

1995

# *THE FLIGHT OF THE MIND*



Twelfth Annual Summer Writing Workshops for Women  
June 16 – 23 and June 25 – July 2, 1995

JUDITH BARRINGTON • ANDREA CARLISLE • JANICE GOULD • URSULA K. LE GUIN  
NAOMI SHIHAB NYE • GRACE PALEY • CRISTINA SALAT • EVELYN C. WHITE • ELIZABETH WOODY



Grace Paley's class, meeting in what was always referred to as Grace's Cabin (Big River), at Cedarwood Lodge, 1995

# 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 list first, second and third choices, but you can participate in only one class per session. 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 between sessions.

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 (level of experience, cultural background, etc.). Send the appropriate writing sample and personal information for each class you apply for, including 2nd and 3rd choices (multiple copies if submitting one piece for several classes). Send these along with a completed application form, deposit, and SASE for our reply. Applications with no SASE may not be acknowledged. **Applications must be post-marked by April 19th.** Notification letters will be mailed May 10. 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 5 double rooms. Bathrooms are shared. All buildings at the retreat center are nonsmoking. There are a few private cabins nearby which you can book directly. Send SASE marked "cabin info" to get a list. Camping spots at the retreat center will be opened up only after all rooms are full. 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

A small number of scholarships in varying amounts are available to women who wouldn't otherwise be able to attend the workshop. One scholarship is designated specifically for a woman of color. Other scholarships are available to all applicants. To apply for a scholarship, send an SASE marked "scholarship questionnaire." Return the completed questionnaire along with the application materials (postmarked no later than April 19). Scholarship applicants will be notified by May 10th.

*The scholarship committee relies heavily on the generosity of participants who are able to add a donation to their registration fee. Please consider helping another writer to attend the workshop if you can.*

## First Session — June 16 to 23

### **The First Chapter of Your Novel** (Ursula K. Le Guin)

We can't work on your whole novel in a week, but we can work on the first chapter. This class is for women who either have a novel in progress or want to start one. We will read each other's work and talk about it in the group. We will also address the particular difficulties of starting a long piece of fiction. *To apply send up to five pages of prose fiction (typed and double-spaced).*

### **Storytelling** (Grace Paley)

I'd rather say storytelling than fiction because the word "fiction" divides the witness teller from the dream wild imagination teller. All these streams are necessary to prose literature (poetry too probably). We'll read aloud quite a bit to get our tunes right and recognize by slow ear what the speedy eye hides. *To apply send up to five pages of stories (typed and double-spaced).*

### **Young Minds: Writing for Children** (Cristina Salat)

This workshop will focus on: structuring plots/themes with kid-appeal, creating authentic characters from diverse racial/cultural/class backgrounds, using age-appropriate language, presenting a message without preaching. We will also discuss the children's book industry—agents, publishers, contracts, promotion—how to get work off one's desk and into the hands of children. Open to published and not-yet-published writers of all genres from picture books to nonfiction to novels. *To apply send a one-page writing sample (typed, double spaced) along with a few paragraphs about why you write for children, or would like to.*

### **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.*

### **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).*

## Important Dates — Both Sessions

**April 19:** postmark deadline for application with deposit

**May 10:** notification letters mailed

**May 19:** full payment due

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

**June 2:** carpool list mailed

**June 10:** travel plans must be received from bus riders

**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.

## Second Session — June 25 to July 2

### **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.*

### **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).*

### **Poetry** (Elizabeth Woody)

This workshop will be geared to providing you with new habits and a process in which poetry is a daily investigation. Throughout the comfortable workshop setting, exercises will be completed in class and assigned for outside environmental experience. Discussions will include the question of how a daily investment in writing evolves as an ongoing means of personal exploration. *To apply send up to 4 pages of poetry.*

### **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.*

### **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).*

## Beginning and Ending Times

### **First Session**

**June 16:** (Friday) workshop begins 4:30 p.m.

**June 23:** (Friday) workshop ends 10:00 a.m.

### **Second Session**

**June 25:** (Sunday) workshop begins 4:30 p.m.

**July 2:** (Sunday) 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 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). Send full travel plans to arrive by June 10. (Information can be left on the answering machine.) 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 19 (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 a.m. and 6 p.m., 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 later openings.

### Accommodation

- (please list 1st and 2nd choices)
- Single dorm room (\$685)
  - Double dorm room (\$635)
    - I wish to share with \_\_\_\_\_.
    - I know they'll all be lovely. I'll take whoever you give me.
  - Camping (\$585) (must list another choice)

### 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.

### Each application *must* include:

- A copy of your writing sample and personal information for each class you apply for including copies for *all* alternate choices (even if material is the same). Please note pages over the limit will not be read and no material will be returned.
- Self-addressed stamped (first class) business size envelope (SASE).
- \$100 deposit (or completed scholarship questionnaire).

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 completed scholarship questionnaire.
- An additional \$35 for roundtrip transportation from Eugene.

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* and *History and Geography*. Her forthcoming book, *Lifesaving: A Spanish Memoir*, has been excerpted in *Left Bank* and *The House on Via Gombito* and a chapter from *Lifesaving* was awarded the *Sonora Review* Nonfiction Award. Her memoir, "Poetry and Prejudice," appears in *The Stories that Shape Us: Twenty Women Write About the West*. Cofounder of *Flight of the Mind*, this is her twelfth year.

**Andrea Carlisle** is the author of *The Riverhouse Stories* and her work has appeared in *Calyx*, *Willow Springs*, *Northwest Review*, and other journals. 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 coauthored and codirected an award-winning video on disability. This is her fourth year at *Flight of the Mind*.

**Janice Gould**, whose tribal affiliation is Maidu, is the author of *Beneath My Heart*, 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 in *Reinventing the Enemy's Language* and *The Sound of Rattles and Clappers*, both anthologies of American Indian writing. This is her second year teaching at *Flight of the Mind*.

**Ursula K. Le Guin** is the author of sixteen novels, five collections of short stories, four volumes of poetry, eight children's books and two collections of essays. Recent books include *Buffalo Gals*, *Dancing at the Edge of the World*, *Tehanu: The Last Book of Earthsea*, *Searoad: Chronicles of Klatsand*, *Going Out with Peacocks*, and *A Fisherman of the Inland Sea*. She has won numerous awards and taught fiction workshops from Vermont to Australia. This is her fifth year at *Flight of the Mind*.

**Naomi Shihab Nye** is the author of four collections of poetry: *Different Ways to Pray*, *Hugging the Jukebox* (The National Poetry Series), *Yellow Glove*, and *Red Suitcase*. The first three are collected in *Words Under the Words: Selected Poems*. She is the editor of an international anthology of poetry for young readers, *This Same Sky*, and the children's story books *Connected* and *Sitti's Secret*. She has received the Lavan Younger Poets Award and the Charity Randall Prize for Spoken Poetry. This is her fourth year at *Flight of the Mind*.

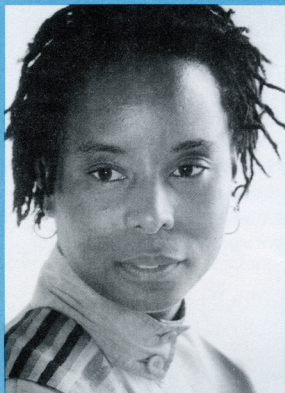
**Grace Paley** is the author of three volumes of stories: *The Little Disturbances of Man*, *Enormous Changes at the Last Minute* and *Later the Same Day*, collected in *Grace Paley: The Collected Stories*; two volumes of poems: *Leaning Forward* and *New and Collected Poems*; and a book of poems and stories: *Long Walks and Intimate Talks*. She has won numerous awards, including the Guggenheim, NEA, and Institute of American Letters. She was on the faculty of Sarah Lawrence for twenty-two years. This is her second year at *Flight of the Mind*.

**Cristina Salat** is an author of work for both children and adults, and a former New York editor of books and magazines. Her writing includes the novels *Living in Secret* and *Alias Diamond Jones* and short stories and essays in the anthologies *Am I Blue?* and *Sister Stranger*. She is a grant recipient, a member of the Society of Children's Book Writers and a Native American Wordcraft Circle mentor. This is her first year teaching at *Flight of the Mind*.

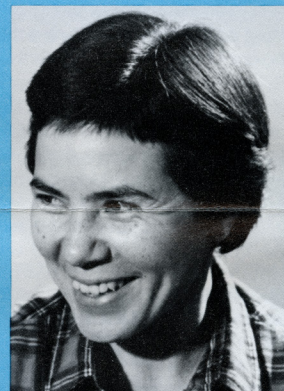
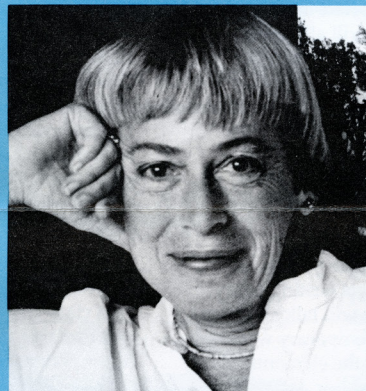
**Evelyn C. White** is a San Francisco Bay area journalist. She has worked for the *San Francisco Chronicle* and *Wall Street Journal*. She is the author of *The Black Women's Health Book: Speaking for Ourselves* and *Chain Chain Change: For Black Women Dealing with Physical and Emotional Abuse*. Her writing has appeared in many publications including *Essence*, *Smithsonian*, and *POZ*. Most recently she has taught in the Community Journalism Program at the New College of California. This is her ninth year at *Flight of the Mind*.

**Elizabeth Woody** is the author of three books: *Seven Hands, Seven Hearts*; *The Luminaries of the Humble*; and *Hand Into Stone*, winner of an American Book Award. Her work has been published in many magazines and anthologies, including *Returning the Gift*, *Durable Breath*, *A Circle of Nations*, *Talking Leaves*, *Dancing on the Rim of the World*, and *Reinventing the Enemy's Language*. She is currently a Professor of Creative Writing at the Institute of American Indian Arts in Santa Fe, New Mexico. This is her fourth year at *Flight of the Mind*.

*THE FLIGHT OF THE MIND* Workshop Leaders for 1995



Evelyn C. White • Grace Paley • Naomi Shihab Nye



Andrea Carlisle • Ursula K. Le Guin • Janice Gould



Cristina Salat • Elizabeth Woody • Judith Barrington

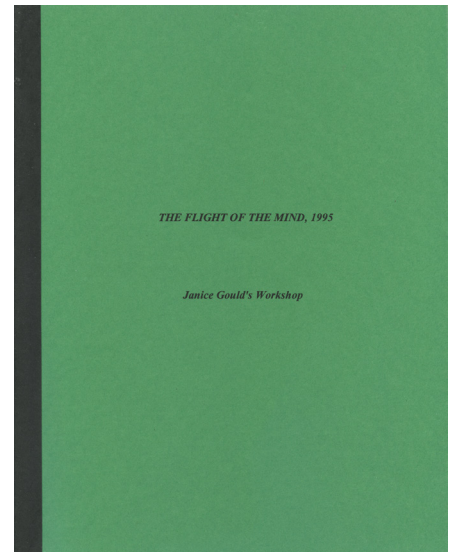
*Right:* Hella Fluss, 1995

*Middle left:* Janice Gould, left and Grace Paley, 1995

*Middle right:* The booklet that participants put together of work written in Janice Gould's class, 1995

*Bottom left:* Julie Convisser, 1995

*Bottom right:* Judith Barrington, left and Grace Paley on the terrace at St. Benedict's, 1995





*Top left:* Claire Smith (left) and Elaine Smith, mother and daughter, 1995

*Top right:* Mary Henning-Stout, using the back of her pickup truck as her writing space, 1995

*Middle left:* Kelly Myers (left) and Ann Myers, mother and daughter, 1995

*Middle right:* Mary Henning-Stout (left) and Carol Brunoe, 1995

*Bottom:* Evelyn C. White's class meeting on the lawn, 1995







Dining room scene, Pat Cason second from left, 1995



Teya Schaffer, 1995



Grace Paley in her cabin at Cedarwood Lodge, 1995



Dorothy Ellis Barnett, 1995



Kelly Myers, divvying up the leftover food, 1995

Madeline ffitch, perusing the book table, 1995



*Top left:* Judith Barrington's class, second session, 1995

*Top right:* Deborah Miranda, 1995

*Middle left:* Grace Paley playing ping pong, 1995

*Middle right:* Critique group on the terrace, Jenny Dixie in striped shirt, 1995

*Bottom:* Carole Brunoe (left) visiting Elissa Goldberg in the kitchen, 1995

Top: Grace Paley's class, 1995

Middle left: Elissa Goldberg on duty at the buffet table, 1995

Middle right: terrace scene

Bottom left: Grace Paley, during the group picture-taking; Ursula K. Le Guin is on the right, 1995

Bottom right: Judith Bar-  
rington, 1995





Judith  
and  
Ruth

PLEASE COME TO A BEDTIME READING  
 When: Tuesday, the 27th. of June, 1995  
 where: your cottage  
 time: 10 p.m.  
 dress: pajamas  
 REBECCA · MADELINE · HILARY · CLAIRE · EITHNE  
 CATHY · ANNDEE · ELISSA · KELLY



Top left: Madeline ffitch, bedtime eading for Ruth Gundle and Judith Barrington

Top right and middle left: the invitation

Middle right: Rebecca Gundle reading to Ruth and Judith, 1995

Above left: Hilary Mullins reading to Ruth and Judith, 1995

Above right: The McKenzie River, 1995

Right: Staff sprawl on the lawn, 1995





*Top left:* Sarah Cortez, 1995

*Top right, left to right:* Anndee Hochman, Elissa Goldberg, Claire Smith, Eithne Barton, 1995

*Middle:* Madeline ffitch, 1995

*Bottom left:* Tamolitch Pool, 1995

*Bottom right:* Participants hiking along the McKenzie River up to Tamolitch Pool, 1995





*Top left:* Jiwon Choi, reading her work in an evening reading, 1995



*Top right:* dinner scene with Grace Paley on right and Amy Schutzer next to her, 1995



*Right:* Midsummer celebration with Grace Paley, second from right standing, 1995

*Bottom left:* Judith Barrington on left, with Grace Paley, setting out to take a walk, 1995

*Bottom right:* Ruth Gundle on left, working with Gay Monteverde in the dining room, on the piece she will read in an evening reading, 1995





Final night, teachers and staff applauding the participants for their hard work, courage, and good humor, 1995



Above: Ruth Gundle, introducing a teacher's evening reading, 1995

Left: Naomi Shihab Nye, singing as part of her evening reading, 1995

