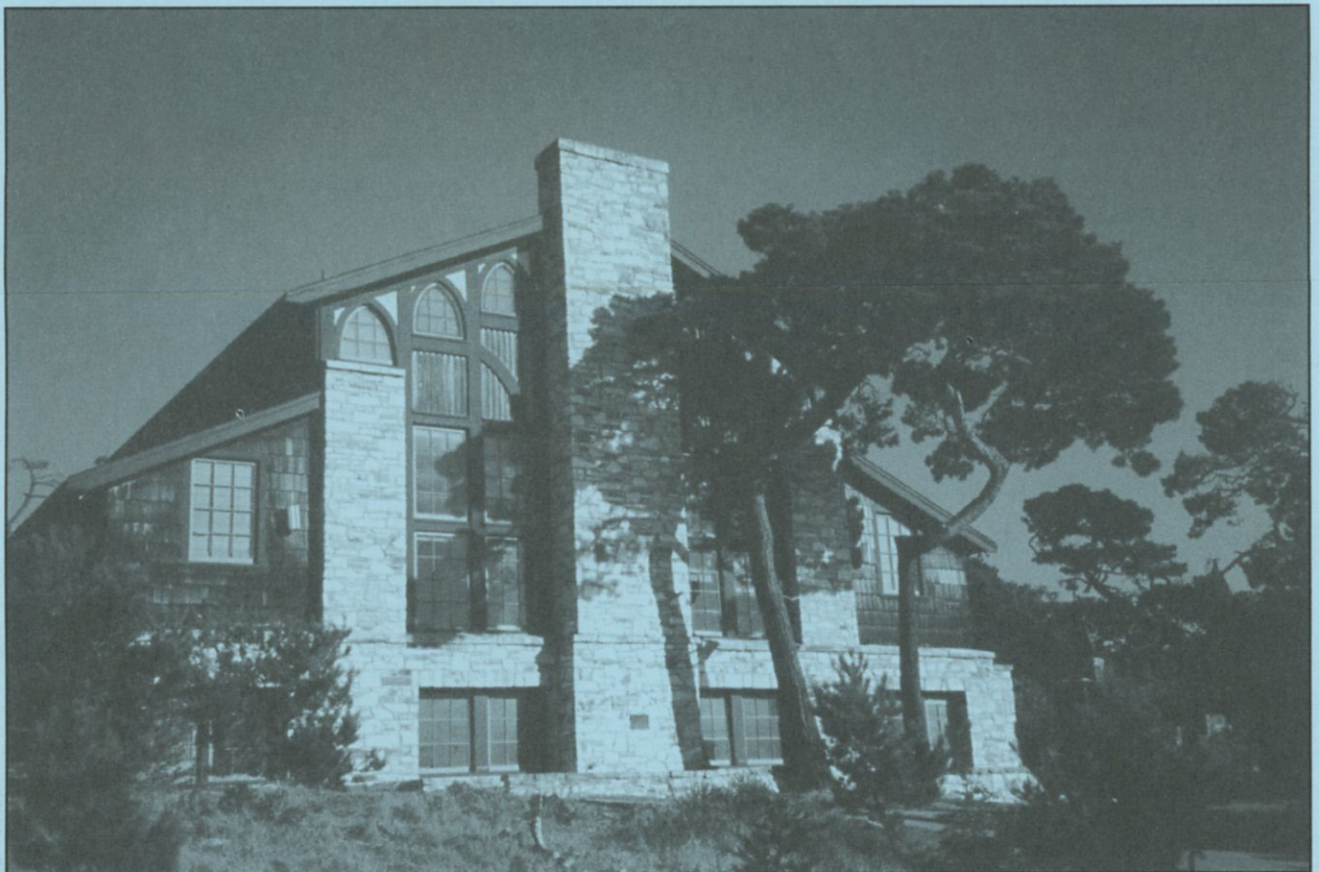


Asilomar 51

Asilomar Conference Grounds
Pacific Grove, California

September 28–30, 2001

Creativity: The Essential Standard



Merrill Hall – Designed by Julia Morgan

English/Language Arts Conference



Curriculum Study Commission
Central California Council of Teachers of English

Asilomar 51 Creativity: The Essential Standard

The spirit of Asilomar reaches beyond educational trends, deep into the heart of inquiry, discourse and the creative art of teaching. While we implement standards and testing, let us not forget the spark that ignites a life-long love of language and words. Asilomar 51 is dedicated to invigorating the creative energy that touches teachers and students alike, that makes rigorous achievement attainable for all.

Dedicated to the Memory of Sister Katharine Emery, O.P. 1907 – 2001

Sister Katharine Emery, a familiar figure at Asilomar for more than 30 years, passed away in January. A longtime member of the Commission, she served as conference Registrar from 1970 to 1986, before the advent of personal computers.

Sister Katharine was an avid reader of good mystery and detective stories, and was able to plan and attend Asilomar sections devoted to that genre.

Born in West Virginia, Katharine Emery received most of her education in Michigan, where she started teaching in 1925. Until 1956, she taught various grade levels at Dominican schools in Detroit, Chicago, Cleveland, and Miami. Along the way she earned a Master's degree in English from the University of Michigan. In 1956, she came to Bishop O'Dowd High School in Oakland to teach English. There she served as a teacher, Department Chair, and Moderator throughout her 35 years of service to the O'Dowd community.



In 1992 Sister Katharine retired from teaching, and in 1999 she returned to Michigan where she died on January 25, 2001.

Program

Friday, September 28

- 3:30 – 9:00 Registration
- 4:30 – 6:00 CCCTE Reception
- 6:00 – 7:00 Dinner
- 7:15 – 8:30 **General Session: Merrill Hall**
Luis Valdez
- 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
- 7:30 – 8:30 **Around the Hearth Session I**
- 9:00 – 10:00 **Around the Hearth Session II**
(Choose one session each time)

Saturday, September 29

- 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, September 30

- 7:30 – 8:30 Breakfast
- 9:00 – 10:00 Group Session #5
- 10:30 – 11:45 **General Session: Chapel**
Rubén C. González
- 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
• dvolter@napanet.net

For additional information, please contact *Commission Chair*:

Pat Egenberger (209) 524-3075
1444 Warfield Avenue
Modesto, CA 95350
• pate@sonnet.com

or contact one of the *Conference Chairs*: or

Vivian Boyd (925) 944-1382
100 Emerson Court
Pleasant Hill, CA 94523
• boydv@mdusd.k12.ca.us

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

Ken Williams (209) 551-3600
3600 Jeffrey Drive
Modesto, CA 95357
• KenXWms@aol.com

Featured Speakers and Entertainment

◆ **Carol Jago**, teacher, editor, author, helped to inspire the theme of Asilomar 51—"Creativity: The Essential Standard"—with her latest book, *Beyond Standards: Excellence in the High School English Classroom*.

Carol declares

It's a crime to let any students—whatever their native abilities—drift through the school year without effort, without growth, without goals. Each student is capable of achieving excellence. But it requires a nurturing, vigorous classroom environment—not the glass ceilings set by even the best of standards-based instruction.

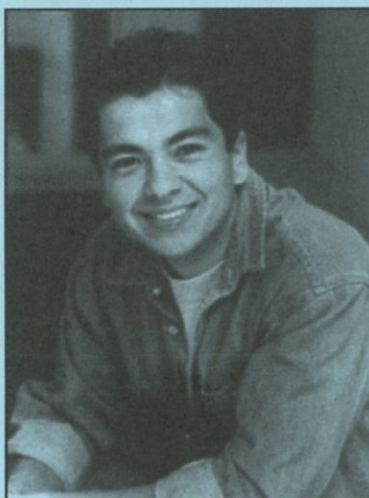
She will explore those ideas in an Around-the-Hearth session.

Her other books include *With Rigor for All: Teaching the Classics to Contemporary Students*, (the subject of a discussion group that she will lead), and two books written for the NCTE High School Literature Series: *Nikki Giovanni in the Classroom*, and *Alice Walker in the Classroom*.

Although she teaches in Southern California, Carol has been a devoted friend of the Asilomar conference in recent years, generously sharing her



Carol Jago



expertise while wearing many hats: Co-Director of the California Reading and Literature Project at UCLA, Editor of the acclaimed CATE journal *California English*, author, and most importantly, teacher.

◆ **Rubén C. González** (Sunday morning), wrote and will perform his one-man show, *Diary of a Mad Mexican*. He has been acting since 1988 and has appeared in over 25 plays in both East and West Coasts, including Lincoln Center Institute, El Teatro Campesino, South Coast Rep. and Mark Taper Forum. Film credits include *Selena*, *Perfect Game*, *It's Pat*, and *Suckers!*

Presented by El Teatro Campesino, *Diary* features "snapshots" of nine distinct characters. The array of characters in this piece speak not only to the Mexican-American experience, but also to the human experience, which makes the show universal. A balance of satire and drama, *Diary* is a very biting show that pulls no punches. Martin Hernandez of the *LA Weekly* called *Diary* "...angry, hilarious and bittersweet..."

Saturday Night Around the Hearth

Session I. 7:30 - 8:30

A. Jazz on the Sands

Join pianist Ray Skjellbred, a recording artist and veteran of the Turk Murphy Band, for a rousing hour of blues, rags, swing, and Tin Pan Alley classics.

B. Beyond Standards: Literacy Instruction that Transforms Learners

Carol Jago will lead a discussion of ways to prepare students to meet required standards and to invite them to go beyond.

C. Fran Avni

Come prepared to join an inspired composer/performer in learning and singing great songs for the classroom that magically unlock the doors of literacy.

D. The Writer's Craft

Join two friends and favorites of Asilomar, authors Gerald Haslam and Richard Barre, for an intimate peek into the writer's world.

Session II. 9:00 - 10:00

A. Word for Word

This award-winning literature-based theater company from San Francisco takes pride in "bringing literature to its feet" by performing works of fiction in their entirety.

B. Classics on the Dunes

What better way to end an eventful day at Asilomar than by enjoying a performance of classical piano by John Cotter?

C. Deborah Lee Rose

Asilomar Writer-in-Residence Deborah Lee Rose will read from her work and discuss the process of creating books for children that educate as they entertain.

D. Poetry Reading Open Mike

Poets and story writers who would like a warm, appreciative audience are invited to gather together to read and share their work.

Asilomar 51 Creativity:

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

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 Close Analysis and Creative Reading MS

In this workshop we will explore approaches to literary texts which help students make meaning and write strong essays leading to deeper understandings of layers of significance. Bring a poem, story, or play that your students might read creatively through close analysis.

2 Games to Foster Learning P

Play has been a major source of learning in all cultures throughout history. How do you integrate play into the learning experiences you provide for your students? We will explore ways to tap the deep desire of humans to play as a way of learning. This session is based on the ideas of the late James Moffett regarding interactive play and its place in the school. Be ready to share your best games and activities (Please bring 20 copies of each activity you wish to share).

3 Creative Points of View SC

Combining stylistic variety with broad vision, humanistic understanding, and spiritual perspective (Claude Summers's terms), Christopher Isherwood's last two American novels deserve wider readership. Participants in this group will share their reactions to the novels, discuss content and style, and collaborate to suggest ways to use these works in classrooms. > Read at least one of *A Single Man* and *A Meeting by the River*.

4 The Newest and the Best: YA Books that Work IMS

Discover the newest fiction and non-fiction that appeals to upper elementary, middle, and high school readers. Explore their themes and connect them to the content areas. Share your favorite books with the group. A list of titles discussed will be compiled.

5 With Rigor for All: Teaching the Classics to Contemporary Students S

This session will provide a convincing rationale for teaching the classics to all high school students. It will offer practical suggestions for overcoming students' fear and loathing of long books, methods for increasing students' reading vocabulary, and ways to help students pass the High School Exit Exam. > Participants should read Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*.



13 Islam and the English Curriculum MSC

With more Muslims in the United States than the sum of Episcopalians and Presbyterians, how equipped are teachers for addressing students from this population? The group will address issues of cultural geography, historical precedents, literary themes, and the role of family and women in the culture that gave our state its name.

14 Steinbeck's Zapata: Vision Into Image MS

This group will explore script writing, using Steinbeck's *Zapata* as a point of departure. *Zapata* affords students the study of alternative genres of writing (chronicle, script, & film treatment) and shows how to transform multicultural diversity into the mass cultural form of cinema.

15 Fiddle Around with Sound: Learning to Read and Spell by Beginning with the Basics PE

Using guitar, percussion, props and playback, choruses, rhythmic echoes, and tongue-twisters, educators will learn songs that engage students in rhythmic movement activities, develop their active listening skills, and promote their ability to play with words, syllables, and sounds. Participants will also share songs they use for these purposes.

16 Technology in the Elementary/Middle School Classroom EM

We can use technology to develop children's love of reading and writing and to help them master the basic skills and strategies of language arts. This session will lead participants through lesson approaches that embrace technology, while at the same time honor the traditional technologies of paper, pencil, and books. Participants will leave having developed a unit of study in a curricular area of choice.

17 Universal Themes in California Literature MSC

Join us as we explore universal themes in the literature of California, such as work, growing up, culture, relationship with the land, and more. Bring your favorite short poem or story by a California author. > *Many Californias* and *That Constant Coyote* (Gerald Haslam).

18 What Is the "Real" World and How Do We Get There? MS

Are today's media, including film, TV, radio, print, and the Internet, controlling all the educational space? Do focus groups and market research doom all efforts for creativity in the classroom? What are our alternatives? Must we invent ourselves as "entertainers" to gratify the demand for fun embedded within the commercial saturation of our culture? Join your colleagues in a dialogue on the current state of the media wars.

The Essential Standard

Please Post

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25 Bernard Malamud: The Magic Barrel G

Our weekend reading and discussion will focus on one of America's finest writers. Bernard Malamud's stories will challenge our imagination and probe our sense of human life. Malamud's art is an alchemy of suffering and comedy. His early collection of stories, *The Magic Barrel*, will provide us a good beginning. ➤ Malamud's *The Magic Barrel*.

26 The Temptress in Opera G

Through two operas, *Samson et Dalila* and *Carmen*, the opera group will explore how the "temptress" in each brings about death and destruction. Both of these operas are part of the 2001-2002 San Francisco Opera season. This group will view, listen, and discuss both operas. Libretti and other materials will be provided.

27 "Where I'm From": A Poetry Workshop G

This weekend we will use poetry to explore the way *place* affects our lives. Looking at the intersections of place, event, and relationships, we will engage in a weekend of writing and sharing the places we are from and those that are most important to us.

28 What the Dickens: Teaching Great Expectations MS

Explore how *Great Expectations* can enrich the language arts curriculum and help students meet the reading and writing standards. How can we make difficult text accessible to all language learners? Bring your favorite lesson or strategy that can be adapted to *GE* to share with the group. ➤ Read *Great Expectations*.

29 contextualizing grammar MSC

Looking for ways to connect grammar to writing? For a positive approach to grammar teaching? This workshop offers both, by studying sentence grammar as a means of creating coherence in texts, and by helping shift the mindset from "one right way" to contextual appropriateness. Bring grammar lessons that have worked for you.

30 Scaffolding for Success: Literacy for ELL Students MS

This group will explore the unique challenges in helping second-language learners to read better. Together we will examine models that lead toward reflective writing, summarizing, and literary analysis. Activities and student examples from a multilingual, multilevel ELL classroom will be provided.

31 A Taste of Luis Valdez for the Classroom MS

How often have you wanted to add a short, vital one-act play to your thematic unit? Whether you are developing a recipe for satire or a thematic unit on war, stereotypes, education, or family dynamics, Luis Valdez's plays can add a dimension and spicy Mexican-American perspective that your students will undoubtedly savor. Join us as we explore and present (for our own palates) three of Valdez's plays with which you can readily pepper your curriculum. No previous readings required; plays will be available in the bookstore.

32 Shared Inquiry EIMS

Shared inquiry combines quality literature with emphasis on discussion, writing, and critical thinking skills. It requires students to integrate all the language arts to find the author's meaning, and serves as a framework for critical thinking. In this group you will discover how to imbue your classroom with the spirit of "shared inquiry."

33 The Things They Carried SC

The Things They Carried, Tim O'Brien's powerful novel about a young man's experiences in the Vietnam War, appeals to reluctant readers and AP teachers alike. We will explore ways to use this novel to teach traditional literary analysis and reading skills, as well as ways to tap the social, historical, and ethical issues it presents. Please bring any successful ideas or activities related to the Vietnam War.

34 Creating Units that Excite Both Students and Teachers S

Bring your required classroom texts and your district standards. Bring your preliminary ideas for a new teaching unit. We will examine successful units created by Puente teachers who have become skilled at creating units which infuse their district's core curriculum with supplementary materials relevant to students' lives. You will then design a unit which will fit your students' needs and make you excited about teaching it.



Acknowledgments: Asilomar photography, Ken Williams; brochure layout and design, James Shuman; and the conference planners, members of the Curriculum Study Commission.

 **Registration Information**

6 Word for Word: Bringing Literature to Its Feet **G**

Word for Word Performing Arts Company leads you through its process of taking a story from the page to the stage. The group will learn how to use a one-to-two page story as a piece of theater, performing every word as dialogue. We will transform evocative writing into theatrical images. Texts will be provided. ➤ *Flash Fiction*, and *Improvisation for the Theater* and *Theater Games for the Classroom* by Viola Spolin.

7 Universe-Wired Literacy: The Classroom as Gateway to the Cosmos **MSC**

Our conversations, sparked by insights from James Moffett's final book, will shape an emerging approach designed to help students "universe-wire" their learning experiences with wisdom and deepened insight. We'll probe the curricular implications of "cosmos-friendly education" and sample classroom-encircling activities. Bring 15 copies of related projects/activities to share. ➤ James Moffett's *The Universal Schoolhouse* and Riane Eisler's *Tomorrow's Children*.

8 Survival Tips for the Happy English Teacher **MS**

This workshop is designed for new teachers and teachers new to the teaching of English/ language arts. Participants will discuss strategies for organizing themselves and their students for mutual success. Everyone is asked to bring questions and come ready to work hard and have fun. ➤ *The Skillful Teacher*, *The First Days of School* (Wong), *Reading Reminders*, and *The English Teacher's Companion* (Burke).

9 Orange is a Tiger Lily: Poetry for Children **PEIM**

Explore varied ways of engaging children with poetry as they develop thinking, listening, speaking, reading, and writing skills. Try different forms of poetry; publish your poetry; enjoy yourself! Bring 25 copies of your favorite poem(s) and ideas for poetry activities to share.

10 The Universal Schoolhouse: Lessons from the Home Schooling Movement **G**

The school James Moffett envisioned in *The Universal Schoolhouse* is a very different school from the one most students encounter. The discussion will focus on how some aspects of the Universal Schoolhouse have been realized by progressive home-schoolers and how public school instruction can benefit from progressive initiatives in an era of conservative "reform."

11 Shakespeare and the Cinema: Exploring Recent Films **SC**

The film industry has long demonstrated a fascination with Shakespeare. Focusing on recent films, we will examine ways to 1) help students become more discerning movie-goers, 2) use selected film clips and parallel scenes as exciting teaching tools, and 3) consider productions as reflections of the culture in which they are embedded. Popcorn included. ➤ List of movies to screen will be mailed to registrants prior to the conference.

12 William Stafford: Following a Thread **G**

Poet-teacher William Stafford followed "threads" of ideas that led to poems. We'll read his work and use it as a model for our own threads grown from various words, sounds, and language patterns. We'll have a surprising mix of creative and practical experiences as reading leads to writing.

19 Non-Fiction Reading Strategies **SC**

Both community college and high school instructors feel increased pressure (and desire) to incorporate non-fiction texts into their curricula. This workshop will focus on designing scaffolding devices and writing prompts to ease students into challenging texts and to encourage interesting academic writing. Bring short non-fiction that you'd like to use as the starting point for the units we'll be building.

20 Latino/Mexican American Literature **SC**

In both its community college and high school programs, the Puente Project includes in its curriculum Latino/Mexican American fiction, non-fiction, and poetry. Join with a very experienced instructor to explore new approaches to familiar texts and to expand your repertoire of readings.

21 Creating Community through Reading and Writing **SC**

The Puente English teacher uses reading and writing strategies to create a strong sense of community in the classroom and connect students through real-world activities to outside communities. In this workshop, Puente teachers will share successful strategies and lesson plans, and help you focus on objectives that will support your students' learning. They will guide you in creating a classroom of learners who are connected to each other and to their communities.

22 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.



23 Cover to Cover: Exploring Literacy through Bookmaking **IMS**

Making books is an engaging way to enhance students' literacy as they write, illustrate, and design entire books. We will construct a variety of book formats from the simple folded to Japanese bound books. A \$20 fee for materials will be collected during the workshop.

24 The Color of Noir **G**

A look at and discussion of the style and substance that is *noir*, one of the most influential and enduring of forms in film and fiction. Join us in discussing classic films such as *The Third Man*, *Chinatown*, and *L.A. Confidential*, plus the book *L.A. Confidential* by James Ellroy that inspired the film. Along the way we'll pay homage to the masters to whom each creator owes a debt. ➤ View the three films and read the one novel listed above.

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:

BOOKWORKS

667 Lighthouse Avenue, Pacific Grove, CA 93950
 (831) 372-2242 FAX: (831) 372-9184
 • ekhicks@ix.netcom.com

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 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 **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, 2001.

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*.

Finding the Funds

Ask your District Office or site administrators for information about the following sources as well as others for funding your professional development opportunity at Asilomar:

SIP funds, Block Grants, BITSA, CFAST, School Site Grants, and Categorical Funds including Title I, IV, VI, and VII, and mentor funds.

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



Asilomar 51

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.

Please print! Date _____ Gender: M / F

Name _____

Address _____

City _____ State _____ ZIP _____

E-Mail Address _____

Evening Phone (____) _____

Roommate(s) _____

Preferred Group #: 1st _____ 2nd _____ 3rd _____

Registration Fees

	CATE member	*Non-member
Early Registration (by June 15)	\$75	\$115
Late Registration (after June 15)	\$95	\$135

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

Please circle appropriate category and fill in the amount here

Will you be attending free Saturday Reception? Yes No

Interest in CSU Hayward Extension Credit? Yes No

• Vegetarian Menu please

• Wheelchair Access needed

• Box Lunch for Sunday noon ← ← ←

• **IMPORTANT!** order now if you plan to eat a box lunch on Sunday!

Registration Form

Accommodations (lodging and meals; price per person)

(Please check desired accommodation)

HISTORIC (private bath)

Tide Inn, Hilltop, Lodge, Scripps

- Single \$260
 2 to a room \$175 each

DELUXE (private bath)

Sea Galaxy, Surf and Sand

- 4 to a room \$155 each

East Woods, North Woods, View Crescent, Long View

- 2 to a room \$195 each

Total Accommodations \$ _____

Registration Fee \$ _____

Off-grounds Fee \$30 \$ _____

Non-Resident Meal Ticket \$60 \$ _____

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)

Signature _____

Be advised to register early to assure lodging and priority in sessions!

For office use only

Rev'd: _____

Log # _____

Lodging _____

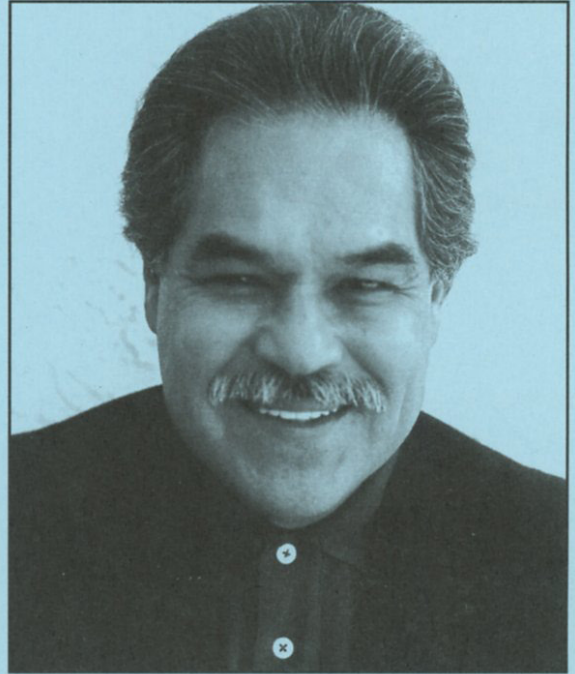
Friday Keynote Speaker: Luis Valdez

Luis Valdez is founder and artistic director of the internationally renowned El Teatro Campesino, council member of the National Endowment for the Arts, and founding member of the California Arts Council.

In 1977, Valdez created for the Mark Taper Forum *Zoot Suit*, one of the most successful plays ever to originate in Los Angeles. Mounted on the New York stage, *Zoot Suit* became the first play by a Chicano to be presented on Broadway. The motion picture version for Universal Pictures received the prestigious foreign press association's Golden Globe Award nomination for "Best Musical Picture."

In 1987, Valdez wrote and directed *La Bamba*, the Ritchie Valens story, for Columbia Pictures. It proved to be one of the year's biggest box office successes. That same year, he adapted his critically acclaimed stage play *Corridos: Tales of Passion and Revolution* for PBS. For this play he won the coveted George Peabody Award.

In 2000, Mr. Valdez opened his new play, *Mummified Deer*, to popular and critical acclaim at the San Diego Repertory Theater in San Diego. Luis recently added to his list of accomplishments that of University Professor; he is a founding faculty tenured professor at the Center for Teledramatic Arts and Technology at California



State University, Monterey Bay. He holds honorary doctorates from San Jose State University (his alma mater), the California Institute of the Arts, Columbia College in Chicago, the University of Rhode Island and Santa Clara University.

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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.