

1997

*THE
FLIGHT OF
THE MIND*



Fourteenth Annual Summer Writing Workshops for Women
June 13 – 20 and June 22 – 29, 1997

JUDITH BARRINGTON • ROSELLEN BROWN • TOI DERRICOTTE • JANICE GOULD • LUCINDA ROY
MARJORIE SANDOR • SARAH SCHULMAN • CHARLOTTE WATSON SHERMAN • CATHY SONG



Class meeting in the lodge on a cool summer morning, 1997

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, 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 include readings and presentations by workshop leaders and participants. You can apply to attend both sessions but no accommodation is available between sessions.

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

Send the appropriate writing sample and up to two pages of information about yourself for *each class applied for*, including alternate 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.* Send these materials along with a completed registration form, deposit, and two SASEs. Applications with no SASEs may not be acknowledged. **Applications must be postmarked by April 17.** Notification letters will be mailed by May 5. Participants under twenty-one by special arrangement only.

Carpools

We will assist you in organizing carpools by sending out on May 24 information on everyone who is offering or wanting a ride. You will be responsible for making your own arrangements. If you want to be included, send your information and an SASE marked "carpools" by May 23.



Accommodation

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

There are forty-four single rooms, each with a desk; one bunk room for eight without desks; and three bunk rooms for three without desks. Priority for bunk rooms will be given to scholarship applicants. 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.

Transportation from Eugene

A chartered bus is available from the airport, train station or bus station in Eugene for \$35 roundtrip. (It is a sixty-mile trip, each way.) Our bus will be at the bus station at 3:30 p.m., 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, emailed, or left on the answering machine. No refunds of the bus fee can be made after June 1.



Scholarships

A few scholarships in varying amounts are available to women who wouldn't otherwise be able to attend the workshop. The Jane Lambert Fund provides two scholarships for women of color. The Silvia Dobson Memorial Scholarship is awarded to a lesbian. The Beton Fund supports a lesbian from Washington State with priority to a woman with a disability. Other scholarships are available to all qualified applicants. To apply, send an SASE marked "scholarship questionnaire." Return the completed questionnaire along with your application materials (postmarked by April 17). No late applications for scholarships can be considered. Applicants will be notified by May 5.

Meals

Our own cooks offer creative, delicious, and healthy meals and are highly acclaimed by past workshop participants. They use fresh produce, bake their own breads, and provide low-sugar desserts. They offer both regular and vegetarian choices and enough variety to accommodate most special needs.

Classes First Session — June 13 to 20

Finding a Form (Rosellen Brown)

Because there are many ways to construe any story, this class will experiment with alternative ways to deal with material, approaching experience (both real and imagined) as malleable and amenable to very different kinds of shaping. We will write (in response to open-ended exercises) and then, looking for fresh “angles of vision,” write again, using the techniques of fiction and nonfiction for different emphases. We will also look at published work that uses innovative approaches to conventional or familiar subject matter to “make it new.” Prose writers and poets who would like to experiment with prose invited. *To apply send up to five pages of prose (typed, double-spaced).*

Poetry (Cathy Song)

In a world of institutions and systems, where we are increasingly simply statistics, it is in the realm of the arts where we can most satisfyingly find sanctuary and meaning for our lives. In my experience as a poet I have found that through language—language used with integrity and precision, unadorned, without platitudes—we can make a powerful bid for freedom, true freedom which comes from getting hold of our lives. We will work with the language of poetry and its process of renewal and regeneration, which, together with our exploration of the mind and heart on paper, allows us to embrace our humanity. *To apply send up to four pages of poetry.*

Writing Through Reading (Sarah Schulman)

For fiction writers interested in reading technically and applying these discoveries to their own work. Specific readings and short written annotations will be assigned as preparation for each class. Related in-class exercises will help you apply your analysis of the texts to your own fiction writing. Rigorous editing will be offered as a framework for voluntary in-class workshoping of your work with a heavy emphasis on preparation for rewriting. *To apply send up to five pages of fiction (typed, double-spaced).*

Writing the Memoir (Judith Barrington)

This class is offered both weeks. See week two for description.

Poetry (Lucinda Roy)

We will read poems by people from around the world and work on many different kinds of exercises in an effort to write in familiar and unfamiliar voices. You will experiment with point of view, form, meter, open verse, and imagery, and critique each other's work in pairs, groups, and whole-class reading circles. We will look for joy and consolation in language, have fun writing some communal poems, and encourage each other to try approaches we have never used before. Participants need a little courage, a lot of humor, and passion for the written and spoken word. *To apply send up to four pages of poetry.*

We gratefully acknowledge financial support for Flight of the Mind from Nancy Nordhoff, who underwrote Charlotte Watson Sherman's "Writing Fiction" class, and from Joan Drury, who underwrote Janice Gould's "Poetry" class.

Classes Second Session — June 22 to 29

Poetry (Toi Derricotte)

Often the job of the poet has been to find the subtlest distinctions between art and life. As if art transcends life. As if a poem is an artifact in a little gold box. What if the job of the poet is to find the ways in which art and life are inextricably joined, and craft is the language that makes the dialog between them possible? This workshop will move in two directions: outward, reading the poems of the participants and other diverse voices, and inward through memory drawing, meditative writing, and other exercises to the deepest parts of the soul. We are after nothing short of miracles, not only acts of reclamation but acts of regeneration, rebirth, and even resurrection. *To apply send up to four pages of poetry.*

The Spirit of Place (Marjorie Sandor)

This class is for writers who want to tap the imaginative power of place to generate fiction and memoir. Focusing on your childhood and adolescent communities, you'll begin with short exercises leading to longer work. Whether your early place was urban or rural, rich in history or recently planted, you'll uncover its characters, images, voices, and myths. We'll share and critique work, discuss details of craft, and sample work by a few women writers for whom place is an unquenchable source of stories. *To apply send up to five pages of prose (typed, double-spaced).*

Poetry (Janice Gould)

In this workshop we will work on developing the inner poetic voice, tapping into its music and rhythms by means of critically reading, thinking about, listening to, and working on (“singing”/speaking) the sounds of our own human language(s). We will practice writing that relates sound and image, working towards poetry that shows itself imagistically (rather than “tells” itself discursively). We will play with the formal structuring of poems (by writing sonnets, villanelles, sestinas, etc.) as one of the ways to investigate the relationship between sound and structure. *To apply, send four pages of poetry.*

Writing Fiction (Charlotte Watson Sherman)

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

Writing the Memoir (Judith Barrington)

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 the techniques of both fiction and essay. We will discuss issues of factual truth and honest writing, consider the ethical implications of writing about living people, explore realistic boundaries for our pieces, and develop the skills needed to transform personal experience into literature. *To apply send up to five pages of prose (typed, double spaced).*

Beginning/Ending

First Session

June 13: (Friday)
workshop begins 4:30 p.m.

June 20: (Friday)
workshop ends 10:00 a.m.

Second Session

June 22: (Sunday)
workshop begins 4:30 p.m.

June 29: (Sunday)
workshop ends 10:00 a.m.



Important Dates — Both Sessions

April 17: postmark deadline for application with deposit or scholarship application

May 5: notification letters mailed

May 16: postmark deadline for full payment

May 23: carpool requests must be received

May 24: carpool list mailed

June 1: bus reservation with \$35 must be received

June 6: travel plans must be received from chartered bus riders

The full deposit will be refunded to those who are not given a place at the workshop. For cancellations through May 30, the amount paid, minus a \$60 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 11.

Questions? Contact **Judith Barrington**, Coordinator: 503/236-9862; (fax) 503/233-0774; soapston@teleport.com.

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APPLICATION FORM

Please read the brochure carefully before filling out the application.

Name _____
please type or print clearly age if under 21

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____ Email _____
home work

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

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

Each application **must** include (please check all boxes):

- A complete set of materials (writing sample and up to 2 pages of personal information) for your first choice class, *stapled and marked with your name and the class for which it is submitted*. Pages over the limit will not be read and no material will be returned.
- A complete set of materials for each alternate choice, *stapled and marked with your name and the class for which it is submitted*.
- Two self-addressed stamped business (#10) envelopes (SASE).
- \$100 deposit (or completed scholarship questionnaire).

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.
- An additional SASE marked "carpools" (see "Carpools").

The fee is *per person, per session*—based on accommodation—and covers tuition, all programs, full board and lodging as indicated below:

- Single dorm room (\$785)
- Bunk room (\$595)
- Camping (\$695)
- No accommodation/full board (\$695)

If you select camping, you must give an alternate choice.

➤ 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 two separate applications (each with materials and deposit).

➤ 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.

➤ Please DO NOT send photos, books, magazines, tapes, or anything extra.

➤ Please DO NOT send materials by 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.**

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.

Judith Barrington is the author of *Writing the Memoir: From Truth to Art*. She also wrote the poetry collections, *Trying to be an Honest Woman* and *History and Geography*, and edited *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 won the Dulwich (England) Arts Festival Poetry Competition. She is the cofounder of Flight of the Mind.

Rosellen Brown is the author of nine books, the most recent of which are the novel, *Before and After* and *Cora Fry's Pillow Book*, a collection of poems. In 1984, her novel, *Civil Wars*, won the Janet Kafka Prize for Best Novel by an American Woman and Ms. made her one of their twelve Women of the Year. She teaches at the University of Houston.

Toi Derricotte has published three collections of poetry: *Natural Birth*, *The Empress of the Death House*, and *Captivity*. *The Black Notebooks* and *Tender* will be published in 1997. Among her many awards are two fellowships from the NEA, the United Black Artists USA Inc. Distinguished Pioneering of the Arts Award, the Lucille Medwick Memorial Award from the Poetry Society of America, a Pushcart Prize, and the Folger Shakespeare Library Poetry Book Award. Her poems have appeared in numerous magazines and anthologies including *New American Poets of the 90s*.

Janice Gould is a mixed-blood of American Indian (Koyangk'auwi Maidu) and European descent. She is the author of two books of poems: *Beneath My Heart* and *Earthquake Weather*, and an artbook/chapbook, *Alphabet*. Her poetry has appeared in such journals as the *American Poetry Review* and *Blue Mesa Review*, and anthologies including *The Sound of Rattles and Clappers*, *Returning the Gift*, *The Key to Everything*, and *Unsettling America*. She has won awards from the NEA and the Astraea Foundation.

Lucinda Roy is the author of two collections of poetry: *Wailing the Dead to Sleep* and *The Humming Birds*. Her first novel, *Lady Moses*, will be published in the fall of 1997. Her second novel is under contract. She is the Gloria D. Smith Professor of Black Studies at Virginia Tech and she has won a number of poetry and teaching awards including the Madeline Sadin Award from *New York Quarterly/Pulpsmith*, the Baxter Hathaway Poetry Prize from *Epoch*, and the Eighth Mountain Poetry Prize.

Marjorie Sandor is the author of a collection of stories, *A Night of Music*. Her short fiction has appeared in *The Georgia Review*, *Antaeus*, *Shenandoah*, and other literary magazines, and has been anthologized in *Best American Short Stories 1985 and 1988*, *Twenty Under Thirty*, *The Pushcart Prize XIII*, and *America and I: Stories by Jewish-American Women Writers*. Her nonfiction has appeared in *The New York Times Magazine* and many other publications. She is on the faculty of the Fiction Writing M.A. Program at Oregon State University.

Sarah Schulman is the author of six novels: *Rat Bohemia*, *Empathy*, *People in Trouble* (1990 Gregory Kolovakos Memorial Prize for AIDS fiction), *After Delores* (1988 American Library Association Gay/Lesbian Book Award), *Girls Visions and Everything*, and *The Sophie Horowitz Story*, as well as one nonfiction book, *My American History: Lesbian and Gay Life During the Reagan/Bush Years* (1994 Gustavus Meyer Award for Writing on Intolerance in America).

Charlotte Watson Sherman is the author of three works of fiction: two novels, *Touch* and *One Day, One*

THE FLIGHT OF THE MIND Workshop Leaders for 1997



Cathy Song ♦ Rosellen Brown ♦ Toi Derricotte



Lucinda Roy ♦ Charlotte Watson Sherman ♦ Sarah Schulman



Judith Barrington ♦ Janice Gould ♦ Marjorie Sandor



Charlotte Watson Sherman, 1997



Eleanor Haas, 1997



Charlotte Watson Sherman's class, 1997



Participants at the lunch buffet, 1997



From left: participant and Mary Pharr, 1997



Afternoon discussion group, 1997



Left: Dining room in the late afternoon, with snacks and drinks, 1997

Middle left: kitchen scene, prepping for lunch, 1997

Middle right: Judith Barrington, 1997

Bottom: Judith Barrington's class, 1997





Top left: Cathy Song at lunch with participants, 1997

Top right: Participant, 1997

Middle left: Gail Robinson, 1997

Middle right: Janice Gould's class, 1997

Left: Anndee Hochman (left), Rebecca Gundle (middle) and Madeline fitch making challah, 1997



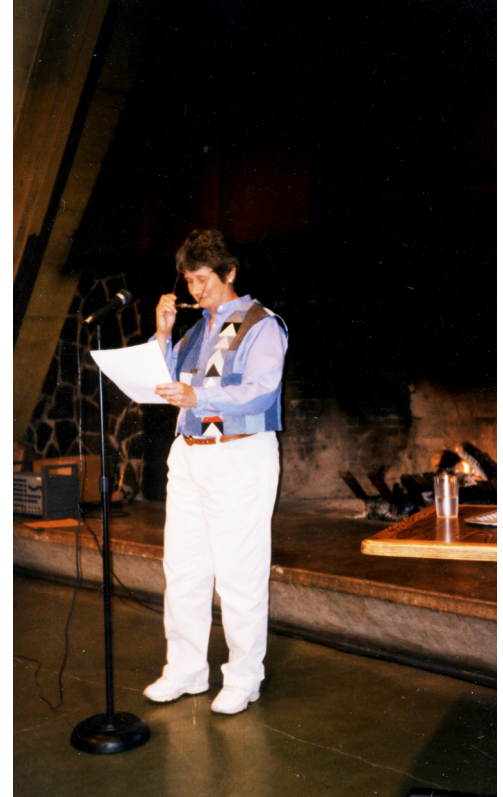
Above: Marjorie Sandor (foreground left) and Judith Barrington, talking fly fishing, 1997

Right: Cathy Song's class, 1997





Ruth Gundle showing warm-up exercises to do before evening reading, 1997



Susan Johnson reading her work, 1997



Judith Barrington's class, first session, 1997



Above left: Participant, 1997

Above right: Staff lunch on the terrace, 1997

From left: Michelle Nakauae talking with Ruth Gundle, 1997

Bottom left: Two participants, 1997

Bottom right: Participant talking with Sarah Schulman (on right), on the couches in the lodge, 1997





Judith Barrington's class, second session, 1997



Anna Citrino, 1997



Participant, 1997



Above: Marjorie Sandor's class, 1997



Left: Rosellen Brown on the terrace, 1997

Below: Ad hoc critique group meeting on the lawn, 1997





Participants conversing on the terrace, 1997



Sandy Polishuk on a hike, 1997



Rosellen Brown's class, 1997



Participants rafting the McKenzie River with a guide, 1997



Participants rafting the McKenzie River with a guide, 1997



Toi Derricotte, on left, and Ruth Gundle hug goodbye, 1997



A participant, left, and Teya Schaffer hug goodbye, 1997



Judith Barrington, left, and Toi Derricotte share a final conversation on leaving day, 1997