





# ASILOMAR 21

## A CONFERENCE

*About the teaching of English*

*For teachers of English, librarians and administrators*

*With a 21-year tradition of interaction among all participants*

The Asilomar conference is planned around small group discussions and four general sessions to provide a diversity of topics broad enough to accommodate the many current and continuing interests of the participants.

The general sessions consider the broad concerns of the profession; the group sessions focus on the specific interests of each participant and provide for in-depth discussion. This year over forty topics are listed under the section headings showing the various roles played by teachers and students in English classrooms: THE READER AND SPEAKER, THE TEACHER AND STUDENT, AND THE WRITER AND CAMERAMAN. The section titled DEMONSTRATION/EXPLANATION—CLASSROOM PRACTICES is a series of demonstrations of techniques found successful in urban and suburban classrooms. The annotations are provided to help participants select a group. Choosing the right group is important to the success of the conference.

## THE CONFERENCE PROGRAM

The conference begins with dinner at 6:30 on Friday evening, September 24, 1971, and concludes with lunch on Sunday, September 26, 1971. This year the conference includes five group sessions, four general sessions, a reception and dinner on Saturday evening, followed by informal seminars and programs.

Each participant joins a group of his choice and remains with it during the group meetings. By remaining with one group, participants come to know one another and can explore pertinent problems in a sustained manner. Informal give and take is possible; group sessions only rarely involve formal presentations. In the initial meeting on Friday evening, groups develop their own agenda and pursue it as they wish.



## GENERAL SESSIONS:

### *Friday Evening*

**Geoffrey Summerfield**, Professor at the University of York, poet, editor of *Voices*, will discuss the teaching of poetry.

### *Saturday Morning*

If scheduling allows him to attend, **Wilson Riles**, State Superintendent of Public Instruction, will discuss educational issues facing California.

### *Saturday Afternoon*

**Ken Macrorie**, Professor of English at Western Michigan University, formerly editor of *College Composition and Communication*, author of UPTAUGHT 1970, TELLING WRITING, and WRITING TO BE READ, will discuss the problems and rationale of teaching writing.

### *Saturday Evening*

Participants may join the major speakers and other conference guests for informal discussions to be announced at the conference. The informal gatherings will include *Films*, *Reader's Theater*, and *Poetry and Guitars*.

### *Sunday Morning*

**Alan Dundes**, Professor of Anthropology at the University of California, Berkeley, author of EVERY MAN HIS WAY: READINGS IN CULTURAL ANTHROPOLOGY and THE STUDY OF FOLKLORE, will discuss the teaching of folklore in today's classrooms.

*On questions concerning this year's program, write:*

MILES MYERS, *Program Chairman*  
6308 Heather Ridge Way  
Oakland, California 94611

OR

GERALD LEVIN, *Program Co-Chairman*  
1048 Delbrook Drive  
Napa, California 94558

*On questions concerning room registration, write:*

SISTER KATHARINE EMERY, O.P.  
9500 Stearns Avenue  
Oakland, California 94605



# Advanced Program 21st Asilomar Conference

September 24, 25, 26, 1971

Asilomar State Park, Pacific Grove, California

From the following groups, participants select a first, second, and third choice to be listed on the registration form. In some groups, participants are asked to read one or more books before the conference. Success of the group may depend upon this *pre-reading*. Books may be ordered from Books Unlimited, Berkeley; a separate order form is enclosed for your convenience. Readings labeled *recommended* are only suggested, not required.

## VALUES: READER AND SPEAKER

1. CHICANO LITERATURE: Stereotypes and individuals — problems for the Chicano in Mexican and Mexican-American literature. Pre-Reading: *Pocho*, Villareal.
2. BARROOM DRAMA: Reading aloud from three plays set in barrooms and discussion of the differences and similarities among these three “slices of life.” Pre-Reading: *Time of Your Life*, Saroyan; *The Iceman Cometh*, O’Neil; and *No Place To Be Somebody*, Gordone.
3. LANGUAGE DEVELOPMENT IN EARLY CHILDHOOD: Discussion of the acquisition of language, the cognitive uses of early language, and classroom experiences with oral language. The discussion will use taped conversations, dictated materials, and recordings from free play activities and creative dramatics as illustrative materials. Recommended readings: *Thought and Language*, Vygotsky; *The Language and Thought of the Child*, Piaget.
4. LITERATURE OF THE OCCULT: Student interest in astrology, palmistry, and Tarot reading can be used to develop language skills. Discussion of the dominant roles in literature taken by ghosts, witches, and other far-out types. This section may furnish some provocative suggestions for a new elective course or for a three-week unit in conventional English classes.
5. POETRY OF RELEVANCE: Exploration of the connections between poems from the literary heritage and contemporary songs. Pre-Readings: *New Poets, New Music*, Schmitlroth; *Poetry of Relevance, Books I and II*, Hogan (available from Methuen, a Canadian publisher).



6. THE BIBLE AS LITERATURE FOR HIGH SCHOOL STUDENTS: Discussion of a series of units on Biblical themes in an attempt to understand the controlling purpose of *The Bible*. Special attention will be given to specific problems encountered in high school classes. Recommended readings: *Genesis, Chapters 1-3*; *2 Samuel, Chapters 13-18*; *John, Chapter 8*; *Acts, Chapter 17*; and *Romans, Chapter 13*.
  
7. BLACK DRAMA: A survey of the literature, a discussion of some problems posed by language and revolutionary rhetoric, and a sharing of the experiences and values of the literature. Pre-Readings: *Five Plays*, Hughes; and one of the following—1) *New Plays from the Black Theater*, Bullins, OR 2) *New Black Playwrights*, Couch.
  
8. READING: A LINGUISTIC PERSPECTIVE: A consideration of applications of linguistic knowledge to the teaching of reading, including attention to relevant dialect studies. Pre-Readings: *Reading: A Linguistic Perspective*, Wardhaugh; and one of the following—1) *Teaching Black Children to Read*, Baratz and Shuy, OR 2) *The Study of Non-Standard English*, Labov.
  
9. THE FIRST PERSON VOICE IN FICTION: Why are short stories and novels in first person so frequently used and so popular with teenagers? What questions are involved? What relevancy for reading, discussing, and composing? Bring your own book for close reading and discussion (*Huckleberry Finn*, *The Catcher in the Rye*, *A Separate Peace*, *To Kill a Mockingbird*, *A Clockwork Orange*, *Loneliness of a Long Distance Runner*, *Red Sky at Morning*, or . . .)
  
10. MIDAS AND MIKE FINK: An exploration of folk and mythological heroes, first as genre and then as source material in literature common in the junior high schools. Recommended readings: *The Study of Folklore*, Dundes; *The Inland Whale*, Kroeber.
  
11. WHO READS HESSE AND WHY: A discussion of the reader's "inner-directed" response to Hesse in an "other-directed" world. Pre-Readings: *Siddhartha*, *Steppenwolf*, and *Demian*.
  
12. SHAKESPEARE IMPROVISED: Be prepared to participate in dramatic improvisations based on situations and themes from several of Shakespeare's plays. Discussion will follow, focusing on language and structure in drama.
  
13. LITERATURE IN THE READER: Discussion of a reader-response approach to teaching literature, contrasted with the teaching approaches of the New Criticism. Materials will be provided.
  
14. CHARLES DICKENS: Discussion of Dickens' themes and style, and dramatic readings from selected novels. Pre-Readings: *Great Expectations*, *David Copperfield*, and *Hard Times*.
  
15. GUIDED FREE READING: The role of guided free reading in the curriculum and/or as the curriculum. Discussion of books which have worked and ways of involving students in choosing and using books.
  
16. E. E. CUMMINGS—HIS POETRY AND PROSE: Discussion of the works of Cummings. Each participant should bring either a poem he likes and wishes to share or a poem he finds perplexing. Materials will be provided.



17. **THE EPIC POEM OF BEING:** Discussion of a semester elective which assumes that being human is a poetic experience and that the evolutionary process is an immense, wondrous poem in which we are all eternal characters. Pre-Readings: *The Immense Journey*, Eiseley; *Man and His Symbols*, Jung; *The Bhagavad-Gita*, Prabhavananda/Isherwood translation; *Red Giants and White Dwarfs*, Jastrow.
18. **MULTI-ETHNIC LITERATURE AS INSIGHT ON CULTURAL DIFFERENCES:** Discussion of the literature of minority ethnic groups and the insights to be gained from some understanding of cultural differences which are either accepted or resisted." The literature of Afro-Americans, Chicanos, Chinese, Japanese, American Indian, and others will be explored. Bibliographies will be provided, and a pre-reading list will be mailed to participants.
19. **AMERICAN LITERATURE TODAY—WAYS AND MEANS:** Discussion of American literature as taught in the secondary school, with particular attention to texts, methods of presentation, and supplementary materials.
20. **READER'S THEATER:** The practice of oral reading and talking about its uses in the classroom. Participants should bring suggestions for oral reading in the classroom and a willingness to read aloud in the group. Participants are urged to bring *Death of a Salesman*, Miller; and *Of Mice and Men*, Steinbeck. Supplementary materials which will be provided will include *Andersonville*, *Ann of a 1,000 Days*, and *Butch Cassidy and the Sundance Kid*.
21. **AFRICAN LITERATURE:** Discussion focusing on Soyinka—novelist, poet and dramatist. Pre-Readings: *The Interpreters*, *Idanre*, and plays by Soyinka.

## THE TEACHER AND THE STUDENT

22. **ALTERNATIVE SCHOOLS:** This section will have two subgroups, one focusing on *alternative schools* within the public school system and the other on the so-called *new schools*. The subgroups will meet together during the opening and closing sessions, but will meet separately during the intervening sessions. The subgroup on *alternative schools* within the system will discuss opportunity schools, the outward bound program, and new schools-within-a-school in various districts. The subgroup on *new schools* outside the system will discuss various storefront schools, commune schools, ethnic centered schools, nature centered schools, and community schools. Participants will be mailed essays, articles, and a bibliography. Pre-Reading (at least one of the following): *Radical School Reform*, Gross; *The Open Classroom*, Kohl; *Death at an Early Age*, Kozel; *The Underachieving School*, Holt; *Crisis in the Classroom*, Silberman; *The Soft Revolution*, Postman and Weingartner; *Teaching as a Subversive Activity*, Postman and Weingartner.
23. **STRATEGIES FOR CHANGE:** Discussion of the role of the English Department Chairman, how this role can improve learning and teaching. The group will focus on specific strategies for influencing change. Recommended readings: *The English Framework for California Public Schools*, State Department of Education; *The High School Department of English*, N.C.T.E.; *Future Shock*, Toffler; and *Crisis in the Classroom*, Silberman.
24. **RISK TAKING AND THE USES OF FAILURE:** Discussion of ways of ordering the inevitable chaos of the open classroom into a constructive, creative learning experience; ways of placing a perspective on failure, of seeing it as part of the ordering process; and ways of meeting the daily confrontations, indecisions, questionings that each teacher faces in the open classroom. Participants are urged to bring one specific example of a risk that resulted in a large or small failure, plus an example of a risk that produced a large or small success.



25. SIMULATION GAMES: An examination of the uses of simulation games to introduce writing and to extend an appreciation for literature. Materials will be provided at the conference.  
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26. INNOVATIVE PRACTICES: An examination of specific innovative teaching practices in urban and suburban districts, with special attention to human relations techniques.  
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27. NEW FORMATS FOR TEACHING AND LEARNING: Description and discussion of new models for teaching English and the language arts; exploration of new roles for the teacher as found in British infant schools and in other classrooms where the teacher acts as resource person and facilitator. The group is relevant for both elementary and secondary teachers. Recommended readings: *Teaching in the British Primary School*, Rogers; and *Working with Language*, Haggitt (available from a British publisher).  
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28. GROUP PROCESS—FORMAL AND INFORMAL: An examination of the group process as it occurs specifically within the context of the classroom. How is it possible to vary the types of interaction which can occur in the English classroom? How can the teacher facilitate those interactions that bring about cohesion? What types of roles are available to the student? To the teacher? What areas of sensitivity does the teacher need to develop personally as well as professionally? Materials will be provided. Pre-Reading: *A Student-Centered Language Arts Curriculum, K-13*, Moffett.  
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29. WHAT AM I DOING HERE? THE SCHOOLS AND STUDENT OUTRAGE: An examination of the cause, character, and consequence of student outrage against schools, as expressed through writings from the underground high school free presses and other sources. Pre-Readings: *Radical Man: The Process of Psycho-Social Development*, Hampden-Turner; and one of the following—1) *Our Time is Now: Notes from the High School Underground*, Birmingham; *The School That I'd Like*, Blisshen; *How Old Will You Be in 1984? Expressions of Student Outrage from the High School Free Press*, Divoky; *Me the Flunkie: Yearbook of a School for Failures*, Summers.
30. WRITING OBJECTIVES FOR ENGLISH: A discussion of the possible and practical goals of English and how these goals might be stated and measured. Recommended Reading: *On Writing Behavioral Objectives for English*, Maxwell and Tovatt.
31. "THAT OBJECT HE BECAME . . ."—USING LEARNING CENTERS AND TEACHER AIDES: An examination of the use of learning centers and teacher aides for individualizing the elementary language arts program. The emphasis will be on practical classroom applications.  
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## WRITER AND CAMERAMAN

32. 100 WAYS TO HAVE FUN WITH AN ALLIGATOR: A poetry writing workshop for teachers (kindergarten through college) who want to experiment with ways of involving themselves and their students in creative expression. Absolute guarantee of at least one specific idea for the Monday following the Asilomar Conference, plus one idea for every Monday thereafter. Recommended Reading: *100 Art Projects*, Laliberte and Kehl.  
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33. TEACHING COMPOSITION WITH MULTI-MEDIA: Discussion and demonstration of multi-media approaches to teaching composition. Participants are urged to bring examples of successful approaches.
34. A FLEXIBLE COMPOSITION PROGRAM FOR COMMUNITY COLLEGE STUDENTS: An exploration of the uses of reading and writing for personal growth, the dimensions of modern literacy, and the designing of flexible formats to assure that the student remains central to the program. Pre-Reading: *Uptaught*, Macrorie; *Growth Through English*, Dixon.



35. SATURATION REPORTING: Discussion of samples of saturation reporting by student writers as well as the professionals: A. J. Liebling, Lilian Ross, Tom Wolfe, etc. The group, a composition and literature section, will examine in detail the characteristics of saturation reporting—the use of fictional techniques to develop non-fiction, the coverage of the subject. Materials will be provided at the conference (such as *Reporting*, Ross; *Slouching Toward Bethlehem*, J. Didon, past New Yorker profiles, the non-fiction of Norman Mailer, and one or more of the works of A. J. Liebling and Tom Wolfe).
36. COMPOSITION—HERE AND NOW: A discussion of what teachers can do with the instructional process to make the writing process easier for students. Recommended Readings: *A Student-Centered Language Arts Curriculum, K-13*, Moffett; *Uptaught*, Macrorie.
37. FILMMAKING FOR THOSE WHO HAVEN'T: An overview of the filmmaking process from idea to finished film. Discussion of basic techniques, including story boards, shooting scripts, and use of equipment. Designed for those who have had little experience in filmmaking. Problems of teaching filmmaking will also be discussed. Participants are asked to bring a movie camera, two rolls of film, and, if possible, a tripod. Unedited footage will be furnished so that participants can edit their own short films and then view them.
38. FILMMAKING FOR THOSE WHO HAVE: Designed for the participant who has made a completed film. A study of editing techniques, problems of sound synchronization, and special effects. Participants are asked to bring a movie camera, two rolls of film, and one roll of exposed and processed footage, a splicer, fresh cement and a tripod.
39. THE FILM AS EXPERIENCE: Short films as a mode of experience. A viewing and examination of selected short films and how they affect and expand perception, emotion, and intellect.
40. WHO SAYS STILL PICTURES DON'T MOVE?—IF IT MOVES, SHOOT IT: A study of kinestasis and animation with the emphasis on producing an animated film. Participants will be asked to make a three-minute animated film during the conference. It is essential that participants bring, if possible, a movie camera, a tripod, two rolls of film, key and fill lights and a shutter release cable or a camera with a built-in single framing device.
41. TURNING STUDENTS ON THROUGH FILM: An attempt to develop visual literacy. Discussion techniques for use with short films in the classroom. Emphasis will be placed upon developing the student's visual awareness, the use of film for composition and literature, and ways of relating films viewed in the classroom to filmmaking.

## DEMONSTRATION/EXPLANATION—CLASSROOM PRACTICES

42. INNOVATIVE CLASSROOM TECHNIQUES: This section will feature five individual presentations by elementary teachers and five by secondary teachers. The ten presentations will include the teaching of developmental and remedial reading, humanities programs, classroom literary magazines, writing assignments popular with students, and many other ideas which have been tested in the classroom. Those who choose this section will have an opportunity to select from both elementary and secondary sections. There will be time for questions and discussion after each presentation. On Friday evening the secondary and elementary groups will meet together.

☆ These sections are of special interest to elementary teachers



# THE CENTRAL CALIFORNIA COUNCIL OF TEACHERS OF ENGLISH

The Central California Council of Teachers of English sponsors the annual English Conference at Asilomar, in addition to sponsoring one-day regional conferences and other activities for English teachers throughout the school year. The organization depends upon English teachers for support and planning help. The annual Asilomar conference is for CCCTE members; teachers who do not belong to the organization may join at the time of registration. CCCTE is affiliated with the California Association of Teachers of English and with the National Council of Teachers of English.

Space at the conference is now so limited that participation is open only to members of CCCTE or other affiliates of the California Association of Teachers of English. Non-members may pre-register, but conference packets will be given out only to registrants who show current membership cards in a CATE affiliate.

Membership fees for CCCTE include a subscription to the California English Journal and membership in CATE. Dues are \$7. Tom Gage, president of CCCTE, urges new members to become active in CCCTE as members of one of CCCTE's committees and as participants in CCCTE's regional conferences. Mr. Gage can be contacted at 1095 Amato Avenue, Berkeley (school telephone 682-8000).

Applications for CCCTE membership should be sent to Mrs. Florence Cohen, P. O. Box 12066, San Francisco, California, 94112, prior to August 20 to avoid annoying delay at the conference. The application for membership is on page 10.

## CONFERENCE REGISTRATION PROCEDURES

Participants may register for the conference by paying the full conference fee or by paying a \$10 deposit with the balance due September 1, 1971. Payment by this date assures the participant of rapid processing at the conference. A registration may not be cancelled, but it may be transferred.

Registration from school districts must be complete by September 1, 1971. After that date only individual registrations can be accepted and completed because accounting procedures make it impossible for CCCTE to bill a school district.

Conference fees this year include six meals. Dinner Saturday night is included. The reception, which until last year has been away from Asilomar, will be held on the grounds. A minimal charge of \$2 will cover the complete cost of the reception. Those planning to attend the reception and wishing to pay in advance may add \$2 to their fees for registration. A ticket for the reception will then be included in the registration materials. Ticket will be available at the conference also.

The conference varies with the type of accommodation. In order to accommodate as many as possible, the prices listed are for multiple occupancy. Each room in Long View and View Crescent has two beds; in Surf and Sand, and Sea Galaxy, four; and each hotel room, two to four. The number of reservations in each type of accommodation is limited; reservations are on a first-come-first-served basis.

No off-grounds reservations will be accepted, except from teachers from Monterey County, until all Asilomar spaces are filled. The off-grounds fee (\$11) includes registration and grounds fees; tickets for meals may be purchased at the Administration Building.

*No reservations will be taken at the conference.*



**APPLICATION FOR CCCTE MEMBERSHIP — 1971-72**

Name (Mr., Mrs., Miss, Sister) \_\_\_\_\_

Home Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_

School \_\_\_\_\_ Position \_\_\_\_\_

Mail this application WITH \$7 ENCLOSED to Mrs. Florence Cohen, P.O. Box 12066, San Francisco, California 94112. A membership card will be included in your Asilomar packet.

**REGISTRATION FOR THE ASILOMAR CONFERENCE**

ASILOMAR TWENTY-ONE

September 24, 25, 26, 1971

Name (Mr., Mrs., Miss, Sister) \_\_\_\_\_

Home Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

School \_\_\_\_\_ Position \_\_\_\_\_

Roommate preference: (Mr., Mrs., Miss, Sister) \_\_\_\_\_

	Number		Number		Number
Choice of Group	<input type="text"/>		<input type="text"/>		<input type="text"/>
	1st		2nd		3rd

Check accommodations desired — prices are per person

Long View	\$31 _____	Surf and Sand/Sea Galaxy	\$41 _____
Hotels	\$33 _____	View Crescent	\$41 _____

Accommodation fee (as checked above) \$ \_\_\_\_\_

Reception (\$2) ..... \$ \_\_\_\_\_

Total ..... \$ \_\_\_\_\_

Amount Enclosed ..... \$ \_\_\_\_\_

Amount due (by September 1, 1971) \$ \_\_\_\_\_

Please check one of the following:

(CCCTE membership is required for registration at the Asilomar conference)

- I am currently a member of CCCTE  
(see form above)
- I have applied for CCCTE membership

MAIL THE REGISTRATION FORM TO

Sister Katharine Emery, O.P.  
9500 Stearns Avenue  
Oakland, California 94605



# ORDER FORM

## FOR ADVANCE READING SELECTIONS, ASILOMAR 21

SEPTEMBER 24, 25, 26, 1971

The CCCTE has arranged with Books Unlimited of Berkeley to provide books recommended for advance reading. Payment must accompany your order. Prices are subject to change.

Publications of N.C.T.E. should be ordered directly from: N.C.T.E., 508 So. Sixth Street, Champaign, Illinois 61820.

Check the titles you wish to order and enter total amount. Be sure to add 6% for California sales tax and shipping charges.

GROUP 1	_____	<i>Pocho</i> , Villareal; Paper-Anchor.....	\$1.45
GROUP 2	_____	<i>Time of Your Life</i> , Saroyan; Dell (Famous Plays of the 1930s).....	.95
	_____	<i>The Iceman Cometh</i> , O'Neil; Paper-Vintage .....	1.65
	_____	<i>No Place to Be Somebody</i> , Gordone; Paper-Bobbs .....	2.45
GROUP 3	_____	<i>Thought and Language</i> , Vygotsky; Paper-MIT .....	2.45
	_____	<i>The Language and Thought of the Child</i> , Piaget; Paper-Meridian.....	2.95
GROUP 5	_____	<i>New Poets, New Music</i> , Schmitlroth; Paper-PH .....	2.95
GROUP 7	_____	<i>Five Plays</i> , Hughes; Paper-MB (Indiana).....	2.65
	_____	<i>NEW PLAYS from the Black Theater</i> , Bullins; Paper-Bantam .....	1.25
	_____	<i>New Black Playwrights</i> , Couch; Paper-Avon .....	1.65
GROUP 8	_____	<i>Reading: A Linguistic Perspective</i> , Wardhaugh; Paper-Harcourt .....	3.25
	_____	<i>Teaching Black Children to Read</i> , Baratz and Shuy; Paper-CTR. Appl. Ling.....	5.00
	_____	<i>The Study of Non-Standard English</i> , Labov; N.C.T.E. ....	1.25
GROUP 10	_____	<i>The Study of Folklore</i> , Dundes; Cloth-PH.....	7.75
	_____	<i>The Inland Whale</i> , Kroeber; Paper-UCLAPR .....	1.95
GROUP 11	_____	<i>Siddhartha</i> , Hesse; Paper-New Directions.....	1.25
	_____	<i>Steppenwolf</i> , Hesse; Paper-Bantam.....	1.25
	_____	<i>Demian</i> , Hesse; Paper-Bantam.....	1.25
GROUP 14	_____	<i>Great Expectations</i> , Dickens; Paper-Penguin .....	1.45
	_____	<i>David Copperfield</i> , Dickens; Paper-Penguin .....	1.95
	_____	<i>Hard Times</i> , Dickens; Paper-Penguin.....	1.25
GROUP 17	_____	<i>The Immense Journey</i> , Eiseley; Paper-Vintage .....	1.65
	_____	<i>Man and His Symbols</i> , Jung; Paper-Dell.....	1.25
	_____	<i>The Bhagavad-Gita</i> , Prabhavananda/Isherwood, trans.; Paper-Mentor .....	.95
	_____	<i>Red Giants and White Dwarfs</i> , Jastrow; Paper-Signet .....	.95
GROUP 20	_____	<i>Death of a Salesman</i> , Miller; Paper-Compass .....	1.45
	_____	<i>Of Mice and Men</i> , Steinbeck; Paper-Bantam .....	.75
GROUP 21	_____	<i>The Interpreters</i> , Soyinka; Paper-Collier.....	1.50
	_____	<i>Idanre</i> , Soyinka; Paper-Hill & Wang.....	1.75



GROUP 22	_____ <i>Radical School Reform</i> , Gross; Paper-Clarion .....	\$2.95
	_____ <i>The Open Classroom</i> , Kohl; Paper Vintage.....	1.65
	_____ <i>Death at an Early Age</i> , Kozel; Paper-Bantam .....	1.25
	_____ <i>The Underachieving School</i> , Holt; Paper-Delta .....	2.25
	_____ <i>Crisis in the Classroom</i> , Silberman; Cloth-RH .....	10.00
	_____ <i>The Soft Revolution</i> , Postman and Weingartner; Paper-Delta .....	1.95
	_____ <i>Teaching as a Subversive Activity</i> , Postman and Weingartner; Cloth-Delacorte.....	5.95
GROUP 23	_____ <i>High School Departments of English</i> ; N.C.T.E. ....	2.00
	_____ <i>Future Shock</i> , Toffler; Paper-Bantam .....	1.95
	_____ <i>Crisis in the Classroom</i> , Silberman; Cloth-RH .....	10.00
GROUP 27	_____ <i>Teaching in the British Primary School</i> , Rogers; Paper-MACM .....	3.95
GROUP 28	_____ <i>A Student-Centered Language Arts Curriculum, K-13</i> ; Moffett; Cloth-HM.....	7.75
GROUP 29	_____ <i>Radical Man: The Process of Psycho-Social Development</i> , Hampden-Turner; Paper-Shenkman	4.95
	_____ <i>Our Time Is Now: Notes from the High School Underground</i> , Birmingham; Paper-Bantam.....	.95
	_____ <i>The School That I'd Like</i> , Blishen; Paper-Penguin .....	.95
	_____ <i>How Old Will You Be in 1984? Expressions of Student Outrage from the High School Free Press</i> , Divoky; Paper-Avon.....	1.25
	_____ <i>Me the Flunkie: Yearbook of a School for Failures</i> , Summers; Paper-Fawcett.....	.75
GROUP 30	_____ <i>On Writing Behavioral Objectives for English</i> , Maxwell and Tovatt; N.C.T.E.....	2.50
GROUP 32	_____ <i>100 Ways to Have Fun with an Alligator; or 100 Art Projects</i> , Laliberte and Kehl; Crown.....	2.95
GROUP 34	_____ <i>Up!aught</i> , Macrorie; Paper-Hayden.....	2.50
	_____ <i>Growth Through English</i> , Dixon; N.C.T.E.....	1.50
GROUP 36	_____ <i>A Student-Centered Language Arts Curriculum, K-13</i> , Moffett; Cloth-HM .....	7.75
	_____ <i>Up!aught</i> , Macrorie; Paper-Hayden .....	2.50

Failure to include the sales tax (5½%) and handling fee will delay the order.

Amount for books: \$ \_\_\_\_\_  
plus 6% for sales tax and handling \_\_\_\_\_

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

Mail Order To:

Books Unlimited Cooperative, Inc.  
1550 Shattuck Avenue  
Berkeley, California 94709

Return Address for Books:

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Street \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_