

ARTHUR TIFFANY INTERVIEWED BY FRED KILEY

My name is Fredrick Kiley and I'm with the English Department, and I would like to introduce Professor Emeritus Arthur S. Tiffany, who joined the English faculty in 1949 and retired in 1982. Professor Tiffany would like to share with you some of his memories of all the elements that go into a career of teaching, the chaos, the small salaries, and other chaoses that we have had to endure and enjoy. So what would you like to start talking about, Arthur?

Tiffany: Well, as I understand it, we're supposed to--the purpose of being here is to talk about programs that the English Department had that in some way or other we had some influence on, that we sort of directed and so I have a list of three or four programs here like the group meetings, the L and C program, and what we did with the L and C program and then our group meetings in World Lit that was different from the standard World Lit across and then maybe talk a little bit about our foreign film series which we used to have at the beginning and then we used other films, but we used to have at the beginning and we used these films quite a lot in connection with our own programs, and then maybe end up with some kind of a general observation about conclusions that we have about the English Department and the program, the way that maybe it goes in cycles. One thing I'd like to say right at the very beginning is, two things, one is I remember very much--this is going to be a program that is fraught with all kinds of nostalgia. You and I get together and nostalgia takes over, and all our other common bonds that we share and so I can remember when you and I and Doug used to get together very frequently, every week, to plan our combined World Lit course and we'd all be very excited about books that we wanted to use, we're going to choose different books, and so on, and we'd talk about picking themes and central themes, and I'd get talking too much and you would holler "shut up!" and I don't think that this would be appropriate for you to tell me to shut up today if I'm talking too much. And then one other specific episode that I'll mention and then we can get more formal, I can remember we were talking just before this tape began about how we used to have all the, not all, but we used to have about six or seven sections of World Lit, you and I and Doug, Doug Ford, in the large auditorium. We'd meet for a group meeting early in the week, Tuesday afternoon was it? Monday at 1 o'clock. And we'd have approximately 200 to 250 students and I can remember one program especially, you would talk about all the arrangements that had to be made ahead of time like lap boards and I'd carry the blackboard down out of the smaller auditorium, arranging for that to be there, be sure that the projector was going to work. I remember that one time we were working I guess the theme was loneliness and it might have been the book such as Separate Peace, and we used documentary films, and we had a documentary film that showed a fellow going around in the City of Philadelphia, remember he was going to ---(Kiley: Yes, Assembly Line), so then

you had a brilliant idea, and you had at home a record, "Downtown," (Kiley: that was recorded by Petula Clark) so we had to get over there early, get some kind of a recorder that would play it, it was a shop record, with not too many words, so we had to turn the volume way up and the students were coming in and they were being bombarded with "Downtown" with Petula Clark over and over,

Kiley: That was a good program.

Tiffany: Well, anyway, to get formal about this thing, once I wanted to make a general statement and as a kind of an introduction, and then we can go on to the specific things, maybe about the L and C, or whatever you want to do Fred on your outline, but I just wanted to say very sincerely that I hope that the enthusiasm that we had and the fun that we had working in the English Department here at Trenton State College, especially in my first fifteen years, the excitement and the real enjoyment, I hope it comes through kind of naturally through our talk, because as I think back over those years and all of those years, I feel very, very fortunate that I ended up or landed here, or whatever you want to call it, and much of the fun that I've had has really been due to being able to work with the English Department, but really specifically to work for you over the years and also with Doug when he was in World Lit and it's made my 30 years here very, very enjoyable.

Kiley: You never used to say that.

Tiffany: What did I used to say?

Kiley: You can't say it on television.

Tiffany: So what do you want to do? Do you want to start with L and C?

Kiley: I think it would be a good idea to talk about L and C as the program that Professor Tiffany created at Trenton State College. It was different, much different from most composition courses in all the colleges in the country.

Tiffany: Well it went approximately from 1951 to 1966. And then as the College got too big why then we just couldn't handle the program, with the mechanics of the program as we used to handle it.

Kiley: Well, maybe it would be a good idea to describe the general mechanics of it, the principles of it. What were we trying to teach?

Tiffany: Help me out if I---(Kiley: oh, I will) I can't claim credit for establishing the L and

C course because that was in the catalog when I came here, and the main textbook that we used pretty much was called "Hayakawa" the book by Hayakawa, "Language in Action and Thought."

Kiley: You got it backwards, "Thought and Action."

Tiffany: Okay. And I had worked at MIT three years before coming here and that was the textbook they used there, so I knew Hayakawa, and I don't know, maybe that was one of the things that influenced them when I came down for an interview that they put a lot of stress on that course and thought that maybe I could fit in. The change that took place that day and that we made was that instead of just leading traditionally each instructor had usually two sessions of Freshman English or L and C I keep calling it, Language and Communication, and each one was on his own and we had department meetings we got to talk about what we were doing. The big change came when we set this up so all of the freshmen taking Freshman English every semester, about half of the freshmen class, so I would assume that in those days we had about a thousand or 900 students so half the students would take the freshman class one semester and half would take it the next, and we thought it right this way because the other half they would take speech and we very arrogantly felt that they traditionally needed a full year of writing rather than speech, but anyway that was the way it was set up, and so we decided that we would have a group meeting and have sort of common experiences that would relate to language and communication, and we'd all meet at the beginning of the week so about half the class--that would be a little over 400 students and we'd meet in Kendall Hall in the large auditorium and held have some kind of a group experience and then we'd meet two more times individually in our classes and we would relate these experiences to what we were doing. I got the idea, or a suggestion, came from a course that I read about at Dartmouth College at that time called "Great Issues" which I think was run by the Social Studies really, and they did the same thing. They had plenty of money and they all the students in Dartmouth maybe sophomores I'm not sure of these details, but anyway they would meet on Monday night and they were having a courtroom speaker and they could draw upon renowned speakers from the country and they'd have this general meeting at night I'd say about 7 o'clock or 7:30 and they were not allowed to ask any questions the speech and then they would talk and go out and the idea or one of the theories behind the course was not only did it expose them to key issues and key people but the idea was that education could take place also outside the classroom in discussions that would go on among themselves. Then they would come back the next day and meet in this auditorium and at that point they would have a chance to ask all the questions they want of the speaker, he would stay overnight, and a group of speakers would any questions that came up so we wrote to Dartmouth and I wrote to a fellow named Harry Barne that I knew had taught there for information that could and we tried to pattern our course after that and so we found that the administration would be very cooperative with us and a lot of the

registrar had to cooperate and we used to work out these programs that we tried to set up common experiences, and had speakers and had films and so on, do you want to say anything more?

Kiley: No, go on. It was interesting about the program -- we gained 500 students with common experiences and we expected them to go back and to discuss it and you know we used to have writing assignments. Do you remember how we used to do with the papers? (Tiffany: No.) Remember the papers were due on Monday, the papers were due on either the day after or and they'd have to bring them to Gable House which was the office at that time. And in Gable House there was a small kitchen, a new cottage, a small kitchen and a table, and each instructor's name would be put on a of paper and then in a teacup and put the paper under the teacup, just think--all this technology--the way you started.

Tiffany: I'd forgotten that. I was going to point out that in terms of these common experiences the first thing we would do, as I remember this, we would try to get a unifying theme for the whole semester and we'd usually try to center it around, some kind of --if it were an election year around the election. If some international issue or conflict was taking place like Arab-Israeli which is always taking place, we would use that. And then as that common theme then we would take and try to select speakers that deal with it, magazines that would deal with it, newspapers that would deal with that theme, and then we would have our writing assignments, and the writing assignments usually were geared to helping the students in their writing and so we would be on the lookout for editorials and I would always be watching for real editorials from articles, magazines, and newspapers that would relate to this theme and sometimes we'd give them two editorials with diverse points of view and then analyze these editorials. Another point that maybe should be made clear is Hayakawa was still our basic book, and we used it--I would say our major goal in all of this was to try to get the students to be more sensitive to communication and how reliable the piece of communication would be. That's what the course was, and Hayakawa was set up beautifully for that, so one of the things that we did do after I came here, I mean we did it as a whole department, a guide based on it was called "An Analysis Guide for the Interpretation of Communications" or something like that. And so based on chapters in Hayakawa we would talk about such basic things as fact versus opinion which is so important and supporting opinion with facts. We would talk about giving different points of view, and reading different points of view which would come under Hayakawa's term of orientation how to write and orientate the students to the subject. We would be concerned and try to make the student concerned about emotional wording, and how it detracts from reliability. We were concerned about abstract levels of levels of talk, do you remember that?

Kiley: Those were basic.

Tiffany: And so those things would always be working and as I said we would try to provide different experiences for the students at least in different media or communication such as radio which was much more important than rather than television and magazines and newspapers and speakers. Then as I said we'd have this common theme and so I can remember that I brought in today a kind of visual aid, a magazine that we used to use a great deal and this magazine of current history and I picked up this copy in the library and we used it so long and we thought this magazine was good because it was a scholarly magazine and it picked up a central problem. The one I happened to pick up, was March 1985 and the theme is the problem of Central America and the Caribbean and certainly people are aware today of how contrasting the opinions are and how upsetting that situation there is, so I just looked at it and so we've got here, the articles are usually by scholars from different universities. It's a scholarly magazine, it's not a public figure one, and so I notice on here that there's an article written about a --I assume kind of a poll article--and then there's an article about El Salvador legitimizing the government which I think would maybe represent the Reagan point of view today and then neutrality Costa Rican style, and Cuba's revolution after 25 years, so you get all these different points of view in trying to set up this group meeting program and once we decided to meet we kind of checked to see ahead of time what topics were on the cover, it's a monthly magazine, so what they were going to cover in the three or four months of that semester and then we used that as part of making our decisions and the editor of this magazine we got to know quite well, her name is Carol Thompson, and so she was very cooperative and at least once a year Carol Thompson would come down and talk to our students about the magazine about how they pick their themes and how they pick their writers and how they handle and things like that. We used to feel that this was good. You name some of the other magazines. We used to order "Christian Science Monitor" and "Manchester Guardian." They were newspapers.

Kiley: What about the "Reader's Digest"? We used to use it for all purposes. And what about "Atlantic Monthly"? "Time", we used to get the "New York Times" daily.

Tiffany: See we have again the way this could work is we used to be able, the administration under President West used to support us a great deal and we used to be able to have two dollars per each student because that was the fee that was charged, so each instructor really had a total of two dollars that he could use in buying any newspapers and magazines that he wanted. And we used to get group rates from the magazines and group rates from the newspapers, so I would say off hand each instructor could have available and use any time he wanted to and we would order them ahead of time. We would use I would say maybe three or four newspapers and about five or six or seven magazines.

Kiley: And one semester we even read Martin Luther King's "Guide to"--

Tiffany: That's right. We were working on a problem, as you say, such as the problem, that

would be segregation, civil rights, and so forth. And if there were a book, we'd use that as a textbook, where it was available.

Kiley: We used that besides Hayakawa. Hayakawa for analysis technique, to the book.

Tiffany: To the book, and it made it very exciting. Then we'd have --we would use local people too. We'd have pastors from our local black churches where Luther one time came, and --

Kiley: We even had someone come from the National Rifle Association.

Tiffany: That's right. All dealing with these problems. Ordering all these newspapers and magazines was a pretty big chore, but I think it was worthwhile because just in terms of newspapers, look at the spread we had. We were dealing with, say the Civil Rights problem, we had a paper from Harlem, we had a newspaper from down South, Where Was The Enemy, remember that one? We had papers from the Midwest. It was a good program to teach because we ourselves got involved in reading. We even had overseas papers, the British papers, London Times, --

Kiley: Yes, what's the London paper that's comparable to the Daily News?

Tiffany: The emotional one. I forget, there's the London Express, we used to try to get the emotional ones and ones that had more stature like the London Times and then that leads into a story. We used to try to get the quick and handsomer students to get the actual paper, and so every student was required to take the New York Times every day, which gave us an in with the New York Times by the way, and as a result we always had speakers like John Bealkes or Stuart who was head of the editorial department, they'd come down and talk on one of the Mondays to us and when it came to the British papers they had a thinner mail edition in cheap paper and then they had the regular home edition, and the home edition was cheap, in those days it came by ship, so we used to order the daily regular home edition and we tried to get them to arrive at the same time, but when they came they were rather bulky and rather heavy, and they used to come in a lot these mail sacks and I was wondering if you ever recall, remember the one we went to gather the mail sacks over at the History Department or something? Del Botts was with us.

Kiley: Del Botts used to be in charge of the foreign exchange program which was very small in those days, and it was a little bit confusing because he was doing his regular job teaching in those days, and he was also head of the Social Studies Department and they were all bunched up and we met you in the basement of the library the day we went over to carry papers which were in these great big mail sacks, and he gave us a young man from Borneo. He didn't know what to do. It was the day after a hurricane and the area between the library and our office was all woods

and many of the trees were down, so we were clambering over these trees and this poor fellow who didn't know what he was supposed to do was clambering after us. We went to Gable House, Professor Diskin who was new at the time had a horn that she had somehow gotten from a taxi from India, Bombay, but she was blowing it in people's faces, making an awful racket, and the chairman was upstairs knocking things around and swearing and this poor fellow was standing around and then he disappeared and no one ever heard from him again.

Tiffany: Such was his introduction to U.S. college exchange.

Kiley: And from Borneo, that was funny!

Tiffany: But we did have --as Fred said in his introduction, there was a lot of chaos, but a lot of fun with the chaos, more so as we kind of reflected on it, and there was a lot of fun from the enthusiasm of it.

Kiley: Mass meetings involved a lot of logistics, and timing and when things went wrong it got to be quite frustrating, and sometimes we never could find a janitor in Kendall Hall. Sometimes the lapboards had to be trucked in and almost always we had to carry manually from the small auditorium. If we'd kept that Borneo fellow we'd have managed.

Tiffany: What about that blackboard we had to carry around? I said at the beginning the kind of fun and enthusiasm and I guess all of the excitement and all of the concern with these details added somewhat to the fun of the course in the long run. Do you think so?

Kiley: Now we think that. Then it was a little bit different. We always had to worry about when they had those projectors, because I remember once sitting in a film by the Arc and kept waiting and it was the Bicycle Thief and it occurred to me that no one could ever find a bicycle with that (access?). You could only see shadows and remember the time we saw Gregory the Great, and they showed Reel 1 and then Reel 3 and then Reel 2, and nobody noticed. And they all said it was a film. And then the projectionist said we made a mistake and we had to go back and see it again.

Tiffany: I was saying that I think it was a very exciting --oh, I know what I was going to say, I was going to say that in those days we all had to teach everybody in the College for 15 hours, so you take 15 hours that meant class hours, that meant five classes with each class meeting three times a week so if you divide the 15 classes into the five days you come up with three classes a day. So there would be some in between but it meant that most of the time then the instructor would come to the campus sometimes as early as 8 in the morning but fairly early, and you'd put in a pretty full day and if you're going home for supper time, so that we got in the routine of being here and that made it possible to do all of these extra running arounds in between class time to get those chores done that had to be done. Whereas when the number of teaching hours

was cut down, then it was harder to get the instructors all together down.

Kiley: Maybe you could describe the devious ways you got the English Department to have 12 hours instead of 15.

Tiffany: Okay. So then we'll switch then from this L and C program we've been to talk about and I think I've given some kind of an understanding of it and about the textbook, the analyzing of it. Oh, there's one thing, there are two things I have down here, Fred, on the list that I wanted to mention before we stop and one is that we also used to use a radio broadcast of the day, and we would take and again try to select an evening at that time the outstanding radio commentators would come on for 15 minutes usually from about 7 to 8 at night, and we'd wait for some kind of a key event to break that we could count on each commentator dealing with that event, and we'd analyze how each one treated the event, and so I can remember we would use commentators, Fulton Lewis Jr. on WOR at 7 o'clock and we'd always try to contrast him with Elmer Davis on CBS, and Elmer Davis would we used to feel be over on the other side of the spectrum, more liberal, and then we'd have people like Gabriel Heatter who was always having theatrics in pronunciation, and Edward R. Morrow and so on. But then to talk about things as you said would be kind of criminal our recorders weren't the greatest in those days so remember on the night we were going to do this we'd get one of these big heavy metal recorders, and we used to go up to Holman's house because he had the best radio which would have the best quality, and then we'd have to have a mike that we'd set up in front of the speaker and you'd try to control this recorder and you'd watch the green light and make sure it would stay where it should be so we'd get a faithful record. Most of the time we got pretty good recordings. Sometimes in the background Lila would call the dog or cat or something and it would become part of the authenticity of the program. Then when the meeting would come on Monday, the group meeting, we'd set that recorder up in the auditorium and play it and the students were expected to listen and take notes and analyze the reliability of these communications and write a paper and come back to class later on with their compositions and writings and then we'd discuss it in class, do you remember that?

Kiley: Well, I think that was before my time. When I came it was mostly films and speakers and we used television once, Harry Reasoner, when they projected it on a big screen.

Tiffanv: Well then, let's switch, as you said let's go to another topic which is how did we cut down one of the big agitations in the College? Was this matter of meeting 15 hours a week and what could we do about it and all departments had 15 hours a week and they were trying to get it down to 12 and so we decided we'd try a system, remember this came while President Hill was here in 1963-65 so it must have been somewhere in 1963 or 1964 because he backed us with this plan, a plan like this where we noticed that sometimes in science you could get extra credits, I guess because they had lab work, and so the basic technique that we tried to use was the people

in college were upset about the quality of work, and so we presented our proposal with the idea that maybe if it were accepted we could do something about improving the quality of writing by being able to give students more time, so since the freshman course in English required so much writing, we used to have some writing every week, we ought to get some kind of credit for all that extra reading, so we worked out a plan and went to President Hill and he was very cooperative, and the basic premise that we worked on was that for every three meetings that the L and C class met we would get four hours credit. So it was what we called the four for three plan. So the way it worked was that if we had two sections of L and C that would be four and four, hours. Then if we had two sections of world lit, that would be three and three, or six hours. So there were 14 hours. We were still meeting the regular 15 hours. So that 14 hours left one hour that we owed the cause. Well, that one hour was to be devoted to counseling or writing and we were getting credit for the four for three because we were supposed to be meeting with the students anyway. And there was a lot of individual correcting and counsel and papers and when that plan went through and what it really did though was that it cut us from meeting five classes a week. We got it down to four classes a week. And after a while the other departments began to bring forth their plans and it wasn't too long after that before the whole college cut down to four classes a week, which would be 12 hours instead of 15, is that clear? It accomplished the purpose which we wanted which was to get down to 12 hours and real be able to give more time to the counseling and to the writing and so on and that's the way it worked.

Kiley: And they still complain about the writing.

Tiffany: Yes they do. I think we ought to go to the combined World Lit course.

Kiley: Why not. That *was* another --that one came about as a result of the enrollments we were getting. Remember we were getting 40 to 42 students.

Tiffany: Well that was the balance, Fred. You have to remember--one of the people said, "Oh, we're through" and I think this is true of the administration, they've backed us up in most of our crucial issues, and so they helped us out, and these days we were talking about the freshman writing course. They held the library close to 15 or 16 students (Kiley: no, no, for the longest time it was 30) Freshmen?

Kiley: Freshmen. Because I was working over in my old World Lit, 42 at one time; it's only recently that we've gotten them down to 25.

Tiffany: Well, anyway, we've been holding the line at 15 and the argument was that if you're going to hold that down to a comfortable load, you're going to have to let the World Lits go higher, which we accepted and anyway we did have again, you and I and Doug set up these group meetings. It was kind of like the basic principles of the Freshmen English, where we could have a group meeting where all of our sections, we'd usually have two each, there'd be about six

or seven sessions depending upon the students, it would be over two hundred students that would meet on the Monday afternoons. And again, you and I and Doug would sit down and we'd try to hash out a central theme and we'd have lots of fun selecting books and then we would select different kinds of rewarding exercises that would take place on these Mondays and then we'd have two more periods the rest of the week to discuss the exercises and discuss the book they would be reading at that time and we would try to dovetail the exercises with the textbooks we were working with. I went through an old folder of mine and I brought in a sample outline that we worked out and I think that it's kind of simple in that it gives people an understanding of how we tried to work dovetail this and how we would try to work together and this one was 1973 and the first thing we would do is we would try to pick a theme, a central theme. We would come to meetings no matter what the excitement was, we would always try to take a list of books we wanted to work with, averaging usually about a book a week. We used to push the students pretty hard then. We'd always try to be on the lookout as we read reviews and magazines for something new that we thought would be exciting so we'd come in and we would always try to have maybe two or three different books, in addition to classic books, that would make for more fun. As an example the first one on there is Conroy's Stop-Time which was about a young person, that was a very successful one, the students would love these books. That was always a favorite. When the students liked a book, then they'd get excited and that makes a class more interesting, so anyway I noticed on here we picked the very --- what would you call it Fred? On our part would you call it kind of pompous? Did we think we were supermen, we picked the title Man and His Fate. (Kiley: Pompous) Then we broke this down into the three categories. And we would examine the problem of man and his fate, one in his youth – we used a chronological set up --then in his love and his work, and then man and his fate in a political setting. And then under these three headings we had books, so take for example youth, they would be reading during this period which would go on for about a month from September to October we read three books, four books, we read Stop Time by Conroy, we read Crime and Punishment by Dostoyevsky which is about--people don't stop to realize he was only a young college student, then we read Antiquity and we used to try to have core books too and Greek drama and we read Oedipus so we had these books being read and then we would have Monday programs where we would have speakers, very often we would try to get authors to come and talk about the book they were reading. You want to mention something?

Kiley: I'll never forget Anthony Burgess because I introduced him and just as I did the introduction I forgot his name. Remember that? He was at Princeton at that time.

Tiffany: No. And that's another thing, we were backed in this program, you and I and Doug, by President Martin. He gave us a sum of \$400 per semester that we could use, so that we could offer these people pittance to come and talk. Can you imagine Anthony Burgess coming for \$35, but they would be willing to do it. We also had Cush Von Syn (?) when he was there, Mano Majo was his book that we read. These are the books that we used to find. And they would be willing to come over because (1) they knew that our students had been reading their book and I

think that they were just curious about finding out different aspects of the educational system in the United States and they wanted to get a contrast of a state school versus Princeton University. Don't you think that's possible?

Kiley: Didn't Kim come all the way from Massachusetts?

Tiffany: Kim was from Korea and his book was The Martyr right? And he came down and we had to get up more money I don't know how, but I mean we had to pay--

Kiley: That was kind of strange. He used to go over and pay the girls and we never knew who was paying for what. It was very strange. ____ would disappear into Green Hall and say "Everything's fine"

Tiffany: Well, that's what I mean when I say that they supported us. And then I remember we had another book that we read, which was called Man of the People. And there was a young African here and at that time President Heussler was here and Heussler was a scholar and Africa was his special forte. He was good enough to come over and after the students had read the book he talked about Africa and he read the book, he knew the book and was able to let the students ask him questions about the book and the authenticity of it, and Heussler would answer out of his experience which was good. So anyway, it's hard to see and I don't know whether the camera can follow this, we have here a list of the books. This is what we usually give the students, the schedule of the books that they'll be reading. In the section on the Man and His Fate, love and his work, we list The Mayor of Casterbridge by Hardy, then we read Man and the People and then we read Graham Greene's Heart of the Matter and then we finished up with the Lefaire's Madame Bovary and all those tied in very well with this idea of his love and his work. And finally in the political setting we read the books that year called The Penal Colony and some other short stories Metamorphosis and we read Solszynitzin who is pretty much the... This one that we got this year was the canceled one, the first one we read was A Day in the Life of Ivan Denisovich and we read that too, do you remember? This is the ____? and I guess Solzhenitsyn was the last one. But then over here on the right hand side we were also dovetailing and working in--we had set up very early, I think it must have been going on when you first came, did we have a foreign called "Foreign Films"--what we called a foreign ...? Kiley, that was on when I first came. And then we had--that was kind of a hey-day of films.

Kiley: Did you start that in '56?

Tiffany: The early fifties, yes. And it was the hey-day of foreign films, the time of the new wave with Rene and Truffaut and other French directors. It was a time when there was a resurgence of Italian films and there was neo-realism, Fellini and all of his films, and so we used to sort six films a year, I think at that time--three a semester. And then we would try to select ahead of time,

try to get books that would be dove-tailing with these films, read the book with the film which would bring out the theme, which used to work. So anyway, just to put this down in the history, in this 1973 semester, the first film was Paisan by Rossellini, which was Italian and portrayed post-war Italy.

Kiley: Remember what happened. They didn't have Paisan so they sent by special messenger a film from India called ____? It was about a little boy and it was a very bad film. Almost as bad as The Playboy of the Western World.

Tiffany: We used to get some good films. You can't say this was a bad one. We had Fellini's La Strada. We talked about Giulietta Masina for an hour.

Kiley: That was a masterpiece.

Tiffany: Remember how it started?

Kiley: Yes. It starts with her on the beach.

Tiffany: No. As I remember--don't tell me to shut up now--I remember it as kind of an epilogue. The ending ended with a big fish on the beach. The epilogue started with a group---

Kiley: La Strada?

Tiffany: Oh, you're right. I'm mixing it up with La Dolce Vita. Anthony Quinn wasn't it?

Kiley: Anthony Quinn. She was on the beach, and he comes to buy her because her sister who had been her assistant died.

Tiffany: Remember that crazy motorcycle and the little tent-like thing. I should know better than to argue with you. Your memory is always so infallible.

Kiley: It doesn't start with that, it starts with Christ going across the sky with the bathing beauties.

Tiffany: How did he go across the sky?

Kiley: By helicopter.

Tiffany: It was a big statue and he had his arms out and he was going across and, remember how the camera focused in and it showed a shadow that went across these people that were indulging

in quote--group life --and it was going to be a conflict, a beautiful way to set up the scene--a big fish. I get excited about it. I hope this comes through--I'd like to sit down and teach this again. And then we always would try to work in a Bergman film. We had ___? So these things made life exciting. I haven't seen any indication of timing by that clock up there, I didn't see --we've gone about five minutes. Can you think of other things that we should tell them about our work? I have down here 11 kind of --I guess it should be sort of obvious, but I've got down here my notes--other speakers. John Ciardi used to come down from Rutgers. We worked with Japanese films and snow country Colorado.

Kiley: Do you remember we used to show some Japanese canning...

Tiffany: No, it doesn't ring a bell.

Kiley: There was a canning company that canned crab and it was a little commercial film, but...

Tiffany: That's right--and you have a feeling for the big snow storm that was there. Well anyway, Don Keene of Columbia was probably the outstanding translator of these books, a Japanese translator, and so Don Keene came down several times and talked to the students about Japanese books which was good. All I wanted to do was, I would assume that people listening to this would make this conclusion themselves, but one of the benefits of doing these things that we talked about, these kind of combined meetings that drew people closer together and we had common experiences that the students shared, and one of the things is that it made a richer experience for the students. They were exposed to more things. A very, very great benefit was to the instructors because we would get excited, we were being introduced to different books, different films, we would get excited. You and I and Doug were very close in office location.

Kiley: We were in the same office.

Tiffany: We'd come in and get arguing and talk about these things and that excitement had to carryover in the classroom, I think. I sound like I'm ready to ask for a raise in salary or something.

Kiley: That was one of the things, maybe our closeness wasn't so comfortable as we like to think of it because they used to jam us six in an office.

Tiffany: We'd have to take the student and find a spot in every room but the bathroom. A separate place where we could counsel students. So enjoyment was a big thing, and as I said, this enthusiasm.

Kiley: It kept us off the streets.

Tiffany: Right, I don't know whether I should even say this to you, but maybe a good point to bring out to you is this program, take the group meetings with L and C, I said it lasted until the middle of the nineteen sixties, '66, by that time the College was getting so big that you couldn't get all of it, you see we had the College auditorium in Kendall Hall I think it would hold about 1100 students and we could comfortably have 400 or so downstairs, and it was sort of intimate, and as it kept getting bigger and bigger we'd have to overflow to the balcony and then we couldn't even fit into it. Some of the other instructors weren't quite as enthusiastic about these Monday meetings, was that fair to say, do you think?

Kiley: Yes. The course itself kind of deteriorated.

Tiffany: It finally got to peter out. We did pretty well to have it around 15 years.

Kiley: It's a long time.

Tiffany: Again a kind of a conclusion that we're operating on here, and I kind of have a feeling about how things go in cycles, in education especially and so we started out at Trenton in the freshman course and before the group meetings the courses were kind of traditional the way you've been taught in the schools that you come from, very often the instructors used an anthology, and learning science like writing a description of Aunt Kate or Uncle Pete. Write an essay that has dialogue in it. I can remember being assigned as a freshman when I was working downtown in a restaurant so it --I had to try and get that French-American dialect into this piece of writing and that --we weren't too excited about that and the instructors weren't too excited about these essays and I think they carryover a kind of a feeling that teaching the freshman course since they came from a university which was often assigned to a graduate assistant, was kind of a come down. One of the big things we did was that we got people excited about teaching a course that traditional in many was an onerous course that they didn't like to teach. And it became fun to look forward to these things. So we went through that and then as the mechanics of the College got bigger and bigger the course died out, the department got bigger and kind of fragmented, and as I understand it now, you can correct me, I think the cycle is gone kind of complete, it's a case where the instructors are on their own and I notice that a lot of the textbooks are now and the cycle has gone full circle. Is that a fair description? And so that's one of the conclusions. Is there that you wanted to say, Fred?

Kiley: Well, we've missed you.

Tiffany: Oh, I don't mean that. I mean anything about any of the courses or anything?

Kiley: No. What you said is true. Most of the instructors teach. Most of the composition. We

have four sections and three of them you can almost count. It gets heavy at times.

Tiffany: They like doing that. Right at the end --the last two or three years that I taught I had three sections. Again, I have to say that I appreciate the cooperation that – and I really mean it—that I’ve always had. First of all from different chairpeople, who allowed us within the limits of the setup a certain degree of freedom, so I was still able when I was working with these—I still could use my Hayakawa when I was teaching the three sections of freshmen English. And I had the freedom near the end to work in communication a couple of novels like Graham Greene or Conroy and when I talked with students as I have after they've been out and they say I remember your course and after I talk with them about it and I find out that they were students who did pretty well as far as their grades were concerned, so they weren't ready to put an item like that --remember they used to be kind of frank and they used to say I remember I wasn't too happy about the composition writings so I --and then they'd tell me about the great Greene book and they said I used to like those, so then I'd say that made the course more enjoyable for them and it certainly made it more enjoyable for me when I had to switch to three composition courses. So again as I started to say I felt very lucky about being at Trenton State, lucky because of all the things we said, and in the end when the group meet and everything just died out when the students took control and everything was elective.

Kiley: I remember when we started the mini courses.

Tiffany: Yeah. And we used to be able to do things with World Lit because a sophomore had to take a full year of World Lit and back in the Sixties when they put in electives and everything they dropped World Lit and it didn't get chosen and World Lit just about disappeared. We'd maybe have one or two sections that's all. So I felt very fortunate at that point, this was when Alex Liddie was the chairman, but Barry Novick had set up what I think was pretty exciting and was an excellent film course, and it was very popular when students were electing. And so Alex gave me the chance when World Lit died out, he knew I was interested in film, to work with Barry and others, with films and again I was in the area where I could work with these films that I enjoyed and kind of relate them to textbooks again, to novels and books that we were reading. They had a course called "Experiencing Lit" which--

Kiley: I teach that now.

Tiffany: It related to film. All right, I thought at first it would be a good idea to end with a poem. And the poem is by John Ciardi and I'm only reading, the poem is entitled "Ode for the Burial of a Citizen." And I'm reading only the second stanza because I think this fits so much our teaching. "He is marketable nowhere, an auctioneer. His liability is zero. His assets zero. His card has been removed from the Credit Bureau. He is off the mailing list of the fiscal year." And this is the part that applies to teachers and how we have to experiment. "His final real investment was to borrow courage from courage on the day's receipts and so by petty cash and small deceits to contrive

one more contrivance for tomorrow,” and that’s what we have to do. We have to improvise and we have to keep contriving and maybe your words deceits was there but it was lots of fun.

Kiley: Also very resourceful.

Tiffany: And we were very resourceful.