

# Asilomar 34



## Discoverers and "The Mystery of Things"

Asilomar Conference Grounds  
Pacific Grove

September 21-23, 1984

Curriculum Study Commission  
Central California Council of Teachers of English





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## Discoverers and “The Mystery of Things”

Teachers are discoverers, and the classroom can be disputed territory. Too often teachers are issued maps that punctiliously describe some place other than where they find themselves. Between chart and port, landmarks effect unnerving transformations; the maps don't fit the territory. Students await directions, often wavering between blind obedience and mutiny, looking to the teacher to get them there. The *there*, of course, is a mysterious place; once come upon, a genuine discovery.

What better anchorage than Asilomar—where each year we recount our voyages and divulge our discoveries, in league to dispell mysteries.

Discoveries are not simply unearthed, isolated treasures. They help set the maps straight.

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

John G. Cotter  
2882 Marineview Drive  
San Leandro, CA 94577

Virginia Pierce  
151 Meadowcroft Drive  
San Anselmo, CA 94960

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.

“And take upon 's  
the mystery of things  
As if we were God's spies.”  
—Shakespeare



## Program September 21-23, 1984

### Friday, September 21

- 3:30-6 p.m. Registration  
4:30-6 p.m. Reception hosted by the CCCTE Executive Board  
7:00-9 p.m. Registration  
7:30-9 p.m. General Session  
"Folklore in the Modern World"  
ALAN DUNDES  
9:15-10 p.m. Workshop Session I

### Saturday, September 22

- 7:45 a.m. Breakfast for first time Asilomar participants  
9 a.m.-noon Workshop Sessions II and III  
12:30-1:30 p.m. Mystery 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. A chat with JOE GORES, writer-in-residence  
8:30-10 p.m. HAMMETT, film  
Informal Open House  
Open Game Room-BYOB(oards)

### Sunday, September 23

- 9 a.m.-10 a.m. Workshop Session V  
10:30-noon General Session II  
"Turbulence in the Humanities"  
WILLIAM ARROWSMITH

### Bookstore

The on-site bookstore is managed this year by Cover-to-Cover, 2254 Clement St., San Francisco, 94121, (415) 668-6004; and 3910 24th St., San Francisco 94114, (415) 282-8080, and will be open all weekend in the Administration Building.

### \*Mystery Book Exchange

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

## Featured Presentations

### ALAN DUNDES

Professor of anthropology and folklore at the University of California, Berkeley, Alan Dundes was a Guggenheim fellow in 1966-67, and a National Endowment for the Humanities senior fellow in 1972-73. This is his second appearance at an Asilomar English conference. A prolific author and much-sought-after speaker, he can best be summed up in his own words: "As a psychoanalytic folklorist, my professional goals are to make sense of nonsense, find a rationale for the irrational, and seek to make the unconscious conscious."

### WILLIAM ARROWSMITH

Rhodes Scholar, Guggenheim fellow in 1957-58, and a Prix de Rome senior research fellow among other things, William Arrowsmith has been a distinguished teacher at such institutions as Johns Hopkins, Yale, and Wesleyan University. Certain Commission members recall his inspired teaching one summer at the Bread Loaf School of English in Middlebury, Vt. Dr. Arrowsmith is general editor of **The Greek Tragedy in New Translation**. At present, he divides his year between Johns Hopkins and Emory University in Atlanta.

### Joe Gores, Writer-in-Residence

Our "writer-in-residence", Joe Gores has written highly acclaimed novels of suspense, several teleplays, screenplays, and over a hundred short stories. He is the only writer awarded the Mystery Writers of America "Edgars" in three separate categories: novel, short story, and T.V. drama. His fictional Dan Kearny Associates Detective Agency is based on the dozen years he spent as a private investigator in California.

### HAMMETT—A Film Showing

Francis Ford Coppola's **HAMMETT** is from the novel and screenplay by Joe Gores.



## 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 workshops that have a grade-level focus:

- E Elementary
- I Intermediate
- J Junior High
- S Secondary
- G General

### 1. From Theater to Opera House

Focusing on the impact on a work of art transformed from the theatrical stage to the opera stage, this group will deal with three works of art: the Medea story (Greek myth and drama/Cherubini's opera), the Don Carlo story (Schiller and Verdi), and that western heroine, Belasco's GIRL OF THE GOLDEN WEST and Puccini's LA FANCIULA DEL WEST. Recordings and tapes will be provided. Bring libretti if you have them.

### 2. Folklore and Writing (E,J,S)

The group will focus on modern folklore, mainly contemporary American folklore. Children's folklore, family folklore, slang, urban legends, modern heroes and graffiti are typical genres. Participants will collect, analyze and write about their own folklore. Teachers who have used modern folklore in their classes will discuss their units and share samples of student writing.

### 3. The California Private Eye: Past and Present (G)

California craftsmen of crime have introduced to the genre of mystery fiction some of the most memorable private eyes now prowling the "mean streets" of our cities. This discussion group will examine the earlier favorites such as the ones

### 9. Orwell's Other Writing (S,G)

In novels, essays, and autobiographical works, George Orwell struggled with the problem of fusing political purpose and artistic purpose into one whole. This group will discuss a novel, an investigative report, an autobiography, and some of Orwell's essays that illuminate the problem. Members should read the following prior to the Asilomar weekend: *Burmese Days*, *Down and Out in Paris and London*, *The Road to Wigan Pier*, and *A Collection of Essays*.

### 10. Streetcar to Paradox: Tennessee Williams (S,G)

Group members will investigate, discuss, argue, and perhaps never agree about examples of paradox in character, plot, and theme of several plays by Tennessee Williams. Specific titles include *Streetcar Named Desire*, *Cat on a Hot Tin Roof*, *Night of the Iguana*, *Sweet Bird of Youth*, *Glass Menagerie*, and *Summer and Smoke*. Members should read two or three plays before the conference and bring copies with them in order to share favorite lines and defend interpretations.

### 11. 800 Ocean View Blvd. (S,G)

Place, people, form and philosophy in John Steinbeck's *Cannery Row*, *Sweet Thursday*, and "The Snake," all set at 800 Ocean View Blvd., Monterey. Exploration and discussion of story and theme, of loveliness and "hoop-te-doodle", then and now. Pre-reading requested. Field trip possible. Additional readings to works and story above: Joel Hedgpeth, *The Outer Shores*, Part I and Part II.

### 12. Films in the Classroom (S,G)

In an age when much of our students "literature" comes in the form of film and video, how do we deal with the media in the classroom? Members will share ideas on how best to utilize short films as part of the curriculum and will meet a filmmaker who turns authors' works into pictures and sound. They will also explore ways to improve students' media "literacy."

### 13. Novel Practicum (S)

The group will discuss the novel as entertainment in its own right, a medium for philosophical, psychological, and political exploration, a motivating force toward appreciating metaphor, and as a means of stimulating written discussion. Members will read and discuss excerpts from two or three novels (to be provided) and question presenters about new and varied techniques. Members should bring 35 copies of one favorite and successful assignment to explain and share with the group. Friday evening session will begin with a focus on E.M. Forster's *Aspects of the Novel*.

### 20. Bringing Literature into K-8 Reading and Language Arts Programs (E,I,J)

Group members will share ideas for putting literature into the K-8 curriculum: exciting content to read and discuss, a stimulus for writing, informative material to enhance the social studies program. Members should bring their favorite books to show—wordless books, pattern books, fantasy, realism, the books students are reading! Members will aim to compile a list that CCCTE can distribute: RECOMMENDED BOOKS FOR YOUNG STUDENTS: PRIMARY, ELEMENTARY, MIDDLE SCHOOL.

### 21. A Balanced Curriculum (J,S)

The group will review the mandated changes in all aspects of school curriculum and policies as directed by SB 813. Participants will discuss ways of implementing the changes and evaluating them. District-prepared materials and information brought by participants will be most helpful.

### 22. I am a Gardener: Stress Management in the Classroom (E,J)

This group will learn about an approach designed to enhance student learning potential and creativity. Information from current brain research, stress management techniques and biofeedback equipment will be used. Stress control techniques have been developed to take the “negative” out of learning, the “under” out of achieving. Materials needed will be provided.

### 23. Writing Across the Curriculum in K-12 Classrooms: An Exchange of Ideas for Teaching (E,J,S)

This group will focus on making teaching more effective across all subject areas by following a process model that includes varied prewriting stimuli and engages students in composing both poetry and prose. Members will share specific strategies that make teaching and learning more efficient and more effective. Members should bring ideas and materials to exchange with other teachers: booklists (the books themselves), duplicated lessons, and student writing.

### 24. “The Lady of the Lovely Hair, the Woman-struck Seducer and the Man Skilled in All Ways of Contending” (J,S,G)

Why are Helen of Troy, Paris and Odysseus recognizable today, and why do they persist in their modern appeal? The group will discuss various characters and themes in Homer's *Iliad* and *Odyssey*, looking at the universality of both. To consider the poetic aspects of Homer's works, the group will look at a short passage in the original Greek and count the dum-ditties.

### 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, 1984, 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 \$10. 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:

Write to Sister Katharine Emery, O.P.,  
3693 High St., Oakland, CA 94619



created by Hammett, Chandler, and MacDonald, as well as current favorites such as the ones created by Gores, Greenleaf, Byrd, and Taylor. To prepare for the discussion, group members should read at least one work from each of the following two sets of titles. Set one: Dashiell Hammett, *The Glass Key* (Vintage); Raymond Chandler, *The Big Sleep* (Ballantine); Ross MacDonald, *The Galton Case* (Bantam). Set two: Joe Gores, *Dead Skip* (Ballantine); Max Byrd, *Finders Weepers* (Bantam); Stephen Greenleaf, *Grave Error* (Ballantine); Elizabeth Atwood Taylor, *The Cable Car Murders* (St. Martin's Press Fingerprint Mystery); Margaret Miller, *A Stranger in My Grave* (Avon).

#### 4. Poetry: The Way through Language

Beginners as well as experienced poets will engage in reading and writing poetry as an act of discovery leading to deeper levels of understanding of self and of the literature of self.

#### 5. Writing Fiction

Group members will write several times during the weekend, read their work aloud, and participate in constructive critiques. These exercises will include writing effective openings, developing character, experimenting with point of view, and writing from an external stimulus (a picture, a piece of music). Finished short stories or works in progress may also be brought for reading aloud and critiquing.

#### 6. Review and Preview: The English Curriculum

English teachers have always been at the forefront of educational reform. In this group, participants will explore the cultural and legislative changes that affect education today and consider the role that English teachers can play in proposing and implementing a professionally sound English curriculum.

#### 7. California's Heartland: Writing from the Great Central Valley (S,G)

The Central Valley is producing and has produced literature of a particularly powerful and relevant sort. The poetry of Gary Soto, Larry Leavis, W. Elizabeth McDaniel; the fiction of Didion, Haslam, Gardner; the essays of Houston; and the drama of Luis Valdez as well as earlier works of Saroyan, Steinbeck, and McWilliams will be discussed.

#### 8. Isak Dinesen: The Witch and the Storyteller (S,G)

The work of Isak Dinesen suggests some differences between fiction and storytelling and the kind of audience each of these forms may expect us to be.

#### 14. Medea and Jason: Pursued, Caught, Betrayed (S,G)

Why, according to myth, does Jason emerge from the battle of the sexes to win accord with the public, while Medea is depicted as murderess, madwoman, and exile? What is the truth behind the legend of Medea and Jason, and how does it reflect the roles that females and males are given to fulfill? This group will examine three of the *Medea* plays and discuss how even contemporary men and women play out some of these scripts. Requested reading prior to conference: Robinson Jeffer's *Euripedes* and Seveca's version of *Medea*.

#### 15. Writing Responses: A Way Into Literature (J, S)

Participants will discuss a wide variety of writing assignments as a means to respond to literature in both the affective and cognitive domains. Handouts will include typical kinds of assignments including directions for learning logs, creative responses, and more formal or analytical papers. Participants are urged to bring copies of assignments that use writing as a means of broadening involvement with and understanding of literature.

#### 16. Sniffing a Goldfinch: Metaphor and Critical Thinking (S,G)

How do you distinguish between the new metaphor and the old? What is the relationship between metaphor and cliché and how do you distinguish between the poet and the philosopher or the poet and the politician? This discussion group will probe these provocative questions in an exploration of language in 1984 and beyond.

#### 17. Going Out for Writing (J,S)

Group participants are to bring their tape recorders and their writing notebooks to this section which will produce interviews and saturation reports a la Studs Terkel and Tom Wolfe. In pairs and solo, participants in the field will practice a variety of oral and written techniques which will make for lively compositions and discussions.

#### 18. A Question of Honors (J,S)

Teachers have looked at honors programs and courses with renewed attention recently, in light of national studies and revised University of California admission policies. Group members will discuss the range of attitudes toward honors programs and their impact on curriculum. A rich exchange of viewpoints will help each participant to understand more fully the implications of this new educational crisis.

#### 19. Talk, Talk, Talk (E,I,J)

Why do some students speak, read, and write easily while others do not? Research into the acquisition of oral language skills holds some of the answers. Members of this workshop will consider practical oral language activities for the classroom, both as means of effective communication and as tools for learning.



## 25. Writing About Ourselves (E,J,S)

Discovering the many methods to help students express themselves in writing will be the basis of our discussions. Participants are urged to share the writing of their ESL students.

## 26. Jane Austen

Members will discuss their perceptions of the achievements of Jane Austen: keen observer, judicious commentator, warm satirist. Participants should read or re-read at least one of her novels including *Lady Susan/The Watsons/Sanditon* and bring the book with them.

## 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 8)

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 8.

#### Refunds

For cancellations, a refund, minus a \$15 processing fee, will be granted if requested by September 8. No refunds will be granted after September 8.

#### Late Registration (after September 8)

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 8 must call Virginia Pierce, (415) 456-2039, weekdays, 6-8 p.m., to determine whether rooms are still available on grounds.

## 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. 3693 High St., Oakland, CA 94619

Name \_\_\_\_\_ Date \_\_\_\_\_

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
Early registration (fees paid in full by July 1):	\$35	\$55	
Regular registration:	\$40	\$60	
Late registration (after September 8):	\$45	\$65	\$ _____
<b>Lodging &amp; Meals</b> (prices per person) Please check accommodation desired:			
<i>Lodge/Scripps</i>			
<input type="checkbox"/> 2 to a room		\$65	
<input type="checkbox"/> Single		\$78	
<i>Surf and Sand/Sea Galaxy</i>			
<i>View Crescent/North Woods</i>			
<input type="checkbox"/> 2 to a room		\$87	
<input type="checkbox"/> 4 to a room (Surf and Sand/Sea Galaxy)		\$76	
<input type="checkbox"/> Single (View Crescent/North Woods)		\$110	\$ _____
Smoker <input type="checkbox"/> Nonsmoker <input type="checkbox"/>			
Nonsmoker roommate, please <input type="checkbox"/>			
<b>Off-Grounds Fee</b>		\$10	\$ _____
<b>Saturday Reception</b> (optional)		\$3	\$ _____
Total fees enclosed			\$ _____

Please check if this is your first Asilomar conference



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September 21-23, 1984