARN MORE



# WRITING ALONGSIDE LORD BYRON

— **WITH DEBORAH WOODARD**

All levels / IN PERSON / 6 sessions

Mon. October 19 - November 23 / 1:10 - 3:10 pm PT

\$347.40 - \$386

**Dive into the works of the most flamboyant of the Romantic poets, Lord Byron.** We'll read his short lyrics and grapple with selections from his major works, including Childe Harold's Pilgrimage (which made him famous overnight) and Don Juan.

*Expect weekly writing prompts, read-arounds of class work, and instructor feedback. Leave with a fresh perspective on Byron and a short portfolio of new work.*

*Required Text: Lord Byron, The Major Works (Oxford World's Classics).*

[LEARN MORE](#)



# WRITING THE COMEDY PILOT

**WITH JEFF BENDER**

Introductory, Intermediate / ONLINE / 6 sessions  
Tues. October 22 - December 3 / 5:00 - 7:00 pm PT  
\$347.40 - \$386

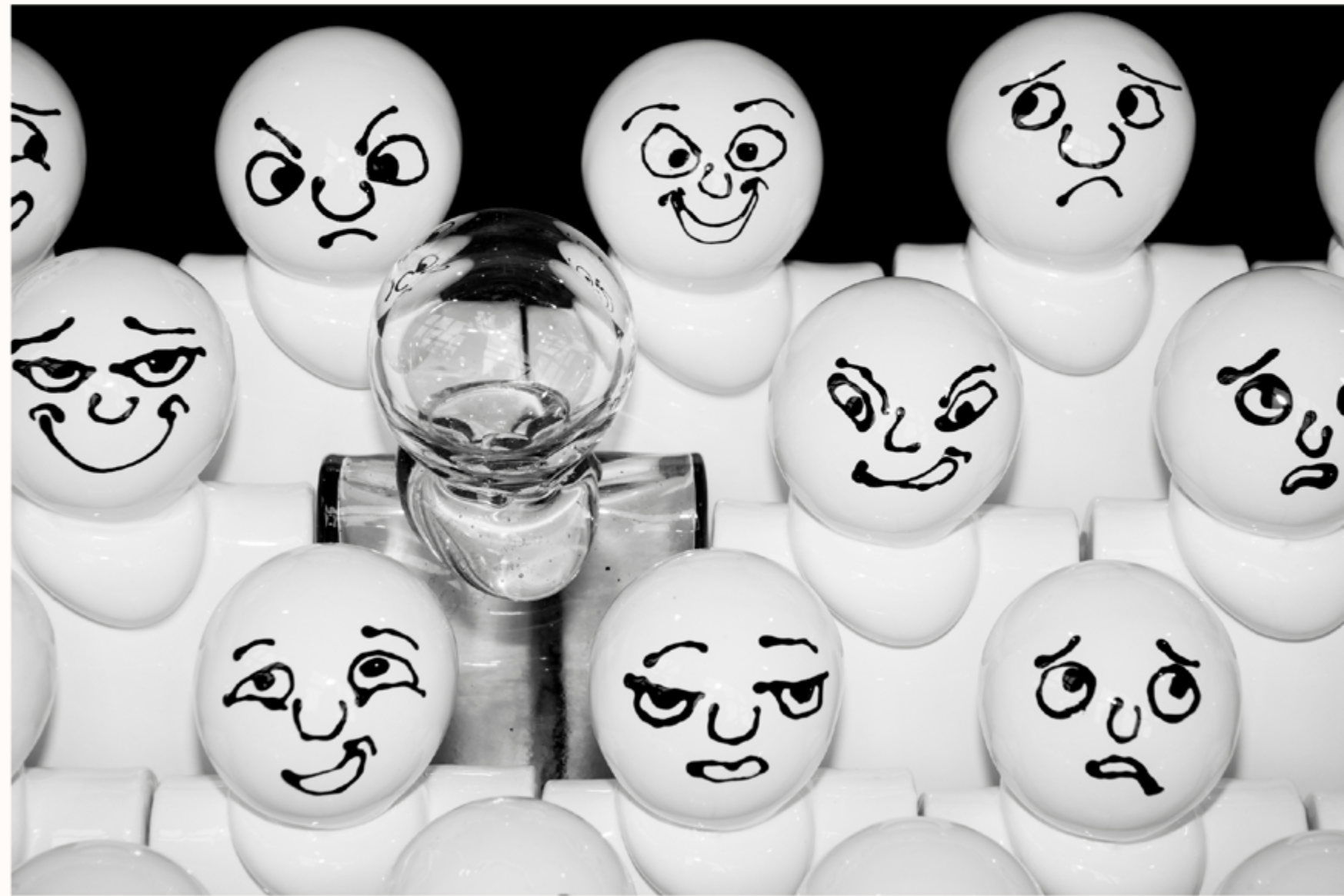
**Falling asleep to Seinfeld is finally paying off**—it's time to write your very own TV comedy pilot script... just like they did in that one episode of Seinfeld!

This introductory class is part craft and part writer's room. We'll learn to approach storytelling by using characters to drive the action. We'll cover the foundations of writing the TV pilot: act structure, single-versus multi-camera, act-outs, goal versus need, dialogue and more. And we'll workshop our work in a writer's room format where we all pitch

ideas toward each other's stories to make them as engaging and compelling as possible.

Leave with a blueprint for your TV pilot, feedback from your peers and, depending on how much time you have to write, some pages of dialogue.

This fall is going to be your Summer of George (but like, actually).



[LEARN MORE](#)





# MOTIVATION AND MEDITATION I

— **WITH NAA AKUA** —

All levels / ONLINE / 6 sessions

Thurs. November 7 - December 19 / 5:00 - 7:00 pm PT

\$347.40 - \$386

**Between laundry, TikTok, and taxes, it's easy to lose sight of what's actually important to us.**

Writing is a powerful ritual for creating a private space to reconnect with ourselves, undergo personal transformation, and return to the outer world fortified.

If you're looking to grow in your self-care routine, develop a writing regimen, and/or create time and

space in your day where you can actually pause, think, and be encouraged, this class is for you.

Over six weeks, we'll cover a series of multi-genre writing prompts that harness motivation and introspective thought. We'll use community reflection, journaling, and generative writing to explore and clarify what matters to us, and we'll align our work with meditative techniques that will

help us ground, inspire and transform our writing and our lives.

Leave with a commitment or recommitment to what drives you to keep going day to day.

[LEARN MORE](#)



# BEWITCHED: CRAFT, SPELLS & INCANTATIONS

WITH GABRIELA DENISE FRANK

Intermediate / ONLINE / 4 sessions  
Thurs. October 3 - 24 / 5:00 - 7:00 pm PT  
\$273.60 - \$304

“MAGIC IN ITS EARLIEST FORM IS OFTEN REFERRED TO AS “THE ART.” I BELIEVE THIS IS COMPLETELY LITERAL. I BELIEVE THAT MAGIC IS ART AND THAT ART, WHETHER IT BE WRITING, MUSIC, SCULPTURE, OR ANY OTHER FORM IS LITERALLY MAGIC... [TO] CAST A SPELL, IS SIMPLY TO SPELL, TO MANIPULATE WORDS, TO CHANGE PEOPLE'S CONSCIOUSNESS.”

-ALAN MOORE

**Learn to craft reflective, emotionally deep work** that blurs the boundaries between prose and poetry in this experimental, generative class.

Over four weeks, we'll play with practical magic—point of view, voice, rhythm, time—and get a little witchy with it. Each class will offer prompts and constraints in both narrative prose and poetic forms through which we'll write toward clarity, specificity, and discovery.

Leave with new starts that can be developed further at home and new connections with other writers interested in the art of craft.

LEARN MORE





# REVOLUTIONARY MOTHERING: AT THE INTERSECTIONS

**WITH AIMEE SUZARA**

All levels / ONLINE ASYNCHRONOUS / 4 sessions  
Mon. October 21 - November 11  
\$273.60 - \$304

“WOMEN ARE  
SOCIALIZED (NOT  
CREATED) TO CARE FOR  
OTHERS AND TO EXPECT  
OTHERS TO CARE FOR  
THEM. MOTHERING,  
RADICALLY DEFINED, IS  
THE GLAD GIFTING OF  
ONE’S TALENTS, IDEAS,  
INTELLECT, AND  
CREATIVITY TO THE  
UNIVERSE WITHOUT  
RECOMPENSE.”

- LORETTA J. ROSS,  
REVOLUTIONARY  
MOTHERING

Inspired by the anthology  
**Revolutionary Mothering:  
Love on the Front Lines**,  
which “places marginalized  
mothers of color at the  
center of a world of  
necessary transformation,”  
this class focuses on people  
who mother.

In this generative,  
asynchronous class, we’ll  
read, discuss, and write at  
the intersections of identity,  
exploring how race,  
ethnicity, language, class,

gender, sexual orientation,  
and ability intersect with  
experiences of  
intergenerational  
mothering. We’ll read and  
discuss essays and poems  
from *Revolutionary  
Mothering*, *Raising Mothers*,  
Maya Angelou, Toi  
Derricotte, (and more),  
respond with our own

writing, and spend four  
weeks carving out space for  
our creative practices.  
For mothering writers who  
crave the accountability,  
support, and guidance to  
return to (or start!) writing.

LEARN MORE





# INCITING JOY: READING & LEARNING FROM ROSS GAY

WITH GRACE BIALECKI —

“I CAME UP WITH A HANDFUL OF RULES: WRITE A DELIGHT EVERY DAY FOR A YEAR; BEGIN AND END ON MY BIRTHDAY, AUGUST 1; DRAFT THEM QUICKLY; AND WRITE THEM BY HAND. THE RULES MADE IT A DISCIPLINE FOR ME... SPEND TIME THINKING AND WRITING ABOUT DELIGHT EVERY DAY.”

-ROSS GAY, THE BOOK OF DELIGHTS: ESSAYS

**So often, we turn to writing to help us process life's difficulties,** but how can we use it to celebrate our lives?

Over six weeks, we'll explore the essays and poetry of Ross Gay, a beloved, award-winning American poet and essayist whose work explores themes of joy, gratitude, community, nature, and the simple pleasures of life. We'll watch

Introductory, Intermediate / ONLINE / 4 sessions  
Mon. October 28 - December 9 / 5:00 - 7:00 pm PT  
\$273.60 - \$304

interviews with Ross Gay, considering how we can bring his philosophy of joy into our own work. We'll also read his work closely—collectively defining craft elements he employs in his writing—then practice his techniques by doing some writing of our own.

Come away with prompts for new work and a foundation for incorporating joy into your writing practice.

LEARN MORE





# START WRITING RIGHT NOW

**WITH TINA TOCCO**

Introductory / ONLINE / 4 sessions  
Sat. November 2 - 23 / 1:10 - 3:10 pm PT  
\$273.60 - \$304

**Want to try your hand at writing fiction?** Or maybe you've put down your pen for a while and need a jumpstart. Come experiment in this low-stress, generative class!

You'll kindle your imagination with fun prompts—music, sounds, images, etc.—to get those gears moving.

Then, if you choose, you'll share your work in a supportive environment and receive positive feedback. You'll walk away each week with a new piece of writing—maybe even something you'd like to build on.

[LEARN MORE](#)



# WHAT WILL BE/OUR BECOMING: THE HUMAN, THE MIND-BODY, AND TECHNOLOGY

— WITH SHANKAR NARAYAN —

All levels / ONLINE / 3 sessions  
Sat. October 5 - 19 / 10:00 am - 2:00 pm PT  
\$347.40 - \$386

**We live in transformative times.** Advances in AI and robotics—along with the widespread datafication of human bodies—are resulting in cataclysmic upheavals to the ways in which we live, work, love, relate, and survive. This, in turn, raises fundamental questions: what is human, what is animal, what is robot, and what is divine?

This class will explore the relationship between the mind-body and technology, considering its impacts on creativity, labor, dis/ability, illness and disease, mind and awareness, exercise, consumption, sex, aging, and even death, in conversation with broader philosophies and ideas about what the mind-body should be. If technology sees the mind-body as a set of problems to be “solved,” how do we respond as a society? What makes us who we are, when AI is drawing closer to thinking as we do?

Over three weeks, we'll engage with a wide range of materials that interface with this topic: novels, poetry, nonfiction commentaries, news articles, computer code, government forms, and much more. We'll also create and share our own writing inspired by the relationship between mind-body and technology.

Leave with many new writing starts and a new depth of knowledge about technology and its impacts on the human body and mind.

This class is an updated installment of the Techwashed series.

LEARN MORE



reading \* fiction \* poetry \* non-fiction



# STARTING THE SEARCH FOR A PUBLISHER

— WITH ELISE MCHUGH —

All levels / IN PERSON / 3 sessions

Sat. November 23 - December 14 / 10:00 am - 12:00 pm PT

\$205.20 - \$228

**How do you find a publisher?** What lies beyond the “Big Five” publishing houses? How do you figure out what kind of publisher is best for your work? And how do you go about submitting your work?

This class answers all these questions and more. We’ll talk about the many options available to you, from large commercial houses to independent publishing houses to self-publishing. By the end of this course, you’ll know the publishing path best suited for your manuscript and the steps you’ll need to go from submission to book deal.

[LEARN MORE](#)



# WRITING SENSE-IBLY

WITH GERALDINE WOODS

All levels / IN PERSON / 1 session  
Sat. October 5 / 10:00 am - 1:00 pm PT  
\$102.60 - \$114

**We experience life through our senses**—an input that transcends language. But as writers, we rely on words to connect our experiences to readers, which is easier said than done: What does butter smell like? What do you hear in an empty room? What does it look like when we lie?

In this interactive class, you'll explore creative ways to recognize and communicate sensory details your chosen genre (poetry, fiction, nonfiction, drama, film, and more). Leave with a heightened awareness of sight,

sound, smell, and tactile information; more ways to select and express details that bring the reader into the scene; and more confidence in using figurative, expressive language in your writing.

Perfect for experienced and novice writers alike, this class will expand your toolkit of sensory expression. All are encouraged—but not required—to share their writing with the class.



LEARN MORE



# HOW TO TURN YOUR OBSESSIONS INTO AWESOME PROSE

— **WITH STEVE ALMOND** —

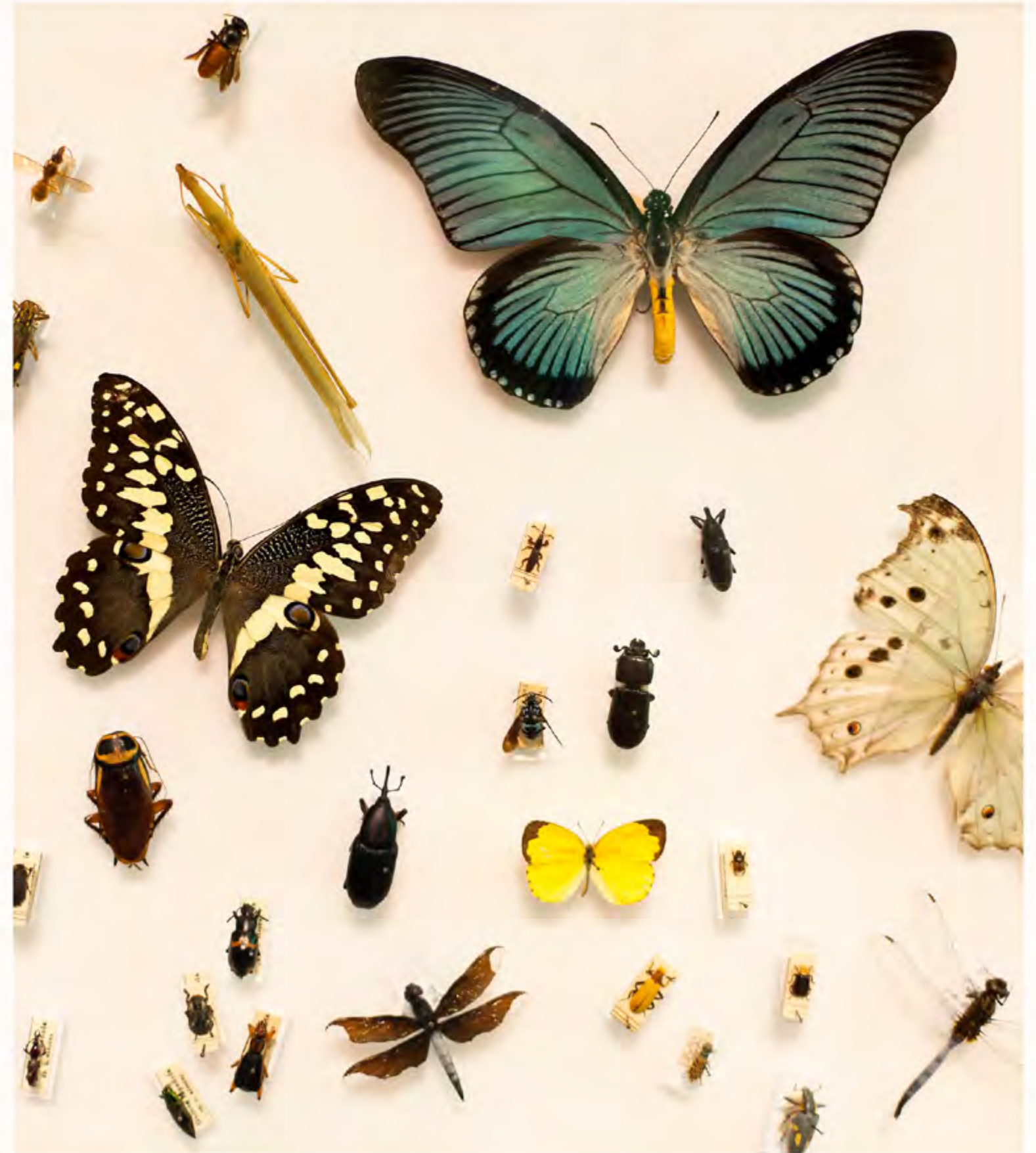
All levels / ONLINE / 1 session  
Sat. October 5 / 1:10 - 4:10 pm PT  
\$102.60 - \$114

**Most good writing—whether fiction or  
nonfiction—arises from a writer's obsessions.**

In this intensive session, we'll discuss how to  
explore our obsessions on the page without  
falling prey to self-absorption or sentiment.

We'll start by looking at the work of creatives  
such as Joan Didion, George Saunders, and  
others. Then, we'll generate then generate some  
work in class by confessing to our own  
obsessions.

Check your inhibitions at the door.



[LEARN MORE](#)



# JUNIOR HIGH IS THE WORST

— WITH CHRISTINA BERKE —

All levels / ONLINE / 1 session  
Sat. October 12 / 10:00 am - 12:00 pm PT  
\$68.40 - \$76

**Grab your Lisa Frank folders and glitter pens!**  
**We're traveling back in time** to braces, acne cream, and those precious teen years—in all its mortifying, sweet, and awkward glory.

In this two-hour generative writing workshop, we'll revisit nostalgic (and sometimes cringey) coming-of-age milestones that our adult selves can look back on with laughter and compassion. We'll look at the way writers across multiple genres write about those awkward teen years. Then, we'll do some writing and optional sharing of our own!

Leave with the start of a new piece and ideas for many more.

fiction \* essay \* memoir



[LEARN MORE](#)



# HOW TO WRITE SEX SCENES WITHOUT SHAME

— WITH STEVE ALMOND —

All levels / ONLINE / 1 session  
Sat. October 19 / 2:30 - 5:30 pm PT  
\$102.60 - \$114

**People think about sex all the time**—they even have it occasionally—but writers tend to shy away from the subject. Which is crazy: Sex is the one experience that makes us all hopeful and horny and embarrassed and vulnerable (at least if we're doing it right).

In this freewheeling session, we'll look at the work of Mary Gordon, Mary Gaitskill, and other literary horndogs, discovering how these writers suffuse their sex scenes with genuine emotion and ecstatic sensation and learning how we can do the same in our work.

Arrive ready to lay your characters bare.



[LEARN MORE](#)





# THE WRITER'S EYE

— **WITH ROSARIO LÓPEZ** —

All levels / ONLINE / 1 session  
Sat. December 14 / 10:00 am - 12:00 pm PT  
\$68.40 - \$76

**Having a truly unique perspective is difficult to achieve, but this skill can be acquired.** We each have unique interests and preoccupations that call to us, and it shapes the way we see the world. In this two-hour craft class, we'll tap into the power of observation and perspective to develop our personal style and to find inspiration anywhere.

This class is perfect for writers of all levels, from novice writers who want to write but don't know where to start, or more advanced writers who are struggling to express themselves on the page.

[LEARN MORE](#)