

# Asilomar 45

Asilomar Conference Grounds  
Pacific Grove, California

September 22-24, 1995

## Big Dreams: Many Californias



Curriculum Study Commission  
Central California Council of Teachers of English



# Asilomar 45 **Big Dreams: Many Californias**

**W**hat did it mean to be a Californian? I had a few ideas, but so did everybody else. There were more than 32 million opinionated people living in the state, or one out of every eight Americans. Some of them were native-born but most were self-invented pilgrims like me who'd drifted west on the breath of their dreams to adopt a new identity. They all had their own ideas about California, too, making it an experiment in human diversity unrivaled anywhere in the world.

—Bill Barich, *Big Dreams: Into the Heart of California*

◆ *California Indians don't come to the land; they come from the land. As a result, we are unique and important historians of this place called California.*

—Greg Sarris

◆ *California is elusive. That's true largely because so many who look for it think they already know where and what it is. Outsiders are often more certain of their versions than are natives because outsiders are seldom burdened by facts or knowledge of the state's actual diversity. They don't know the many Californias.*

—Gerald Haslam, *Many Californias*

This weekend at Asilomar, our forty-fifth, the "big dreams" of the "many Californias" become the subject of our discussions, speculations, and interpretations.



◆ **Word for Word**—This performance arts company from San Francisco takes pride in bringing "literature to its feet." Working in Bay Area theaters, libraries, schools, and other non-traditional venues, Word for Word performs stories and short novels in their entirety. *San Francisco Chronicle* critic Sam Whiting says, "Word for Word is user-friendly theater in which the audience doesn't have to labor over subtext... It's in the by-laws—whatever is on the page is said out loud, word for word." Pictured here are company members Susan Harloe, left, and JoAnne Winter in Dorothy Parker's "The Standard of Living."

## Program

### Friday, September 22

- 3:30 – 9:00 Registration
- 4:30 – 6:00 CCCTE Reception
- 6:00 – 7:00 Dinner
- 7:15 – 8:30 General Session I  
Greg Sarris
- 9:00 – 10:00 Group Session #1

### Saturday, September 23

- 7:30 – 8:30 Breakfast
- 9:00 – 10:15 Group Session #2
- 10:15–11:45 Coffee
- 10:45–12:00 Group Session #3
- 12:00 – 1:00 Lunch
- 1:30 – 3:00 Group Session #4
- 3:30 – 4:15 Book Signing
- 4:30 – 6:00 Cocktail Party
- 6:00 – 7:00 Dinner

- 7:15 – 8:30 1995 Writers-in-Residence  
Bill Barich & Gerald Haslam
- 8:45 – 10:30 Screening & Discussion  
"Waldo Salt, A Screenwriter's  
Journey" with Robert Hillmann,  
producer/director
- 8:45 – 9:30 Around the Hearth  
Session I (Choose one)
- 9:45 – 10:30 Around the Hearth  
Session II (Choose one)

### Sunday, September 24

- 7:30 – 8:30 Breakfast
- 9:00 – 10:00 Group Session #5
- 10:00–10:30 Coffee
- 10:30–12:00 General Session II  
Word for Word Performing Arts  
Company



## Featured Speakers and Entertainment

◆ **Greg Sarris**—Part American Indian, Filipino, Jewish, Irish and German, Greg Sarris served as elected chief of the Miwok tribe until this February, when he quit to concentrate on his writing. A UCLA professor of English, he teaches students to read literature as a cross-cultural experience that can build bridges across ethnic lines. He edited *Rattles and Clappers: An Anthology of California Indian Writing* and is the author of *Keeping Slug Woman Alive: Essays Toward a Holistic Approach to American Indian Texts* and *Mabel McKay, Weaving the Dream*. Robert Redford is filming a mini-series based on his short stories, *Grand Avenue*.



Greg Sarris

◆ **Gerald Haslam**—A fifth generation Californian, writer-in-residence Gerald Haslam, sometimes called “the quintessential California writer,” is the author or editor of 18 books including novels, non-fiction, short story and essay collections, among them the 1994 *Condor Dreams & Other Fictions*. His *Many Californias: Literature from the Golden State* is often cited as the definitive anthology of California writing. *The Great Central Valley: California's Heartland* won multiple non-fiction awards in 1994. He edited with his daughter, Alexandra, the newly released *Where Coyotes Howl and Wind Blows*



Bill Barich



Gerald Haslam

*Free: Growing Up in the West*, a multicultural anthology for middle and high school students.

◆ **Bill Barich**—Writer-in-residence Bill Barich's *Big Dreams: Into the Heart of California*, the 1994 story of his journey from the Oregon border to Tijuana and meditation on the nature, myth and meaning of California, has become a thematic focus of Asilomar 45. On the *New Yorker* staff since 1980, Barich has written pieces on such varied subjects as race-tracks, Jerry Garcia, boxing, pubs, L.A. youth gangs, Northern Ireland street life, and homes for schizophrenics. He is also the author of a collection of essays, *Traveling Light*, and a book of short stories, *Hard to Be Good*.

◆ **Special showing**—On Saturday night, Robert Hillmann, producer/director of *Waldo Salt: A Screenwriter's Journey*, will present and discuss his superb film. A 1990 nominee for the Academy Award in the full-length documentary category, this study of the professional career of Waldo Salt, himself a two-time Academy Award winner for his scripts for *Midnight Cowboy* and *Coming Home*, is a penetrating and instructive look at the creative and social struggle of a master screenwriter.

## Saturday Night Around the Hearth

### Session I. 8:45-9:30pm

**A. Classics on the Dunes.** Join Asilomar registrar John Cotter and Sacramento soprano Helen Krumm for after-dinner classical entertainment.

**B. Reprise: Writers-in-Residence.** Bill Barich and Gerald Haslam will read from their works.

**C. The State of the Profession.** CATE legislative chair and *California English* columnist Jim Burke brings his insights concerning issues significant to English/Language Arts teachers.

**D. Young Reader Medal Forum.** Judy Toll and other members of the Young Reader Medal committee will talk about this year's nominees.

### Session II. 9:45-10:30pm

**A. Jazz on the Sands.** Pianist Ray Skjelbred, a recording artist and veteran of the Jack Teagarden, Lu Watters, and Turk Murphy bands, will play his repertoire of blues, rags, stomps, stride, swing, and Tin Pan Alley classics.

**B. The Speaker's Words.** Friday night's general session speaker Greg Sarris will read from his writings.

**C. Asilomar's "Club Read."** Get together with Commission member Judy Toll for book talk: well-known or under-appreciated titles, unalloyed praise for your favorites, reminders of forgotten gems, friendly warnings about highly touted bombs.



# Asilomar 45 Big Dream

## 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:

(E) Elementary (M) Middle School  
(S) Secondary (C) College (G) General Interest

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. Ethnic Identity: Am I "American"??** SC  
Miguel Chico, Jasmine, and Rayona grapple with the question of who they are in mainstream America. Exploring this search for ethnic identity as a dominating theme, participants will examine a curriculum designed to engage students in the self-discovery process. Additionally, group members will discuss and analyze the implications of being "American." ►A. Islas, *The Rain God*; B. Mukherjee, *Jasmine*; M. Dorris, *Yellow Raft in Blue Water*.
- 2. The Literature of War** SC  
Walt Whitman wrote, "The real war will never get in the books." This session will explore war literature as it affects combatants and non-combatants. We will discuss war literature appropriate for classroom use as well as focus on interdisciplinary strategies for use with social studies classes. ►novels by Tim O'Brien; T. Wolff, *In Pharaoh's Army*; B.A. Mason, *In Country*; L. Hayslips, *When Heaven and Earth Changed Places*.
- 3. Zora Neale Hurston and Her Eatonville Neighbors** SC  
Participants will look at *Their Eyes Were Watching God* as well as other Hurston works. We will see how the novel provides a study of eloquent use of language, a captivating story, a better understanding and appreciation of black tradition, and a strong, articulate female character. Examples of student response to this work will be shared. ►Bring a copy of *Their Eyes Were Watching God*.
- 4. 50 Years of a "Personal Cream Puff"** G  
Steinbeck's *Cannery Row* was "written on four levels and people can take what they receive out of it." Re-read and rediscover this Monterey classic. Caravan trip to the Lab and further, if possible. Bring cameras. ►Steinbeck, *Cannery Row*.
- 5. Dealing with Diversity, Teaching with Style** G  
We will examine four styles of thinking, learning, and teaching based on the work of Swiss psychologist Carl Jung and the Thoughtful Education model developed by Hansen, Silver and Strong. Participants will learn to identify the components of style, as well as their own learning and teaching styles. ►Teachers are asked to bring 30 copies of their favorite lessons to share and compile into a group teaching manual organized by learning style.
- 14. Restructuring: Triumphs, Trials, and Tribulations** MS  
Bring your questions, hopes, dreams, and stories about restructuring to this seminar facilitated by a teaching team from Sir Francis Drake High School. The Drake team will share stories from their integrated, project-based curriculum. ►California State Dept. of Ed., *Second to None* and *Caught in the Middle*.
- 15. The Inclusive Classroom: Building a Community of Learners** MS  
Believing no student should be an isolate or sojourner in the classroom, this group will participate in instructional strategies that use classroom diversity as a resource rather than a liability. Classroom projects and activities will emphasize use of literature and writing to build a classroom community for learning.
- 16. Beginning in Retrospect: Reading and Writing Our Lives as Teachers** G  
We will immerse ourselves in reading, writing, and reflecting on our lives as English teachers, as readers, as writers, as learners, working in collaborative community. Bring a journal for reflection and a good book that you are reading or want to read. ►John Rouse, *Provocations*, *The Story of Mrs. M*; selections from C. Witherell and N. Noddings, *Stories Lives Tell: Narrative and Dialogue in Education*.
- 17. An Italian View of Women: 'La Cenerentola' and 'La Fanciulla del West'** G  
A reworking of classic stories by Rossini and Puccini produced two favorite operas. The Cinderella story in *Cenerentola* and Belasco's *Girl of the Golden West* in *La Fanciulla* reveal a particular Italian view of femininity. The group will listen, view, and discuss. Librettos will be provided.
- 18. Exploring Technology** G  
Most of us have nibbled at the edges of the vast new world of electronic technology and want to know more. But how? Teachers, practitioners, and technicians will join to explore desktop publishing, Internet resources, applications, and strategies of value in the language arts classroom. Equipment provided.
- 19. Desktop Publishing for the Classroom** G  
Learn how to create professional-quality publications in the classroom using technology that is available to most teachers. Share ideas, resources, and products in a "hands-on" workshop setting. Bring a laptop or portable computer with software. ►R. C. Parker, *Looking Good in Print*.



# ms: Many Californias

Please Post

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## 27. Much Ado About Shakespeare's Men and Women

SC

This group will explore the applicability of the term "the masculine code"—male characters' control over women—in Shakespeare's *Othello*, *The Winter's Tale*, *Much Ado About Nothing*, and *The Taming of the Shrew*. The group will examine Shakespeare's varying response to this control and view selected film sequences. >Participants should be familiar with the Shakespeare works cited.

## 28. The Literature-Social Studies Link

EMS

Use the power and pleasure of story to teach writing and history. Help your students learn strategies to gather and organize data from texts and primary sources while simultaneously creating characters that relive the drama of history. The product is historical fiction that entertains and educates. Revision techniques included. >Bring a piece of historical fiction that you use in class.

## 29. Death in Literature, Death in Life

G

A student returns to school after the funeral of a loved one; a colleague is given a poor prognosis. So much of the literature we teach deals with loss; it seems natural that we use it to explore this important issue with powerful and practical hands-on strategies for healing communication. A selection of readings will be supplied.

## 30. Native American Storymaking

EM

This workshop will focus on storytelling and its purposes in the tradition of native people. We'll look at oral and written communication systems. Participants will involve themselves in personal storymaking and explore the themes and written symbols that make meaning within the context of Native American culture. >S. Keen and A. Valley-Fox, *Your Mythic Journey*.

## 31. Bringing Literature to Its Feet

G

Word for Word Performing Arts Company takes you through its process of staging a short story. Using one to two page short stories, the



group will learn how to stage the story as a piece of theater, performing every word as dialogue. We will transform evocative writing into theatrical images. What better way to illustrate the power of the written word? Texts will be provided.

## 32. Lifeline to Poetry

G

Workshop participants will construct graphics of their own lifelines as a basis for writing poems based on the way events, places, and relationships intersect and interrelate. There will be time for writing, sharing,

## 33. Discover California's Asian American Women Authors

MSC

Discover ways to integrate into the classroom history, autobiography, novels, poetry and children's books by these authors. Model literary selections to create various types of writing, including your own immigration stories, poetry, and literary analysis. Examine examples of student writing. Short works and bibliographies given. >Bring your favorite work by an Asian-American California woman and your oldest family/ancestor photo.

## 34. Poetry as Discovery

MSC

A guaranteed successful approach to teaching poetry composition. Focuses on overcoming the "My life isn't poetry" syndrome. This session will instill confidence you can share with your students.

## 35. Three Mexican Giants: Carlos Fuentes, Octavio Paz, and Sor Juana Inez de la Cruz

G

Teachers will read and discuss Fuentes's passionate and imaginative reconstruction of past and present history. They will also work with Paz's magical realist stories and Sor Juana's extraordinary poetry. >C. Fuentes: *The Old Gringo*.

## 36. Universal Themes in California Literature

MSC

The group will survey many California voices, who despite differences in ethnicity and culture, articulate universal themes. >G. & A. Haalam, editors, *Where Coyotes Howl and Wind Blows Free: Growing Up in the West*.

## 37. Integrating Three-Dimensional & Video Projects into Literature Classes

S

Participants will use camcorders and videomixers to create their own projects, make three-dimensional art, evaluate actual student productions, share their ideas, and integrate them into useful literature-based classroom projects. Equipment will be provided.

## 38. Teachers, Administrators, Businesses, and Parents as "Best Friends"

G

In a highly interactive atmosphere, we will share ideas about how parents, schools, and businesses can communicate more effectively while working together to enhance students' learning. What creative and successful strategies can you propose? Join experienced representatives from teaching, administration, and business as we explore possibilities.

## 39. Resiliency in Core Literature

EM

This hands-on session will share an innovative, integrated curriculum for grades 1-8 using core literature, themes of history/social science, and the philosophy of healthy relationships in school, home, and community. Participants can share personal stories and tales of literary characters who demonstrate survival despite adversities.

## 40. Making It Explicit: Strategies for Students' Successful Transition to College

SC

Using the Transition to College English Program as a model, teachers will share strategies to assist under-represented, under-prepared students to achieve success in college. The group will discuss methods of bridging the gap between personal and analytic writing, the demands of college study, ways of making explicit what is expected of college students, and how curriculum can be developed through collaboration.

Acknowledgments: Asilomar photography, Ken Lane; Word for Word photo, Benjamin Winter; Barich photo, Barbara Hall; Sarris photo, Jerry Bauer;

brochure layout and design, James Shuman; Asilomar 45 graphic artist, Jack Lucey; the big dreamers, members of the Curriculum Study Commission.



**6. Christopher Isherwood: Techniques from Life** **SC**

"Everything that you are must affect your writing," wrote Christopher Isherwood. Participants in this group will share ideas about his last two American novels, evaluate their differing prose styles, assess the importance of these stories for today's students and general readers, and consider classroom possibilities. Pre-conference materials will be mailed. >C. Isherwood, *A Single Man* and *A Meeting by the River*.

**7. The San Francisco Renaissance** **G**

A re-discovery and celebration of the remarkable writing that first flowered in the gray 50's when East (Ginsberg, Kerouac) met West (Snyder, Welch, Whalen, McClure). Can a bunch of anarchist, Zen, tribal bards still speak to the young in the age of Newt? You bet. >Participants should bring favorite poems with 25 copies to share.

**8. Pages of Possibilities: The Graphics Connection** **MSC**

Explore the use of graphics as an integrated approach to teaching literature and composition. Working with various types of graphics (mandalas, quick-draws, maps, etc.), participants will engage in strategies designed to tap symbolic and metaphoric thinking to interpret and create a piece of literature. Specific suggestions for new visual ways of organizing information, along with student samples, will be available as the group works through the process of designing assignments for Monday morning.

**9. Motivating Novel Reading Outside and Inside the Classroom** **EMS**

Learn how to organize a multi-level, student-oriented reading program that provides dividends for students, yet is not time intensive for the teacher. Participants will share motivational reading techniques, popular titles with young readers, and ways of insuring that students become inspired readers. >Bring a one-page list of novel titles that have worked well.

**10. Wallace Stegner: A Lens on Life** **G**

Novelist, historian, biographer, critic, conservationist—Wallace Stegner occupies a unique place in American letters. As it is not possible to "cover" his many works in a weekend, this group will focus on representative novels, some short stories, and a collection of essays. >W. Stegner, (at least one novel) *Angle of Repose*, *The Spectator Bird*, *Crossing to Safety*; two or three short stories of choice from *Wallace Stegner: Collected Stories*; and the essays in *Where the Bluebird Sings to the Lemonade Springs*.

**11. Winged Rocks: The Poetry and Place of Robinson Jeffers** **G**

Jeffers chronicles and mythologizes the Central Coast and its inhabitants through lyric and narrative poems. His poetry speaks with ever greater urgency to our environmental (as well as moral and spiritual) plight. We will discuss Jeffers as ecological and apocalyptic prophet through his representation of the Big Sur coast and his uses of poetic tradition, mythology, and modern science.

**12. 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.

**13. Teens Need Teens** **MS**

We will explore some of the issues related to the root causes of violence in our schools by participating in some of the activities used to train high school mediators. We will also discuss specific techniques for mediation and explain how one successful mediation program is organized.

**20. Shakespeare Set Free Again** **MSC**

This session, a follow-up to a popular 1994 study group, is for newcomers as well as those who attended last year. Teachers will continue to explore performance-based Shakespeare instruction by preparing to perform scenes and examining connections to writing and language development. >W. Shakespeare, *A Midsummer Night's Dream* and P. O'Brien, ed. *Shakespeare Set Free, vol. 1*.

**21. Let's Talk About It: Literature Response Groups** **E**

This session explores the issues of "voice and choice" in the elementary classroom through literature response groups or literature circles. We will examine various approaches to using literature that integrate language arts and social studies. >Bring your favorite children's historical/multicultural novel to work from and your favorite book. >H. Daniels, *Literature Circles: Voice and Choice in the Student-Centered Classroom*.

**22. Teaching Editing for Correctness** **MSC**

Standard written English is a dialect students need to succeed in college and in life. How can we make editing for correctness part of a whole language process? Share those ideas that work for your students without turning them off to the joy of writing.

**23. Applying Multiple Intelligences to Language Arts** **MS**

If they can be hooked through their artistic, musical, logical, interpersonal, intrapersonal, or kinesthetic abilities, students have a better chance of understanding language and literature. This session will be run as a workshop to develop lessons that involve the multiple intelligences. Participants should bring curriculum ideas to work with.

**24. A Taste of Foxfire** **MS**

Giving students choices requires that they become accountable for their learning. As we design a community project, we will explore the



possibilities of a curriculum built around choice as well as the ways in which teachers, students, and curriculum interact. Participants interested in continuing last year's work are welcome.

**25. Teacher Research in Multicultural Classrooms** **G**

Professionals engaged in classroom research will offer an overview of the process. Participants will shape research questions, learn useful approaches, and prepare to experiment with research in their classrooms.

**26. Seeing, Listening, and Language** **E**

The group will practice writing games/exercises designed to sharpen observing and listening skills that lead to precise word choices and imaginative writing. We'll use poems, printings, and parts of speech to connect Brueghel with sentence combining, sound with meaning, and poetry with prepositions. There should be many surprises and odd angles. Good idea starters and fun with words.



# Registration Information

## 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 ordered by the session. If you would like to pre-order, telephone or write:

### BOOKWORKS

667 Lighthouse Avenue, Pacific Grove, CA 93950  
(408) 372-2242

## 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. Register by paying all fees at the same time. No on-site registrations are taken.

Early registration (by May 31)

Regular Registration (June 1-15)

Late registration (After June 15)

Participants interested in registering after June 15 must call the Conference Registrar, John Cotter, (510) 357-5425, to determine whether rooms are still available.

### 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 may register for the conference on a nonresidential basis by paying the off-grounds fee of \$30. Meals are not included; individual meal tickets, however, may be purchased at the Asilomar office. *By state law, smoking is forbidden in all rooms.*

### Refunds

For cancellations by September 15, a refund minus a \$15 processing fee will be granted if requested. No refunds can be made after September 15, 1995.

### 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*.

### IF YOU HAVE QUESTIONS . . .

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

John Cotter (510) 357-5425

2882 Marineview Drive, San Leandro, CA 94577

For additional program information, please write to:

Conference Chairs Don, Judy, & Ed Cunningham  
436 Joost Avenue, San Francisco, CA 94127

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



# Asilomar 45

## Registration Form

Please complete and clip a separate registration form (photocopies acceptable) for each person attending and mail in the same envelope with your check (made out to Curriculum Study Commission) for the full amount to John Cotter, 2882 Marineview Drive, San Leandro, CA 94577.

Date \_\_\_\_\_ M / F

Name \_\_\_\_\_

Address \_\_\_\_\_

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

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

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

Preferred Group #: 1st \_\_\_\_\_ 2nd \_\_\_\_\_ 3rd \_\_\_\_\_

<b>Around the Hearth Preference</b>	Group I:	A	B	C	D
	Group II:	A	B	C	

Registration Fee	CATE member	non-member
Early registration (All fees paid by May 31)	\$45	\$80
Regular registration (June 1 to 15)	\$60	\$95
Late registration (after June 15)	\$75	\$110

*Please circle appropriate category and fill in the amount here*

### Accommodations (lodging and meals prices per person)

(Please check desired accommodation)

HISTORIC (some with shared bath)

Guest Inn  
 2 to a room \$120 each

HISTORIC (private bath)

Tide Inn, Hilltop, Lodge, Scripps  
 Single \$175  
 2 to a room \$130 each

DELUXE (private bath)

Sea Galaxy, Surf and Sand  
 3/4 to a room \$120 each

East Woods, North Woods, View Crescent, Long View

2 to a room \$140 each

Pinecrest

2 to a room \$170 each

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

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

Off-grounds Fee \$30 \$ \_\_\_\_\_

Off-grounds Menu Badge Fee \$61 \$ \_\_\_\_\_

**Total fees enclosed** (payable by check only): \$ \_\_\_\_\_

*Sorry, no school purchase orders can be accepted*

Will you be attending free Saturday Reception? Yes  No

Interest in CSU Hayward Extension Credit? Yes  No

• Vegetarian Menu please

• Wheelchair Access needed

**For office use only**  
Rev'd: \_\_\_\_\_  
Log # \_\_\_\_\_  
Lodging \_\_\_\_\_



# Asilomar 45

is dedicated to  
**Dr. Yete Jones Bradley**  
1932-1994

A pioneer in the use of children's literature and whole language instructional techniques in the classroom, Yete Bradley distinguished herself as a teacher, administrator, and trainer of teachers. Her infectious laugh, love of storytelling, innovative classroom approaches, and contributions to the work of the Bay Area Writing Project, California Literature Project, NCTE, CCCTE, CATE, IRA, and the Cal State Hayward Department of Educational Leadership will continue to inspire those who knew and learned from her.



Yete Bradley, shown left at an Asilomar session with sidekick Rosalie Gifford.

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