

1992

THE FLIGHT OF THE MIND



Ninth Annual Summer Writing Workshops for Women
July 26 – August 2 & August 31 – September 7, 1992

JUDITH BARRINGTON • BETH BRANT • ANDREA CARLISLE • MICHELLE CLIFF • JEWELLE L. GOMEZ
URSULA K. LE GUIN • NAOMI SHIHAB NYE • EVELYN C. WHITE • BARBARA WILSON



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

These week-long workshops offer 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.

During each week-long session, there will be five classes, each of which will have about 12 women. You may participate in only one class per session, but you can give your second and third choices when choosing. 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 workshops have 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 will be selected by the class leaders on the basis of work submitted. Send a writing sample (see class descriptions) for your first-choice class. 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. Send the completed application form with deposit, writing sample and SASE for our reply. Applications with no SASE may not be acknowledged. Writing samples will not be returned. **Applications must be postmarked by May 11th.** Notification letters will be mailed June 2nd. Information about what to bring, how to get there, etc., will be sent along with 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. All rooms at the retreat center are no smoking. There are a few private 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

The fee is \$100 for three hours of college credit, 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 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. If you want to be considered for a class *whether or not you are awarded a scholarship*, you must send the \$100 deposit with your application. Scholarship applications without deposits will only be forwarded to workshop leaders for consideration if the scholarship committee selects them for funding.

1st Session — July 26 to August 2

Transformation: From Autobiography to Short Story (Andrea Carlisle)

In this class you will learn how to create an art form from the facts and feelings of your lives, exploring transformational aspects of story writing. Through exercises and group discussion of work brought to class, we will develop short stories or continue works in progress. *To apply send 3-5 pages of your work.*

Poetry (Naomi Shihab Nye)

We will explore the many ways poetry helps to connect and reinvent our lives, both singularly and with relation to one another. Process and abundance of material will be stressed over finely polished products. Discussing one another's work as well as the work of women from many countries, we will pay special attention to the crucial merging of fictional and nonfictional elements in the written text. *To apply send up to 4 pages of poetry.*

When the Rainbow is Enough/Writing Across Race (Evelyn C. White)

In this class we will explore difference and its impact on the development of feminist identity and ideology. You will use your writing to examine feelings about race and to build bridges to yourselves and others. *To apply, send no more than five pages (typed, double-spaced) explaining why you wish to take the course. No other writing sample necessary.*

Short Fiction (Jewelle Gomez)

We will look both at the traditional ways that short fiction works and how it has developed recently. Discussion will include technical aspects of short fiction writing and philosophical considerations, especially how one's identity informs the work and how writing contributes to the creation of mythology. We will read and discuss the work of several published writers as well as that of class participants. *To apply send up to 8 pages of your work (typed, double-spaced).*

Landscape and Memory (Judith Barrington)

Using landscape as a touchstone for the personal stories we tell through memoir or poetry, we will start with the forest and mountain environment of the workshop itself and move back through the cities, suburbs, farms and wilderness of participants' lives, examining how a sense of place can call forth elusive 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. *To apply send 3-5 pages of your writing—prose or poetry (typed, double-spaced).*

2nd Session — August 31 to September 7

Memory, History and Imagination (Michelle Cliff)

"The past," Toni Morrison has said, "is infinite." In this workshop we will use the past, both individual and collective, as a source for writing—fiction and nonfiction. We will discuss the uses of memory in writing, and the uses of the imagination in recreating memory, and in creating history. For those of us misrepresented or underrepresented in the official versions, the past can be a liberating place, as we explore it for ourselves. *To apply send 3-5 pages of your writing.*

Short Fiction (Ursula K. Le Guin)

In this class, experiments in language, form, subject, and genre-crossing will be very welcome. Emphasis will be on work written during the workshop and on group response and criticism. You may be asked to bring a short assignment to the workshop. *To apply send up to 10 pages of your work—absolutely not more (typed and double-spaced).*

Investigating the Mystery (Barbara Wilson)

This class will focus on the mystery genre but will also be of interest to fiction writers concerned with building plot momentum, developing atmosphere and creating lively characterization in stories and novels. We will explore some of the history of crime fiction and its many subgenres, as well as the subversive nature of feminist mysteries and the possibilities and problems associated with writing genre fiction. *To apply please send 3-5 pages of your work (typed, double-spaced).*

Narratives and the Oral Tradition (Beth Brant)

We will explore the oral traditions of our various backgrounds and cultures and use this tradition to break down the walls that have enclosed us as women. Telling secrets and telling truth in prose and the prose-poem, we will begin the process of reinventing ourselves through the magic and beauty of language. Please bring personal amulets and symbols for an altar to help bring the writing-spirits into our midst. *To apply please send 3-5 pages of your work.*

The Music of Poetry (Judith Barrington)

This poetry workshop will pay particular attention to the oral origins of poetry, the sounds of words, and the rhythms of language. We will read aloud and listen to others, as well as discuss the work of women poets whose voices emerge strongly through their sense of sound. We will also consider the written poem as a "score." Collaborative performances will be encouraged. *To apply please send up to 4 pages of poetry.*

Important Dates — 1st Session

May 11: postmark deadline for application with deposit
May 11: postmark deadline for scholarship applications
June 2: notification letters mailed
June 15: full payment due
July 14: carpool requests must be received
July 15: carpool list mailed
July 19: bus reservation and \$25 must be received
July 26: workshop begins 4:30 p.m.
August 2: workshop ends 10:00 a.m.

NOTE: Late applications will be considered for openings available at the time of receipt. You are welcome to apply at the last minute for cancellation spaces.

Important Dates — 2nd Session

May 11: postmark deadline for application with deposit
May 11: postmark deadline for scholarship applications
June 2: notification letters mailed
July 15: full payment due
August 17: carpool requests must be received
August 18: carpool list mailed
August 24: bus reservation and \$25 must be received
August 31: workshop begins 4:30 p.m.
September 7: workshop ends 10:00 a.m.



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.; 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 or holidays. 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 19 (1st session) or August 24 (2nd session).

Carpools

We will assist you in organizing carpools by sending out a "carpool list" on July 15 (1st session) and August 18 (2nd session), giving information on 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 (1st session) or August 17 (2nd session).



The fee is *per person, per week-long session*—\$450 for shared dorm room; \$525 for single dorm room; \$590 to \$725 for 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 (1st session) or July 15 (2nd session).** The full deposit will be refunded to those who are not given a place at the workshop. In the event of your cancellation before July 19 (1st session) or August 24 (2nd session), the full amount paid, minus a \$25 processing fee, will be refunded. Cancellations after those dates will be treated on a case-by-case basis.

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

APPLICATION FORM FOR ONE 1-WEEK SESSION

Complete separate applications (each with materials & deposit) if you want to attend both sessions.

Name _____
please type or print clearly

Address _____

City _____ State _____ Zip _____

Phone _____
day evening

Accommodation (1st & 2nd choice)

- Single dorm room (\$525)
- Double dorm room (\$450)
- Cabin for 1 (\$725)
- Cabin for 2 (\$610, \$640 or \$680)
(circle preference)
- Cabin for 3 (\$615)
- I wish to share with _____
- I know they'll all be lovely. I'll take whoever you give me.

Session 1 • July 26 - August 2

1st Choice _____

2nd Choice _____

3rd Choice _____

Session 2 • August 31 - September 7

1st Choice _____

2nd Choice _____

3rd Choice _____



You may attend one class only in each one-week session. If you can attend *either* week, then you can make alternate selections from either week—maximum 3 choices per application.

Each application *must* include:

- Writing sample for first choice only (see class descriptions);
- Self-addressed stamped envelope (SASE) with first class postage; and
- \$100 deposit.

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.

Check as applicable:

- 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.
- 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.

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.

Special dietary requirements or needs with respect to physical condition:

Judith Barrington is the author of two collections of poetry, *Trying to be an Honest Woman* (1985), and *History and Geography* (1989). She is the editor of *An Intimate Wilderness: Lesbian Writers on Sexuality* (1991), and is currently working on a collection of memoirs, one of which appeared in *The House on Via Gombito* (1990). In 1989, she wrote the libretto for *Mother of Us All*, first performed in 1991 in Portland by the Concord Choir. She teaches through the Arts in Education program and at Northwest colleges. Co-founder of Flight of the Mind, this is her ninth year.

Beth Brant is the author of two books of prose: *Mohawk Trail* (1985) and *Food and Spirits* (1991). She is the editor of the ground-breaking anthology *A Gathering of Spirit*, a collection by North American Indian women. She is a Bay of Quinte Mohawk from Tyendinaga Mohawk Territory in Ontario, Canada. She teaches creative writing in colleges and workshops, and started writing when she received a vision at the age of forty. She is a lesbian mother and grandmother.

Andrea Carlisle is the author of *The Riverhouse Stories* (1988) and her work has appeared in *Calyx*, *Willow Springs*, *Northwest Review*, and other journals. She teaches fiction writing for the Oregon Writers' Workshop. She has been awarded an Oregon Arts Commission Individual Artist's Fellowship, a fellowship from the Oregon Institute of Literary Arts, and a citation as an outstanding writer by the Pushcart Awards. She has co-authored and co-directed an award-winning video program on disability.

Michelle Cliff is a writer whose published work includes the novels *Abeng* and *No Telephone to Heaven*, the prose and poetry collections *Claiming an Identity They Taught me to Despise*, *The Land of Look Behind*, and *Bodies of Water*. She was born in Jamaica and educated there and in the U.S. and England. She has been awarded two NEA fellowships, a Massachusetts Artists Foundation grant for fiction, and a Fulbright Fellowship. She has taught most recently at Trinity College and Stanford University.

Jewelle L. Gomez is the author of a novel, *The Gilda Stories* (1991) and two collections of poetry, *The Lipstick Papers* (1980) and *Flamingos and Bears* (1987). Her short stories and essays have appeared in many periodicals and anthologies including *Essence* (1990), *The Village Voice* (1988), *Women on Women* (1990), *Serious Pleasure* (1990) and *Lesbian Fiction* (1983). Her literary criticism has appeared in *The New York Times*, *Belle Lettres* and *The Black Scholar*. She has taught creative writing at The Feminist Art Institute (NYC) and teaches a course in lesbian socio-politics at Hunter College. She is the Director of Literature of The New York State Council on the Arts.

Ursula K. Le Guin is the author of sixteen novels, four collections of short stories, three volumes of poetry, seven children's books and two collections of essays. Recent books include *Buffalo Gals* (1987), *Dancing at the Edge of the World* (1989), *Tehanu: The Last Book of Earthsea* (1990), and *Searoad: Chronicles of Klatsand* (1991). She has taught fiction workshops from Vermont to Australia and this is her third year teaching at Flight of the Mind.

Naomi Shihab Nye is the author of three collections of poetry: *Different Ways to Pray* (1980), *Hugging the Jukebox* (The National Poetry Series, 1982), and *Yellow Glove* (1986). She edited an international anthology of poetry for young readers, *This Same Sky*, to appear in 1992, along with a children's story book called *Connected*. The recipient of the Lavan Younger Poets Award from the Academy of American Poets and the Charity Randall Prize for Spoken Poetry, she has conducted workshops from Texas to Oregon to Hawaii, and has three times traveled abroad for the Arts America Program. She also writes stories, essays, and songs.

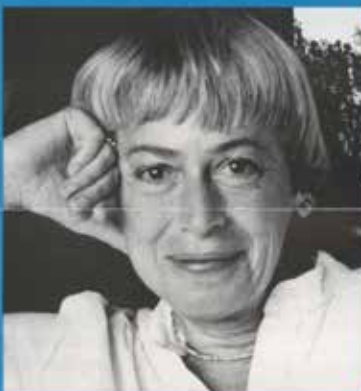
Evelyn C. White is a reporter who has worked for the *San Francisco Chronicle* and the *Wall Street Journal*. Her writing has appeared in numerous publications including *Essence* and *Smithsonian* magazines. She is the author of *The Black Women's Health Book: Speaking for Ourselves* (1990) and *Chain 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 sixth year teaching at Flight of the Mind.

Barbara Wilson is the author of several novels and short story collections, including *Miss Venezuela* (1988) and *Cows and Horses* (1988). She has written four mysteries, which include the Pam Nilsen series, and more recently, *Gaudi Afternoon* (1990), which won a Lambda Award for best mystery and, from the British Crime Writers Association, best mystery set in Europe. This will be her fifth year teaching at Flight of the Mind.

THE FLIGHT OF THE MIND Workshop Leaders for 1992



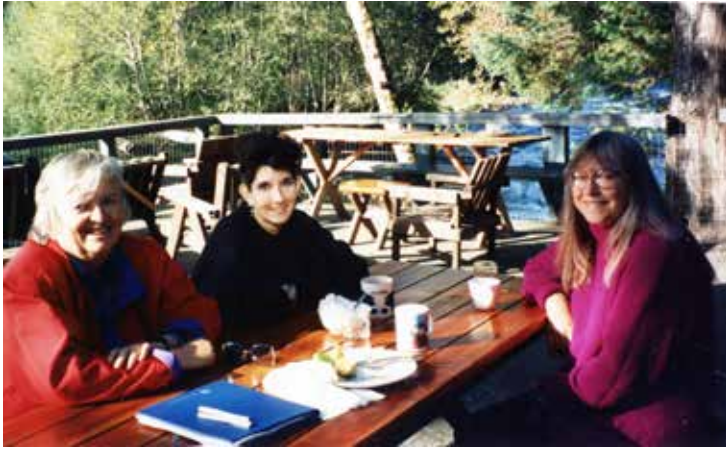
Andrea Carlisle • Jewelle Gomez • Michelle Cliff



Judith Barrington • Ursula K. Le Guin • Evelyn C. White



Naomi Shihab Nye • Beth Brant • Barbara Wilson



From left: Georgia Case, Liz Statmore, Nancy Reynolds, 1992



Two participants, lunch on the terrace, 1992



Akiba Timoya with afternoon snacks, 1992



Left: Evelyn Wexler on left, with Kathleen Haley, lunch on the terrace; above: critique group on the terrace, at the back right at the table is Joan Drury, 1992





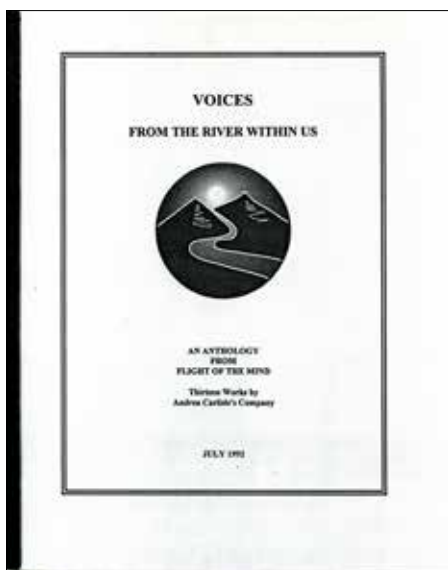
Top: Barbara Wilson's class, 1992



Middle, starting at front, clockwise: Ruth Gundle, Evelyn C. White, Andrea Carlisle, Judith Barrington, a teacher lunch on the terrace (not in photo: Naomi Shihab Nye, Jewel Gomez), 1992

Below left: booklet of work written in Andrea Carlisle's class, 1992

Below from left: Naomi Shihab Nye, Ruth Gundle, Judith Barrington, Andrea Carlisle, on the terrace, 1992





Lunch on the terrace, 1992



From left: participant and Ursula K. Le Guin, lunch on the terrace, 1992



Lynette Vialet, 1992



From left, Laura Hershey, Laura's carer, Evelyn C. White, 1992



Left: Andrea Carlisle (on left) and Akiba Timoya; above: women eating lunch on the terrace, 1992





Left: Judith Barrington's class, second session, 1992

Middle left: Cheat sheet for group photo above, 1992

Middle right: Rosa Warder in the dining room, 1992

Bottom left: Judith Barrington's class (the one pictured above), in session on the lawn, 1992

Bottom right: Jane Bailey (who wasn't in the group photo), 1992





Jewel Gomez, center, with students after a class, 1992



From left: Dotty Fowler and Margo Solod, in class, 1992



R. Gundle, J. Barrington, 1992



St. Benedict Lodge, 1992



From left: Pamela Gray and Aisha Berger, 1992



Evelyn C. White, in the middle, with two students after class, 1992



Top left: Kebo Drew, 1992

Top right: lunch scene on the terrace, 1992

Middle left: Katharine English on the terrace, 1992

Middle right: Judith Barrington's class, first session, 1992

Bottom right: Lisa Suhair Majaj writing on the terrace, 1992





Lisa Warren at her private smoker's table, 1992



Marilyn McFarlane, 1992



Taking the group photo, 1992: *left, front row:* Laura Hershey and Naomi Shihab Nye; *right, front row from left:* Karen Brummel-Smith, Marissa Martinez, participant; *back row on right:* Naomi Shihab Nye



Maureen Michelson, 1992



From left: Ursula K. Le Guin and participant, 1992



Relaxing on the couches in the lodge, 1992



From left: Beth Morgan and Theresa Corrigan, 1992



Ursula K. Le Guin's class, 1992



Lunch in the dining room, 1992



Above, from left: Natalie Devorah, Monza Naff, participant, Faith Adele; *front:* Anita Rodgers, 1992



Top right: Jewel Gomez, on left, and Andrea Carlisle, 1992

Right: Dining room conversation Judith Arcana in the middle, 1992



Below left: Waiting for the evening program to begin, Roussel Sargent in front, 1992

Below right: Dinner on the terrace, Laura Hershey in foreground, 1992





Naomi Shihab Nye playing the guitar and singing on last night, 1992



Judith Barrington on last night, 1992



Naomi Shihab Nye, last night, 1992



Jeannette Doob reading, 1992



Ursula K. Le Guin giving an evening reading, 1992



Warm up for participant reading outside the lodge, 1992



Staff photos, 1992

Above: Ruth Gundle (on left) and Judith Barrington foraging for lunch amongst the leftovers from the first session during the break between the two sessions

Above right: Ruth Gundle on last day taking payments for books, tshirts, mugs, etc.

Right: Elissa Goldberg in the kitchen

Below left: Ruth Gundle (on left) and Anndee Hochman conferring in the dining room

Below right, front row left to right: Rebecca Shine, Elissa Goldberg; *top row left to right:* Ruth Gundle, Anndee Hochman, Julie Huffaker, Claire Smith

