

Asilomar 32

Holding the Mirror Up to Nature

Asilomar Conference Grounds
Pacific Grove

Curriculum Study Commission
Central California Council of Teachers of English

September 24-26, 1982



Asilomar 32

" . . . the purpose of playing, whose end, both at first and now, was and is to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

—from *Hamlet*, Act III, scene 2

" This little theater . . . has as many doors into as many boxes as you please, ten or a hundred or a thousand, and behind each door exactly what you seek awaits you."

—from *Steppenwolf*, by Hermann Hesse

Each year we suspend reality at Asilomar, divesting ourselves briefly of students and classes—the trappings of our "real" lives. Yet each year the wonderful unreality of Asilomar strengthens our knowledge of ourselves as teachers, as individuals. Even in times of discouragement, we emerge deepened and expanded by the conference experience.

As teachers, we sustain literature by introducing our students to its uses and insights, its pleasures and satisfactions. We ask our students to suspend disbelief, to enter the world of literature trustingly, for it is there that each one's own experience can be reflected vividly and understood more fully than it could be without that distinctive mirroring.

Drama, an important component of the whole of literature, offers a special experience. Its conventions enable us to move out of ourselves and then to return again with heightened understanding. In this way, the classroom itself can become a theater behind whose many doors, we can say to our students, "exactly what you seek awaits you."

We believe that Asilomar functions for each of us as a theater: a brief unreality somehow more real than the rest of life, from which we return heightened and refreshed.

For additional information or extra copies of this brochure, please write:

Elaine Johnson
245 Vista Grande
Greenbrae, CA 94904

Dan Wolter
1134 Walnut St.
Napa, CA 94558

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.

Holding the Mirror to Nature



Program September 24-26, 1982

Friday, September 24

- 3:30 p.m. Registration opens
4:30-6 p.m. Reception hosted by the CCCTE Executive Board
7:30-9 p.m. General Session I
JANICE HUTCHINS, actress and director
9:15-10 p.m. Workshop Session I

Saturday, September 25

- 9 a.m.-noon Workshop Sessions II and III
12:30-1:30 p.m. Mystery/Science Fiction Book Exchange *
1:30-3 p.m. Workshop Session IV
4:30-6 p.m. Reception hosted by the Curriculum Study Commission
7:30-8:30 p.m. Conversations with MARY HEDIN, writer-in-residence
8:45-9:45 p.m. Concurrent Sessions
1. **Readings: Poetry and Prose**
—from the work of Commission members and participants in Asilomar writing groups
2. **The Festival Consort**
3. **The Early Show**
—film title to be announced
10:15 p.m. **The Late Show**
—repeat of The Early Show

Sunday, September 26

- 9-10 a.m. Workshop Session V
10:30 a.m.-noon General Session II
DR. DALE HARRIS, critic and teacher

Bookstore

The on-site bookstore is managed again this year by **Books Plus**, 3910 - 24th St., San Francisco, CA 94114; (415) 285-8448, and will be open all weekend in the Administration Building.

*Book Exchange

Participants who bring one or more used paperback mystery or science fiction (fantasy) books may exchange with others a like number of books. Details will be provided at Registration on Friday.

Featured Presentations

JANICE HUTCHINS

American Conservatory Theater's Janice Hutchins wears a number of theatrical hats: actress, director, artistic director, teacher. Her acting roles include Anne Page in *Merry Wives of Windsor*, Julia in *The Rivals*, Alexandra in *The Little Foxes*. She has directed or associate-directed eight productions, including *Lizzie Borden in the Late Afternoon* for ACT's Plays-in-Progress Program series, and *Ghosts*, on ACT's main stage. She has taught acting, voice, and speech at ACT's summer training congress and evening extension program. As Artistic Director of Plays-in-Progress, Ms. Hutchins focuses her efforts on the script and its development, thereby giving the playwright "the experience to see his/her work lifted from 'page' to 'stage' and given the dimension and scope it deserves . . ."

MARY HEDIN

This year's Writer-in-Residence, Mary Hedin, is no stranger to Asilomar, having participated in the Advanced Fiction Writing Workshop for a number of years. Over sixty of her poems have been published in literary journals such as *Perspective*, *Southern Poetry Review*, and *Foxfire*, and in anthologies such as *The Poetry of Horses*, *Peace and Pieces*, and *The Literature of South Dakota*. Her short stories have appeared in a number of national magazines, including *McCall's* and *Redbook*. Her stories have been published in *Best American Short Stories* in 1966 and 1979 and in *O. Henry Prize Stories* in 1977. Mrs. Hedin won the 1979 Iowa School of Letters Award for Short Fiction and the 1981 Great Lakes Colleges Association New Writers Award for her collection of short stories, *Fly Away Home*.

THE FESTIVAL CONSORT

The Festival Consort, directed by Lyn Elder, was formed in the summer of 1976 to perform at the Renaissance Pleasure Faire in Marin County. Dressed in Renaissance costumes, they play the recorder, crumhorn, rebec, and other modern reproductions of typical instruments found in 16th century English courts.

DALE HARRIS

As opera, ballet, and music critic, Dr. Dale Harris has lectured under the auspices of museums (Cooper-Hewitt and the Metropolitan Museum of Art in New York, and the Smithsonian Institution in Washington, D.C.); opera guilds (in San Francisco, San Jose, and New York); and colleges and universities worldwide (University of Sussex, University of Bayreuth, University of Florida, Smith College, and Dominican College) to dedicated, enthusiastic audiences. He was invited by the Metropolitan Opera Guild in 1973 to set up their first opera education program. Dr. Harris' publications include articles and reviews in *The Guardian*, *San Francisco Chronicle*, *Ballet News*, *Musical America*, and the *New York Times Book Review*. Author Harris also has a novel, *Home Fires Burning*, to his credit, as well as a script for the PBS series, *Dance in America*. He also wrote all of the music entries for the *Encyclopedia of Dance and Ballet*. A native Londoner, Dr. Harris is also a fellow teacher, having taught English since 1962 at Stanford University and at Sarah Lawrence College.

Workshop Sessions

The Asilomar conference is built on group sharing; each person meets with one workshop group throughout the weekend. Although each group will have a resource person, these people are not intended to function as lecturers. Rather, it is the workshop participants themselves who help determine the direction of the discussion which evolves from the program description. This emphasis on good talking, on pursuing intellectual interests together, has given the Asilomar conference its singular reputation.

Please select the workshop—both first and second choice—in which you will enjoy being a contributing member. (You are asked to submit two choices since continuation of each workshop depends on the number of sign-ups.)

Letters following titles indicate grade-level focus:

E	Elementary
I	Intermediate
J	Junior High
S	Secondary
C	College
G	General (all levels)

1. Words, Words, Words (S,C)

How do students learn new words and then remember them? How can they be encouraged to add new words to their *active* vocabularies? The group will help stamp out verbicide by putting theories of language acquisition into practice and by exploring ways to introduce a practical knowledge of connotation, euphemism, semantics, etymology, and the like into their teaching. Bring provocative vocabulary assignments and a dictionary.

2. Beyond Decoding: Reading for Comprehension (E)

Teaching comprehension means helping children see the relationship between what they know and what they hear or read; read with a definite purpose in mind; understand the main idea; understand the meaning of words; and appreciate and enjoy colorful language. Since all of the language arts are dependent on comprehension skills, the group will explore activities for speaking, listening, and writing as well as for reading.

3. From Shakespeare to Verdi: Drama into Drama Theater (G)

With a focus on three Shakespeare plays and three Verdi operas (*Othello* and *Otello*, *Merry Wives of Windsor* and *Falstaff*, and *Macbeth*), the group will explore the transformations in these works as they move from verse to musical theater. Activities include close analysis of text and libretto, comparative dramatic dynamics, and various vocal interpretations. Bring copies of the three plays. Recordings and tapes will be provided.

11. The Magic Palette: Illustrations in Children's Books (E)

Are the pictures by Maurice Sendak and Trina Scharf Hyman too frightening in their details? Are Susan Jeffers' illustrations too pretty? What is the special significance of Mitsumasa Anno's work for children? What about cartoons—or, how much damage has Walt Disney really done? Group discussions will focus on the importance of illustrations in children's books.

12. Reading, Writing, and Reasoning (I,S,C)

The 1979-80 National Assessment of Reading and Literature indicates that a majority of students, ages 13-17, lack strategies for interpreting and evaluating what they read and for expressing their judgments in composition. This group will discuss principles for developing systematic instruction intended to strengthen the thinking processes underlying reading and writing. Opportunities to examine and prepare practical lessons that develop skills of analysis, interpretation, and explanation.

13. From Page to Stage: Bringing Great Literature to Life (S)

Literature will remain just black words on white pages unless students can learn to gain access to the full spectrum of ideas and experiences that authors create and present. Group members will explore various techniques for helping students translate the black and white pages of books into dynamic, dramatic, colorful experiences, and thereby bring great literature to life.

14. Things I Wish I'd Asked My Grandmother (G)

The process of interviewing, transcribing, and editing for oral history projects. Beginning with a brief overview of effective interviewing techniques, the group will visit Carmel Valley Manor, a nearby retirement community, to interview some of the residents, after which they will transcribe and edit the interviews to compile a "book." Group members *must* bring a tape recorder and at least one hour of blank tape. A camera with black and white film would also be helpful.

15. Willa Cather in Two Worlds (S,C)

Themes of personal and social isolation and of the fragility of civilization, as Willa Cather deals with them in the pioneer west and colonial Quebec, two contexts that contrast sharply, both geographically and historically. **Suggested reading:** *A Lost Lady* and *Shadows on the Rock*

16. Approaches to ESL Problems (G)

The group will consider ways of coping with the problems of the isolated ESL student in a regular class, as well as approaches to teaching an ESL class. Topics include ESL placement procedures; teaching language survival skills; and integration of ESL learning, language skills, and content areas.

23. Learning the Language of Literature (G)

Students from kindergarten to college can learn to understand and appreciate the special uses of language that create literature. From elementary grades on, this learning can be part of other learning, or it can become the subject of a whole lesson. Group members will discuss not only what aspects of the language of literature—such as metaphor—to focus on, but also how to focus. Bring examples of literary texts and lessons you use.

24. The Stories of John Cheever (G)

Urbane, graceful, ironic, and tender, John Cheever stands as one of our most important living American writers. Discussions will focus on the selections in *The Stories of John Cheever*.

25. Using Tutors in the Classroom (S,C)

Strategies for getting students to write right and re-write. How to train tutors to show students how to think on paper. Activities include seeking appropriate language tutors may use to elicit writing from the students they work with, and helping students define the purpose in their writing. Role-playing activities will enable group members to experience the relationship between tutor and student.

26. William Saroyan: The Literature of Yes (I,S)

Exploring the world view and characters in Saroyan's works, with emphasis on how he portrays positive attitudes toward conflict and tragedy. Discussions will focus on *Human Comedy*, *Time of Your Life*, *No End*, *The Gentle People*, and *My Name is Aram*. Slides of places in Saroyan's works and a documentary film about Saroyan will also be shown.

UC Berkeley Extension Course

Education Extension, UC, Berkeley, invites conference participants to enroll in the course **Exploring the Role of the English/Language Arts Teacher** X 318 which is scheduled concurrently with the Asilomar conference, and which enables participants to explore one of a number of perspectives on the teaching of English/language arts. Active participation in one of the workshop sessions is required, and a written project describing practical applications to the participant's own classroom situation is due three weeks after the course ends. (This course is open to enrollees in previous Asilomar courses as well as to new enrollees.)

Coordinator: ERNIE KARSTEN, English Instructor, Skyline High School, Oakland

Credit and Fee: 1½ quarter units in Education (equivalent to one semester unit); \$45. (This course is open only to attendees of the Asilomar conference.)

Enrollment will take place at Asilomar from 4-8 p.m. on Friday, September 24. For pre-enrollment information, return the coupon below to Asilomar Conference, Education Extension, 2223 Fulton St., Berkeley, CA 94720; or call (415) 642-1171.

UC Extension Information Request

Asilomar Conference

Please send pre-enrollment information about the Education Extension course **Exploring the Role of the English/Language Arts Teacher** X 318

Name _____

Address _____

4. Building Political Alliances for the Schools (G)

Devising strategies necessary to preserve and enhance the public schools in a time of minimal public confidence and support. Group members will examine specific approaches to developing effective political alliances at all levels, including the Board, the community, and the classroom teacher, and will consider action-based plans (“Yes, but what can I *do*?”) for enlisting public support.

5. A Jeffers Pilgrimage (G)

Robinson Jeffers’ vision of mankind’s place in nature and time continues to provoke interest. Group members will read and discuss the poetry of Jeffers, and will also visit Tor House, the home Jeffers built for himself in Carmel. (Note: An additional fee of \$5 will be required for the tour of Tor House.)

6. Writing Workshop for Secret Sharers (G)

A workshop for first-time writers or first-time sharers, with opportunities to write and share in a supportive, appreciative gathering of colleagues. Those who have something already written should bring 15 copies.

7. Advanced Writing Workshop (G)

Intended for experienced writers who will read and discuss material provided by group members. Bring 15 copies of one short story or prose piece.

8. Promoting Successful Interaction in the Classroom (G)

Focus on factors that promote successful classroom experiences for students and teachers, including motivation techniques, activities to provide positive interaction among students as well as between students and teachers, developing self-esteem and appreciation for all class members, effective time management, and teaching strategies to enhance communication.

9. Lure/Lore/Love of Language (G)

For lovers of dictionaries, odd books about words, or histories of the English language. Exploring the intrigue of American idiom, jargon, and regional dialects; the fun of word play, puns, and palindromes; the excitement of observing linguistic change, slang, and newly-minted words. Bring copies of word games or word lore to exchange as well as favorite books. **Suggested reading:** Peter Farb, *Word Play*; William Safire, *On Language*

10. Pirsig’s *Zen and the Art of Motorcycle Maintenance* (G)

Zen is a book filled with provocative ideas—about education, about ways of seeing the world, about living a “Quality” life. It is an ideal stimulus for discussion and writing by bright students in high school and college classes. This group will feature wide-ranging discussions among teachers who have taught *Zen*, those who would like to teach it, and those who simply want to talk about the book with other readers. Bring a copy with favorite passages marked.

17. Composition One-to-One (S,C)

An old idea whose time is still here, this approach enables the teacher to work with a single student in a conference format during class in order to deal with that particular student’s writing problems at that particular moment. Group members will discuss one-to-one composition instruction as an alternative and adjunct to formal group instruction. **Suggested reading:** Roger Garrison, *How a Writer Works*; Charles Dawe and Edward Dornan, *One to One*

18. Steinbeck’s *East of Eden* (G)

Exploration and discussion of the structure and the themes of rejection, alienation, and choice in Steinbeck’s “sort of Autobiography of Salinas Valley.” Walking tour of *East of Eden* sites in Salinas. Bring a camera. **Suggested reading:** *East of Eden*, *Journal of a Novel*

19. Short Story into Film (S,C)

Can a film version substitute for the story, or does it become a different story? Is the film an adjunct of the story or vice versa? How can we teach film literacy as well as short story literacy? The group will examine some of the short stories televised on the PBS American Short Story series, with emphasis on what happens to a piece of literature when it is translated into another medium. **Suggested reading:** Calvin Skaggs, ed., *The American Short Story*, Vols. I and II

20. Integrating Language Arts Teaching, K-8 (E,I)

Explore teaching strategies that integrate language and literature with the development of language skills—thinking, listening, speaking, reading, and writing. Try story theater, reader’s theater, new approaches to dictation, and ways of using literature models to improve student writing. Bring copies of successful assignments and favorite books that you use to add spice to the language arts. **Suggested reading:** M. Glaus, *From Thoughts to Words*; I. Tiedt, *Language Arts Activities for the Classroom*

21. The Poem as Thing (G)

“Not ideas about things but the thing itself,” wrote Wallace Stevens. This workshop is devoted to the poem itself, both in and out of the classroom. Group members will write, read, and talk poems.

22. Hawthorne’s Short Stories (G)

The group will examine Hawthorne’s short stories as they illuminate the New England Renaissance, and especially as they relate—in terms of themes—to the works of such writers as William Faulkner and Flannery O’Connor. **Suggested reading:** *Selected Tales and Sketches* (ed., Hyatt Waggoner)

Conference Fees

Registration

Early Registration (by July 1)

Participants will receive a \$5 reduction by paying all conference fees (registration, lodging and meals) by July 1.

Regular Registration (by September 11)

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. To be assured of accommodations, participants must register by paying all fees by September 11.

Refunds

For cancellations, a refund, minus a \$15 processing fee, will be granted if requested by September 11. No refunds will be granted after September 11.

Late Registration (after September 11)

The Asilomar management's more strict procedures now make it impossible to guarantee on-grounds accommodations for late registrants. Participants interested in registering after September 11 must call Sister Katharine Emery, (415) 351-8192, weekdays, 7-9:30 p.m. (after September 1), to determine whether rooms are still available on grounds.

Membership Fees

Members of CCCTE or any other regional affiliate of the California Association of Teachers of English (CATE) pay the reduced registration fee.

Those who pay the non-member fee automatically receive a one-year membership in CATE, effective October 1, 1982, which entitles them to reduced rates at other conferences (including the annual CATE convention) and a one-year subscription to **California English**. (Those who do not wish to become members may so specify at the conference registration desk at Asilomar.)

Current CATE members or those whose membership has expired recently may renew their membership at the Asilomar conference registration desk.

Lodging and Meals

The accommodation fee includes two nights' lodging and six (6) meals (Friday dinner, served at 6:30 p.m., through Sunday lunch).

The fee varies with the type of accommodation requested. **Please note:** Only a limited number of single and lower priced double rooms are available. All room assignments are on a first-come, first-served basis.

Monterey peninsula residents may register for the conference on a nonresidential basis by paying the off-grounds fee of \$5. Meals are not included; however, individual meal tickets may be purchased at Asilomar.

Saturday Reception

For an additional \$3, participants may attend the reception on Saturday afternoon. (Both alcoholic and non-alcoholic beverages will be available.)

We hope all of the registration procedures are self-explanatory; however

if you have questions . . .

About registration or lodgings:

Before September 1, write to Sister Katharine Emery, O.P., 474 W. Estudillo Ave., San Leandro, CA 94577

After September 1, write or call Sister Katharine Emery, weekdays, 7-9:30 p.m., (415) 351-8192

About CCCTE/CATE membership:

Write to Norma Fifer, 947 Lathrop Place, Stanford, CA 94305; or call her at (415) 857-9620

city

zip

Mail to: Asilomar Conference
Education Extension
2223 Fulton Street
Berkeley, CA 94720

Registration Form

Please fill out a separate form for each person registering.

Mail this form and your check for the full amount (made out to **Curriculum Study Commission**) to: Sister Katharine Emery, O.P., 474 W. Estudillo Ave., San Leandro, CA 94577

Name _____

Address _____

number

street

city _____ zip _____ daytime telephone _____

Roommate(s) _____

School & district _____

Please give the number of the Workshop Session preferred:

First Choice _____ Second Choice _____

Registration Fee	CATE member	Non-member	Please fill in amount
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Early registration (fees paid in full by July 1):	\$15	\$35	
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Regular registration:	\$20	\$40	
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Late registration (after September 11):	\$25	\$45	\$ _____
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Lodging & Meals

(prices per person)

Please check accommodation desired:

Lodge/Scrrips

<input type="checkbox"/> 2 to a room	\$54
<input type="checkbox"/> Single	\$66

Surf and Sand/Sea Galaxy

View Crescent/North Woods

<input type="checkbox"/> 2 to a room	\$74
<input type="checkbox"/> 4 to a room	\$66

(Surf and Sand/Sea Galaxy) <input type="checkbox"/> Single	\$94
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(View Crescent/North Woods)	\$ _____
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Smoker Nonsmoker
Nonsmoker roommate, please

Off-Grounds Fee	\$5	\$ _____
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Saturday Reception (optional)	\$3	\$ _____
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Total fees enclosed		\$ _____
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Please check if this is your first Asilomar conference

1134 Walnut St.
Napa, California 94558



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