

1991

# THE FLIGHT OF THE MIND



Eighth Annual Summer Writing Workshop for Women  
July 28 – August 4, 1991

JUDITH BARRINGTON • THERESA CLARK • GILLIAN HANSCOMBE • SUNITI NAMJOSHI • EVELYN C. WHITE



Left: participants writing on the terrace; top, from left: Mayra Fernandez and two others; below from left: Rosa Warder, Christina Salat, and participant, 1991

# Explore and strengthen your writing skills in a community of women.

This week-long workshop offers formal instruction, time for work, and the opportunity to exchange ideas with other writers. There will be a serious focus on writing, but you can also relax, take hikes, swim in the pool, go river rafting, soak in hot springs, and explore nearby lakes, waterfalls, and lava beds.

You may choose one of five classes, each of which will have about 12 women. Classes will meet for three hours daily, sometimes in the mornings and sometimes in the early afternoons; optional peer critique groups will meet daily. Evening programs will include readings and presentations by workshop leaders and participants.

In previous years the workshop has attracted women from many cultures and lifestyles, ranging in age from early twenties to over eighty. The workshop leaders bring a feminist philosophy to their work as writers and teachers, and encourage the creation of a group that is cohesive and supportive while at the same time celebrating diversity. If these concepts are unfamiliar to you, feel free to ask us questions.

## How to Apply

Participants for each class will be selected by the teacher on the basis of work submitted. *You can apply for one class only.* Our aim is to select a mixed group (cultural background, level of experience, etc.). You are invited to include information about yourself (up to 2 pages) that would help us achieve that goal. To apply, fill out the form and return it, together with the deposit, the appropriate application materials (see class descriptions) and SASE for our reply. Writing samples will not be returned. **Applications must be received by May 10.** Notification letters will be mailed June 1st. If your application is received after the deadline, you will be notified *only* if there is an opening. Information about what to bring, how to get there, etc., will be sent along with the acceptance letters.



## Accommodation

The workshop is held at the Dominican Order's rustic retreat center, St. Benedict's, on the scenic McKenzie River. It is located in the foothills of the Cascade Mountain range, about 50 miles east of Eugene, Oregon. The facilities overlook the river and pine forest, with an immense terrace by the water's edge. It is a camp-like setting, with hiking trails and a swimming pool.

There are 42 single and 4 double dorm rooms. Bathrooms are shared. Rooms have electric outlets and desks. There is one cottage on the grounds that can accommodate three. All rooms at the retreat center are no smoking. There are 6 cabins within walking distance. They are also on the river and range in price, depending on size and view. The facilities are wheelchair accessible. Ground-floor accommodation is limited; advance notification is necessary.

## College Credit

You can get three hours of college credit. The fee is \$100, payable at the workshop.

## Meals

We hire our own cooks to plan the meals and do the cooking. They use fresh produce, bake their own breads, and provide low-sugar desserts. They are highly acclaimed by past workshop participants for their creative, delicious and healthy food. You can choose a regular or vegetarian diet and we will do our best to accommodate any special requirements.



## Scholarships

A few scholarships for low-income women are available in amounts varying from \$100 to \$350. One has been donated specifically for a woman of color, and one has been donated specifically for a lesbian writer. The other scholarships are available to all applicants. To apply for a scholarship, follow the other instructions and in addition, send a letter explaining your financial situation and discussing the difference that being given a scholarship would make to you. Include information about your race, ethnic background, age, etc., if you wish. Applications must be received by May 10. Notification letters will be mailed on June 1; if you are given a scholarship, the balance of the registration fee will be due June 15. If you are not awarded a scholarship, you will be considered for a class at the workshop *only if you have sent the \$100 deposit with your application materials.*



### Transportation from Eugene

A chartered bus is available from the airport, train station or bus station in Eugene, Oregon for \$25 roundtrip. If you are planning to arrive by public transportation, you must arrange your travel plans so that you arrive in Eugene no later than 4 p.m. on Sunday; our bus will pick up passengers at the airport at 4:15 and the train and bus station at 4:30. We strongly advise you to plan to arrive by 2:30 p.m., thereby allowing for some delay. There is no public transportation between Eugene and McKenzie Bridge on Sundays. If you plan to use the chartered bus you need to inform us of your travel plans (and pay the fee) no later than July 21.

### Carpools

We will assist you in organizing carpools by sending out a "carpool list" on July 15, giving names, addresses and phone numbers of everyone offering or wanting a ride. You will be responsible for making your own arrangements. If you want to be included on the list, fill out the information on the registration form, or inform us by July 14.



### Registration Fees

The fee is *per person*—\$425 for shared dorm room or cottage; \$475 for single dorm room; \$575 to \$615 for shared cabins—and covers tuition, evening programs, full board and lodging. **A \$100 deposit must accompany your application and the full amount is due no later than June 15.** The deposit will be refunded to those who are not given a place at the workshop.

In the event of cancellation before July 21, the full amount paid, minus a \$25 processing fee, will be refunded. Cancellations from July 21 on will be treated on a case-by-case basis.



### Important Dates

- May 10:** registration and deposit must be received
- May 10:** scholarship application must be received
- June 1:** notification letters mailed
- June 15:** full payment due
- July 14:** carpool requests must be received
- July 15:** carpool list mailed
- July 21:** bus reservation and \$25 must be received
- July 28:** workshop will begin 4:30 p.m.
- August 4:** workshop will end 10:00 a.m.

Coordinators Ruth Gundle and Judith Barrington can be reached by phone (503) 236-9862 as well as by mail for questions.



Name \_\_\_\_\_  
*please type or print clearly*

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ day \_\_\_\_\_ evening \_\_\_\_\_

I am applying for:

- Facts, Feelings, Fantasies and Fictions
- The Craft of Poetry
- Writing Nonfiction
- Words and Sounds
- Landscape and Memory

*Please do not use registered mail (or any method that requires a signature at this end). If you want confirmation that your registration has been received, include a self-addressed, stamped postcard.*

- Application materials for the class checked are enclosed.
- Enclosed is a self-addressed stamped envelope with first class postage.
- Enclosed is my \$100 deposit toward fees *or* full payment of \$\_\_\_\_\_.
- Enclosed is a contribution to the scholarship fund of \$\_\_\_\_\_.
- I am applying for a scholarship; letter of application is enclosed.
- Enclosed is an additional \$25 for roundtrip transportation from Eugene.
- I will arrive in Eugene by:  train  plane  bus on July 28.
- My arrival time is \_\_\_\_\_. My flight number is \_\_\_\_\_.
- I don't yet have firm arrangements, I will let you know as soon as I do.
- If I'm not initially selected for a class, please hold on to my application until \_\_\_\_\_ (date) in case there are later openings.

### Accommodation (1st & 2nd choice)

- Single dorm room (\$475)
- Double dorm room (\$425)
- Cottage for 3 (\$425)
- Cabin for 1 (\$675)
- Cabin for 2 (\$575, \$600 or \$615)  
(circle preference)
- Cabin for 3 (\$590)
- I wish to share with \_\_\_\_\_.
- I know they'll all be lovely. I'll take whoever you give me.

### College Credit Option

- I will enroll for credit.

### Carpools

- I will be driving and have room for \_\_\_\_\_ riders.
- I would like to ride with someone and share expenses.
- I don't know yet. I know that the deadline for getting on the "carpool list" is July 14.

Special dietary requirements or needs with respect to physical condition:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Words and Sounds

is about collaboration and performance. Your purpose may be to create performance pieces, to develop skills in reading aloud, or simply to broaden your range of writing skills. Class exercises will offer a new vision of possibilities and stretch your creative muscles. You are encouraged to use the class as a tool, whether or not you have any previous experience of this kind. To apply, send one to two pages on why you want to take the class, and a brief description of any past experiences working with words and/or sounds.



## THERESA CLARK

is a composer/jazz vocalist. She has performed in acappella groups, reggae bands, and with jazz ensembles. Her performance experience also includes improvisational work with actors, poets, and dancers. *In Here By Turns* (1988), is a recording of her collaborative work with poet Carletta Wilson; her work also appears on the recording *Returning the Muse to Music*, performed by Musica Femina. She has written about finding one's own voice including "Speaking in My Own Tongue" in *Changing Our Power: An Introduction to Women's Studies* (1988). This will be Theresa's third year at Flight of the Mind teaching this unusual and popular class.

## Facts, Feelings, Fantasies and Fictions

is concerned with how to find the right form for what you want to say. What characterizes contemporary forms in women's writing? What assumptions are shared by writers and readers? If the personal is political, is it also poetic? Participants should bring work in progress or notes, and will consider how raw material can be worked into different forms: short fiction, novels, autobiographical narrative, discursive writing, genre writing, poetry and polemic. To apply send up to eight pages of your work.



## GILLIAN HANSCOMBE

is the author of seven books. *Between Friends* (1982), a novel, was adapted for the stage and performed in London. Her volumes of poetry are *Flesh and Paper* (with Suniti Namjoshi) (1986) and *Hecate's Charms* (1975), which was performed with the Adelphi String Quartet at the Young Vic Theatre in London. Her nonfiction books include *Writing for Their Lives: The Modernist Women 1910-1940* (1987) and *The Art of Life: Dorothy Richardson and the Development of Feminist Consciousness* (1982). She has taught at various universities in Australia and England.

## The Craft of Poetry

will focus on poetic technique. Topics will include traditional metrics, free verse, the relationship between sound and sense, phrasing and tone, the power of traditional imagery, subversive techniques, the use of the female persona, irony, distancing techniques, and the balance between thought and emotion. You may bring poems in progress. The class will include exercises and will discuss work by other women poets. To apply, send up to six poems.



## SUNITI NAMJOSHI

is the author of fourteen books of poetry, fables, and satires including *Conversations with Cow* (1985), *Flesh and Paper* (with Gillian Hanscombe) (1986), *Blue Donkey Fables* (1988) and *The Mothers of Maya Diip* (1989). She was born in India, taught at McGill University in Canada, and currently lives and writes in England. A film about her life and work, *Flesh and Paper*, directed by Pratibha Parmar, was shown in 1990 on British TV and at various film festivals in Britain, Canada and the U.S.

## Writing Nonfiction

will take a feminist approach to nonfiction writing, emphasizing the validity of all women's real and imaginary life experiences. Participants will complete daily assignments and longer writing projects. The class is for women interested in essays, book reviews, newspaper features and magazine articles, and for those who want to develop general nonfiction writing skills. To apply send no more than one page (double spaced) explaining why you wish to take the class.



## EVELYN C. WHITE

is a reporter who has worked for the *San Francisco Chronicle* and the *Wall Street Journal*. Her writing has appeared in numerous publications including *Essence* and *Smithsonian* magazines. She is the author of *The Black Women's Health Book: Speaking for Ourselves* (1990) and *Chain Chain Change: For Black Women Dealing with Physical and Emotional Abuse* (1985). Most recently, she has taught at Harvard University's Expository Writing Program. This will be Evelyn's fifth year teaching nonfiction writing at Flight of the Mind.

## Landscape and Memory

will use landscape as a touchstone for the personal stories we tell through memoir or poetry. Starting with the forest and mountain environment of the workshop itself and moving back through the cities, suburbs, farms and wilderness of participants' lives, the class will examine how a sense of place can call forth the most elusive of memories. You will generate both prose and poetry in and out of class, share and critique work in progress, and discuss details of the craft as you work toward finished pieces. To apply send not more than eight pages (total) of prose and/or poetry.



## JUDITH BARRINGTON

is the author of two collections of poetry, *Trying to Be an Honest Woman* (1985), and *History and Geography* (1989), which was a finalist for the Oregon Book Award. Her essays and reviews have appeared in publications in the U.S. and Britain. She is working on a collection of memoirs, one of which appeared in *The House on Via Gombito* (1990). In 1989, she wrote the libretto for an oratorio, *Mother of Us All*, first performed in 1991 in Portland by the Concord Choir and drummer Obo Addy. She teaches through the Arts in Education program and at Northwest colleges. Co-founder of the workshop, this is her eighth year teaching there.



Amy Schutzer, leaving day, 1991



Critique group on terrace, 1991



Val Rapp, 1991



Lunch on terrace, 1991



Critique group on terrace, 1991



Lunch on terrace, 1991



Ice cream stop on way back to Portland; *from left*: Judith Barrington, Elissa Goldberg, Evelyn C. White, Ruth Gundle, Gillian Hanscombe, Suniti Namjoshi, 1991



Lorraine Bonner, 1991



Breakfast buffet, Ruth Gundle on duty, 1991



Meeting to prepare for evening reading, 1991



Participant writing at the pool, 1991



Flighties rafting on the McKenzie, going by St. Benedict's, 1991