

A SUMMARY AND A REPORT ON MY SABBATICAL LEAVE

1980-1981

Robert A. Baylor

MT. SAN ANTONIO
COLLEGE

1979 NOV 30 AM 10: 15

PERSONNEL OFFICE

MT. SAN ANTONIO COLLEGE
APPLICATION FOR SABBATICAL LEAVE

Name of Applicant BAYLOR, Robert Arthur
Last First Middle

Address 246 East Arrow Highway, Claremont, Ca. 91711

Employed at Mt. San Antonio College beginning Sept. 1955
Month Year

Date of last sabbatical leave:

From: Sept. 1972 To: June, 1973
Month Year Month Year

Type of sabbatical leave requested:

Purpose of sabbatical leave:

- A. One semester
Fall _____ Spring _____
B. One year
C. Administrative

- A. Study
B. Travel
C. Study and Travel

*A possible alternative beginning would involve flying to Athens for a tour by boat of the Mediterranean: Yugoslavia, Athens, Istanbul, Israel, Egypt and the Greek Islands. Thence to Nice, Paris, Amsterdam and London.

APPLICATION FOR SABBATICAL LEAVE -2- Robert Baylor

II. Aside from the insights and ideas generated when one travels and lives in a foreign country, my leave will be valuable in quite specific ways related to the courses I teach: Introduction to Mass Media, Freshman Composition, Creative Writing--Fiction, Introduction to Literature, General Communications and Classic and Modern American Literature.

Introduction to Mass Media: In Paris and London I shall read the International Herald Tribune, France Soir, Humanitie, Le Monde, London Daily Telegraph, Daily Times, Sunday Times, Sunday Observor, Time Out, New Statesman, Spectator, Punch and other periodicals. Our apartment contains a 21 inch TV set and I anticipate obtaining an excellent

II. State the anticipated end result, particularly as it will help you to render a more effective service to Mt. San Antonio College.

See attached sheets.

To: Max Bell, Director of Personnel
From: Robert Baylor
Re: Sabbatical leave travel agenda and study plan

I. August 11, 1980: Fly to New York City

A. Visit exhibits, museums, theatres, etc. in N.Y.C.

1. Museum of Modern Art (Picasso Retrospective)
2. Metropolitan Museum
3. Guggenheim Museum
4. Museum of Broadcasting-- Radio and TV
5. See a number of current plays including Barnum, Oklahoma and The American Clock
6. Meet with and discuss current trends in English with English Editors at McGraw-Hill, Norton and Crowell Publishers

II. Sept. 7-14 (My flight date will be between these two dates.) Fly to London

*

My permanent address in London: 33 Pembroke Road
London W. 8
England

- A. I shall take a number of one, two and three day trips and one extended trip.
1. Portsmouth--Naval Museum--Nelson's ship Victory
 2. Plymouth--celebration of anniversary of Drake's sailing
 3. Hove-Brighton area
 4. Stratford-upon Avon
 5. Cardiff
 6. Others
 7. October 20, 1980: train trip along Channel Coast from London to Edinburg, returning inland through Lakes Country to Dover. Boat train to Paris. Train to Amsterdam, returning to London by boat train from Hook of Holland.
- In Paris I shall view the Picasso Exhibit of paintings by contemporaries of Picasso which he collected and which his estate gave to France as payment of the inheritance tax on Picasso's estate; I shall

visit other museums, historical buildings (Notre Dame), French Music Hall (Mayol) and take walking tours of the streets of Paris.

In Amsterdam I shall visit the Rijksmuseum where the best prints of classic paintings may be purchased; visit the Rembrandt Home; tour the city by canal boat; and take walking tours of the streets of Amsterdam

STUDY PLAN

I shall take full advantage of the cultural and historical possibilities of London.

I shall enroll at The London City Literary Institute to study Verse Drama, Poetry Reading and, if possible, Acting.

I shall continue my research, begun in 1972, of contemporary British, Irish and Scots poetry.

I shall write a daily journal (exposition) as well as fiction.

I shall regularly read the British press and periodicals and view London TV. I shall attend 15 to 20 London plays.

I shall catch up on contemporary U.S. and British novels I have not had time to read in the past three or four years.

I shall return to the U.S. around June 12, 1981.

Robert L. Baylor

June 30, 1980

Statement of Purpose

My purpose was to take full advantage of the opportunity to stretch my intelligence and my intellect in the cultural and historical city of London. My sabbatical allowed me time for contemplation, reading, writing and exploring new things. My research in contemporary British, Irish, Welsh and Scots poetry resulted in an anthology which will be placed in the MSAC Library. It further resulted in challenging my ability to cope with new themes and attitudes in the poetry I read.

My research (for the record) was carried out at three locations:

Kensington Library, Hornton Street, London W.8;

The Poetry Center, Earl's Court Square,
London W. 8;

The Council Arts Book Centre and Poetry Library,
8/9 Long Acre, London WC 2.

I kept a detailed notebook during my stay and wrote additional exposition in letters back to the U.S.

I visited every major museum in London during the period I lived there.

I attended more than 30 plays and numerous poetry readings.

I met and made the acquaintance of 29 English men and women ranging from teachers to barristers to computer experts, to factory owners, to pub keepers, to professor, to housewives, actresses, actors, a child of 3 and a retired officer of 85.

My overall purpose was to make myself a more efficient teacher in the specific courses I teach. The indication that I accomplished this goal is documented throughout the report that follows!

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My sabbatical leave will assist me in a general and a specific way to render more effective service to the College. I shall re-enter the classroom refreshed by my new experiences and perceptions which have quickened my sense of what my native land has been and is to me: its breadth, its variety, its freedom, its uniqueness.

I have accumulated a further background of knowledge that comes quick to the tongue as example and illustration in the lectures and experiences of my daily work with students. I have developed a clear conception of the strength and weakness of British TV and how it compares and contrasts with U. S. TV. I have updated my background on women writers who publish in London, but have not yet been published in the United States; writers such as Jean Rhys, Molly Parkin, Edna O'Brien, Beryl Bainbridge and Margaret Drabble. I have experienced again the high quality of the British stage. I have become reacquainted with British friends met in the past and have, by joining a Snooker Club and a Darts Team, made new friends quite different from others I've known in the past.

In many ways this sabbatical has been the most valuable of the three I have experienced. It in-

involved much less moving about and much more contemplation than previous leaves which were centered on travel. Being a resident of London for nine months gave me an opportunity to enjoy fully the cultural advantages of this great city to a greater extent than in the past. The statistics tell one part of the story: 40 plays attended, 19 films, 21 museums visited, a myriad of TV documentaries viewed, 16 evening lectures attended, as well as attendance for four hours weekly at two writing courses given at Morley College: "Writing Short Stories" met two hours each Tuesday. "Writing a Novel" met two hours each Thursday.

I regularly teach Freshman Composition, Types of Literature, Creative Writing--Fiction, Mass Media, General Communications and Classic and Modern American Literature. In each of these areas I shall indicate details and activities which will improve my teaching.

Creative Writing--Fiction

Writing, as I keep telling my students, is difficult. During the school year, I have little time for writing except to keep up my writer's idea-book which requires less than 30 minutes each day.

On leave, I set up an office in my London apartment and put aside five hours a day, five days a week for writing fiction and exposition. I wrote 11 short stories and worked on other short stories and short novels. My output approached 75,000 words in fiction and 45,000 in exposition. About 40,000 words of fiction found their way into the ongoing manuscript, Jack Hyde, a work in progress which I've been working on off and on for ten years! When it is finished and if my agent can sell it for publication, I shall deposit two copies of the finished work in the MSAC Library.

In the course of writing, I confronted and dealt with most of the problems that arise in the writing of my students. In one story, I found that to make the point I sought I would have to write the end of the story at the beginning. Titled "The Hypocrite," it was voted the best story of the year by my Short Story Writing class at Morley College

The most valuable aspect of my leave in terms of teaching writing involved a question students always ask: "How do you get started?" Teachers and writers have varied ideas about this. Hemingway always stopped writing at a point where he knew what would happen next. That works, but only if

you are writing a novel. If you write ten short stories, you need ten "starts." The latest formula for starting appealed to me. I tried it. It worked! It works for most of my students.

"How do I know what I think," said the Old Lady, "'til I see what I say?"

Exactly! How do you begin? You sit down and write. You strive not to think. You don't try to organize or structure sentences. You write a page as fast as you can and then you see what you think. Whatever else occurs, you have begun. I used this technique in London and it worked well for me. It works well for most students, though not all. Some students simply can't turn off the conscious thought processes. I give many more examples than that of the mythical "Old Lady" when I teach this theory. Several of them involve Zen theories so my writers learn a smattering of Zen, beginning with the ability to cleanse their minds of all thought and begin to write.

Morley College is a two year college not unlike MSAC except that the student body numbers around 2000, there are no tests or grades, student may enter or leave classes at any time as long as they have paid their fees (about \$18.00 per class for 4 semesters).

Morley contains a Pub in the basement, a nice wrinkle we might be well advised to emulate! The students in the writing classes I took ranged in age from 17 (a U. S. woman) to 71 (a retired barrister) and included two actors, a retired military man, an architect, two journalists (one male, one female), a man who worked in the British Foreign Office, a woman who was an executive secretary for a member of Parliament and a British Don who had majored in Ancient History.

The classes paralleled the classes I teach, but the teacher's approach differed from mine. I collect the stories my students write, correct and grade them, then read them to class for comment and criticism. The most valuable function of a Creative-Writing--Fiction class is that it furnishes the student with an audience. Knowing your story will be read to someone is a great motivating factor.

My counterpart at Morley did not read the stories and/or novel chapters ahead of time. He had each student read his/her material to the class. The teacher scribbled notes and comments in short hand. His criticism based on his notes was brilliant! It's

an exemplary technique, but it doesn't work for me. One has to be skilled in short hand and adept at the rapid translation of his short hand back into verbal English.

My eight months in those two classes has better qualified me for teaching the writing courses. Since I arrived home, I have been working on a new idea for a short novel and on several short stories. I've also written a film script based on a section of a novel published in 1964. We seldom have enough students to offer variations of creative writing: script or dramatic writing, for instance. I try to accommodate students interested in film or drama of TV by accepting them in the Fiction class and teaching them individually as they work on their play or film script.

Types of Literature English 1-B

This is an introductory course covering short stories, poetry, drama and the novel. The research in contemporary British, Scots, Welsh and Irish poets which I have conducted since the 1960's whenever I'm in London led to the publication of Fine Frenzy: Enduring Themes in Poetry (co-edited by Brenda Stokes)

widely used in English 1-B throughout the United States and Canada. Much of the British, Irish, etc., poetry in each edition is the result of my research during sabbaticals and summers spent in England. I also read some of these current poems on campus when the English Department stages poetry and dramatic readings during the noon hour, an old custom recently resumed.

Freshman Composition English 1-A

This course involves teaching expository writing. It was the toughest course I took in college and it seems to be one of the toughest for our students. I wrote more expository material than usual on sabbatical. In addition to my daily journal-notebook, I corresponded with from 15 to 20 people while away. Each correspondent saved my letters and returned them to me, so I have them for reference. Just before I left on sabbatical, I published (with Jim Moore) an English 1-A reader titled People and Ideas, c. 1980, published by McGraw-Hill Book Company.

My writing style improved, especially my exposition. I use many of the techniques here that I have noted above in Creative Writing--Fiction, including:

how to begin to write! There isn't a better way to improve than doing and the 45,000 words or so I wrote on sabbatical clearly improved by style and should improve my teaching.

Modern American Literature

In London, I gave myself a course in Modern American Literature as viewed by British writers and critics. Many of them don't think Modern American Literature exists! Writers we admire-- Hemingway, for example--the British detest. I read the complete writings of Kenneth Tynan, the most interesting and dynamic of English drama critics. I saw U.S. plays acted by actors such as Laurence Olivier, Ronald Pickup, Vanessa Redgrave and Anthony Hopkins. The American playwright Arthur Miller has become a British favorite. Five of his plays were produced during my stay and I saw all of them: Death of a Salesman, The Crucible, All My Sons, The American Clock and The Price. I saw a stage version of the novel Miss Lonelyhearts which I teach in Modern American Lit.

Classic American Literature

Since I majored in Classic American Literature at Columbia, I am at home with the classics. My main goal here was to "break in" a fat new textbook published by

Norton and developed by five of the leading scholars in American Literature. It's the text which will be most widely used in the next decade. Norton has had and continues to have a strangle-hold on American Literature. I read systematically through the 2400 page volume, making notes and preparing to teach from it the next time I am assigned to teach Classic American Literature.

General Communications

This course involves writing, speaking and thinking. I found some apt articles in the British press in this area and attended a series of lectures by a London Times editor on communication.

Mass Media

I regularly read the British press at the Kensington Library, three blocks from my apartment. I subscribed to The New York Review of Books, the London Revue, the International Edition of the Herald-Tribune and The Guardian. I regularly read: Punch, Spectator, New Statesman, Time Out, TLS, The London Times, The Sunday Times, Observer, The Listener, Private Eye and Books and Bookmen.

During the month that I was in the East and New York City, I regularly read the N.Y. Times, Post and Daily News. I occasionally read the Washington Post and the Philadelphia Inquirer.

There was a black and white TV in the apartment and I watched enough British television to make some comparisons and contrasts with U.S. TV. Technically, the British are where we were 15 years ago, but artistically, culturally and dramatically they are years ahead of us.

Reading the press in Europe, I was struck again as in the past by the sense of what it is to be an American in a world continually conscious and aware of what we are doing. American stories dominated front pages wherever I went. Periodicals regularly ran lead stories about the U.S. As I had in 1973, I experienced dramatic dollar devaluations on this sabbatical and discovered a sudden interest in understanding international economics!

I set up three "Mass Media Events" to take part in.

1. The Labor Party held its annual conference in early September in Brighton, a seaside city where English friends own apartments. They drove me to various check points and turned over an apartment for my use. As

The Labor Party began its conference, early school-leavers began to arrive in Liverpool for a walk to Brighton to protest the lack of employment for the young. I watched the march begin on TV. When the 300 marchers were on the outskirts of London, I was driven out and joined the marchers. I talked to a number of them. They were subdued, depressed. I strolled along beside a Bovier Boy: head shaved, trowsers rolled half-way to the knee, clod-hopper high-top boots with steel tips. His name was Michael. He talked quite sensibly in a Yorkshire accent. He had never had a regular job and had been on his own since 16. He hoped the march would somehow produce jobs and one of them might be for him. I felt empathy for him. I wished him well.

Three days later the marchers were camped outside Brighton. I went down and found Michael. He lounged in the grass by the roadway with the others, smoking and talking. He still hoped something would happen for the better, but I sensed a feeling of despair in his demeanor.

Late that afternoon, I watched on TV as the marchers entered Brighton, tightened ranks to walk to the

Convention Center. I left the apartment, but in the time it took me to catch up with the march, a confrontation had taken place. The police charged into the marchers, heads were bloodied, and the marchers retreated. I saw the action later on TV. At the scene things were so confused it was difficult to know what had happened. On the late news that night, Michael's face suddenly appeared. He was unscathed, but now he snarled rather than spoke to the reporters and ended the brief interview by holding his middle finger up to the TV camera. I tried to locate him among the marchers straggling back north, but he had disappeared.

2. San Salvadorians were demonstrating across from the American Embassy. There were 47, mostly very young. When I arrived they were slouched about on the grass and the pavement doing very little. Twenty minutes later a TV camera arrived. The demonstrators jumped to their feet, giving the closed fist salute and waving banners and flags. The camera ground out 10 minutes of evening news footage, packed up and left. A reporter from the left wing Time Out arrived, but could find nobody to interview. He left. Shortly after that, the demonstrators rolled up their flags and left.

3. The final MM event involved the British version of Memorial Day here. They call it Remembrance Day. The Queen and royalty are present. Individual ex-

service men and groupe are invited to take part. It is a moving ceremony, especially when World War I survivors march jauntily by carrying identical black umbrellas under their right arms and singing the songs of World War I: "The Bells of Hell," "Roses Are Blooming in Picardy," "There's a Long, Long Trail Awinding," and "It's a Long Way to Tipperary."

A six-foot-eight-inch friend of mine who had served in Turkey during World War I had been invited to march. As his guest, I got a much better view of the ceremony. I could see the Queen clearly and even hear her comments as she placed the various wreaths in honor of British soldiers, sailors and marines.

That night we watched the proceedings on TV. There was no comparison. At the event itself, the atmosphere crackled with emotion and nostalgia. On the tube, with continual voice-over commentary, it gushed with sentimentality and jingoism.

Travel Itinerary

I flew from Los Angeles to New York City on August 11, 1980. In New York City, I saw a number of plays and films and visited the major museums in the city. At the end of this report, I have given a number of listings covering my activities in New York City, London, Paris and Amsterdam.

On September 8, 1980, I flew to London and moved into an apartment at 33 Pembroke Road, London W. 8 6DP. This remained my permanent address while I was in Europe.

Travels and Excursions

During my first months in London, I took a number of one and two day tours by bus, train and occasionally walking.

The Hove, Brighton, Eastbourne area is booming, much as our beach cities in California have been booming since World War II. In Brighton I visited a pub billed as "the oldest pub in Britain." By the end of my year in Britain, I had lunched in 9 pubs that claimed that distinction!

From Brighton, I went to Chichester to see a play in its unique and modern theatre.

I took a boat trip to the mouth of the Thames. On the return trip, I stopped at Greenwich, visiting

My landlord conducted me on a walking tour and pub crawl during which we visited the new marina just south of London.

I toured the new National Theatre on the South Bank, hearing a lecture about and seeing each of its four different theatres.

A number of friends invited me for a walk along the Thames during which various sights of interest were pointed out.

I visited Cookham by bus. Located along the southern canal, it is the home of the painter Stanley Spenser. I later visited the Royal Academy during a week when Spenser's works were exhibited.

I toured Constable country by car and later visited the Tate Museum during a showing of Constable's paintings.

I returned to Stonehenge for the third time, arriving at dawn to watch the sun rise through the Stonehenge markers.

Our landlord conducted a walking tour of "The City," the oldest part of the city of London.

Friends conducted me on a driving tour of

Bury St. Edmunds, Newmarket Race Course and Training Facilities, East Anglia and the extensive U.S. Air Force air stations in East Anglia.

By British Rail Pass, I journeyed up the Eastern coast to Edinburgh, Scotland, and returned inland through the Lake District.

I took a train to Oxford and a walking tour of the city that included two of the colleges.

By BritRail pass, I went to Plymouth Harbor to view the exact spot from which the Pilgrims embarked and Sir Frances Drake sailed. I took a walking tour of the ramparts and visited the Drake Museum.

I toured the cathedral at Wells.

I visited once again Plymouth Harbor and Nelson's ship Victory, as well as the museum connected with the ship.

I spent a week in Paris, walking the city, visiting the museums, breathing the atmosphere!

I had to cut short my visit to Amsterdam when my wife came down with the flu and I contracted a heavy sinus infection. We spent only two days there, rather than the week we had anticipated.

On May 27, 1981 I returned to New York City.
On June 9, 1981, I returned to California

Plays Viewed During My Sabbatical Leave

Man Of La Mancha	All's Well that Ends Well*
Evita (L.A. cast)	The Dresser*
Evita (N.Y. cast)	Duet for One*
The Last Living Graduate	Passion Play*
Division Street, U.S.A.*	Entertaining Mr. Sloan
Sugar Babies	The Suicide
Barnum	The Winter's Tale
The American Clock*	Virginia* (Woolf)
Oklahoma	Galileo
The Marriage	The Elephant Man
An Invitation to the Dance	Cat On a Hot Tin Roof*
Sweeney Todd	A Streetcar Named Desire*
Nicholas Nickleby*	Casino de Paris
For Services Rendered	Death of a Salesman*
Born in the Gardens*	The Crucible*
Rattle of a Simple Man	All My Sons*
The Double	The Taming of the Shrew*
The Romans in Britain*	They're Playing Our Song
Two Sisters*	Sugar and Spice
The Price*	Miss Lonelyhearts*

* An asterisk beside the title in the above and following that listings denotes/a specific classroom use will be made of the material.

Films viewed

Candy Lips

Coal Miner's Daughter

My Brilliant Career*

The Shining

Used Cars

The Tin Drum

Close Encounters

A Fair Wind for France*

Lonely Are the Brave*

Blade on the Feather*

Pennies from Heaven

Oliver Twist*

Dressed to Kill

Kagemusha*

My American Uncle

The Front Page

The Graduate*

The Great White Hope

Lacombe Lucien

The Roman Spring of Mrs. Stone*

The Misfits*

Sons and Lovers*

Museums Visited

Museum of Modern Art: Picasso Exhibit*

Museum of Broadcasting: New York City

Metropolitan Museum: New York City*

Guggenheim Museum: New York City *

British Broadcasting Corporation Museum, London*

Tate Gallery: London

Cinema Museum: London

City (of London) Museum

Nelson's ship Victory: Portsmouth *

Greenwich Maritime Museum: Greenwich

Royal Academy of Art: London

Spenser Museum: Cookham

Poetry Center, Earl's Court: London*

Whitworth Gallery: Liverpool

National Film Archives: London

Hayward Gallery (Hooper)*

Jeu de Paume: Paris

Museum of Modern Art: Paris*

Louvre: Paris*

Rijksmuseum: Amsterdam

Holismuseum: Amsterdam

Rembrandt House: Amsterdam

Anne Frank House: Amsterdam

A selection of TV dramas, documentaries and specials that suggest the flavor of British TV.

We the Accused (Drama)
The Greeks (Royal Shakespeare Company)
Sex Change (Documentary)
Languish Go Down (Pinter)*
The History Man (Drama)*
The Trial of Lady Chatterly*
Not the Nine O'Clock News (Satire)*
Oppenheimer (Documentary)
Paris/London Subways (Documentary)
Staying On (Drama)
Playing for Time (Drama)
Sons and Lovers (Serial)*
Mysteries of Hieronymous Bosch*
Hedda Gabler (Osborne, Rigg)(Drama)
Did Darwin Get It Wrong? (Documentary)
Some of the Nicest People (Documentary: V.D.)
Championship Snooker Tournament
Championship Darts Tournament

Lectures Attended

The Shaping of America, Hunter College

Village Art Festival, New York City

Hyde Park Speaker's Corner, London (poetry)

Theobald's Library, London (poetry)

Godard on Godard (film)

The City Lit, Drury Lane (poetry)

D. Evans, Editor: The Sunday Times (six lectures)

Toni Morrison, U.S. novelist, on writing novels

The first freedom (of speech)

Margaret Drabble on Writing

Camera: Moving Pictures from the Beginning

Ireland: a TV history

The Real Shakespeare by L. A. Rouse

Conclusion

The detailed commentary noted earlier on each course I teach clearly indicates the intrinsic value of my leave in terms of the College. The extrinsic value of living and meditating in a cosmopolitan city such as London cannot be measured as readily, but it exists.