

1996

*THE
FLIGHT OF
THE MIND*



Thirteenth Annual Summer Writing Workshops for Women
June 14 – 21 and June 23 – 30, 1996

JUDITH BARRINGTON • ANDREA CARLISLE • URSULA K. LE GUIN • VALERIE MINER • NAOMI SHIHAB NYE
LUCINDA ROY • CHARLOTTE WATSON SHERMAN • EVELYN C. WHITE • ELIZABETH WOODY



From left: Anne McDonald, Linda Elkin, Sue Scavo, on the terrace at St. Benedict Lodge, 1996

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 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, race, level of experience, etc.). Send the appropriate writing sample and personal information for each class applied for, including 2nd and 3rd choices (multiple copies if submitting one piece for several classes). See class descriptions for writing sample requirements. Staple each set and mark it with your name and the class for which it is submitted. *Do not send books, tapes or magazines.* Send with application form, deposit, and SASE for our reply. Applications with no SASE may not be acknowledged. **Applications must be postmarked by April 19.** Notification letters will be mailed by May 6.



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 44 single rooms, each with a desk, one bunk room for eight (no desks), and three rooms which will be used as doubles with desks or bunk rooms for 3 (no desks), depending on demand. Bathrooms are shared. All buildings are nonsmoking. A few camping spots at the retreat center are available for those with vans or campers or for experienced tent campers. The facilities have limited wheelchair access; advance notification is necessary for ground-floor accommodation. There are a few private cabins nearby which you can book directly. Send SASE marked "cabin info" to get a list.

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. Several scholarships are designated specifically for women of color. The Silvia Dobson Memorial Scholarship is awarded to a lesbian. Other scholarships are available to all applicants. To apply, send an SASE marked "scholarship questionnaire." Return the completed questionnaire along with the application materials (postmarked by April 19). Scholarship applicants will be notified by May 6.

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 14 to 21

Steering the Craft (Ursula K. Le Guin)

For story writers (fiction or memoir) who want to work on and talk about the elements of their art: we will concentrate on how a story is told, what moves it and what clogs it. Expect to do lots of writing in and after class, and talk about what our art is made of—the sound of prose; rhythm and repetition; parts of speech in the art of story; what punctuation does; the narrative sentence and paragraph; voice and point of view; dialogue and description. *To apply send a piece of narrative prose, 3 to 6 pages (typed, double-spaced). This may be a fragment of something longer.*

Real Live Fiction (Valerie Miner)

Participants will consider how the fiction we write and read is related to the world around us. The workshop will include manuscript critique, craft exercises, a writers' journal. We will examine various forms: novel, novella, short story, short-short story. Throughout the class we'll be discussing contemporary fiction with an eye to what keeps us aesthetically stimulated, emotionally engaged and socially connected. *To apply send up to five pages of fiction (typed and 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 (Lucinda Roy)

Poetry as communication and celebration of what we know and where we have traveled will be our focus. We will do our best to notice what is often overlooked and examine each poem in terms of its own integrity. Through frank discussion and careful reading, we will open ourselves to voices from many cultures and perspectives, knowing that for flight to occur, we must uncover the transformative power of words, and the abiding joys and sorrows of experience. *To apply send 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 6:** notification letters mailed
- May 17:** postmark deadline for full payment
- June 1:** carpool requests/ bus reservation w/\$35 must be received
- June 2:** carpool list mailed
- June 6:** 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 23 to 30

Poetry (Naomi Shihab Nye)

We will engage in a rich sharing of styles, themes, voices. We will be more interested in helping one another generate material than judging what occurs, though each writer will receive daily response from the group. We will experiment, risk and encourage. How do we maintain an ongoing sense of abundance? Where do we find energy and belief? How can we listen better to ourselves and to one another? Poems of women from many countries will guide and inspire us. Our watchwords: connection, reinvention! *To apply send 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 provide you with new habits and a process in which poetry is a daily investigation. Exercises will be completed in the comfortable workshop setting and assigned for outside environmental experience. Discussions, exercises and critique will encourage your concentration on poetic practice and daily observation, and emphasize the importance of memory, vocabulary, sound, and the senses. Bring a spiral notebook. *To apply send 4 pages of poetry.*

Reclaiming Eden: Writing About Animals (Andrea Carlisle)

For fiction and nonfiction writers who want to explore their relationships with the animals in their lives, both past and present (animals, that is,—not lives). We will use writing to define for ourselves and our readers what and how animals contribute to our existence. You will learn techniques to convey the animals' personalities and explore the unique connections that some women seek with other species. *To apply send 3 to 5 pages of your work (typed, double spaced).*

Writing Fiction (Charlotte Watson Sherman)

This class is for those who want to write both short and long fiction. We will generate new work through exercises, both in and out of class, and will read and discuss each other's stories. We will focus particularly on the process of writing fiction and on finding and developing a voice. We will encourage each other to take risks, to experiment with form, and to reach for the heart of the story. *To apply send 5 pages of fiction (typed and double-spaced).*

Beginning and Ending Times

First Session

June 14: (Friday) workshop begins 4:30 p.m.

June 21: (Friday) workshop ends 10:00 a.m.

Second Session

June 23: (Sunday) workshop begins 4:30 p.m.

June 30: (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.) Our bus will be 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, thereby allowing for some delay in your arrival. We will need your bus fee by June 1 along with: your arrival time; whether you'll be at the train station, bus station or airport; and your flight number if arriving by plane. Changed plans can be faxed, e-mailed, or left on the answering machine. No refunds of the bus fee 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 in that section on the registration form or inform us by June 1, by mail, fax, e-mail or by leaving a message on the phone machine.



The fee is *per person, per session*—based on accommodation—and covers tuition, all programs, full board and lodging. **A \$100 deposit must accompany your application and the full amount be postmarked by May 17 (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 1, the full amount paid, minus a \$50 processing fee, will be refunded. Cancellations after June 1 will be treated on a case-by-case basis. No refunds will be made after June 13.

The Workshop Coordinator, **Judith Barrington**, can be reached by telephone (503/236-9862) between 10 a.m. and 5 p.m., Monday through Friday, Pacific Standard Time, or by fax (503/233-0774) or e-mail (womenwrite@aol.com) anytime.

APPLICATION FORM

Please read the brochure carefully before filling out the application.

Name _____
please type or print clearly

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____ E-mail _____
home work

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 (1st, 2nd & 3rd choices optional)

- Single dorm room (\$785)
- Bunk room (\$595) *(This is a subsidized rate.)*
- No accommodation, but full board (\$695)

If you select either of the following, you **must** give an alternate choice from one of the three above.

- Double dorm room (\$725)
- Camping (\$695)

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). Pages over the limit will not be read and no material will be returned.
- Self-addressed stamped (first class) business (#10) 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.

College Credit Option

- I will enroll for credit. (The fee is \$105 for three hours, payable at the workshop.)

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's book, *Writing the Memoir*, will be published in the fall of 1996. She is the author of two collections of poetry, *Trying to Be an Honest Woman* and *History and Geography*, and the editor of *An Intimate Wilderness*. Her memoir, "Poetry and Prejudice," published in *The Stories that Shape Us: Twenty Women Write About the West* was the 1995 winner of the Andres Berger Award in Creative Nonfiction. She recently completed a book-length memoir, *Lifesaving*. She is the cofounder of Flight of the Mind; this is her thirteenth year.

Andrea Carlisle is the author of *The Riverhouse Stories* and her work has appeared in *Calyx*, *Funny Times*, *Northwest Review*, *Cats*, *Chicago Tribune Sunday Magazine*, *The Northern Reader*, *Rotund World*, and other publications. She has been awarded fellowships from the Oregon Arts Commission, the Oregon Institute of Literary Arts, and a citation as an outstanding writer by the Pushcart Awards. She coauthored and codirected an award-winning video on disability. This is her fifth year at Flight of the Mind.

Ursula K. Le Guin is the author of sixteen novels, seven collections of short stories, four volumes of poetry, eight children's books and two collections of essays. Recent publications include three collections of stories: *A Fisherman of the Inland Sea*, *Four Ways to Forgiveness*, and *Unlocking the Air*; as well as a CD recording of a text/music collaboration with composer Elinor Armer, *Uses of Music in Uttermost Parts*. She has won numerous awards and taught fiction workshops from Vermont to Australia. This is her sixth year at Flight of the Mind.

Naomi Shihab Nye is the author of the poetry collections *Words Under the Words* and *Red Suitcase*, the children's picture books *Sitti's Secrets* and *Benito's Dream Bottle*, the collection of personal essays, *Never in a Hurry* and the editor of *This Same Sky*, *The Tree is Older than You Are* and *I Feel a Little Jumpy Around You* (with Paul B. Janeczko). She was featured on the PBS programs "The Language of Life with Bill Moyers" and "The United States of Poetry." She is also poetry editor for *The Texas Observer*. This is her fifth year at Flight of the Mind.

Valerie Miner is the author of eight books, the latest of which is *A Walking Fire*. She has won awards and fellowships from the Rockefeller Foundation, PEN, the Australian Literary Arts Board and other sources. Her work has appeared widely in such journals as *Ploughshares*, *Michigan Quarterly*, *Virginia Quarterly Review*, *American Voice*, *Village Voice* and *The Nation*. Currently she is a Professor of English and teaches fiction in the M.F.A. program at the University of Minnesota. This is her third year at Flight of the Mind.

Lucinda Roy is the author of two collections of poetry, *Waiting the Dead to Sleep* and *The Humming Birds*. She is the Gloria D. Smith Professor of Black Studies and Associate Dean for Curriculum, Outreach, and Diversity at Virginia Tech. She has won a number of poetry and teaching awards and her work has appeared in England, Jamaica, and the U.S. in publications which include *Callaloo*, *Epoch*, and *The American Poetry Review*. This is her first year teaching at Flight of the Mind.

Charlotte Watson Sherman is the author of three works of fiction: two novels, *Touch* and *One Dark Body*, and a book of short stories, *Killing Color*. She is the editor of *Sisterfire: Black Womanist Fiction and Poetry*. She has received numerous grants and awards and her work has appeared in many publications including *Obsidian*, *The Black Scholar*, *Calyx*, *Ikon*, and *Ms*. This is her first year teaching at Flight of the Mind. She lives in Seattle where she teaches creative writing.

Evelyn C. White is a San Francisco Bay area writer. She is the author of *Chain Chain Change: For Black Women in Abusive Relationships*, *The Black Women's Health Book*, and *The African Americans*. Her writing has appeared in many publications including the *San Francisco Chronicle* and the *Wall Street Journal*, and *Sojourner*, *Essence*, *Smithsonian*, and *POZ* magazines. She is the official biographer of Alice Walker. This is her tenth year at Flight of the Mind.

Elizabeth Woody is the author of *Seven Hands*, *Seven Hearts* and *Luminaries of the Humble*. She has won an American Book Award as well as numerous other awards including the 1995 William Stafford Memorial Award for Poetry from the Pacific Northwest Booksellers Association. Two recent essays will be published in 1996 in *Everything Matters* and *Speaking for the Generations*. She is currently a Professor of Creative Writing at the Institute of American Indian Arts in Santa Fe, New Mexico. This is her fifth year at Flight of the Mind.

THE FLIGHT OF THE MIND Workshop Leaders for 1996



Evelyn C. White • Valerie Miner • Naomi Shihab Nye



Judith Barrington • Ursula K. Le Guin • Elizabeth Woody



Lucinda Roy • Charlotte Watson Sherman • Andrea Carlisle



Critique group on terrace, 1996



Participant in class, 1996



Anne McDonald, 1996



From left: Linda Elkin and Yvonne Martinez, 1996

Middle left: Charlotte Watson Sherman on the terrace, 1996

Middle right: Valerie Miner on the terrace, 1996

Bottom left: Naomi Shihab Nye's class, 1996

Bottom right: View of the McKenzie River from a dorm room on the second floor of the lodge, 1996



Right: Judith Barrington's class, second session, 1996

Middle left: Judith Barrington on left with Hawk Madrone, 1996

Middle right: McKenzie River from the bank east of the terrace, 1996

Bottom left: Lucinda Roy, 1996

Bottom right: Critique group on terrace, from left, clockwise, Karen Brummel-Smith, Holly Pruet, Lindsay Pyfer, Kathy Krauss, Bette Husted, 1996





Top left: Solstice circle on the terrace, 1996

Top right: Jane Glazer, doing a class writing exercise in the lodge, 1996

Middle left: Kathy Krauss, 1996

Middle center: Poster for a reading of "Flighties" from various years, in Ashland, August, 1996

Middle right: Ruth Gundle and participants organizing the evening reading by participants of work done that week, 1996

Right: Madeline ffitch, 1996





Top left: Evelyn C. White, 1996

Top right: Elizabeth Woody's class, 1996

Middle left: teachers second session, *from left*, Elizabeth Woody, Judith Barrington, Andrea Carlisle, Charlotte Watson Sherman, Naomi Shihab Nye, 1996

Middle right: Pat Cason, 1996

Right: scene from a class, 1996





Top left: View of the McKenzie River from the deck of "Big River" cabin at Cedarwood Lodge, 1996

Top right: Madeline Ffitch, left, getting her hair braided by Rebecca Gundle, on their break from the kitchen, 1996

Left: Naomi Shihab Nye's class, 1996

Bottom left: Earthlyn Manuel, left, getting a backrub from Keiko Lane on the terrace, 1996

Bottom right: Yvonne Martinez in the dining room, 1996





Teachers first session, *from left*: Ursula K. Le Guin, Lucinda Roy, Evelyn C. White, Valerie Miner, Judith Barrington, 1996



Judith Barrington, *left*, with Naomi Shihab Nye, teacher's lunch, 1996



Participant, *left*, having a book signed by Charlotte Watson Sherman, 1996



View from one of the "duplexes" at Cedarwood Lodge, 1996