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Happy! We'd be pleased to have you in Group 18. Pick up.

September 25, 26, 27, 1970

ASILOMAR 20

A CONFERENCE

*About the teaching of English
For teachers of English, librarians and administrators*

A CONFERENCE

With a 20-year tradition of interaction among all participants.

The Asilomar conference is planned around small group discussions and three 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 get down to the specific interests of each participant and provide for in-depth discussion. This year over thirty topics are listed under the following divisions: FREEDOM AND DISCIPLINE: THE TEACHER AND THE STUDENT; RHETORIC: WRITER AND CAMERAMAN; VALUES: READER AND OBSERVER; DEMONSTRATION/EXPLANATION—CLASSROOM PRACTICES. The last division 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 a dinner at 6:30 on Friday evening, September 25, 1970, and concludes with lunch on Sunday, September 27, 1970. This year the conference includes five group sessions, three general sessions, a reception and dinner 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 way. Informal give and take is possible; group sessions only rarely involve formal presentation. In the initial meeting on Friday evening, groups work out their own agenda and pursue it as they wish.

GENERAL SESSIONS:

Friday Evening

Participants have a choice between a program featuring films to develop intercultural understanding and a presentation and discussion—"Performance Objectives: Present and Future." The speakers for this session include:

Dr. Willis Harman, Chairman of Educational Policies Research Center SRI, whose present research on the future of education necessitates a further look at objectives;

Dr. Elliot Eisner, Stanford University, who will state a case for expressive objectives for the English teacher; and

Dr. Eva Baker, a former English teacher, now of UCLA, and co-author with Dr. Popham of pamphlets and filmstrips, who will present a case for behavioral objectives.

These three speakers with their differing points of view promise a lively start for the weekend.

Saturday Afternoon

Alex Haley, author of *Autobiography of Malcolm X* and *Before This Anger* (soon to be published), contributor to major magazines, and staff member of the interview team of *Playboy* magazine, will talk about his search for his ancestry and heritage.

Mr. Haley's speech will be followed by a reception from 4:30 to 6:30.

Saturday Evening

Participants may join the major speakers and other conference guests for informal discussions to be announced at the conference. The films shown on Friday evening will be repeated as will those which are shown in the groups.

Sunday Morning

The conference returns to the premise of its founders: English teachers want to hear from fellow English teachers.

Miles Myers, an English teacher specialist with teaching experience from nursery school to UC Berkeley, will talk about "English as Woodshop."

For questions concerning this year's program, write:

DR. ALICE SCOFIELD, *Program Chairman*
948 Durlston Road
Redwood City, California 94062

MRS. FLORENCE COHEN
OR 485 Dewey Boulevard
San Francisco, California 94116

OR

San Jose State College
San Jose, California 95114

Advance Program 20th Asilomar Conference

September 25, 26, 27, 1970

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.

VALUES: READER AND OBSERVER

1. **THE AGE OF AQUARIUS.** Literature of the supernatural. Conjectures about astrology, spirits, witchcraft, and magic can be used in literary studies. Participants are urged to bring and share a favorite book, play, story, poem, recording or film on a supernatural theme, along with any knowledge they have concerning palmistry, Tarot, or I Ching.
2. **THE COUNTER CULTURE.** The influence of this culture on students and the implications for the classroom teacher. Pre-reading: *The Making of A Counter Culture*, Roszak.
3. **MAN, ENVIRONMENT, AND LITERATURE.** Discussion of selected works about the tensions between man's technology and his environment. The relevance for English courses and elective programs will be explored. For reading prior to the conference, read one or more of the following: *The Immense Journey*, L. Eiseley; *The Desert Year*, J. W. Krutch; *The Environmental Handbook*, G. de Bell; *Science and Human Values*, J. Bronowski; *All the Little Live Things*, W. Stegner; *The Sense of Wonder*, R. Carson; *Cat's Cradle*, K. Vonnegut, Jr.
4. **CONTEMPORARY HORROR IN LITERATURE.** The suffering of desperate groups of people at the hands of their fellowmen necessitates a look at how such violence is a symptom of the uninvolvement in our society. Pre-reading any two of the following: *The Painted Bird*, Steps, Kosinski; *The Investigation*, Peter Weiss; *Last Exit to Brooklyn*, Hubert Selby, Jr.; *Landscape in Concrete*, Jacov Lynd; *Tales*, LeRoi Jones.

5. CAULFIELD'S COUSINS. Discussion of three books for the compassionate non-conformist who asks for "another book like *Catcher in the Rye*." Pre-reading: *I Never Promised You a Rose Garden*, Hannah Green; *Red Sky in the Morning*, Richard Bradford. Participants are encouraged to bring examples of other books popular with young people.
6. THE UNCERTAIN TEACHER. The narrow objectivity of *Walden II* and the narrow subjectivity of the personal mystique leave the teacher of English wondering what place the "reasoned strategies of sequence" from the early 60's can have in the early 70's with their deeper problems of legislative mandate, accountability, packaged learning, and audile-tactile kids fresh from the electronic dissolve. The issues now and in the future can take the discussion beyond any superficial arguments to a further examination of English and its goals. Participants will be mailed essays on current issues. Pre-reading: *The Modern Century*, Frye; and *Teaching As Subversive Activity*, Postman.
7. THE IMAGE OF WOMAN-MASCULINE BIAS. From Genesis to LeRoi Jones, what is woman's chance in a man's world? Pre-reading: Genesis; *Medea*, Euripedes; *Sir Gawain and the Green Knight*; *Mont St. Michel and Chartres*, Adams; *Faust*, Goethe; "A Rose for Emily," Faulkner; *The American Dream*, Albee; *The Dutchman*, Jones.
8. CORNUCOPIA COPING. A look at what is available, what is popular, and what has worked in black literature in suburban and urban schools. Pre-reading: *Negro Literature for High School Students*, Barbara Dodds; *Best Short Stories by Negro Writers*, John H. Clarke; or *Black Voices*, edited by Abraham Chapman.
9. THE NEW NON-FICTION. The new non-fiction, its social and psychological implications, its expression in both print and film, its newness—if any. Participants are encouraged to see films representative of the new non-fiction such as *Bonnie and Clyde*, *Medium Cool*, *High School*, and *The War Game*. Pre-reading: *Electric Kool-Aid Acid Test*, Tom Wolfe; *Miami and the Siege of Chicago*, Norman Mailer. Profiles from *The New Yorker* and *Playboy* are also recommended.
10. AFRICAN CULTURE AND AFRICAN LITERATURE. New light on Achebe and Ekwensie and insights into African culture with assistance from a visiting Ibo scholar, Nwoye Godwin Iloka. Pre-reading: *Arrow of God*, Achebe, and *Jagua Nana*, Ekwensie.
11. LITERATURE AND THE CHICANO STUDENT. Some appropriate literature for Chicano students. Pre-readings: *El Espejo* selections from Velez and Vaca; and *Delano*, Dunn.
12. POVERTY IN LITERATURE. A look at the way poverty is presented in different settings. Pre-readings: *Call It Sleep*, Henry Roth; *The Learning Tree*, Parks; *El Espejo*, Octavio Romano, ed.
13. EXILES IN A PROMISED LAND. The Jew in American Literature. Rich and poor—the Jewish voice brings some of the outstanding writing of the 20th century. Pre-reading: *Call It Sleep*, H. Roth; *Goodbye Columbus*, P. Roth; *Seize the Day*, S. Bellow; *The Assistant*, Malamud; *Great Jewish Short Stories*, Bellow, ed.
14. TWO LATE VICTORIANS. Discussion of Samuel Butler's *The Way of All Flesh*, and Thomas Hardy's *Tess of the D'Urbervilles* and *Mayor of Casterbridge*. Participants are urged to read the three novels prior to the conference.

FREEDOM AND DISCIPLINE: THE TEACHER AND THE STUDENT

15. ACCOUNTABILITY AND RESPONSIBILITY. The English Department Chairman as Decision Maker: Priorities of department chairmen; their role in inservice, in evaluation of curriculum and staff, and in public relations.
16. A PLACE FOR SQUARE PEGS—DIVERSITY IN THE CLASSROOM. Individual tutoring, modular scheduling, contract teaching, Glasser circles, heterogeneous grouping, and other models will be discussed. This group will feature experienced teachers talking practically about diversity in the classroom. Pre-reading: *A Student Centered Curriculum K-13*, Moffett; or *Schools Without Failure*, Glasser.
17. A COMMUNICATIONS MARATHON—ENGLISH IN THE JUNIOR HIGH. A discussion of the humanities as the core, communication as an issue and skills as a concern. Appropriate curriculum materials and techniques for effective group work. Pre-reading: *The Junior High Years*, Dunning.
18. THE JUNIOR COLLEGE ENGLISH DEPARTMENT—A CENTER OF INQUIRY. An in-depth discussion of curriculum process and change, evaluation, and staff problems in the junior college. Position papers will be sent to registrants as pre-readings.
19. IMPROVISATIONAL CLASSROOM—COHERENT CHAOS. A workshop focusing on improvisation as a total approach to teaching, as a skill for dealing with situations, for freeing our intuitions, for learning through experiencing. Participants are encouraged to read selections from Moffett, *A Student-Centered Language Arts Curriculum, Grades K-13*, and *Improvisation for the Theatre*, Viola Spolin.
20. THE OPEN CLASSROOM. Can it work for you and me? Herbert Kohl's guide as a new way of teaching. Pre-reading: *The Open Classroom*, Herbert Kohl.
21. READER'S THEATRE. 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 two of the following: *Death of a Salesman*, Arthur Miller; *Under Milkwood*, Dylan Thomas; *Henry IV, part I*, Shakespeare.
22. LANGUAGE—BEYOND THE ROBERTS SERIES. What the series can do, and what it cannot do to release creativity in children—a discussion for those who use the texts.
23. NEW BOOKS—NEW MESSAGES—NEW ILLUSTRATIONS. Trends in books for children K-8. Old and new books, ways of using and evaluating these as supplements to the literature program. Participants are urged to bring a recent book they have read and taught.
24. RESOURCES AND APPROACHES TO TEACHING SHAKESPEARE. Examination of new materials and new ways to teach Shakespeare. Pre-reading: *Macbeth*, *Coriolanus*, *Othello* and *Romeo and Juliet*, any edition.
25. ENCOUNTER. Participants should be willing to involve themselves in a group which is positive, support-oriented. Skills that teachers can use in the classroom will be emphasized.

RHETORIC: WRITER AND CAMERAMAN

26. SOCIAL DIALECTS—DILEMMA OR RESOURCE. Another look at a sensitive issue with the emphasis on what these dialects have contributed to the language and what they can contribute to the classroom.

27. **READING STUDENT COMPOSITIONS.** Teaching composition through the reading of student papers, (good, bad, and indifferent) from grades 7-12. Participants are asked and encouraged to bring student papers for duplication, especially papers which pose problems for the reader.
28. **POINT OF VIEW—TELLING A STORY.** Working on point of view in telling stories in K-8. Participants are urged to bring their favorite stories and see what happens to them. For pre-reading an examination of Bill Martin's texts and the models for "writing it up" in *A Student Centered Curriculum*, Moffett.
29. **MEMORY—THE SOURCE FOR DETAILS IN COMPOSITION.** Using a memory chain to help a student search his own experience for suitable material for writing.
30. **PLAY WITH LANGUAGE.** A workshop for teachers of all ages and grades devoted to play on and with words, in and out of doors, with and without paper, pine cones, pen. Participants are encouraged to bring samples of their own writing and/or the writing of their students. For pre-reading: *Creativity*, Bulletin of Kaiser, Inc., Don Fabun, editor. Order from Public Affairs Department Kaiser Aluminum and Chemical Corporation, Kaiser Center 866, Oakland, California 94604.
31. **PROJECTED READING—PEGASUS WORKSHOP.** An inquiry into the nature of poetry, through creation and response to visual and auditory stimuli; discussion and poetry reading by Stan Rice and others.
32. **FACT, ASSUMPTION AND OPINION IN COMPOSITION.** An examination of recent developments and innovative practices in the teaching of composition — especially the ideas of Christensen, Mellon, Gibson, Douglas, and Martincich.
33. **LITERATURE INTO FILM.** The merging of two art forms—their limitations and possibilities. Pre-reading: *Long Day's Journey Into Night*, O'Neil; and "Silent Snow, Secret Snow," Aiken; any edition.
34. **THE WRITER AND HIS WORK.** Discussion with the author about his work and craft. Pre-readings: *A Fine and Private Place*, *The Last Unicorn*, and, if available, *I See By My Outfit*, Beagle.
35. **STUDENT TELEVISION PRODUCTIONS—USE, POTENTIAL, PROCESS.** TV production in class, as opposed to consumption, develops all the English skills. Techniques will be discussed.
36. **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.
37. **CAMERA AND ACTION—MAKING A FILM AT ASILOMAR.** Introduction to practical problems of making films. For teachers with little or no experience. Each participant will make a short film; a movie camera and two rolls of film are required.

DEMONSTRATION / EXPLANATION—CLASSROOM PRACTICES

38. **INNOVATIVE CLASSROOM TECHNIQUES.** This section will feature five individual presentations by elementary and secondary teachers, for a total of ten demonstrations. Presentations will include the teaching of developmental and remedial reading, the making of classroom films, new uses of the tape recorder, humanities programs, classroom literary magazines, improvisations, writing assignments popular with students, and innovational ideas possible in most classrooms. 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 elementary and secondary groups will meet together.

☆ These sections are of special interest to elementary teachers.

Registration Procedures

(See page 11 for registration form)

Participants may register for the conference by paying the full conference fee or by paying a \$5.00 deposit with the balance due September 1, 1970. 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, 1970. 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 in the past has been away from Asilomar, will be held on grounds. A minimal charge of \$2.00 will cover the complete cost of the reception. Those planning to attend the reception and wishing to pay in advance may add \$2.00 to their fees for registration. A ticket for the reception will then be included in the registration materials. Tickets 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 House, 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.

THE CCCTE—YOUR ENGLISH ORGANIZATION

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 (through joint membership, so that CCCTE members receive the *California English Journal*) 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 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 increase from \$5 to \$7 after July 1.

Applications for membership can accompany registration for Asilomar. Applications should be sent to Mrs. Florence Cohen (485 Dewey Blvd., San Francisco, California 94116) prior to August 20 to avoid annoying delay at the conference.

(See page 11 for form)

ORDER FORM

FOR ADVANCE READING SELECTIONS, ASILOMAR 20

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 NCTE should be ordered directly from: NCTE, 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 2	_____	<i>The Making of A Counter Culture</i> , Roszak; Anchor.....	\$1.95
GROUP 3	_____	<i>The Immense Journey</i> , L. Eisely; Vintage	1.95
	_____	<i>The Desert Year</i> , J. W. Krutch; Compass	1.65
	_____	<i>The Environmental Handbook</i> , G. de Bell; Ballantine .....	.95
	_____	<i>Science and Human Values</i> , J. Bronowski; Torchbook	1.25
	_____	<i>All the Little Live Things</i> , W. Stegner; Signet .....	.95
	_____	<i>The Sense of Wonder</i> , Rachel Carson; Harper	2.50
	_____	<i>Cat's Cradle</i> , Kurt Vonnegut, Jr.; Dell .....	.75
GROUP 4	_____	<i>The Painted Bird</i> , Kosinski; Pocket Books .....	.95
	_____	<i>Steps</i> , Kosinski; Bantam .....	.95
	_____	<i>The Investigation</i> , Peter Weiss; Pocket Books .....	.95
	_____	<i>Last Exit to Brooklyn</i> , Hubert Selby, Jr.; Black Cat	1.25
	_____	<i>Landscape in Concrete</i> , Jacov Lynd; Pocket Books .....	.75
	_____	<i>Tales</i> , LeRoi Jones; Black Cat	1.25
GROUP 5	_____	<i>Red Sky in the Morning</i> , Richard Bradford; Pocket Books .....	.95
	_____	<i>I Never Promised You a Rose Garden</i> , Hannah Green, Signet .....	.95
GROUP 6	_____	<i>The Modern Century</i> , Northrup Frye; Galaxy	1.35
	_____	<i>Teaching As Subversive Activity</i> , Postman; Delacorte	5.95
GROUP 7	_____	<i>Medea</i> , Euripedes; Penguin .....	.95
	_____	<i>Sir Gawain and the Green Knight</i> ; Penguin .....	.95
	_____	<i>Mont St. Michel and Chartres</i> , Henry Adams; Anchor	1.45
	_____	<i>Faust</i> , Goethe; Galaxy	1.25
	_____	<i>The American Dream</i> , Albee; Signet .....	.60
	_____	<i>The Dutchman</i> , LeRoi Jones; Apollo	1.50
GROUP 8	_____	<i>Best Short Stories by Negro Writers</i> , Clarke, ed.; Hill & Wang	1.95
	_____	<i>Black Voices</i> , Abraham Chapman, ed.; Mentor	1.50
	_____	<i>Negro Literature for High School Students</i> , Dodd; N.C.T.E.	
GROUP 9	_____	<i>Electric Kool-Aid Acid Test</i> , Tom Wolfe; Bantam	1.25
	_____	<i>Miami and the Siege of Chicago</i> , Norman Mailer; Signet .....	.95
GROUP 10	_____	<i>Arrow of God</i> , Achebe; Anchor	1.45
	_____	<i>Jagua Nana</i> , Ekwensie; Fawcett .....	.75
GROUP 11	_____	<i>El Espejo</i> , Octavio Romano, ed.; Quinto Sol	2.95
	_____	<i>Delano</i> , Dunn; Noonday	1.95
GROUP 12	_____	<i>El Espejo</i> , Octavio Romano, ed.; Quinto Sol	2.95
	_____	<i>Call It Sleep</i> , Henry Roth; Avon .....	.95
	_____	<i>The Learning Tree</i> , Gordon Parks; Crest .....	.75

GROUP 13	_____ <i>Call It Sleep</i> , Henry Roth; Avon.....	.95
	_____ <i>Goodbye Columbus</i> , Philip Roth; Bantam.....	.95
	_____ <i>Seize The Day</i> , Saul Bellow; Fawcett.....	.60
GROUP 14	_____ <i>The Way of All Flesh</i> , Samuel Butler; Penguin.....	.95
	_____ <i>Tess of the D'Urbervilles</i> , Thomas Hardy; Perennial.....	.85
	_____ <i>Mayor of Casterbridge</i> , Thomas Hardy; Perennial.....	.75
GROUP 16	_____ <i>A Student Centered Curriculum K-13</i> , Moffett; Houghton Mifflin.....	7.25
	_____ <i>Schools Without Failure</i> , Glasser; Harper.....	4.95
GROUP 17	_____ <i>The Junior High Years</i> , Dunning, ed.; N.C.T.E.....	
GROUP 19	_____ <i>A Student Centered Curriculum K-13</i> , Moffett; Houghton Mifflin.....	7.25
	_____ <i>Improvisation for the Theatre</i> , Viola Spolling, Northwestern.....	6.95
GROUP 20	_____ <i>The Open Classroom</i> , Herbert Köhl; Vintage.....	1.65
GROUP 21	_____ <i>Death of a Salesman</i> , Arthur Miller; Compass.....	1.25
	_____ <i>Under Milkwood</i> , Dylan Thomas; New Directions.....	1.35
	_____ <i>Henry IV, part I</i> , Wm. Shakespeare; WSP.....	.45
GROUP 24	_____ <i>Macbeth</i> , Wm. Shakespeare; WSP.....	.50
	_____ <i>Othello</i> , Wm. Shakespeare; WSP.....	.50
	_____ <i>Coriolanus</i> , Wm. Shakespeare; WSP.....	.50
	_____ <i>Romeo and Juliet</i> , Wm. Shakespeare; WSP.....	.50
GROUP 28	_____ <i>A Student Centered Curriculum K-13</i> , Moffett; Houghton Mifflin.....	7.25
GROUP 33	_____ <i>Long Day's Journey Into Night</i> , O'Neil; Yale.....	1.75
GROUP 34	_____ <i>A Fine and Private Place</i> , Peter Beagle; Ballantine.....	.95
	_____ <i>The Last Unicorn</i> , Peter Beagle; Ballantine.....	.95
	_____ <i>I See By My Outfit</i> (if available), Peter Beagle; Ballantine.....	.75

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 \$ _____

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1550 Shattuck Avenue
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