

Sunday pm
April 2nd 95

Dear Everybody,

How do you feel before a course you are to work on? If there are 12 people in the room there must be 12 answers to this.

In a way I am not in the typical, blind pre-course position, as I have already written to you and got some responses. I have already been allowed to hear some voices on the page and you, C, actually sent some student work, as well as a prescriptive piece on creative writing. Thank you for letting me know that summer 1996 will be a watershed as you go over from the four task types set by the Ministry to an exam you design yourself/ves.

As I understand it the four tasks are/were : a translation, an essay, correction of a learner text and language and style comments on such a text.

In 1996 will you each set your own exam or will your "meeting" decide on an exam that will be the same across the peninsula and the islands? When will you come to a decision on this?

The letter I got from you, A, was mostly about the the Canterbury timetable and we have had a chance to talk to each other on the phone. Your letter was a prudent one in which you appeared to be trying to protect the group against timetable overload.

R, thank you for your letter- you say that the "critical" phase of process writing is what you are most interested in; in a word, how to stop your students being considerate, normal people who do not like criticising others, who are too "nice" to each other.

G, your letter fills my heart with joy, as in it I find the magic word ADDRESSEE. So much of the literature about writing omits that primordial, central concept. It is not only that your letter talks about writing TO some one but that I feel you ARE writing to me, as best you can without knowing me. You quote your daughter's criticism of you at table for talking to her as if you were writing to her and you mention a book I have been involved with. I feel attended to because you give of yourself and and come aboard my ship.

These letters you have kindly written to me give me a real starting point for tomorrow morning's work.

Let's address the problem of how to get the addressee into writing and the problem of how to get the students to write voicefully (Ole, your student writing about home accidents writes with a muted half voice, to my eye/ear)

On Tuesday, let us look at the problematic relationship between the the creative I in the presence of the addressee and the critical I/eye.

And what of the eight folk I have not had a letter from? Here I feel the thrill of the unknown, the feeling of meeting you guys first via your look and your voice, via your presence in the room, via your aura. The written page looks so weak compared to the full human

self-presentation, and yet it has real advantages. Do you agree and what do you see these as being?

I would be delighted to receive a response to these few lines. Don't feel bound to write politely picking up on my points. Soar freely.

Yours warmly

Mario

