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for Students?*

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Back Matter

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Asheville Poetry Festival Revisited

Diana Mitchell

I was surrounded by poetry. In one three-hour period, I heard the voices of Samuel Allen, Jo Carson, Carolyn Forché, Nikki Giovanni, Karla Kuskin, Thomas Lux, Elizabeth McKim, Peter Meinke, Jim Wayne Miller, Marge Piercy, Patricia Smith, and many others reading their own poetry.

I laughed, I sighed, I was moved, I even cried as I listened. The closest I can come to describing sitting in an auditorium with others who love poetry, hearing poets read their own words is—spiritual. Poets shared glimpses of their souls, their experiences, and their issues. We in the audience felt a touching of souls—a sense of community.

Words, images, phrases were the medium of this verbal artistry we experienced.

The next two days it was harder. We had to choose which poets to hear and through our choices, eliminate others. I heard long-time favorites of mine and gained new favorites.

Everywhere I turned, there was poetry. There were Poetry Slams and Poetry Workshops, Open Mic for anyone who wanted to read their own poetry, Poetry Performances, and poetry books for sale.

And so I wallowed in poetry all weekend last summer at the Asheville Poetry Festival, and loved every minute of it. This year Poetry Alive! is offering it again. The Asheville Poetry Festival will be held July 14-16, 1995 in Asheville, North Carolina and only costs \$50 per person to attend. Featured poets this year include Lawrence Ferlinghetti, Joyce Carol Thomas, Maxine Kumin, Amiri Baraka (LeRoi Jones), Paul Fleischman, Joy Harjo and Marc Smith.

Poetry lovers who want to be part of this experience can call Poetry Alive! at 1-800-476-8172 or write them at P.O. Box 9643, Asheville, NC 28815 for information or reservations. See you in Asheville!

**MCTE FALL CONFERENCE
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Membership Dues: yearly \$25.00, student \$15.00

Send form and check payable to MCTE to: Ray Lawson, Secretary-Treasurer, MCTE,
P.O. Box 1152, Rochester, Michigan 48307

**LANGUAGE ARTS JOURNAL OF MICHIGAN 1995
CALL FOR MANUSCRIPTS**

Getting it Write

Whether you are a true believer in the testing process, or you think writing is an art that can't be assessed by conventional measures, the future of composition in Michigan promises to give us all plenty to talk (and write) about. The Michigan Educational Assessment Program (MEAP) and the Michigan Proficiency Exam will usher in a new kind of writing assessment this fall by actually attempting to assess students on their writing proficiency instead of on objective knowledge. Because of this, teachers are eager to hear about successful writing practices and assessment methods.

How do you involve your students in writing? What kinds of strategies or assignments work for you? How have you used portfolios in your class? What ways do you encourage students to reflect on their own writing?

How do you link writing and literature? How do you blend writing with speaking and performing? Do writing workshops work for you? How do you involve students in informational writing? Is peer group response an effective strategy in your class? How do you grade student writing? What kind of writing do you feel you MUST teach?

What have you learned about teaching writing by doing it? What have you learned about writing by writing yourself? What area of writing instruction do you feel you need the most help in? What would you like to tell other teachers about your successes/failures in dealing with writing? Has involvement in Writing Projects changed or informed your teaching practices?

Deadline: June 15, 1995.

The Multicultural Classroom

America, melting pot? Mosaic? Salad? Or has the diversity of our culture gone beyond the ability of metaphors to describe it?

As the face of America changes and more and more groups seek a place at the table, how do we help our students learn about and appreciate the variety of cultures and backgrounds in this country? If we don't include literature by people from many ethnic backgrounds, what message do we give to our students? Do you teach literature written by people of diverse ethnic backgrounds if you teach in a homogeneous district or classroom? Is it important to do?

What multicultural books, poems, non-fiction, and short stories do you use? How do you approach this literature? Do you have lists of picture books, novels, non-fiction, poetry, or short stories with a multicultural focus?

Is it important to make students more aware of their own culture and/or the culture of others? What are the political ramifications and multicultural implications for the teaching of literature? What does multiculturalism mean in terms of the canon? in terms of dialect?

How do you attend to the speaking, listening, and writing aspects of the language arts in your classroom? Do you believe students have a right to write in their own language? What kinds of writing do you ask your students to do? Do you have projects you have developed to help students celebrate their own culture?

How do you use community resources to explore other cultures?

Deadline: December 15, 1995.

Length: Four to twelve pages in MLA format (please include three copies)

Submit all three copies to:

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The Editors, The Writing Center
300 Bessey Hall, Michigan State University
East Lansing, MI 48824

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