

1994

# THE FLIGHT OF THE MIND



Eleventh Annual Summer Writing Workshops for Women  
June 15–22 & June 24–July 1, 1994

JUDITH BARRINGTON • ANDREA CARLISLE • TERRI DE LA PEÑA • JANICE GOULD • PAMELA GRAY  
NAOMI SHIHAB NYE • EVELYN C. WHITE • BARBARA WILSON • ELIZABETH WOODY



Naomi Shihab Nye's class, 1994

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

These 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 session there will be five classes, each of which will have about thirteen 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. You can apply to attend both sessions but no accommodation is available during the interim.

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 and information you provide about yourself (up to 2 pages). The aim is to select a mixed group (cultural background, level of experience, etc.). Send a writing sample for each class you apply for, *including* 2nd and 3rd choices (multiple copies if submitting one piece for several classes). Send the completed application form with deposit, writing samples, personal information, and SASE for our reply. Applications with no SASE may not be acknowledged. Writing samples will not be returned. **Applications must be postmarked by April 15th.** Notification letters will be mailed May 9. 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 singles, 5 doubles and a large dorm room for 6. Bathrooms are shared. The singles and doubles have a desk for each writer; the dorm room does not. All rooms at the retreat center are nonsmoking. There are a few private cabins within walking distance and a few camping spots at the retreat center. The facilities have limited wheelchair access; advance notification is necessary for ground-floor accommodation.

## College Credit

The fee is \$120 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

One scholarship is designated specifically for a woman of color. The Adrian Oktenberg award is for a lesbian writer; the NewSage Press award is for a single mother. Other funds are available to all applicants. To apply for a scholarship, follow the application instructions and also send a letter explaining your financial situation and the difference that 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. (In this case, your deposit will be subject to the \$50 processing fee if you are offered a place and withdraw.) Scholarship applications *without deposits* will *only* be forwarded to workshop leaders if the scholarship committee selects them for funding.

## First Session — June 15 to 22

### Poetry (Elizabeth Woody)

Through daily writing, reading, and critique, we will learn to listen to others' work in process and to the sound of our own voices. Class discussion will include the process of reading the poem aloud as well as the work on the page. We can learn to see and hear things beyond our need for inspiration. Part of our class will be the shaping of the next day's session through daily practice. *To apply send up to 4 pages of poetry.*

### 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 to 5 pages of your work (typed, double spaced).*

### Poetry (Naomi Shihab Nye)

Through poetry we will experiment and engage one another in a rich sharing of styles, themes, voices. We will be more interested in helping one another generate material than in judging what occurs, though each participant will receive daily response from the group to her writing. How do we feel an ongoing sense of abundance? Where do we find energy and belief? How can we listen better to one another and to ourselves? We will read and discuss the work of women from many places. Our watchwords: connection, reinvention! *To apply send up to 4 pages of poetry.*

### Fiction in a Busy Life (Terri de la Peña)

Women writers by necessity hone observational skills in fast-paced lives: interacting with co-workers, eavesdropping on the bus, etc. Everyday experiences can trigger emotions and become the impetus for fiction. This class will focus on adapting the drama and humor of daily events into short stories or incorporating them into novels. Establishing a writing schedule, refining dialogue (bilingual if applicable), characterization and description, will be emphasized. *To apply send five pages (typed, double spaced) from a story or novel that you would like to rework.*

### Writing the Memoir (Judith Barrington)

This class will focus on the literary memoir. Through class exercises, discussion of personal writing by other women, and critique of work in progress, we will generate memoirs with specific themes, drawing on fictional techniques. We will discuss issues of factual truth and honest writing, explore realistic boundaries for our essays, and emphasize the need to transform personal experience into literature. *To apply send up to 5 pages of prose (typed, double spaced).*

## Second Session — June 24 to July 1

### Fiction (Barbara Wilson)

This group will focus on finding the voice(s) to tell our stories and on creating sustained works of fiction. Through in-class exercises and discussions, we will work on character, plot, setting and dialogue. We will explore techniques useful for both short story writers and novelists, and pay particular attention to shaping fragments into longer works. *To apply send 5 pages of your work (typed, double spaced).*

### Screenwriting (Pamela Gray)

This class for beginning and experienced screenwriters will focus on character, dialogue, story structure, and the process of writing visually. Through exercises and group discussion of work created both in and out of class, we'll become more intimate with our characters. We'll also analyze the screenplay for *Thelma and Louise*. Discussions will include the art of adaptation and survival techniques for women screenwriters. *To apply send 3 to 5 pages of screenwriting, playwrighting, or fiction (typed in format for scripts or plays, double spaced for fiction).*

### Landscape and Memory (Judith Barrington)

Using landscape as a touchstone for the personal stories we tell through prose or poetry, we will start with the forest 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 memories. You will generate writing in and out of class, share and critique work, and discuss details of the craft. *To apply send up to 5 pages of prose or poetry (typed, double spaced).*

### Writing Nonfiction (Evelyn C. White)

This class 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 (typed, double spaced) explaining why you wish to take the class.*

### Poetry (Janice Gould)

In this workshop we will read, write, and critique poetry. We will examine the work of different women poets writing today and discuss their use of form and content. We will talk about the themes, ideas, and preoccupations of contemporary women writers. Our own focus will be on developing the elements of poetry, particularly the use of image and metaphor, to create poems that are richly textured and suggestive of meaning. We'll pay special attention to the use of the autobiographical voice. *To apply send up to 4 pages of poetry.*

## Important Dates — Both Sessions

**April 15:** postmark deadline for application with deposit

**April 15:** postmark deadline for scholarship applications

**May 9:** notification letters mailed

**May 18:** full payment due

**June 1:** carpool requests/ bus reservation with \$35 must be received

**June 2:** carpool list mailed

**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.

## Beginning and Ending Times

### First Session

**June 15:** (Wednesday) workshop begins 4:30 p.m.

**June 22:** (Wednesday) workshop ends 10:00 a.m.

### Second Session

**June 24:** (Friday) workshop begins 4:30 p.m.

**July 1:** (Friday) 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 \$35 roundtrip. (It is a sixty-mile trip, each way.) If you wish to use the chartered bus, you must arrange your travel plans so that you arrive in Eugene no later than 3 p.m.; our bus will pick up passengers at the bus station at 3:30, the train station at 3:45, and the airport at 4:00. We strongly advise you to plan to arrive by 2:00 p.m., thereby allowing for some delay in your arrival. If you plan to use the chartered bus, you must pay the fee and inform us of your travel plans no later than June 1. We will need to know your arrival time and whether you'll be at the train station, bus station or airport (and your flight number if arriving by plane). No refunds of the chartered bus fee can be made after June 1.

### Carpools

We will assist you in organizing carpools by sending out a "carpool list" on June 2, 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 June 1.



The fee is *per person, per session*—based on your accommodation—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 May 18 (both sessions).** The full deposit will be refunded to those who are not given a place at the workshop. In the event of your cancellation up to and including June 6, the full amount paid, minus a \$50 processing fee, will be refunded. Cancellations after June 6 will be treated on a case-by-case basis. No refunds will be made once the workshop begins.

Coordinator Judith Barrington can be reached by telephone (503) 236-9862 between 10 and 6, Monday through Friday, Pacific Standard Time.

## APPLICATION FORM

Please read the brochure carefully before filling out the application.

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

Address \_\_\_\_\_

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

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

You may attend one class only during each session. If you can attend *either* session, then your selections may be drawn from both weeks. If you want to attend *both* sessions, complete separate applications (each with materials and deposit) for each session. You may *not* apply for a class you have taken before, though you *may* apply to the same workshop leader if the class is different.

	class	workshop leader
1st Choice		
2nd Choice		
3rd Choice		

If I'm not initially selected, please inform me of late openings.

### Each application *must* include:

- Writing samples for each class including copies for *all* alternate choices (even if sample is the same). Please note pages over the limit will not be read and no samples will be returned;
- Information about yourself (maximum 2 pages);
- Self-addressed stamped (29¢) business size envelope (SASE)
- \$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.

Applications *may* also include (please check as applicable):

- A contribution to the scholarship fund of \$ \_\_\_\_\_;
- A letter of application for a scholarship:
  - Deposit enclosed
  - No deposit enclosed (see "Scholarships")
- An additional \$35 for roundtrip transportation from Eugene.

### Accommodation (1st, 2nd & 3rd choices)

- Single dorm room (\$665)
- Double dorm room (\$600)
- Dorm room for 6 (\$525)
- Camping (\$525)
- Cabin for 1 or 2 (\$800 and up)
- 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.

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). *Lifesaving: A Spanish Memoir*, which will be published in 1994, has been excerpted in *Left Bank* and *The House on Via Gombito* and a chapter from *Lifesaving* was awarded the *Sonora Review* 1993 Nonfiction Award. Another memoir, "Poetry and Prejudice," will appear in *The Stories that Shape Us: Twenty Women Write About the West* (1994). Co-founder of Flight of the Mind, this is her eleventh year.

**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 on disability. This is her third year at Flight of the Mind.

**Terri de la Peña** is the author of *Margins* (1992) and the forthcoming *Latin Satins* (1994). Her work has appeared in *Finding Courage* (1989), *Word of Mouth* (1990), *Chicana Lesbians: The Girls Our Mothers Warned Us About* (1991), and *Childless by Choice* (1992). She is a two-time winner (1986 and 1992) of the Chicano/Latino Literary Contest sponsored by the University of California, and has been honored for her work by the National Association for Chicano Studies. This is her fourth year at Flight of the Mind, her first as an instructor.

**Janice Gould**, whose tribal affiliation is Maidu, is the author of *Beneath My Heart* (1990), a collection of poetry. She has received awards for her poetry from the NEA and the Astraea Foundation, and has been published in journals and anthologies including *American Poetry Review*, *A Gathering of Spirit*, and *An Intimate Wilderness*. She has work forthcoming in *Reinventing the Enemy's Language* and *The Sound of Rattles and Clappers*, both anthologies of American Indian writing.

**Pamela Gray** is a screenwriter, playwright and poet who's been teaching women's writing workshops for fifteen years. Her screenplay, *The Blouse Man*, which won the Samuel Goldwyn Screenwriting Award and the Jack Nicholson Prize, will be produced by New Line Cinema in 1994. She wrote the "Violations" episode of *Star Trek: The Next Generation* and co-authored the play *Healin' Dirt Diner* which was produced in San Francisco and Los Angeles, and will be published in 1994. Her poetry and prose appear in many anthologies including *Love's Shadow* and *New Lesbian Writing*.

**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 is the editor of an international anthology of poetry for young readers, *This Same Sky* (1992), and a children's story book *Connected* (1992). Selected in 1988 to receive the Lavan Younger Poets Award from the Academy of American Poets and the Charity Randall Prize for Spoken Poetry from the International Poetry Forum, she has conducted workshops from Texas to Oregon to Hawaii. She also writes stories, essays, and songs. This is her third year at Flight of the Mind.

**Evelyn C. White** is a reporter for the *San Francisco Chronicle*, where she specializes in urban/ethnic affairs. She has also worked for the *Wall Street Journal*. Her writing has appeared in many 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 is her eighth year at Flight of the Mind.

**Barbara Wilson** is the author of the novel, *Cows and Horses* (1988), and the short story collection, *Miss Venezuela* (1988). She was awarded a Columbia Translation prize for *Cora Sandel: Selected Short Stories* (1985), translated from Norwegian. She has written five mysteries, most recently, *Gaudi Afternoon* (1990), winner of a Lambda Literary Award and a British Crime Writers Award, and *Trouble in Transylvania* (1993). This is her seventh year at Flight of the Mind.

**Elizabeth Woody** received the American Book Award for her first collection of poems, *Hand Into Stone* (1990) which will be reissued in 1994. Her second collection, *The Luminaries of the Humble*, will also be published in 1994. Her work has been published in many magazines and anthologies, including *A Circle of Nations*, *Talking Leaves*, *Dancing on the Rim of the World*, and *Reinventing the Enemy's Language*. This is her third year at Flight of the Mind.

*THE FLIGHT OF THE MIND* Workshop Leaders for 1994



Evelyn C. White • Pamela Gray • Naomi Shihab Nye



Andrea Carlisle • Judith Barrington • Janice Gould



Terri de la Peña • Elizabeth Woody • Barbara Wilson

Lunch on the terrace

*Right:* Evelyn C. White in center

*Below left:* Terri de la Peña

*Below right:* Naomi Shihab Nye on left, with Jeannette Doob

*Bottom left:* Julie Huffaker in center, Naomi Shihab Nye on her right

*Bottom right:* Jane Bailey





Judith Barrington's class, first session, 1994



Linda Besant, writing on the terrace, 1994



Andee Hochman and a participant, on the terrace, 1994





Judy Boothby, 1994



Participant, 1994



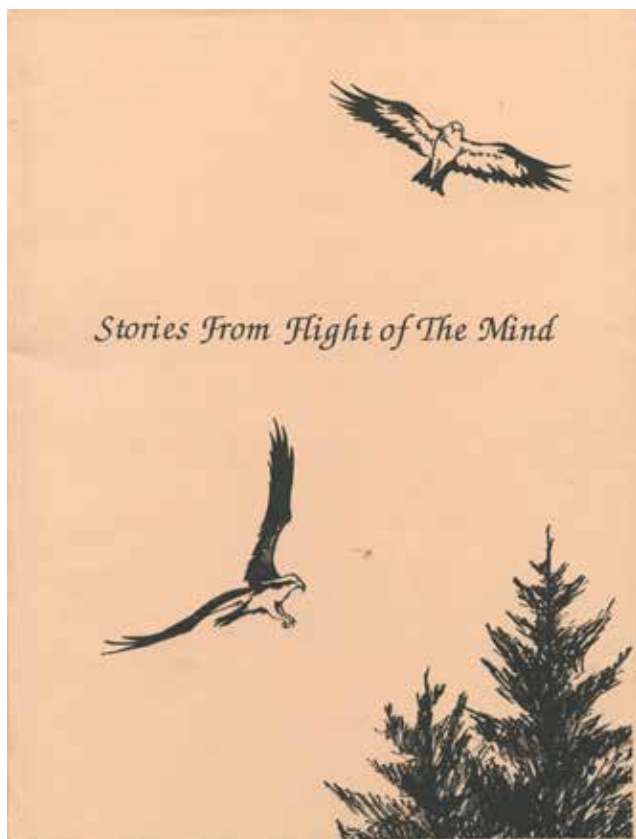
Participant fishing bugs out of the pool, 1994



Cathy Brown reading on her break, 1994



Andrea Carlisle's class, 1994



Booklet of work from Andrea Carlisle's class, 1994



Participants having lunch on the terrace, 1994



Maria Goodman, 1994



Women of color lunch on the terrace, 1994



Elissa Goldberg, writing on the terrace on her break, 1994



Naomi Shihab Nye, left, with Maria Eliza Hamilton, 1994



Anndee Hochman on duty at buffet table, 1994



Elissa Goldberg, left, with Anndee Hochman, 1994



Judith Barrington teaching, 1994



Elizabeth Woody teaching, 1994



Participant, on left, with Hannah May, 1994



*Left:* Naomi Shihab Nye singing on the last night of the first session, teachers sitting on the hearth, 1994

*Middle left:* Readers accepting the applause and appreciation of the audience, *from left:* Andrea Potos, Jeanette Doob; *second from right:* Karen Brummel-Smith

*Middle right:* Julie Huffaker reading her work at an evening reading

*Below left:* Florence Bookhultz and her assistance dog Tango

*Below right:* Leaving day, Joanne Mulcahy on right, Liz Woody next to her

