

1990

# THE FLIGHT OF THE MIND



Seventh Annual Summer Writing Workshop for Women  
July 29– August 5, 1990

JUDITH BARRINGTON • THERESA CLARK • JOY HARJO • URSULA K. LE GUIN • VALERIE MINER • CARLETTA WILSON



Terrace scene, view from second floor of lodge, 1990

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

This week-long workshop offers formal instruction, time for work in a room of your own, 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.

You may choose one of five classes, each of which will have about 12 women. 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.

In previous years the workshop has 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 in all classes except Word/Sound will be selected on the basis of work submitted. *You can apply for one class only.* Applicants for Word/Sound, see class description; all others, send up to 10 pages of your work in the genre of the class requested (SASE if you want it returned). Our aim is to select a mixed group (cultural background, level of experience, etc.). You are invited to include information about yourself (up to 2 pages) that would help us achieve that goal. Applications must be received by May 15. Those received after May 15 will be considered for any late openings. Notification letters will be mailed June 1st.

## College Credit

You can get three hours of college credit for the workshop. The fee is \$100, payable at the workshop. The necessary forms will be available at the workshop.



## 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.

You will have a room of your own with a single bed and desk. Bathrooms are shared. Each room has an electric outlet. There are four double rooms and one cottage on the grounds that can accommodate three. (There is a \$50 reduction for sharing a double or the cottage.)

We have reserved a few private cabins within walking distance of St. Benedict's which are available to participants at an additional cost, as an alternative to the dormitory accommodation. If you want information about the cabins, check the box on your registration form.

The facilities are wheelchair accessible. Ground-floor accommodation is limited; advance notification is necessary.

## 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 few scholarships are available in amounts varying from \$100 to \$350. One has been donated specifically for a woman of color, and one has been donated specifically for a lesbian writer. The other scholarships are available to all applicants. To apply, fill out the registration form and send it along with a letter discussing the difference that being given a scholarship would make to you. Include the application materials for the class of your choice and information about your race, ethnic background, age, etc., if you wish. Applications must be received no later than May 15. Notification letters will be mailed on June 1; if you are given a scholarship, the balance of the registration fee will be due June 20. *If you want to apply for a workshop, whether or not you are awarded a scholarship, send the \$75 deposit along with your application.* If you are not awarded a scholarship, you will not be considered for a workshop unless you have sent the deposit.



### Cost and Registration

The registration fee of \$450 includes tuition, all evening programs, full board and lodging at the retreat center. College credit is extra. To register, fill out the form below and return it, together with the deposit and application materials. The balance is due no later than June 20. *If you wish to receive confirmation that your registration has been received, send a self-addressed, stamped postcard. Otherwise you will not hear from us until early June.* Detailed information about what to bring, how to get there, etc., will be sent along with the acceptance letters.

We will assist you in organizing carpools by sending out a "carpool list" on July 15, giving names, addresses and phone numbers of 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 send it to us so that we receive it no later than July 14.

Transportation is available from the airport, train station or bus station in Eugene, Oregon for \$25 roundtrip. If you are planning to arrive by public transportation, you must arrange your travel plans so that you arrive in Eugene no later than 4 p.m. on Sunday; a chartered mini-bus will pick up passengers at the airport at 4:15 and the train and bus station at 4:30. We strongly advise you to plan to arrive by 2:30 p.m., thereby allowing for some delay. There is no public transportation between Eugene and McKenzie Bridge on Sundays. If you plan to use the chartered mini-bus you need to inform us of your travel plans (and pay the fee) no later than July 15.



### Important Dates

- May 15: registration and deposit must be received
- May 15: scholarship application must be received
- June 1: scholarship notification letters mailed
- June 1: registration notification letters mailed
- June 20: full payment due
- July 14: carpool requests must be received
- July 15: carpool list mailed
- July 22: bus reservation and \$25 must be received
- July 29: workshop will begin 4:30 p.m.
- August 5: workshop will end 10:00 a.m.

In the event of cancellation before July 22, the full amount paid, minus a \$25 processing fee, will be refunded. Cancellations from July 22 on, will be treated on a case-by-case basis.

**The full amount paid will be refunded for all those who are not given a place at the workshop.**

Name \_\_\_\_\_

Address \_\_\_\_\_

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

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

- I am applying for:
- Short Fiction
  - Creative Nonfiction
  - Poetry
  - Word/Sound
  - Writing the Novel

- Application materials for the class checked are enclosed.
- I am applying for a scholarship; letter of application is enclosed.

- Enclosed is my \$75 deposit toward fees. **The balance is due June 20.**
- Enclosed is my full payment of \$\_\_\_\_\_.
- Enclosed is a contribution to the scholarship fund \$\_\_\_\_\_.

- Enclosed is an additional \$25 for roundtrip transportation from Eugene.
- I will arrive in Eugene by:  train  plane  bus on July 29.
- My arrival time is \_\_\_\_\_. My flight number is \_\_\_\_\_.
- I don't yet have firm arrangements, I will let you know as soon as I do.

- If I'm not initially selected for a class, please hold on to my application until \_\_\_\_\_ (date) in case there are later openings.

#### Accommodation

- Smoking
- Non-smoking
- A ground-floor room is necessary
- Please send information about cabins
- I would like to share a double
- I would like to share the cottage on the grounds (with two others)

#### 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.
- I don't know yet. I know that the deadline for getting on the "carpool list" is July 14.

#### Special dietary requirements

\_\_\_\_\_

#### Needs with respect to physical condition

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Poetry

This class will address the process of writing poetry, with both in-class and out-of-class writing exercises. Participants will read and discuss the poetry of women, with a particular focus on the writing of non-mainstream poets.

What is possible in the world of poetry is much larger than what is presently conceived in the predominant and accepted field of poetry.



## Joy Harjo

is a member of the Creek tribe and the author of three books of poetry: *In Mad Love and War* (1990), *Secrets from the Center of the World* (1989) and *She Had Some Horses* (1983). She received her M.F.A. in Creative Writing from the Iowa Writers Workshop in 1978 and is Associate Professor in the Department of English at the University of Arizona, Tucson. She is poetry editor for *High Plains Literary Review* and a member of the Board of Directors of the Native American Public Broadcasting Consortium.

## Short Fiction

In this class, experiments in language, form, subject, and genre-crossing will be very welcome. Emphasis will be on work written during the workshop and on group response and criticism. You may be asked to bring a short assignment to the workshop.



## Ursula K. Le Guin

is the author of fifteen novels, four collections of short stories, three volumes of poetry, five children's books and two collections of essays. Recent books include *Always Coming Home* (1985), *Buffalo Gals* (1987), *Dancing at the Edge of the World* (1989), and *Tehanu: The Last Book of Earthsea* (1990). She has taught fiction workshops from Vermont to Australia.

## Writing the Novel

This class is designed for serious writers who want to work on a manuscript in progress. There will be lectures, group critiques and discussions. Although we will be able to critique only a small section of each participant's work, the class will address strategies for dealing with the three challenging stages of fiction—beginnings, middles and endings.



## Valerie Miner

is an award-winning writer, whose books include *All Good Women* (1987), *Winter's Edge* (1984), *Blood Sisters* (1981), *Movement* (1982), *Murder in the English Department* (1982), and *Trespassing and Other Stories* (1989). She is co-author of *Competition: A Feminist Taboo?* (1987), *Tales I Tell My Mother* (1978), *More Tales I Tell My Mother* (1987) and *Her Own Woman* (1975). Her stories, essays and reviews have appeared in *The T.L.S.*, *The N.Y. Times*, *The Village Voice*, *Ms.* and many other journals. She has taught for nineteen years, the last eleven of which were at U.C. Berkeley.

## Creative Nonfiction

This class will focus on autobiographical writing only—memoirs and personal essays. Participants will practice the writing skills needed to turn personal experience into art. You will read examples from a wide variety of women writers and critique pieces written during the week, in class. Topics for discussion will include personal themes, taboos, and finding the language and imagery of your roots.



## Judith Barrington

is the author of two collections of poetry, *Trying to be an Honest Woman* (1985), and *History and Geography* (1989), each of which includes a prose memoir. Her essays and reviews have appeared in many publications in the U.S. and Britain. She teaches creative writing to children through the Arts in Education program and to adults at various colleges. Recently she was awarded a grant from the Oregon Institute of Literary Arts for a collection of memoirs in progress.

## Word/Sound

This class is about collaboration and performance. Your purpose may be to create word/sound performance pieces, to develop skills in reading aloud, or simply to broaden your range of writing skills. You are encouraged to use the class as a creative tool, whether or not you have any previous experience of this kind. No writing sample is required. To apply, send 1-2 pages on why you want to take the class, what you want to work on, and a brief description of your past experience working with words and/or sounds.



## Theresa Clark and Carletta Wilson

have been exploring poetic and musical language together since 1983. Carletta is the author of *Nightfeathers* (1989)—children's poems under the *nom de plume* Sundaira Morninghouse and her poetry and fiction have appeared in numerous publications. Theresa is a composer/vocalist whose compositions have been performed nationally. *In Here By Turns*, a cassette of their collaborative work, was released in 1988.



Lunch on the terrace, Roussel Sargent on front left, Ursula K. Le Guin on front right, 1990



Roussel Sargent, 1990



Chairs set up for a class on the lawn, 1990