

# Asilomar 55

Asilomar Conference Grounds  
Pacific Grove, California

September 30 – October 2, 2005

## Teaching with Fire

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Curriculum Study Commission  
Central California Council of Teachers of English



# Asilomar 55 Teaching with Fire

**W**HEN WE set out to become English teachers, how many of us thought we'd be embarking on a career that would place us at the center of political controversy and struggle? Not merely a world of literary discourse and debate over matters of language, ours is an arena which encompasses battles over censorship, the accountability of students and teachers, and the nearly insurmountable demands of a nervous public on a financially starved profession. With an ever increasing number of tests and the public's focus on test results, the demands on the English teacher grow all the more onerous. These demands make it more important than ever to preserve havens of professionalism, such as Asilomar, where we can gather to rekindle the passion that's the foundation for what we do in our classrooms every day, and where we can remind ourselves how essential it is to stay true to our quests for learning, for teaching, and for turning our students into critical thinkers. In other words, we must remind ourselves to "keep the fire burning."



## Program

### Friday, September 30

- 3:30 – 9:00 Registration
- 4:30 – 6:00 CCCTE Reception
- 6:00 – 7:00 Dinner
- 7:15 – 8:30 **General Session**  
Ishmael Reed
- 9:00 – 10:00 Group Session #1
- 10:00 – 11:00 Join the NCTE Emeritus Assembly for coffee in the Asilomar Lodge

- 1:30 – 3:00 Group Session #4
- 4:30 – 6:00 Reception and Book Signing by resident authors
- 6:00 – 7:00 Dinner
- 7:15 – 8:30 **General Session II**  
Gail Tsukiyama
- 8:45 – 10:00 **Around the Hearth**  
(Choose one session)

### Saturday, October 1

- 7:30 – 8:30 Breakfast
- 9:00 – 10:15 Group Session #2
- 10:45 – 12:00 Group Session #3
- 12:00 – 1:00 Lunch

### Sunday, October 2

- 7:30 – 8:30 Breakfast
- 9:00 – 10:00 Group Session #5
- 10:30 – 11:45 **General Session III**  
Tobias Wolff
- 12:00 – 1:00 Lunch

## If You Have Questions...

... about registration or accommodations, or if you need extra copies of this brochure, write or telephone the *Conference Registrar*:

Dan Wolter (707) 253-9397  
1134 Walnut Street  
Napa, CA 94559  
• [dwolter@napanet.net](mailto:dwolter@napanet.net)

For additional information, please visit <http://www.curriculumstudy.org/>

or contact *Commission Chair*:

Brad Shurmantine (707) 257-7127  
1685 Atlas Peak Road  
Napa, CA 94558  
• [blshurm@napanet.net](mailto:blshurm@napanet.net)

or contact one of the *Conference Chairs*:

Stacey Sklar (510) 834-4133  
808 Walavista Avenue  
Oakland, CA 94610  
[thegrasshopper@msn.com](mailto:thegrasshopper@msn.com)

or  
Charleen Delfino (408) 238-3844  
3469 Gila Drive  
San Jose, CA 95148  
[ambro411@aol.com](mailto:ambro411@aol.com)



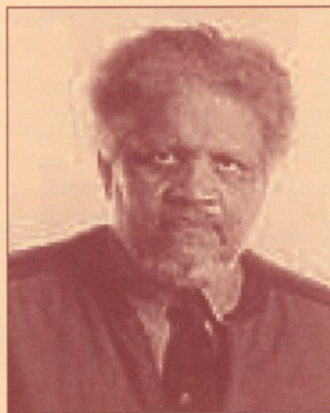
## Featured Speakers and Writers



April Sinclair



Gail Tsukiyama



Ishmael Reed

◆ Best known for *Coffee Will Make You Black*, a coming-of-age novel set in Chicago's South Side during the civil rights heyday of the 1960s, April Sinclair's writing career got its start through her own sheer force of will. When she had only 20 pages completed, Sinclair volunteered herself as a reader at a local bookstore. She posted fliers and prepared herself, even though no novel existed. It didn't matter — 125 people attended that first reading, launching her writing career. Since then, Sinclair has authored three more books: *Ain't Gonna Be the Same Fool Twice*, *I Left My Back Door Open*, and *El café te hara negro*. Prior to beginning her writing career, Sinclair worked as a community activist in Oakland for 15 years.

◆ Gail Tsukiyama was born in San Francisco to a Chinese mother from Hong Kong and a Japanese father from Hawaii. She earned both her BA and MA degrees in English with emphasis in creative writing at San Francisco State University. Most of her work was focused on poetry, and she was the recipient of the Academy of American Poets Award. She has

been a part-time lecturer in Creative Writing at San Francisco State, as well as a freelance book reviewer for the *San Francisco Chronicle*. During 1997 to 1999, she sat as a judge for the Kiriya Book Prize and is currently Book Review Editor for the online magazine *The WaterBridge Review*. In

September 2001 she was one of 50 authors chosen by the Library of Congress to participate in the first National Book Festival in Washington DC, and has been guest speaker at the Hong Kong International Literary Festival and the Sydney Writers' Festival.

◆ Ishmael Reed is one of today's preeminent African American literary figures—perhaps the most widely reviewed since Ralph Ellison, and, along with Samuel Delany and Amiri Baraka, probably the most controversial. Reed has thus far produced seven works of poetry, two collections of essays, numerous reviews and critical articles, and has edited two major anthologies. As well as being a novelist, poet, and essayist, he is a songwriter, television producer, publisher, magazine editor, playwright, and founder of the *Before Columbus Foundation* and *There City Cinema*, both of which are located in northern California. He has taught at Harvard, Yale, and Dartmouth, and for twenty years he has been a lecturer at the University of California at Berkeley. Currently he is the Lurie Professor of English at San Jose State University.

## Saturday Night Around the Hearth

### A. April Sinclair

Join our Writer-in-Residence as she reads from her books *Coffee Will Make You Black*, *Ain't Gonna Be the Same Fool Twice*, and *I Left My Back Door Open: A Novel*, and discusses her experiences as an author, community activist, and literacy advocate.

### B. Jazz on the Sand

An Asilomar tradition, Ray Skjelbred returns once again to end your evening with a rousing hour of solo piano. A recording artist and a veteran of the Turk Murphy Band, Ray will play from his vast repertoire of blues, rags, swing, and Tin Pan Alley classics.

### C. Taking Control of the Discourse: Teachers Writing for Publication

Carol Jago, editor of *California English*, will lead a conversation that will focus on influencing public opinion through publishing in newspapers, journals, and list serves. It's time teachers posited California solutions in public venues. Learn about how to make this happen.

### D. The State of the Profession

Miles Myers, Patti Stock, and Sheridan Blau, three nationally known educators and leaders of NCTE, will host a conversation regarding critical issues in education today. Come share your thoughts and learn from your colleagues.



# Asilomar 55 Teaching

## Group Discussion Sessions

The Asilomar Conference is based on sustained group discussions following the teachers-teaching-teachers, collaborative learning philosophy. The chair and one or more resource persons in each group do not function as lecturers. Rather, participants share information and insights as the discussions evolve. The emphasis is on good conversation and the pursuit of intellectual interests. For the group to maintain integrity, it is necessary that the same people stay together for the weekend. It is also essential that people prepare by reading the suggested books for the section they choose.

Please select a first, second, and third choice from the group sessions below. Every effort will be made to assign your first choice, but groups are limited to twenty-five since more would tend to limit discussion. Group sessions will be assigned on a first-come, first-served basis.

The following letters after each title indicate the approximate grade level focus:

(P) Primary (E) Elementary (I) Intermediate  
(M) Middle School (S) Secondary (C) College  
(G) General Enrichment (no specific classroom focus)

The ► symbol at the end of some group descriptions indicates requested pre-conference reading or that you bring material in preparation for your session.

### 1. More Work of Nobel Note: Carlos Fuentes G

A Nobel contender for many years, Fuentes may win it this time. Join us to enjoy an early traditionally linear novel, experience a novel with multiple person narration in fractured time, discuss and evaluate these two works anchored in Mexican history, consider his total Balzacian output, and perhaps write our own critiques. ► Please read *The Good Conscience* (The Noonday Press; ISBN 0-374-50736-8) and *The Death of Artemio Cruz* [new translation] (Farrar, Straus and Giroux; ISBN 0-374-52283-9)

### 2. Reading at Risk: You Can't Teach What You Don't Do G

This session will focus on teachers as readers, allowing participants to re-experience the joys of talking about rich literature as adults with adults. Together we will read short stories by Annie Proulx, William Trevor, and Tobias Wolff as well as conduct a book club discussion of Amos Oz's *The Same Sea*. ► Please read *The Same Sea* by Amos Oz

### 3. Tobias Wolff G

Tobias Wolff's fiction and nonfiction invite an exploration of the increasingly permeable boundary between the two. In this session, we will explore Wolff's memoirs, *This Boy's Life* and *In Pharaoh's Army*, and his fiction, *The Night in Question*, *The Barracks Thief* and *Old School*. Our discussion will include ways of applying these insights in the classroom. ► Read *This Boy's Life*, *In Pharaoh's Army*, *The Night in Question*, *The Barracks Thief*, and *Old School*

### Disciplinary Genres and Classroom Cultures: Interrogating Theory and Practice MS

#### 4. Strand One: The Writing Workshop

#### 5. Strand Two: The Literature Workshop

This pair of linked study groups will individually conduct interactive inquiries into the workshop approach to teaching composition (Strand 1) and literature (Strand 2). Both strands will examine the workshop method itself as a genre for teaching and learning in professional development programs and as a genre for the production and "publication" of professional knowledge on the part of workshop presenters. The two separate study groups that will constitute these linked strands will meet together on Friday evening, separately for all three Saturday sessions, and together again on Sunday to share and compare their findings and deepen their inquiry.



### 15. Classroom Aporias: Fostering Autonomy via Deep Reading and Writing SC

Teachers calibrating intuitions foster mutual learning. Post 9/11 requires students to know beyond clichés, to protect "against and forestall the disappearance of the past," and "to construct fields of coexistence rather than fields of battle as the outcome of intellectual labor." Participants will exercise strategies that lead to insights.

### 16. Philip Roth: The Plot Against America G

A timely novel that re-creates history and suggests perspective on our current public life. 1940—Charles Lindberg defeats FDR, ushering in a climate of isolationism, anti-Semitism and pro-Nazi sympathies. Join the conversation of Roth's provocative parable. ► Read *The Plot Against America*

### 17. Angels in America: Taking Risks in the Millennial Classroom MS

How do we teach to the "big idea" and how do we pose questions that will lead students to deep reflection, inquiry, cultural literacy and empathy? This session will use Kushner's groundbreaking play as the centerpiece to look at issues that are still at the forefront of political and social discourse. ► Read *Angels in America* (we will primarily focus on *Part One: Millennium Approaches*.)

### 18. Designing and Maintaining the Year With a Literacy Focus MS

Planning and maintaining a classroom focus on literacy practices can be a challenge. This workshop will discuss ways to organize your year-long approach to implementing literacy strategies in ways that build student agency, improve student confidence, and help raise performance in both reading and writing.

### 19. Hip Hop Poetry and the Classics MSC

These sessions aim to make the academic study of poetry accessible, relevant, comprehensible, and enjoyable to students in our contemporary, multicultural classrooms. We will analyze Hip-Hop and the motifs, themes, and poetic devices of "Classic" poetry with an eye toward providing students and teachers a greater appreciation of the writing as well as the art form. ► Read Alan Sitemer's *Hip-Hop Poetry and the Classics for the Classroom*



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## 26. New Directions for Classical Texts MSC

Build a study opportunity for teachers to explore new directions for old classics. Concentrating on Dickens' *Tale of Two Cities* and *Great Expectations*, teachers will explore texts from the historical, cultural, and sociological aspects in order to generate contemporary perspectives. ➤ Read *Tale of Two Cities* and *Great Expectations*

## 27. Shakespeare and the Cinema: Making the Most of Recent Films MSC

Featuring techniques applicable to ALL literature-based films, we'll use clips from recent Shakespeare productions to enhance our understanding of the scripts. Always beginning with the text, we'll view parallel scenes, consider films as reflections of the culture, and help students become more discerning movie goers. This is a reprise of programs offered in 2001 and 2003.

## 28. Graphic Novels—Not Just a Glorified Comic MS

Graphic novels—find out what the buzz is all about. Take a look at the wide variety of topics these books cover; get ideas on how to start and maintain your own collection. We'll discuss how to use graphic novels in your classes, and their particular value to English language learners and reluctant readers. ➤ Visit this website: <http://ublib.buffalo.edu/libraries/units/lml/comics/pages>

## 29. Exploring Issues of Tolerance through Literature SC

Using curriculum developed through work with *Facing History and Ourselves*, participants will examine questions of forgiveness and reconciliation using Simon Wiesenthal's *The Sunflower* and *A Human Being Died that Night* by Pumla Madikezela. Participants also will explore the historical contexts of Apartheid and the Holocaust as they relate to these stories. Classroom resources and lesson plans will be shared. ➤ Simon Wiesenthal's *The Sunflower* and *A Human Being Died that Night* by Pumla Madikezela

## 30. Writing Rules that Increase Creativity EIMS

Beyond grammar and punctuation lie style and voice. Learn nine guidelines and re-inforcing activities that work for fiction and non-fiction alike by encouraging students to make more creative decisions in their writing.

## 31. Creating Student Publications EIMSC

Writing and publishing a collection of student work is a rewarding and unifying experience for any class. Working with volunteers from 826 Valencia, compile student and teacher work to create a class magazine or book.

## 32. Framing the Issue MSCG

The words selected to frame the issue control the discussion. Is it the Arctic wildlife or Arctic wasteland? Is it tax relief or public investment? Do I own a dog or am I its guardian? Is the place called a wetlands or a swamp, a forest or a jungle? George Lakoff's book, *Don't Think of an Elephant* has hit the nail on the head. Let's talk about it. ➤ Read Lakoff's *Don't Think of an Elephant* and *Moral Politics*

## 33. Politics and Propaganda in the 21<sup>st</sup> Century MS

How can we get students to see the truth in fiction and the fiction in truth—especially when those "truths" run counter to their entrenched belief system? Through examination of internet sites, newspaper articles and editorials, and literature, we will discuss techniques to help students understand their responsibility as readers to seek out and evaluate multiple viewpoints. Bring articles

to share. ➤ Read Orwell's *1984* and/or Huxley's *Brave New World*.

## 34. Words Over The Wire: The Power of Writing by Ordinary People G

We will explore ways that ordinary people are using the Internet for communicating and organizing about issues which are of great importance to them but which are slighted by mass media. Bring a laptop computer, if available, to use for sending writing to sites you choose. We will consider the process of building your own web site.

## 35. Untold Stories: Writing Your Memoirs PIMSCG

Many personal memoirs shine like Christmas letters, spinning gold out of the year's events. Members of this group will use literary models to develop pieces that reflect real experiences, the roses and the thorns. ➤ Read April Sinclair's *Coffee Will Make You Black* and *This Boy's Life* by Tobias Wolff.

## 36. Poetic Memoir: Crossing the Line to Fiction G

Can poetry achieve truth through fiction? Tobias Wolff's novel,



*Old School*, has been called "a fictionalized memoir" in which he "confronts a golden age that never was." Tackle a poetic writing weekend in which biographical and fictitious elements blend to create new truths regarding honesty and authenticity. ➤ Read *Old School* by Tobias Wolff and *The Poetry Home Repair Manual* by Ted Kooser.

## 37. Opera—A Journey of Exploration G

This year we will continue to explore the world of opera through story, music, and visual language. In addition to focusing on one full-length "popular" opera, we will listen to, view, and discuss a number of favorite arias and the artists who made them famous, using a variety of media stand. This section will help both the beginner and the more knowledgeable enjoy the emotional and intellectual rewards of operatic theater. Selections studied will be familiar, enjoyable, and memorable. Materials and ideas provided can be used in classrooms, and participants will come away humming tunes and savoring the memory.

**Acknowledgments:** Asilomar photography, including cover photo, Ken Williams; brochure layout and design, James Shuman; group descriptions, Jim McCarthy; and the conference planners, members of the Curriculum Study Commission.



## 6. Explore the Many Worlds of Gail Tsukiyama G

From historical fiction to contemporary dramas, Gail Tsukiyama has created original characters and complex situations in a variety of settings. Chart her development of themes and relationships in *Samurai's Garden*, *Women of Silk*, *Night of Many Dreams*, and *Dreaming Water*. Examine approaches to these novels in the classroom through practical applications and activities. ➤ Read *Samurai's Garden*, *Women of Silk*, *Night of Many Dreams*, and *Dreaming Water*

## 7. There's Room for Me Here EIM

The purpose of the workshop is to outline what struggling readers really need to succeed, share specific integrated strategies and literature that supports success. Looking at effective teaching practices for all of the key aspects of literacy instruction that can be implemented in the context of a teacher's classroom. Participants will walk away knowing how to help and motivate this important population of students.

## 8. Is the Future Now? SC

Does art imitate life, or life art? We will investigate current societal and global issues (such as civil liberties, imperialism, etc.) in relation to literary texts. Are any of the ideas proposed by these authors occurring today? How may investigating literature help us and our students deal with and understand them? ➤ Please read *Brave New World* by Aldous Huxley, *1984* by George Orwell, *Fahrenheit 451* by Ray Bradbury, and *The Crucible* by Arthur Miller.

## 9. Writing and Teaching II IMSC

We will talk about our writing selves and how writing informs our teaching. We will write a lot since it is the first rule of writing and teaching.

## 10. Sharing the Fire: Conversational Poetry G

Join us as we explore many ways to communicate and converse—as teachers and fellow writers—through various forms of verse: haiku, tanka, free verse, prose poems, and more. Help sustain the poetic flame in our students and ourselves by sparking and rekindling a daily poetic dialogue. ➤ Read *Teaching with Fire—Poetry That Sustains the Courage to Teach*, edited by Sam Intrator and Megan Scribner

## 11. Discovering the New(er) Poets G

We'll read some lesser known but exciting poets who have emerged from the 70's to now. We'll consider their sensibilities and discover subjects and approaches that we can apply to teaching and our own writing. Poets: Dorianne Laux, Tony Hoagland, Steve Kowitz and others, plus a poet-organized anthology for students. ➤ Read *The Invisible Ladder*, by Henry Holt and Co., edited by Liz Rosenberg

## 12. Nature Writing MS

Join us for a weekend of reading and writing in the genre of nature writing. Though the emphasis of the weekend will be on sampling various nature writers and doing some of our own nature writing, participants will also find out about and share course, unit and individual lesson ideas to engage students in the literature of nature writing. Bring favorites of this genre and an interest in writing in the perfect setting of Asilomar. ➤ Read *Rediscovery of North America*, by Barry Lopez

## 13. Puente Project MS

Puente Project English teachers will lead an exploration of the connection between student-centered class discussions and the development of students' ability to write literary analysis. We will focus on teaching *And the Earth Did Not Devour Him*. Using the group's various interpretations of that text, we will become metacognitively aware of our own experienced reading processes, and apply what we learned to developing curriculum units on the novel.

## 14. Writing on the Road G

Freeing students from the classroom can encourage experimentation with different points of view and genres. Participants will select a local destination to explore and write about. Group members will respond to one another's drafts with a view toward producing a classroom publication. Materials will be sent.

## 20. Exploring Gender and Identity in the Context of the English Literature Classroom SC

Participants in this group will investigate androgynous, gay, lesbian, bisexual, and transgendered voices in the context of classic and contemporary literature. We will share recent research on gender identity as we discuss the issues and explore the best teaching practices for dealing with them. Bring your questions and suggestions.

## 21. Stoking the Fire in the Elementary Classroom PEI

How can we teach quality, inspiring lessons and move beyond prescriptive teaching? We'll explore how we can teach effectively and creatively in the age of NCLB. The focus of our discussion will be on positive change we can make given the current educational environment. Our discussion will be focussed by a variety of readings from journal articles to poetry.

## 22. Great New Titles for the Elementary Curriculum PEI

Join us and discuss great new picture and trade books for the elementary classroom. We'll read and share children's books and curriculum activities for all elementary grade levels. A variety of genres will be explored and we'll delve into the unique, and sometimes controversial, aspects of several new titles. We'll also have an online discussion with children's book authors.

## 23. Reigniting Democracy Through Deepened Learning: The Personal Creed Project MS

Participants undertake an abbreviated version of this award-winning reflective project, weaving their own self-discovery through



the session, considering the universal enthusiasm the Creed experience draws from students and colleagues across the country, and inquiring into what all this tells us about the nature of learning and the preservation of democracy. ➤ *The Universal Schoolhouse: Spiritual Awakening Through Education*, by James Moffett (available used at Amazon.com)

## 24. Write to Unite the Heart and Mind SC

Join fellow grade 9-12 teachers, exploring enjoyable activities for writing from various points of view, taking creative approaches to both personal and expository prose. We'll experiment with writing about literary passages and poems, writing in "imitation" of a particularly strong voice, writing a memoir and a personal close analysis. Participants should bring favorite passages/poems to inspire us.

## 25. The Heroic Journey in a Postmodern World S

Is the heroic journey relevant in our postmodern world? Beginning with the *The Matrix*, we will explore the hero in postmodern literature and film, examine forces that work against the individual journey, and discuss activities that will help students understand the role of the journey in a world obsessed with consumerism, technology and standardization. ➤ Please view the film *The Matrix*. Additional material will be mailed.



# Registration Information

## Conference Fees

### Registration

Because a predetermined number of rooms on the Asilomar grounds have been reserved for this conference, registrations are processed in the order they are received until all spaces are filled. Historically, this occurs by June 15 or earlier. Register by paying all fees at the same time. **No on-site registrations are taken.**

### Accommodations (Lodging and Meals)

The accommodations fee includes two nights' lodging and six (6) meals (Friday dinner, served from 6:00 to 7:00 P.M., through Sunday lunch). **Only a very limited number of single rooms are available. Rooms fill early and all room assignments are on a first-come first-served basis.** Participants lodging off grounds must pay the off-grounds registration

fee. Off-grounds registration does not include meals; however, a Non-Resident Meal Ticket for six meals is available for \$70. *By state law, smoking is forbidden in all rooms.*

### On-Site Bookstore

The bookstore will be located in Scripps Conference Room during the conference weekend. Every attempt will be made to have the books listed by the session. If you would like to pre-order, phone, fax or write:



Attn: Pam Bensinger

#### THUNDERBIRD BOOKSHOP

PO Box 22830, Carmel, CA 93922 (at the Barnyard)

LOCAL PHONE: (831) 624-0544

(800) 94-BOOKS FAX: (831) 624-0549

• [www.thunderbirdbooks.com](http://www.thunderbirdbooks.com)

• [pam@thunderbirdbooks.com](mailto:pam@thunderbirdbooks.com)

----- clip here and send bottom portion for registration -----



# Asilomar 55

Please complete and clip a separate registration form (photocopies acceptable) for each person attending and mail in the same envelope with your payment (made out to Curriculum Study Commission) for the full amount to Dan Wolter, 1134 Walnut Street, Napa, CA 94559; telephone 707-253-9397 <[dwolter@napanet.net](mailto:dwolter@napanet.net)>.

Please print! Date \_\_\_\_\_

Number of years teaching \_\_\_\_\_ Gender: M / F

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

E-Mail Address \_\_\_\_\_

Evening Phone (\_\_\_\_) \_\_\_\_\_

Roommate(s) \_\_\_\_\_

Preferred Group #: 1<sup>st</sup> \_\_\_\_\_ 2<sup>nd</sup> \_\_\_\_\_ 3<sup>rd</sup> \_\_\_\_\_

### Registration Fees

	CATE member	*Non-member
Early Registration (postmarked by June 15)	\$ 80	\$120
Late Registration (postmarked after June 15)	\$120	\$160
Off-Grounds Early Registration (postmarked by June 15)	\$140	\$180
Off-Grounds Late Registration (postmarked after June 15)	\$180	\$220

### Membership Fee \*

Members of CATE pay the reduced registration fee. Those who pay the non-member fee automatically receive a one-year membership in CATE, entitling them to reduced rates at other conferences, the CATE convention, and a one-year subscription to *California English*.

\* The Non-member Fee includes a one-year membership in both CCCTE and CATE.

### Unit Credit

You can earn 1.5 quarter units of university credit. Check the box if you are interested in CSU Hayward Extension Credit. Yes!

## Registration Form

### Accommodations (lodging and meals; prices per person) (Please check desired accommodation)

HISTORIC (private bath)

Tide Inn, Hilltop, Lodge, Scripps

- Single \$295 (very limited availability)  
 Double \$195 each (limited availability)

*(If selected, you must indicate a second choice. Remit the larg*

STANDARD (private bath)

East Woods, North Woods, View Crescent, Long View

- Single \$355  
 Double \$215 each

Sea Galaxy, Surf and Sand

- 3 to a room \$175 each  
 4 to a room \$170 each

Total Accommodations \$ \_\_\_\_\_

Registration Fee \$ \_\_\_\_\_

Non-Resident Meal Ticket \$70 \$ \_\_\_\_\_

**Total Fees:** \$ \_\_\_\_\_

### Payment Method

*Sorry, no school purchase orders can be accepted*

Check or money order made payable to CSC

MasterCard  VISA

Card # \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

Expiration date \_\_\_\_\_ / \_\_\_\_\_ (month/year)

CCV # \_\_\_\_\_ (3 digits after card # on reverse side in signature space)

Signature \_\_\_\_\_

### Refunds

For cancellations by July 15, a refund minus a \$15 processing fee will be granted upon request. Due to changes in Asilomar Conference Center policies, we are no longer able to make refunds after July 15, 2005.

Will you be attending free Saturday Reception? Yes  No

- Vegetarian Menu please
- Wheelchair Access needed
- Box Lunch for Sunday noon

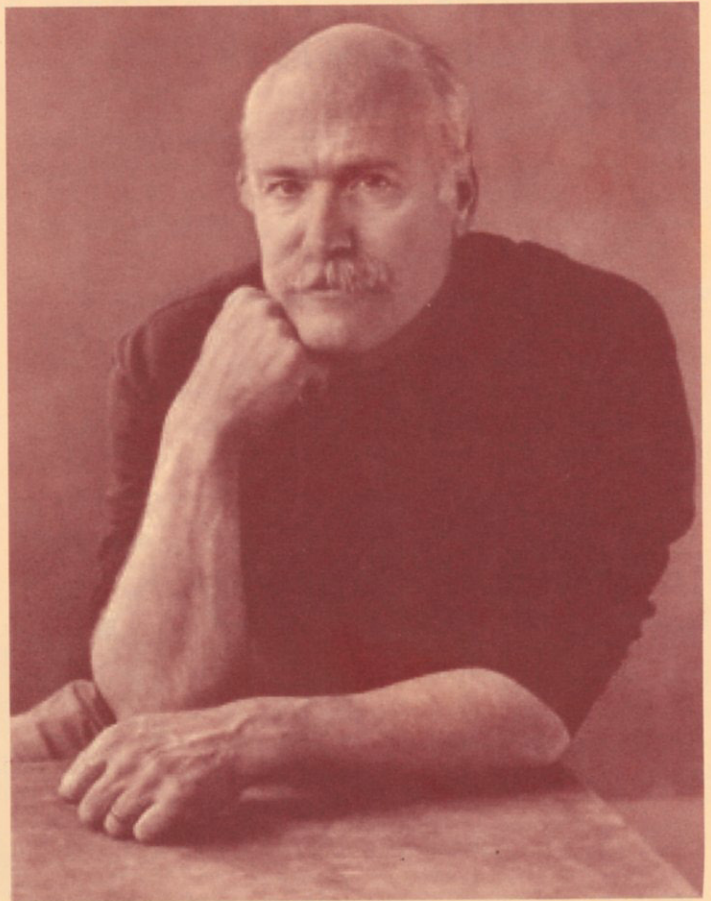
• **IMPORTANT!** Be advised to REGISTER EARLY to assure lodging and priority in sessions! Order now if you plan to eat a box lunch on Sunday!



**Sunday Morning Keynote Speaker:**

## **Tobias Wolff**

**Tobias Wolff** is certainly no stranger to the classroom — after completing a Stegner Creative Writing Fellowship at Stanford, he stayed on as the Jones Lecturer in Creative Writing there from 1975-1978, spent 17 years teaching creative writing in Syracuse (New York), and is currently on the faculty of the Stanford Creative Writing Program. His works include memoirs *This Boy's Life* and *In Pharaoh's Army*, story collections *Back in the World* and *The Night in Question*, and novels *The Barracks Thief* and *Old School*. Best known for *This Boy's Life*, this memoir of his childhood has been called "absolutely clear and hypnotic... a reader wants to take it apart and find some simple way to describe why it works so beautifully," by *The New York Times*. He has received the Rea Award for excellence in the short story, the *Los Angeles Times* Book Prize, and the PEN/Faulkner Award for Fiction, among many others.



# *Asilomar 55*

**September 30 – October 2, 2005**

Dan Wolter, Registrar  
1134 Walnut Street  
Napa CA 94559



The Asilomar Conference is sponsored by the Curriculum Study Commission of the Central California Council of Teachers of English, an affiliate of the California Association of Teachers of English and the National Council of Teachers of English.