

2000

THE FLIGHT OF THE MIND



*Seventeenth Annual Summer Writing Workshops for Women
June 16 - 23 and June 25 - July 2, 2000*

JUDITH BARRINGTON • GISH JEN • ALLISON JOSEPH • DORIANNE LAUX • GRACE PALEY
ALEIDA RODRÍGUEZ • MARJORIE SANDOR • HELENA MARIA VIRAMONTES • BARBARA WILSON



Woman writing on the terrace, 2000

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 twelve to fourteen women. 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. Evening programs include readings and presentations by workshop leaders and participants.

Unless otherwise described, workshops will focus on generating and critiquing new work, trying out new ideas, doing in-class and out-of-class writing exercises to stretch your writerly muscles. Optional peer critique groups will meet daily and offer a chance to have others look at work previously written.

The workshops attract women from many cultures and lifestyles, ranging in age from early twenties to over eighty. The leaders bring a feminist philosophy to their work as writers and teachers, and encourage the creation of a group that is cohesive and supportive.

How to Apply

Send up to five pages of prose (typed, double-spaced), or four pages of poetry (typed), as appropriate for the class, along with one page of information about yourself in narrative form. Pages over the limit will not be read and no material will be returned. *Please follow the instructions on the registration form carefully.* Do not send photos, tapes, books, or anything extra. Mail the writing sample, along with a completed registration form, deposit, and two SASEs, **postmarked no later than April 17.** Applications with no SASEs will not be processed. Notifications will be mailed by May 1. (Late applications will be held in case of openings.) Participants under 21 will be accepted by special arrangement only.

Classes are selected to include serious writers at various stages of development and with an eye to creating a richly diverse group.

Meals

Our own cooks offer creative, delicious, and healthy meals which 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 for most eaters with special needs.

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 50 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 44 single rooms, each with a desk; 3 rooms for 3 without desks; and one bunk room for 12 without desks. (The dining room is designated quiet writing space except during meals.) 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 an SASE marked "cabin info" to get a list.

Carpools

On May 25 a list will be mailed of everyone offering or wanting a ride. You will be responsible for making your own arrangements.

Bus from Eugene

A chartered bus is available from the airport, train or bus station in Eugene for \$38 round-trip. (It is a sixty-mile trip, each way.)

Scholarships

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 Beton Fund supports a lesbian from Washington State with priority to a woman with a disability. The Eflia Jewel Scholarship for Writers, and grants from the Flight of the Mind Scholarship Fund are available to all qualified applicants. To apply, send an SASE marked "scholarships" by April 5. Postmark deadline for submitting applications is April 17. *No late applications for scholarships can be considered.* Applicants will be notified by May 1.

We gratefully acknowledge financial support for Flight of the Mind from the Denison Family Fund of the Oregon Community Foundation, Ursula K. Le Guin, Lzetta Smith and Ellen Goldberg, and the Lamb Foundation. And a big thank you to everyone whose contributions over the past year will go to scholarships in 2000.



- April 17:** postmark deadline for application
- May 1:** notification letters mailed
- May 17:** postmark deadline for full payment
- May 24:** carpool requests must be received
- May 25:** carpool list mailed
- June 1:** bus reservation with \$38 must be received



The full deposit will be refunded to those who are not given a place at the workshop. For cancellations through May 20, the amount paid minus a \$75 processing fee will be refunded. Cancellations after May 20 will be treated on a case-by-case basis. No refunds can be made after June 5.

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

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 _____ Email _____

The fee is per person, per session and covers tuition, all programs, full board and lodging:

- 1st 2nd 3rd choice
- Single dorm room (\$825)
 - Three-person room (\$725)
 - Bunk room (\$625)
 - Camping (\$625-\$825)
camping by arrangement only

	<i>class</i>	<i>workshop leader</i>	<i>session number</i>
<i>1st Choice</i>			
<i>2nd Choice</i>			
<i>3rd Choice</i>			

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

The following options may be marked in addition to the above choices or instead of them:

- Any prose class week one. Any prose class week two.
- Any poetry class week one. Any poetry class week two.
- Any class week one. Any class week two.
- I would like to attend the workshop without taking a class. (Fees are the same.)

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

- A complete set of materials (writing sample and personal information) for each of your class choices, stapled and marked in the upper right corner (on the page—no stickies please) with your name and class for which it is submitted. (Duplicate copies if the same piece is submitted for more than one class.)
- If you have marked any boxes indicating flexibility in class choice, send one additional set of materials in each applicable genre stapled and marked in the upper right corner with your name.
- Two self-addressed stamped business (#10) envelopes (SASE).
- \$100 deposit or completed scholarship questionnaire.

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.

Enclosed is a contribution of \$ _____ for the scholarship fund.

- You may participate in one class only during each session.
- Because of the high volume of applications, attendance at both sessions is by special arrangement only. Please call for details.
- You may not apply to the same workshop leader two years in a row, or retake the same class from the same workshop leader.
- Please **DO NOT** send materials by any method that requires a signature at this end. **Receipt of your application will be acknowledged.**





Poetry first session, June 16 – 23

There is a world inside each of us that we know better than anything else, and a world outside that calls for our attention, the world of our families, our communities, our history. Our subject matter is always right with us, right here, at the tips of our fingers, at the edge of each passing thought. The trick is to find out what we know, challenge what we know, own what we know, and then give it away in language. In this workshop we will be reading and responding to essays from *The Poet's Companion* including: "The Family: Inspiration and Obstacle," "Witnessing and Writing the Erotic," and "The Music of the Line." We will focus on generating new work through daily exercises.

Dorianne Lawlor is the author of three collections of poetry, *Awake, What We Carry* (finalist for the National Book Critics Circle Award) and *Music in the Morning*. She is coauthor of *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*. Among her awards are a Pushcart Prize for poetry and a fellowship from the NEA. Her work has been widely anthologized including *The Best American Poetry 1999*. She Associate Professor and Director of the University of Oregon's Program in Creative Writing.

Fiction first session, June 16 – 23

This workshop will focus on the use of situation as a starting point for fiction—on precipitating resonant narratives out from rich predicaments. We will learn to generate, evaluate, and develop situations, honing our fictional techniques as we go; special attention will be given to the relationship of tone and voice to vision. We will look to great works for guidance. Class members will be expected to begin thinking situationally before the workshop begins; directions to follow enrollment.

Gish Jen is the author of two novels, *Typical American* and *Mona in the Promised Land*, and a collection of stories, *Who's Irish?* Her work has appeared in *The New Yorker*, *The Atlantic Monthly*, and over fifty anthologies including *The Best American Short Stories of the Century*.



Poetry second session, June 25 – July 2

In this workshop, with poems by contemporary women as our guides and our inspiration, we will focus on transforming personal events into poems that resonate beyond our own life circumstance. We will also look at the role of formal poetic techniques in this process. Do certain poetic structures make a poem richer? Can the use of formal techniques paradoxically free us to speak of events that might otherwise remain untapped? If so, how? We will be reading poems aloud, doing in-class writing exercises, and critiquing the results of those exercises.

Allison Joseph is the author of three books of poems: *What Keeps Us Here*, *Soul Train*, and *In Every Seam*. *What Keeps Us Here* was the first winner of the Ampersand Press Women Poets Series Prize and also received the John C. Zacharis First Book Prize from *Ploughshares* and Emerson College. She has received numerous fellowships and her work has been widely anthologized. She currently teaches creative writing at Southern Illinois University at Carbondale.



Storytelling *first session, June 16 – 23*

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.

Grace Paley's collections of stories include: *The Little Disturbances of Man*, *Enormous Changes at the Last Minute* and *Later the Same Day*, all of which are now in *The Collected Stories* (nominated for the National Book Award). She is also the author of two books of poetry, *Leaning Forward* and *Begin Again: Collected Poems*, and one collection of poems and stories: *Long Walks and Intimate Talks*. Her most recent book is a collection of essays, *Just As I Thought*. She taught at Sarah Lawrence for many years, and also Columbia University, Dartmouth, and City College. Included among her awards and honors are a Lannan Literary Award, a National Book Award, the Edith Wharton Award, and the highest honor from the Institute of American Letters.



Landscape and Memory

second session, June 25 – July 2

Landscapes of all kinds will be the starting point for memories that can be written in either prose or poetry.

The forest environment of the workshop will be only one of many present: participants will also bring to the group the cities, suburbs, farms and other geographies of their lives. We will talk about nature, about remembering, transforming experience through craft, and digging into our landscapes towards the deeper truths they hide, as we generate memoirs and poems. (Writing sample may be either poetry or prose.)



Poetry: The Committed Imagination

first session, June 16 – 23

In this workshop we'll face the challenges of writing about significant social and political realities without abandoning our personal stories. We'll discuss the difference between good literature and rhetoric, and examine how some of our best poets make poetry about racism, AIDS, domestic violence, the environment, poverty, the workplace, and other important issues. How can you do justice in your poems to what concerns you most in the world?

Judith Barrington is the author of *Lifesaving: A Memoir*; two poetry collections, *Trying to Be an Honest Woman* and *History and Geography*; and a book for writers, *Writing the Memoir: From Truth to Art*. She is the editor of *An Intimate Wilderness: Lesbian Writers on Sexuality*. Her work has appeared in numerous anthologies. Recent work has been published in *Americas Review*, *ZYZZYVA*, *The American Voice*, and *Poetry London*. Her awards include the Andrés Berger Award, the Dulwich Festival International Poetry Contest, and, together with Ruth Gundle, cofounder of *Flight of the Mind*, the Stewart H. Holbrook Award for outstanding contributions to Oregon's literary life.

Fiction *second session, June 25 – July 2*

This workshop will focus on strategies to get to our material. The core of any good story begins with the urge to get to a place of revelatory truth, but to move beyond that urge we must train ourselves to become more awake, to encourage the senses—all our senses—to become active. Then we can see anew what is important and meaningful in our world. Like the adventurer who must survive the wilderness day by day, priorities shift, urgency sharpens every sense, and only what is essential remains.

Helena Maria Viramontes is the author of two novels, *Their Dogs Came With Them* and *Under the Feet of Jesus*, and a collection of short fiction, *The Moths and Other Stories*. She is co-editor, with Maria Herrera-Sobek, of *Chicana Creativity and Criticism: New Frontiers in American Literature and Chicana (W)Rites on Word and Film*. Her awards include an NEA and a John Dos Passos Prize in Literature. She teaches creative writing at Cornell in Ithaca, New York.





Fiction *second session, June 25 – July 2*

“See that ashtray?” Chekhov once said to a friend. “Give me an hour, and I’ll give you a story about it.” All week, we’ll be making stories out of ashtrays: that is, looking for fresh beginnings and surprising sources close to home. Through a series of loosely structured exercises, you’ll start—and develop—at least three new pieces of fiction, working from memories, photographs, obituaries and stolen sentences. Discovering how story can come to life from the smallest detail. Along the way, we’ll take a look at a few great practitioners of the art, among them Alice Munro, Virginia Woolf, and Maxine Hong Kingston.

Marjorie Sandor is the author of a story collection, *A Night of Music* and a memoir, *The Night Gardener*. Her work has appeared in *The Georgia Review*, *The New York Times Magazine*, *Shenandoah*, and *House Beautiful*, and has been anthologized in *Best American Short Stories 1985* and *1988*, *America and I: Stories by American-Jewish Women*, *The Best of Beacon 1999*, and the *Pushcart Prize XIII* and elsewhere. Winner of a 1998 Rona Jaffe Foundation Award for short fiction, she currently teaches creative writing and literature at Oregon State University in Corvallis.



Memoir *first session, June 16 – 23*

Memoirs and personal essays can be soul-searching in the best sense, a way of coming to terms with the past and giving meaning to the present. In this workshop we will learn to shape experience artfully as well as honestly in order to create work that draws on personal and family history and helps situate us within our times. Come prepared for writing exercises in and out of class which utilize techniques drawn from the essay and fiction—dialogue, description, and narration of events. There will be time for discussion of issues that come up around exposure and truth-telling.

Barbara Wilson's memoir *Blue Windows* was nominated for a PEN West Award and won a Lambda Literary Award. She is the author of four novels including *If You Had a Family* and *Cows and Horses* and two collections of stories including *Salt Water and Other Stories*. Her comic mystery, *Gaudi Afternoon*, which won a British Crime Writers Award and a Lambda, is scheduled to be filmed in Barcelona in 2000 with Judy Davis as the lead. She was awarded a Columbia Translation prize for her work on the Norwegian writer Cora Sandel.

Poetry *second session, June 25 – July 2*

It has long been acknowledged that the unconscious will not produce new ideas unless it has been painstakingly stuffed full of facts, impressions, concepts, and an endless series of conscious ruminations and attempted solutions. The painter Fairfield Porter has written, “It all depends on the quality of love. Love means paying close attention to something and you can only pay close attention to something because you can’t help doing so.” In this workshop we will generate new poems, both formal and free verse, looking closely at what we can’t help noticing and what that reveals about our aesthetic.

Aleida Rodriguez is the author of *Garden of Exile*, winner of the Kathryn A. Morton Prize in Poetry from Sarabande Books. Her poetry and prose have been published in literary magazines, textbooks, and anthologies for more than twenty-five years. Her essay on identity politics and writing, “The Glass Cage,” appears in *Sleeping with One Eye Open*. Her awards include a fellowship from the National Endowment for the Arts. She lives in Los Angeles.



Books for Writers from the Eighth Mountain Press

Judith Barrington has written a lively, thoughtful, and encouraging book aimed at those aspiring to the highest literary standards. Detailed writing exercises are included in each chapter. Legal issues pertaining to memoir are explained in the appendix. Guidelines for critique offer an invaluable tool for writers' groups.

"No student of memoir writing could fail to learn from this wise, pragmatic, and confiding book. One hears on every page the voice of an intelligent and responsive teacher, with years of thinking about memoir behind her."

—Vivian Gornick



getting started • finding form
telling the truth • using fictional techniques • expanding your language skills • developing sensory detail • writing about living people • placing your story in a larger context • getting feedback • steering clear of common pitfalls

Trade paperback: \$13.95 ISBN 0-933377-40-1

Ursula K. Le Guin has turned a successful workshop into a self-guided voyage of discovery for a writer working alone or for a writing group or class. *Steering the Craft* is concerned with the basic elements of narrative: how a story is told, what moves it and what clogs it. Each topic includes examples that clarify and exercises that intensify awareness of the techniques of storytelling.



the sound of language • the narrative sentence and paragraph • rhythm and repetition • adjectives and adverbs tense and person of the verb • voice and point of view implicit narration • crowding, leaping, focus, and control

"Once we're keenly and clearly aware of these elements of our craft, we can use and practice them until—the point of all the practice—we don't have to think about them consciously at all, because they have become skills..."

Skill in writing frees you to write what you want to write. It may also show you what you want to write. Craft enables art.

There's luck in art. There's the gift. You can't earn that. You can't deserve it. But you can learn skill, you can earn it. You can learn to deserve your gift." —from the Introduction

Trade paperback: \$14.95 ISBN 0-933377-46-0

2001 Will Be Our Jubilee Year

There will be no Flight of the Mind workshops in 2001.

Among the ancient Jews, a "Jubilee year" was an extraordinary Sabbatical year celebrated every fifty years: the land was left to rest, all debts were canceled, and servants were released from bondage. Next year will be Flight's eighteenth year, but we can't wait another thirty-two for a year of rest. So we've declared 2001 to be our Jubilee year. We couldn't help noticing, too, that the number 18 in Hebrew also means "chai" or life. That says it as well as anything.

Rest assured, we will continue, just as before, or perhaps with even greater energy, in 2002. We hope it will be a good year for all of you, for your writing and your lives.

Judith and Ruth

Since we will not be mailing a brochure next year, you will have to let us know if you move, or you will be dropped from the mailing list (the post office provides forwarding addresses only for a year).



To order either of the books above, send a check or money order to the Eighth Mountain Press, 624 Southeast 29th Avenue, Portland, OR 97214. We also accept VISA and MasterCard by mail, phone (503/233-3936) or fax (503/233-0774)—provide card number and expiration date along with a home phone number. Add \$2 postage & handling for the first book, 50¢ each additional book for "book rate" U.S. Mail. Call for other delivery options. A 20% discount is available for orders of 5 or more of one title for writing or reading groups.

Lunch on the terrace

Top right: Ursula K. Le Guin and Grace Paley, 2000

Middle left: Melanie Hope, 2000

Middle right: Ellen Goldberg, 2000

Bottom left: Harriet Denison, Nancy LaPaglia and participant, 2000

Bottom right: Teya Shaffer and participants, 2000





Top left: An evening reading in the lodge. *Second row, left to right:* Allison Joseph, Aleida Rodriguez and Marjorie Sandor talking with participants, 2000



Middle: An evening reading in the lodge. *First row, left to right:* participant, Helena Maria Viramontes and Allison Joseph, 2000

Bottom left: Judith Barrington introducing one of the teachers' evening readings, 2000

Bottom right: After the evening reading. *From left:* Susan Johnson, Barbara Wilson and two participants, 2000





Top: Aleida Rodriguez's class, 2000

Middle: April Komenaka Scazzo in class, 2000

Bottom: Jan Priddy's dorm room, 2000



Buying Flight of the Mind t-shirts, 2000



Buying t-shirts, 2000



Grace Paley playing ping pong, 2000



Hikers at Sahalie Falls, 2000



Participant, 2000



Participant, 2000



Mariana Ruybalid, 2000



From left: Bette Husted and Grace Paley, 2000



Judith Barrington's class, 2000



Grace Paley, on right, signing books for Jan Priddy, 2000



Marjorie Sandor signing a book, 2000



Grace Paley on left with Ursula K. Le Guin, answering questions after an evening reading, 2000



Marjorie Sandor's class, 2000

Evening programs

Top: Judith Barrington adjusting the mic for a reader, 2000

Bottom: First night welcome, from left to right, Judith Barrington, Aleida Rodriguez, Allison Joseph, Helena Maria Viramontes (hidden), Ruth Gundle introducing the staff, Anndee Hochman, 2000. The rest of the staff are to Anndee's left but not in the photo.





Top left: Maggie Chula on left with Marjorie Sandor, 2000

Top right: Roussell Sargent in class in a Cedarwood cabin, 2000

Middle left: Gish Jen talking with a participant, 2000

Middle right: lunch meeting in lodge to prepare for an evening reading of participants' work written that week

Bottom: Critiquing on the lawn, 2000



Top left: critique group on the lawn, 2000

Top right: Allison Joseph, 2000



Middle: Grace Paley during a class in her Cedarwood cabin, Jane Looney next to her along with another participant, 2000

Bottom left: Keiko Lane (on left), another participant, Valerie Chow Bush, 2000

Bottom right: Rosa Warder, 2000





Top left: Anndee Hochman giving announcements before the evening readings, 2000

Top right: Beth Kaye, on left, another participant, Barbara Thomas, 2000

Below: Judith Barrington joining the staff to make challah in the kitchen, *from left:* Elaine Hogg, Anndee Hochman, Cathy Brown, Judith Barrington, 2000

