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ABSTRACT

The Pennsylvania Writing Project (PAWP), a regional outreach service of West Chester University, is described in this report. Among its basic assumptions are that: there is a nationwide need to improve the writing skills of school graduates; a pervasive problem is in the teaching of writing; colleges, universities and schools share a common problem that can best be addressed through cooperative efforts; and the best teacher of teachers is another teacher. Project goals affirm that: the writing problem will be solved through university-school programs; student writing will be improved by improving the teaching of writing; and classroom practice and research will inform all writing lessons. Activities include institutes, courses, workshops, and other programs on and off campus for teachers, administrators, students, and other clients. Programs range from 1 to 125 hours of instruction and training, and they may or may not carry graduate or in-service certificate credit. Each program offers methods for teaching and evaluating writing. PAWP has served over 5000 teachers in over 80 school districts in southeastern Pennsylvania. Students of PAWP teachers have improved significantly in writing performance. Field-based research projects have been developed by 73 participants in PAWP courses and institutes. Copies of the Pennsylvania Writing Project newsletter are appended. (SM)

THE PENNSYLVANIA WRITING PROJECT

at

West Chester University, West Chester, Pennsylvania

1980- Present

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AASCU/ERIC Model Programs Inventory Project

The AASCU/ERIC Model Programs Inventory is a two-year project seeking to establish and test a model system for collecting and disseminating information on model programs at AASCU-member institutions--375 of the public four-year colleges and universities in the United States.

The four objectives of the project are:

- To increase the information on model programs available to all institutions through the ERIC system
- To encourage the use of the ERIC system by AASCU institutions
- To improve AASCU's ability to know about, and share information on, activities at member institutions, and
- To test a model for collaboration with ERIC that other national organizations might adopt.

The AASCU/ERIC Model Programs Inventory Project is funded with a grant from the Fund for the Improvement of Postsecondary Education to the American Association of State Colleges and Universities, in collaboration with the ERIC Clearinghouse on Higher Education at The George Washington University.

ABSTRACT

The Pennsylvania Writing Project (PAWP) is a regional outreach service of West Chester University, offering institutes, courses, workshops and other programs on and off campus for teachers, administrators, students, and other clients. These programs range from 1 to 125 hours of instruction and training, they may or may not carry graduate or in-service certificate credit. Each program offers methods for teaching and evaluating writing. Quality control is provided by a rigorous selection and training process for the staff of teachers-consultants. PAWP also runs specialized programs for GED teachers, for area youngsters, for senior citizens, and for writers-meeting-teachers. PAWP's staff development programs are validated by the Pennsylvania Department of Education. PAWP program has served over 5,000 teachers in over 80 school districts in Southeastern Pennsylvania.

INTRODUCTION TO THE PENNSYLVANIA WRITING PROJECT

The Pennsylvania Writing Project (PAWP) follows the staff development model of the National Writing Project. Originating in 1980, it is a regional service of West Chester University, offering programs on and off campus for teachers, administrators, youngsters, and other clients. These programs range from 1-hour awareness sessions to intensive 125-hour summer institutes. PAWP's programs are consistently given high ratings for effectiveness as in-service training.

PAWP originated to serve the educational community in dealing with the writing crisis perceived in the late 1970's. The program also was designed to serve the needs of teachers for professional enrichment and improvement.

PAWP clients are usually teachers, but other audiences are also served. There is a Youth Writing Project each summer, a Memoir Project for senior citizens, and a summer workshop for school administrators.

The services offered have changed over the years so that there are fewer short summer programs and more extended courses offered throughtout the region during the school year.

PAWP's staff consists of a half-time director, a half-time associate director, teacher-consultants who are under contract to the university, and office personnel.

Evaluation results for PAWP as a staff development effort have been highly satisfactory. PAWP was validated in 1981 by the Pennsylvania Department of Education as an "exemplary program." Local growth is evident, and the collaborative National Writing

Project model is now being adopted by six other sites in Pennsylvania.

BACKGROUND

The Pennsylvania Writing Project (PAWP) is one of 165 dissemination sites of the highly acclaimed National Writing Project and represents a new and successful approach to writing and writing instruction.

The goals of the Pennsylvania Writing Project derive from the National Writing Project model developed in 1974. Specific objectives for PAWP/WCU were developed by the Project Director in consultation with representatives of the intermediate units of three surrounding counties. Personnel from area school districts and the Pennsylvania Department of Education have reviewed these goals and objectives, and minor revision or modification has since occurred.

The Pennsylvania Writing Project (PAWP) began formally in 1980 and reports annually to and is assessed externally by the National Writing Project (NWP) and internally by the Dean of Arts and Sciences. In 1981 PAWP was assessed by the Pennsylvania Department of Education (PDE) and validated for program effectiveness. In 1982 PAWP assessed its effect on student writing performance.

The basic assumptions of the Pennsylvania Writing Project are also those of other projects in the National Writing Project, which are modeled after the Bay Area Writing Project.

1. There is nationwide need to improve the ability in writing skills of school graduates regardless of their respective occupation or level of education. This is equally true in the Commonwealth of Pennsylvania.

2. The problems of teaching writing today is pervasive, affecting all levels of instruction and in all schools, rural, suburban and urban, public and non-public.

3. Colleges, universities and the schools share a common problem that can best be addressed by cooperatively planned and funded efforts. The consortium effort will provide similar opportunities throughout Southeastern Pennsylvania.

4. The problem of teaching writing is the responsibility of all departments - science, social studies, and education, as well as English - and of all teachers at all levels regardless of their subject field or grade level.

5. The writing problem can be most effectively addressed by bringing together teachers from all levels and having them work together cooperatively.

6. Much is already known about the teaching of writing through research and the individual expertise of successful teachers.

7. Most teachers of writing are not aware of this knowledge.

8. The best teacher of teachers is another classroom teacher.

9. Successful writing teachers can be identified, brought together to share what they know from successful practice, and be treated as an effective corps of Teacher/Consultants to help school districts and individual teachers improve the teaching of writing.

10. Teachers of writing should themselves be able to write well.

Agencies as diverse as the Education Commission of the States (parent organization of National Assessment of Educational Progress), colleges and universities, national testing agencies, public and non-public schools, and the popular press and media continually indicate that the American public is not able to write sufficiently well to succeed in a verbal, print-oriented society. People who were schooled in the period before and during World War II remember similar concerns being expressed at that time. The fact is that Americans have always had difficulty expressing themselves in writing. The popular press infers, in its criticism of the writing skills of American citizens, that teachers are at fault. That may be true. Most people can recall some rather dismal experiences in classes where writing assignments were given as they progressed through elementary, secondary and higher education. However, most people can also point to a few truly outstanding experiences they have had with teachers who were insightful andknowledgeable in teaching writing.

Regional needs assessments in 1977 and 1978 verified that writing was a prime concern at the elementary and secondary levels in Southeastern Pennsylvania. Emphasis in the current competency based educational testing was on writing along with reading and mathematics. Preliminary testing in the spring of 1978 indicated a wide disparity in writing abilities, thus showing that writing needed to be emphasized at all levels of education. Other evidence of problems:

1. Statewide achievement tests in the 1970's

consistently indicated significant deficiencies in writing across the educational spectrum.

2. In those years, a few teachers were found who could not write coherent, well-structured sentences.

3. Several school districts investigated the possibility of testing teachers in writing before allowing them to teach in the school system.

DESCRIPTION OF THE PROJECT

A. Goals

1. The writing problem will be solved through cooperatively planned university-school programs.

2. Student writing will be improved by improving the teaching of writing, using teachers to teach other teachers.

3. Change will best be accomplished by those who work in the schools, not by transient consultants who briefly appear, never to be seen again, and not by packets of teacher-proof materials.

4. Programs designed to improve the teaching of writing will involve teachers at all grade levels and from all subject areas.

5. Classroom practice and research will inform all writing lessons.

6. The intuitions and practices of teachers can be a productive guide for field based research, and practicing teachers will conduct useful studies in their classrooms.

7. Teachers of writing will write themselves.

B. Activities

The project offers institutes, course, workshops, and other programs on and off campus for teachers, administrators, students, and other clients. These offerings range from 1 to 125 hours of instruction and training; they may carry graduate credit, in-service or certification credit, or no credit. Each program offers methods for teaching and evaluating writing. The

high quality of all PAWP programs results from the selection process for teacher-consultants and specific training in in-service presentation methods.

C. Clients

Clients are teachers and administrators K-college in all subjects, and are usually from an 8-county area in Southeastern Pennsylvania. Youngsters and senior citizens are also served. Since 1980, PAWP has trained 5834 elementary teachers, 3561 secondary teachers, 127 college teachers, 128 administrators, 140 children and 74 Elderhostel participants.

D. Changes in Services

Since 1980, the Project has continued to add courses and workshops to its summer and field offerings. For Summer 1987, plans included two institutes (one advanced), 6 one-credit or non-credit workshops, a major conference, and two three-credit courses--all on or related to writing instruction. For Summer 1988, plans included three teacher institutes (one under a grant from the National Endowment for the Arts), two courses, and five 1-credit workshops. Demand for school-year contracted in-service abated from an 1982 high but continues. However, the demand is growing for full-length courses or training programs delivered "in the field." The number of school-year Saturday continuity meetings for PAWP teachers has decreased from 8 to 4 or 5, but two new day-long programs for this population have proven successful. PAWP/WCU has helped create a statewide network of PA/WP sites with the assistance of the National Writing Project and the Pennsylvania Department of Education.

E. Personnel

No one works on the project full time. The Project Director has .50 equivalent time for administration but in the summer works full time on the project. An associate director/in-service coordinator works on the project for .50 equivalent time, and teacher-consultants are hired by the project for additional tasks. All other professional work with the project is done on a contract basis. The secretary is .8 FTE and the student aide is hired for 10 hours/week.

The Project Director is a tenured Full Professor of English with a 10-year track record of publications, grants, presentations, consultations, and other professional activities amounting to strong national and local recognition in the field of writing. The PAWP teacher-consultants, all of whom are full-time teachers, have local and some statewide recognition.

F. Funding

Earlier funding through grants and contract has given way to University funding through budget and continuing education contracts, as reflected in the 1987-88 budget summary:

Local Project Financial Support

a) from NWP lead agency, BAWP	$ 0
b) from Local Campus (direct $ support)	78,085
c) from Local Campus (in-kind support)	38,000
d) from Local Schools, Districts	46,500
e) from State	3,200

f) from Outside Grants	28,690
g) from Other	19,000
	$ 213,475

Presently PAWP is in a growth mode: it offers two summer institutes and about 20 ripple-effect courses a year. Its revenues, expenses and staff have increased, and future prospects are satisfactory.

RESULTS

Goal 1. "The writing problem will be solved through cooperatively planned university-school programs."

A total of 92 school districts, private schools, and intermediate units have used PAWP services since 1980, and their reports indicate changes in their writing curriculum and methods of instruction.

Goal 2. "Student writing will be improved by the teaching of writing using teachers to teach other teachers."

Evaluation of writing samples in 1981 showed that the students of PAWP teachers improved significantly in writing performance. Holistic assessment was conducted with randomly selected writing samples of students from grades 3 to first-year college freshman. Because such assessment is costly, and because PAWP has affected every school district, clear evaluation in this area is no longer likely.

Goal 3. "Change will best be accomplished by those who work in the schools, not by transient consultants who briefly appear, never to be seen again, and not by packets of teacher-proof materials."

In PAWP's on-going evaluations since 1980, teachers claim to have changed their instructional methods as indicated in Table I.

TABLE I

CHANGE IN PROPORTION OF PARTICIPATING TEACHERS

IMPLEMENTING SELECTED INSTRUCTIONAL ACTIVITIES

	Behavior	Proportion Showing The Behavior at Start	Proportion Showing The Behavior at End	Improvement	Critical Ratio (Z)	Probability
1.	Apply current theory and research	.18	.96	.78	9.33	<.01
2a.	Writing instruction substantial in my curriculum (English/Language Arts)	.65	.99	.34	5.57	<.0'
2b.	Writing instruction substantial in subject matter curriculum	.44	.87	.43	5.21	<.01
3.	I recognize that the subject matter of writing has its richest source in the students' personal, social, and academic interests and experiences.	.60	.98	.38	6.50	<.01
4.	My students write in many forms.	.47	.87	.40	6.73	<.01
5.	My students write for a variety of audiences.	.26	.80	.54	7.67	<.01
6.	My students write for a wide range of purposes.	.49	.82	.33	5.84	<.01
7.	Class time is devoted to all aspects of the writing process: generating ideas, drafting, revising, and editing.	.28	.88	.60	8.34	<.01
8.	I encourage the development of fluency before form.	.32	.95	.63	8.51	<.01
9.	I encourage the development of form before correctness.	.29	.86	.57	7.88	<.01
10.	I use editing/response groups in the classroom.	.07	.75	.68	8.77	<.01
11.	My students publish their work in some form	.36	.75	.39	6.50	<.01
12.	My students receive instruction in both (a) developing and expressing ideas and (b) using the conventions of edited American English.	.59	.88	.29	5.78	<.01
13.	Control of the conventions of edited American English is developed primarily during the writing process and secondarily through related exercises.	.33	.67	.34	6.03	<.01
14.	My students receive constructive responses at various stages in the writing process.	.40	.91	.51	7.66	<.01
15.	In my classes, evaluation of individual writing growth:					
	a. is based on complete pieces of writing	.51	.83	.32	5.83	<.01
	b. reflects informed judgments, first about clarity and content and then about conventions of spelling, mechanics, and usage;	.39	.91	.52	7.43	<.01
	c. includes regular responses to individual pieces of student writing as well as periodic assessment measuring growth over a period of time.	.33	.80	.47	7.19	<.01

Goal 4. "Programs designed to improve the teaching of writing will involve teachers at all grade levels and from all subject areas."

PAWP teacher-consultants are employed as follows:

- 101 elementary (most teach all subject areas)
- 116 secondary (including 12 social studies, 1 science, and 18 reading)
- 5 college
- 14 other (supervisors, administrators)

Goal 5. "Classroom practice and research will inform all writing lessons."

Statistically significant change has occurred in teacher performance, based on the results of a questionnaire adapted from the National Council on Teacher Education Standards for Effective Basic Skills Programs on measures of 15 preferred instructional behaviors. The proportion of teachers reporting the behavior at the end of PAWP programs significantly increased (See Table I).

Goal 6. "The intuitions and practices of teachers can be a productive guide for field based research, and practicing teachers will conduct useful studies in their classrooms."

Field-based research projects have been developed by 73 participants in PAWP courses and institutes. Several of these have been published in the PAWP Newsletter, one joint project has been published by the NWP Newsletter, and another was published by NWP as a monograph.

Goal 7. "Teachers of writing will write themselves."

All PAWP courses and presentations require writing by the participants. The continued publication of our quarterly PAWP Newsletter depends on such writing and on continuing interest: 3 or 4 pieces by PAWP teacher-consultants and their colleagues appear in each issue. PAWP also evaluates teachers' attitudes to their own writing using the Daly-Miller Writing Apprehension test. Data collected in 1980 and 1981 show statistically significant decreases in writing apprehension in teachers participating in PAWP programs. (See Table II)

TABLE II

PRE AND POST WRITING APPREHENSION SCALE

PERFORMANCE OF PROJECT PARTICIPANTS

1980 AND 1981

Subgroup	N	Pre-Mean	Pre-S.D.	Post-Mean	Change	Change In S.D. Units	"t"	Prob.
Summer Program	57	57.58	15.86	50.28	-7.30	.46	-5.48	<.01
Academic Year Program	55	72.60	19.19	62.64	-9.96	.52	-4.62	<.01
Total	112	64.95	19.05	56.35	-8.60	.45	-6.84	<.01

CONCLUSIONS AND RECOMMENDATIONS

Over 160 sites of the National Writing Project are currently active; many if not most are based in AASCU institutions. PAWP is a particularly successful site and has exercised leadership in the National Writing Project as a result of its success. Other sites imitate or seek our advice on staff development courses, youth projects, senior citizens projects, and the like.

We continue to grow, and the Writing Project idea has spread in Pennsylvania to other active independent sites at Gannon University (Erie), the University of Pittsburgh, Penn State-Harrisburg Campus, and the University of Pennsylvania (Philadelphia). A Northeastern Pennsylvania Writing Project involving several colleges and school districts held its first institute in 1988. Last year, the Pennsylvania Senate passed a measure to provide $500,000 annually for nine existing and new Pennsylvania sites of the National Writing Project; the House version passed the Education Committee but died in the Appropriations Committee. This year, with the endorsement and aid of teachers' organizations such as the Pennsylvania State Education Association, we are more optimistic about these bills.

We are understandably proud of the Pennsylvania Writing Project. It responded to a felt need of many populations and thereby gained goodwill and initial financial support. School administrators are accountable for their students' performance on writing tests, and teachers want to teach writing but, in the words of one 27-year veterar, "they have never been taught what writing was about or how to teach it." Educators are not the

only interested party; literacy levels are economically important to employers, to college admissions officers, to taxpayers and government officials. The Project also succeeds because students need it; our experience shows us that youngsters have a tremendous need to express themselves and to leave their mark in print, a need strong enough to motivate them to master the skills and codes of competent writing.

Mainly, the Project works because it is teacher-centered. The Writing Project philosophy empowers teachers as experts on classroom practices and reform. By identifying exemplary teachers and asking them to demonstrate their best teaching approaches, the Project gives the authority for what happens in the classroom to those who are in the classroom. By giving teachers key leadership roles in project staff development--as directors, consultants, coordinators, researchers, editors of newsletters and publications, writers of articles and monographs--the Pennsylvania Writing Project has improved the professional status of teachers. Our teacher-consultants become leaders in their districts and colleges, planning progrms, revising curricula, and serving on district and state committees.

Before the Project, even the most successful teachers knew little about important theories being developed in their profession. Now, through our emphasis on research, PAWP and the NWP sites have helped reverse the trend of mediocrity in schools by training a regional corps of practicing teachers-scholars. With support networks and continuity mechanism at all levels, the Writing Project offers a place to any teacher interested in

writing, in conferring and working professionally with equally interested colleagues, in conducting and reading research on writing, or in just improving as an instructor. Teachers who held summer institute fellowships or participated in our open or in-service programs are continually attracted back to the university campus for such activities, if only to share their recent successes or failures, or to get a "shot in the arm" from renewed professional dialogue.

PENNSYLVANIA WRITING PROJECT NEWSLETTER

VOLUME 8 NUMBER 1 & 2 FALL/WINTER 1988

NATIONAL ENDOWMENT FOR THE ARTS ARTS IN EDUCATION PROGRAM MAKES SPECIAL PROJECT AWARD TO WEST CHESTER UNIVERSITY FOR PENNSYLVANIA WRITING PROJECT ACTIVITIES

West Chester University has received a grant of $28,690 from the National Endowment for the Arts (NEA) to improve the teaching of creative writing in schools in Southeastern Pennsylvania. The grant will support:

1. A winter conference for teachers
2. A summer institute for teachers, and
3. School year activities to link the two events.

The project, under director Robert Weiss, will be a collaboration with over 50 school districts in as many as eight counties.

The conference, to be held March 11-12, 1988, will introduce area teachers to contemporary writers, their methods, and their products. The summer institute will focus on teacher-consultants of the Pennsylvania Writing Project. Both events will emphasize the teachers' own writing of poetry, prose, and plays as well as their ability to help students as writers and to apply creative writing ideas and methods to teaching other material in the school curriculum.

Bob and his colleagues in the English Department are excited about the planned activities. "Using the networks we've already established with teachers and school districts, we can have a significant effect on thousands of students. There will be more creative writing in the schools, and more use of writing to advance the academic curriculum." Further, the NEA funding will "bring noted writers into new graduate-level programs in writing and into the Youth Writing Project."

More information will be available in future Newsletters.

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HOW TEACHERS TEACH TEACHERS

by Mary Ann Smith

Last summer I was invited to a California Writing Project site to talk about "what makes an effective presentation." The good news was that directors and teachers wanted to explore once more the notion of teacher-to-teacher effectiveness. The not-so-good news was that I had agreed to lead the exploration, for the very topic suggested that I would practice whatever I preached. The odds were that the participants would remember not so much what they heard, but what they saw; and what they saw it turned out, was "nonslick"—a seemingly messy mixture, like their classroom teaching, of informing and being informed, of engaging in activities and reflecting on them, of citing authority and giving over authority. The group felt both relieved and unsettled by the apparent message that teachers teaching teachers probably meant teaching after all, as opposed to a staged presentation. Teaching makes you so much more vulnerable—and responsible—than other slick, noncontact sports.

Over the Project's fourteen-year history, teachers have assumed the risk and the responsibility for teaching their colleagues and, in the process, for creating new models, new higher standards for staff development workshops. I have watched how they teach, what they do that makes a noticeable difference in the way workshop participants respond to their ideas. And what they do, I believe, deserves our attention and discussion.

First, in effective workshops I've seen, Writing Project teachers are selective in what they teach other teachers: a slice of their classroom practice rather than a parade of all the procedures they know. They resist the temptation to unload the whole of their teaching careers from September to June. Rather, like skillful writers, they find a focus that can be followed with confidence, in this case into other classrooms with other students. Their emphasis is not on how much they can teach in a three-hour workshop, but on how much their colleagues can put into practice.

These selected approaches to the teaching of writing, however, are far from isolated or random. Teacher Consultants describe what they do in the context of their classrooms, in the progression of their teaching and their students' learning. They provide the necessary framework in which a best practice occurs—when in the process of writing, when in the development of a student writer, when in the school day or year. Rebekah Caplan, for example, frames her writing-for-specificity approach by her personal history as a teacher, recalling for workshop participants her fruitless margin inscriptions on student papers: "Give more detail." "Unclear." When these vague notations failed to inspire additional detail and clarity, she looked to her own childhood experiences as a student of the arts, to the daily finger exercises in her piano practice, to the improvisation that always preceded her drama performances. In this context, she developed her daily training program for young writers. In this context—with the understanding that "show not tell" exercises are the opening warm-

(Continued on next page)

ups each day in Rebekah's classroom--other teachers can successfully train their students to write with specificity.

Another characteristic of effective Writing Project workshops is attention to theory, to the "why" behind a teaching strategy. The reasons that underlie a successful approach to writing instruction give it convicition and staying power. Here, I can use my own experience as an example of the importance of theory, or more accurately, of the void when theory is omitted. Several years ago I led what seemed to me a lively workshop in my district. The teacher writing was memorable that afternoon, touching pieces about grandmothers and brothers and lost moments of childhood. The response groups virtually hummed. As we were finishing, still heady from the display of our prose, a young bearded fellow reached under the table and pulled out a hardcover grammar book. "This," he said, now holding the book up for everyone to see, "is a whole lot easier than what you're talking about." He was right, of course. Why, without knowing why, should he entangle himself in clusters and drafts and revisions and all this recursive business? The experience alone, no matter how heady, was not enough.

It is difficult, at best, to change established classroom patterns, to trade in the known for the "trust-me-this-will-work." Teachers need to know why peer response groups, for example, are worth the sacrifice of time and frontline control. Even if teachers are enticed by the initial excitement, they will probably bail out at the first sign of failure in their own classrooms unless they are convinced that the approach at hand merits a not-always-smooth transition.

Without theory, even the best practices can fall into a kind of fashion industry. Teachers, barraged every season by new styles and designs, are free to swap one attractive practice for another. Theory—whether it is personal theory, the theory from research, or the findings from teacher-research—inspires longevity, the chance for a best practice to wear well rather than out.

Writing Project Teacher Consultants have given new definition and credibility to theory itself. Their special knowledge from classroom practice has added to knowledge from research. They bring to Writing Project workshops an informed set of observations and experiences that invite the participants to go beyond mere imitating of a practice to developing their own informed points of view.

The strongest evidence of successful practice that Writing Project teachers can bring to inservice workshops is student models, especially if the papers represent a range of student writers. Teacher Consultant Alice Kawazoe offers a series of drafts from one of her non-native speakers to demonstrate the power of student response, the results of one student helping another to improve his paper.

Draft 1: When my brother got shotted I was glad not me. If I got shotted I never come to America to make new country, to make new life, to make new chance. My family used to struggles, so American struggles o.k. with us. But I am sad.

Draft 2: The air hot all around even still about 9 at nighttime. No noise hit our ear. Even still the birds are asleeping. Only earth noises when it receive our shoes. From moonlight we see the ground and bushes and leafs. No heavy tree yet. But most time at night we try see with ear to catch danger. My brother is walking in front of me. He move much fast than me, not more leg—just more fast.

His shirt I can see and the backof his leg. His head is too black to see. He turn head to look after me then BOOM. The BOOM and the shock knock me down. I cannot see his shirt again, so crawling to him. The bom clear away leaves. My brother I cannot describe. He no my brother anymore. So shock.

When my brother got shotted, I was glad not me. First so sad, then glad. Full of thankfulness I am still living. Then guiltiness for been still alive myself.

If I got shotted I never come to America to make new country, to make new life, to make new chance. My family use to struggles, so American struggles O.K. with us. But still I am sad for my brother not here too.

The poignancy of this student's writing is not the primary reason Alice selects it as a model, for such writing is relatively common among ESL students. She selects it, instead, because it clearly demonstrates how one student, in this case a remedial writer, can be taught to ask the right questions of another to unturn the story that is hidden in the first draft. Workshop participants are bound to know from her student models that Alice has an approach worth examining.

In effective Writing Project workshops, Teacher- Consultants are also themselves models of how they teach their students to write. Their workshops go beyond a presentation format. Science teacher and former football coach Bob Tierney once referred in a workshop to his early years of delivering lectures as entertainment for the teacher. His teaching of teachers now reflects an entirely different practice. We are involved, moving together through one of Bob's strategies for writing to learn. He delivers stiff lamprey's to our tables, pointing out their obvious smell of formaldehyde. We touch and turn them, talking about what we see. We write and read to each other the stuff of our observations, our speculations and questions. Bob circulates, his not-so-white lab coat brushing by us, his nods encouraging us to learn firsthand about lampreys and in the process, about his approach to writing in science. These activities and others like them—writing and responding, close reading of student papers, reacting to problems posed—prepare teachers for the next step, transferring what they've learned into their own classrooms. The writing, in particular, gives participants a chance to step into the shoes of their students, to experience what it is they will ask students to do. No amount of explanation can replace an actual try-out for building confidence or for empowering a teacher to reshape classroom practices.

And no amount of try-out can stand entirely alone. When Writing Project teachers, at the close of an activity, ask their colleagues, "What did you notice . . .?" "How did you react to . . .?" "What happened when. . .?" they are inviting participants to explore together the nuances of an activity, to uncover its extensions and limitations and adaptations. They are inviting reflection, an exchange of authority, a chance for workshop participants to talk through their experiences. With this invitation, participants can give voice to their new refined points of view. Reflection, then, can be an antidote to dogma, to pat presentations of procedures and to rote following of those procedures. Teachers, both participants and consultants, work together to re-examine premises and the most precious of practices.

Rebekah Caplan, in her book Writers in Training, explains what happens to her own teaching when her colleagues have the opportunity to reflect and question:

At one point in my career as a consultant, I was sure that my four-part training program was foolproof, inviting relatively little challenge. But, I soon found that as I closed the door on one problem, I opened a door to another. My teacher-audience taught me that. I soon realized how crucial it was for

me to return to the classroom to rethink and retest my original ideas. I am still defining, then, what I believe to be the writing process and how it should be taught.

And Writing Project teachers like Rebekah are still defining the best ways to teach others about their successful practices. Even now, having described what I have found impressive in Writing Project workshops, I am bound to qualify. No description, no guide lines such as the BAWP *Presenters Handbook* can encompass the infinite variations in teaching, the humor, the gentleness, the energy, the astute minds that Teacher Consultants bring to their workshops. Nor can a single description accommodate the changes Rebekah notes, the tailoring Teacher Consultants do to find common ground in uncommon situations, the constant questioning of what they're about. We can, however, continue our openness to what works, to our discoveries in teaching all levels, in classrooms and in workshops with our colleagues. And we can continue to nurture the professionalism that prompted Teacher Consultant Jane Juska, when asked in a workshop what the Writing Project is selling, to answer, "Respect. Can you use some?"

At the close of my most recent summer workshop for the BAWP Open Program, a teacher came forward to shake my hand, saying, "I can't believe how much you've learned since the last time I heard you two years ago." I was amazed that he could see the changes in my teaching— until he explained that he was talking about himself. "I just wasn't ready to hear you until now," he said. We shook hands again. This teaching each other is a humbling business.

Mary Ann Smith is Director of the Bay Area Writing Project, University of California, Berkeley. This piece is reprinted from The NWP Quarterly, July, 1987.

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WRITING AND THE TEACHING OF THINKING SKILLS

by Sheridan D. Blau

Twenty-two teachers affiliated with the South Coast Writing Project met recently for an informal colloquium on writing and the teaching of thinking skills. The meeting was called in response to the current widespread interest throughout the educational community in teaching thinking skills as if they constitute an identifiable set of skills to which a program of instruction might be directed. As a group we began with some skepticism about the validity of any such program, although we all shared the belief that as writing teachers our principal task is to teach students to improve the quality of their thinking. Moreover, most of us already tended to build our writing classes around a set of assignments roughly based on James Moffett's discourse typology which classifies discourse types according to the degree to which they demand increasingly mature or more abstract kinds of thinking. Several of us had also been impressed by the utility of a collection of writing lessons developed at the UC Irvine Writing Project carefully designed to engage students with intellectual problems at the various levels of thinking identified by Bloom's taxonomy of educational objectives.

After two and a half hours of discussion, we found that we had arrived at a sense of considerable clarity on a number of difficult problems related to the teaching of thinking and that we could agree on at least six axioms which we felt should guide instructors who would teach thinking in the context of a composition class. I want to summarize our shared conclusions here so that teachers beyond our group might join and perhaps benefit form our continuing collegial conversation.

Our discussion yielded general agreement that as a collegial community we remained suspicious of attempts to identify and teach any set of intellectual strategies or repertoire of behaviors that might be identified as "thinking skills." We felt that the idea of the "thinking skill" is a pseudo-concept which misrepresents and trivializes the authentic intellectual activity that we call "thinking." As a group we embraced Dewey's dictum that "There is no method for thinking; thinking is the method."

Our skepticism about a skills approach to teaching thinking does not mean, of course, that we don't want to direct our teaching to enhancing the quality of thinking that our students engage in. We do believe that we can describe qualitative differences in thought and that such descriptions as we are accustomed to using are adequate to characterize advances in thinking. This is to say that we have a responsibility as teachers to foster more mature, more complex, more discriminating, more critical, and more penetrating thought on the part of our students. We agreed further that in composition classes our teaching is most likely to foster such advances in the thinking of our students when it is informed by the following set of axioms or principles for teachers of writing.

1. *Teachers must try to recognize and acknowledge exemplary thinking in the discourse of students whenever it occurs.* Students need to be provided with many opportunities for discourse on a variety of topics without necessarily being directed toward certain kinds of thinking. Our responsibility as teachers is to appreciatively call their attention to instances where they are doing their best thinking.

2. *Thinking is learned as a social activity. All thinking implies an auditor or respondent or collaborator.* Thinking is fostered through opportunities for exchanging and responding to ideas in conversations, discussions, writing-response groups, editing pairs and so on. A student is most likely to make advances in his or her thinking through direct interaction with engaged peers as well as with more mature thinkers.

3. *Advances in thinking are most likely to occur when thinking is directed to solving authentic problems.* Composition teachers must encourage students to write about problems that they experience as their own in their attempt to understand texts or investigate issues. Inauthentic problems are likely to yield inauthentic thinking--which is to say, some substitute for thinking. We should accept no substitutes.

5. *Thinking can be modelled. Students can learn to think from the examples of teachers and peers.* Students are likely to learn to think more efficaciously about any subject by seeing their teachers (and advanced fellow-students) engaged in the kind of thinking that instruction would promote. This means that teachers must provide students with more than finished lectures or essays which represent the products of thinking. Instructors must be willing to confront new and difficult intellectual problems in class and to think them through with and in front of their students, modelling the difficulties and frustrations as well as the satisfactions attendant upon making advances in thought.

Every teacher of composition must recognize further that his own oral discourse in the classroom will eventually serve as a model for the kind of written discourse that his students are learning to produce. Most undergraduate English majors learn to write literary papers without ever reading one. Their model for discourse is the speech of their English professors and of their own articulate colleagues. *(Continued on next page)*

6. *Thinking is a function of character.* To promote critical, creative, insightful thinking teachers must teach in a way that models and fosters in their students the intellectual virtues of risk-taking, a willingness to suspend closure, a tolerance for uncertainty, and a respect for truth. These attributes define the larger virtue of intellectual courage, which is ultimately what is required for a student to engage productively in any difficult thinking task.

Sheridan Blau is the Director of the South Coast Writing Project, University of California, Santa Barbara. This piece is reprinted from the NWP Network Newsletter.

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REVIEW: Language Connections: Writing and Reading Across the Curriculum
Eds. Toby Fulwiler and Art Young, NCTE, 1982

After an exhilerating two days of immersion into the teaching approaches and philosophy of Bob Tierney of the Bay Area Writing Project, I questioned how I could possibly retain all that this Writing Across the Curriculum "evangelist" had shared with me. Moreover, how could I, a newly-converted disciple, effectively carry the message to my colleagues? Language Connections: Writing and Reading Across the Curriculum may very well become my Bible in my quest to learn more and to spread the word.

This is a book rich in both theory and practical teaching methods. It is a text that is certain to find a favored spot on my desk as I see myself turning to it again and again. The text reads easily, and colleagues in other disciplines should not be intimidated by its approach.

Basically, Language Connections is a compilation of essays written by faculty at Michigan Tehnological University, where a successful cross-disciplinary writing program has been established. The exciting element is that the contributors are not merely theorists, but real faculty who deal with real teahing situations. Although the book is rich in references to theory and research, the mainstay of all the essays is the specific and well-detailed tasks that teachers in all disciplines can employ in their classrooms.

Randall Freisinger's introductory essay establishes the premises upon which the Michigan Tech program is based. First, language for learning differs from language for informing. Introducing the work of James Britton, Freisinger reviews the expressive, transactional, and poetic forms of language. Having been introduced to this terminolgy on the third day of the workshop, I was interested to read further about it. Every movement, of course, has its unique terminology, but an understanding of these language types clarifies the basis of the WAC movement.

The second premise of the Michigan Tech program is that the expressive phase of language is generally ignored by schools, yet, ironically, is where the entire learng process should begin. After understanding this concept and reviewing my twenty-plus years of teaching, like Bob Tierney, I realized that years of supposedly well-thought-out assignments had missed the mark. "Learning must be made personal" will be the slogan of my future years.

The third premise is that a broader range of writing functions and audiences needs to be addressed by the teacher. Introducing the work of James Moffett and considering it in light of Britton's approach, Freisinger shows how students traditionally have had little awareness of a sense of audience. In fact, most students write for the teacher as evaluator. Ultimately, students do not learn to adapt style and content to larger sense of audience, nor do they gain experience in the more abstract levels of informative writing.

The over-riding theme of Freisinger's essay is that "the development of writing ability is the responsibility of all teachers in all disciplines at all educational levels." It is apparent that this theme is the reason for the success of the Michigan Tech program.

An especially intriguing essay in the collection is Toby Fulwiler's "Journal Writing Across the Curriculum." Fulwiler begins by attacking the typical objections that teachers might have to assigned journal writing. Having discussed journals with colleagues in other disciplines, I found Fulwiler's remarks quite realistic and most helpful. He shows how journals can be the stimulus for discussion in class, a vehicle to clarify uncertainty, a replacement for quizzes and book reports, and most importantly, a reinforcement for learning experience. Fulwiler's essay concludes with approaches to take in evaluating the journals. Again, he is a classroom teacher who is sharing his real experiences with the journal. He cautions teachers against negative or critical comments and encourages teachers to make the journals "count for something."

An essay by Toby Fulwiler and Robert Jones, "Assigning and Evaluating Transactional Writing," I found to be very important. As often happens in any movement, good concepts can get distorted, and the ensuing practice can become even more detrimental than the practice it was meant to supplant. This essay cautions that although expressive writing must be emphasized and developed as never before, transactional writing still has a very important place in the classroom. Students must also be taught how to write in this mode more effectively. Fulwiler and Jones suggest that too often poor writing is caused by poor assignments. Considering that failing grades on writing assignments do little to change students' behavior and do not result in improved learning, the writers suggest practical approaches to prepare students to take essay tests. They also emphasize the need for teachers to require drafts as students go through the stages of writing reports. Finally, they suggest that a few short papers are generally more productive than one long paper, but even more so, that the process of writing in drafts needs to be addressed by teachers in all disciplines.

Perhaps the most unexpected material in Language Connections was contained in Art Young's essay on "The Poetic Functions of Language." Young contends that poetic writing has a place in all subject matter classes, not to teach creative writing, but to provide a very personal way for students to interact with the course material. Writing in poetic form, he says, transforms abstract thought into personal understanding just as expressive writing does. However, it places form above self and causes the writer to be a spectator while at the same time it engages the writer's values. Young convincingly illustrates the power of this approach as he details the responses of a philosophy class to a poetic assignment.

Bob Tierney said again and again, "There is no one right way." Language Connections effectively illustrates that statement. It provides a wealth of opportunities for teachers who want to explore writing and learning. It is also a caution to us not to be exclusive as we formulate our approaches, for each approach to writing can help the student to learn, and that, after all, is what we are all about.

Reviewed by Joanne D. Gerken, an English teacher at Pinebrook Junior College, Coopersburg, PA.

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The Pennsylvania Writing Project
West Chester University

A CONFERENCE for TEACHERS AND WRITERS

MARCH 11 - 12, 1988

Supported by a grant from the National Endowment for the Arts

Featured writers:

Sharon Sheehe Stark (fiction), A Wrestling Season
Gary Soto (poetry; essay), Lesser Evils
Tom Disch (science fiction), 334
Len Roberts (poetry), From the Dark
Dana Gioia (poetry), Daily Horoscope
Craig Czury (poetry), God's Shiny Glass Eye
Karen Blomain (poetry), Black Diamond
Ken Smith (fiction), Decoys and Other Stories
Bruce Bawer (essay), critic for New Criterion

The conference introduces teachers at all levels to short workshops conducted by practicing poets and writers of short stories, science fiction, and personal essays. Teachers will participate in these workshops and practice writing their own samples in each form. Writers will share their successful ideas for teaching creative writing and for bringing writers into a school setting. Readings will be part of the conference, and the writers' work will be displayed and available for purchase.

The conference will be held at West Chester University on March 11-12, 1988. The fee includes morning refreshments, lunches, and a Friday reception for the visiting writers. Information on local motels is available.

Cost: $70.00 (both days, early registration)

For registration details and additional information, contact:

The Pennsylvania Writing Project
Room 210 Philips Bldg.
West Chester University
West Chester PA 19383
215-436-2297

The Pennsylvania Writing Project and National Capital Area Writing Project
with the Heinemann/Boynton-Cook Publishing Co.

CONFERENCE

THE COMPOSING PROCESS REVISITED II

MAY 20-21, 1988

FEATURING: Roy Peter Clark (Free to Write: A Journalist Teaches Young Writers)

Tom Romano (Clearing the Way: Working with Teenage Writers)

Sondra Perl (Through Teachers' Eyes: Portraits of Writing Teachers at Work)

Tom Newkirk (Understanding Writing K - 8 and To Compose: Teaching Writing in High School)

ANOTHER LOOK AT THE THEORY AND PRACTICE OF WRITING INSTRUCTION

The conference will be held at West Chester University and the University of the District of Columbia, MAY 20-21, 1988. Half of the speakers will present each day, switch locations and give their presentations again.

Pick the most convenient location and join us! Information on local motels is available.

Cost: $70.00 (both days, early registration)

Registration details and additional information will be available in the next Newsletter.

PAWP
Pennsylvania Writing Project
Robert Weiss
Philips 210
West Chester University
West Chester, PA 19383
215-436-2297

NCAWP
National Capital Area Writing Project
Virginia Newsome
English Dept.
University of District of Columbia
Washington DC 20008
202-282-7522

MARY ELLEN GIACOBBE ON MINI-LESSONS

By Julianne Yunginger

Mary Ellen Giacobbe addressed a group of some forty writing teachers for Intermediate Unit 13 at Manheim Township High School on August 27, 1987, for two and a half entrancing hours. In her low-key manner, with her gentle sense of humor, she taught us about many things, mini-lessons being one of them. Her design for mini-lessons seems to me to bring a necessary balance to the writing time, a balance between the analytical and the global.

Mary Ellen advocates short (5 to 8 minute), direct lessons to initiate the daily writing workshop, followed by conferences. I have advised teachers that "you do your teaching as you confer," but I have also seen teachers struggling to keep conference sessions short when trying to teach skills to some students. Mary Ellen modeled the short-cuts teachers can take when lessons have been presented invitationally in the mini-lesson.

A child who did not pick up on the skill, concept or strategy presented in a mini-lesson may later meet the need for it head-on in his writing. He may be wanting to add information to his piece and the teacher says, "Do you remember when we had the mini-lesson about adding information?" (a lesson, perhaps, on cut-and-paste). Another child may be struggling to read dialogue in her story and the teacher helps her to recall, "We had a mini-lesson about the signals we can use as writers to help our readers know that people are talking." Minutes can be trimmed from the conferences when there is that frame of reference.

My previous concept of mini-lessons had been limited to skills lessons. Mary Ellen described these as the easiest kind of topics but cautioned us not to overdo them. Her rule of thumb was two per week after the workshop time is well established. Early in the year, many of the mini-lessons may focus on classroom procedures for writing workshop, for example, how to use the writing folder, how to date and store all drafts, how to be always on task during workshop time. Other topics may have to do with the qualities of good writing and/or strategies good writers use. May of these lessons can be introduced with readings from children's literature. We can use the mini-lessons to make the reading-writing connection explicit for students.

Balance is the key to good writing, Mary Ellen reminded us, but be prepared when you introduce skills and concepts in mini-lessons to see those students who are ready for the invitation overuse them for a time, and be aware that the quality of the writing as a whole will suffer for that time.

Balance is also the key to good teaching. In her recommendations for the direct mini-lessons, Mary Ellen has introduced an analytical aspect to the very global process approach, but without the traditional drill and practice that we know, based on research and on experience, is ineffective. I suspect the new dimension will help us to help even more students to become even better writers.

Julianne (Judy) Yunginger, a Learning Skills Coordinator for the East Lanacaster Co. School District, was a 1982 PAWP Fellow.

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STATUS REPORT ON WRITING PROJECT LEGISLATION

The news is almost good — in other words, bad news for 1987-88. Although the Senate passed its measure that would have supported the 6 existing NWP sites and created 3 more, the House did not act similarly. Meanwhile, Nevada was added to the list of NWP sites receiving legislative support; each of their two sites now gets $50,000 a year.

What would we do with a legislative appropriation: We'd visit you in your schools, we'd reach out to districts and teachers not yet involved with PAWP, we'd conduct an evaluation, we'd provide more resources to you for teaching strategies, we'd support teacher research, we'd enhance the *Newsletter* (statewide), we'd encourage inter-project visits, we'd reach cut to new audiences, and we'd run a stronger program of follow-up activities.

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"Writing, like life itself, is a voyage of discovery."
Henry Miller

"The great art of writing is the art of making people real to themselves with words."
Logan Pearsall Smith

"I think the whole glory of writing lies in the fact that it forces us out of ourselves and into the lives of others."
Sherwood Anderson

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RESEARCH FOUNDATION ESTABLISHES PROGRAMS

The Research Foundation of the National Council of Teachers of English announces two new grant programs to be conducted in the coming year. In addition to its Teacher-Researcher Grant program and the Research Foundation Grant program the Foundation has established the Collaboration Grants program and the NCTE Special Project Grants program.

"The grants," says Miles Myers, University of California, Berkeley, chair of the trustees of the Research Foundation, "are part of an overall effort to define teachers as learners in the classroom. The system of accountability in effect at this time, standardized testing for example, only show the students' wrong answers, not what the students are actually learning in the classroom. The grants will allow teachers to look at the ways children learn and to research and examine the learning process."

The Collaboration Grants will be awarded to teacher and professional researcher teams who are co-investigators on a project. The ceiling for these grants is $2,500.

The Special Project Grants will be awarded to official subgroups of NCTE for the purpose of research in a critical area and/or dissemination of information promoting or developing a particular research agenda.

For more information on the Collaboration Grants, the Special Project Grants, or any of the other Research Foundation programs, write to the NCTE Research Fundation, NCTE, 1111 Kenyon Road, Urbana, Illinois, 61801.

DATABASE

Bucks Co. IU Whole Language Workshops It's not too late to register for the Bucks County IU sponsored program in Whole Language. The two remaining events, geared to K-3 teachers, are Writing Across the Curriculum (Feb. 4, 1988) and Diagnosing, Evaluating, and Designing Activities for Reading and Writing (April 7, 1988). Programs are held at Warrington Motor Lodge, Rt. 611, from 8:30 AM – 3:30 PM. The $25 cost includes lunch. For more information and to register contact: Karen Steinbrink at the Bucks County I.U., Routes 11 and 313, Doylestown, PA 18901.

Keystone Workshops The PA Department of Education and eleven intermediate units are currently offering workshops focusing on improving English, language arts and thinking skills:

Thursday, February 25, 1988 –
Reading, PA
IU #14-Sally M. Sentner
(215-779-7111).
"Writing Across the Curriculum" –
John Collins

Wednesday and Thursday,
March 2-3, 1988 – Doylestown, PA
IU #22-Elliot Seif (215-348-2940).
"Tactics" – Robert Marzano

Tuesday, March 8, 1988 –
Washington, PA
IU #1–Jean Roach (412-938-3241).
"A Writing Program That Works" –
John Collins

Wednesday, March 9, 1988
State College, PA
IU #10-John McDannel
(814-3412-0994).
"Writing Across the Curriculum" –
John Collins

Thursday, March 17, 1988 –
East Petersburg, PA
IU #13-Sharon Althouse
(717-569-7331).
"Oral Communications for High School Students" –
Speech Communication Association
of Pennsylvania

Tuesday, March 22, 1988 –
Edinboro, PA
IU #5-Jack P. Jarvie
(814-734-5610).
"Once Upon a Time: Read Aloud and Storytelling Techniques Using Children's Literature" –
Steven Herb

Wednesday, March 23-24, 1988 –
Lewisburg, PA
IU #16-Kathleen Gearhart
(717-523-1155).
"Developing A Thinking Program for Classroom or School" –
Kenneth Chuska

Tuesday, March 29, 1988
Allentown, PA
IU # 21-Evette Lamka
(215-799-4111).
"The Curriculum Director as (Reluctant) Researcher"
Roger McCaig

Wednesday, April 13, 1988 –
Media, PA
IU #25-Nicholas Spennato
(215-565-4880).
"A Plan For Teaching Writing That Actually Works" –
Roger McCaig

Wednesday, April 20-21, 1988 –
East Petersburg, PA
IU #13-Sharon Althouse
(717-569-7331).
"A Plan for Teaching Writing That Actually Works" –
Roger McCaig

For more information, contact John Meehan, PDE, Bureau of Curriculum and Instruction, 8th Floor, 333 Market St., Harrisburg, PA 17126-0333, (717) 783-3946.

Bard College Workshops/ Conference The Institute for Writing and Thinking at Bard College Center is offering three two-day workshops and a one-day conference. Workshops are scheduled for April 8-10, May 6-8, and July 11-15. On April 22, Florence Grossman will be the featured speaker for the Conference on Teaching Poetry: Reading and Writing. For more information contact Paul Connolly or Teresa Vilardi at The Institute for Writing and Thinking, Bard College, Annandale-on-Hudson, N.Y. 12504.

Lancaster/ Lebanon Teachers & Administrators Writing Connection: Bringing Them All Together will be the theme of the for seventh annual conference for teachers and administrators sponsored by the Lancaster–Lebanaon Writing Council and the School District of Lancaster. McCaskey High School will host the conference on Saturday, April 9, 1988. Elementary through college participants are welcome. For more information contact Morris E. Krape, School District of Lancaster, 225 West Orange St., Lancaster PA 17603.

American Mathematics Project The Bay Area Writing Project not only was the inspiration for the creation of Writing Projects all over the world, but also was a model for a new species of project created by the California State Legislature in 1982, the California Mathematics Project. There are now sixteen mathematics projects in California and several in other states, many of them next door to writing projects and created with the help of people involved in writing projects.

The Mathematical Association of America and the National Council of Teachers of Mathematics are sponsoring a national workshop for people interested in developing local mathematics teachers projects.

Application forms and further information may be obtained by writing to:

Philip Daro, Executive Director
The American Mathematics Project
University of California, Berkeley
2199 Addison Street, Room 359
Berkeley, CA 94720
(415) 643-7310

Heinemann Boynton/Cook Publishers Merger Boynton/Cook Publishers has become a division of Heinemann Educational Books. Each imprint will continue to

publish the kinds and numbers of books it currently publishes–Heinemann in the elementary field and Boynton/Cook in the secondary and college fields.

Readers familiar with their books already know that they share a common philosophy about learning and teaching, and about the central role of language (spoken and written) in those enterprises. They feel that this joining of forces will strengthen English education here and abroad through commitment to teacher and student control over classrooms and curriculums.

They hope that this is a "true marriage of minds and missions." PAWP too will benefit by having to order from one fewer source.

Call for Manuscripts Issues in Writing, for its first issue – Spring'88, is seeking manuscripts on dialogue across traditional disciplines, modes and boundaries. Article focus may emphasize research, practice, or theory. Send manuscripts (and inquiries) to:

Editor
Issues in Writing
Department of English
University of Wisconsin–Stevens Point
Stevens Point, WI 54481

Corrections:

The Summer Newsletter was prepared by guest editors Gail Capaldi and Marilyn Sandberg. Unfortunately, their names were omitted from the credits. Also, a photo credit for Sue Smith's pictures was also omitted. While their names may have been overlooked, their fine efforts for a job well done certainly were not.

PAWP-POURRI

Attention PAWP Fellows

Let us hear from you. Please send:
- writing strategies that work for you
- reviews of articles and books of interest (written by you)
- your responses to any "reading about writing" in this newsletter or any other source
- your point of view on current issues and trends in writing
- tips on effective presentations
- student writing in the context of teacher/classroom-based research
- any noteworthy accomplishments involving you or other Fellows

(Send to Lois Snyder/Gail Capaldi, PAWP Newsletter, Philips Memorial Bldg. #210, West Chester University, West Chester, PA 19383)

RUTH WATT and GUY MACLOSKEY have been honored by the Ridley School Board, for their Young Author's Project. The Project, held last June, involved elementary grade students from the Ridley School District.

Project staff recently learned of the death of Theresa C. Fridericks, a 1981 Fellow from the Marple Newtown School District. We appreciated Terry's presentation on using puppets to stimulate thinking and writing in secondary students, and we warmly remember her enthusiasm for the Writing Project.

MERLE HOROWITZ, a Fellow in the 1980 Pennsylvania Writing Project Summer Institute, has earned her principal's certificate from the University of Pennsylvania during a one year sabbatical. Currently Merle is both the principal of Aronimink Elementary School in Upper Darby School District as well as the district's Curriculum Coordinator K-8. One of her highest priorities for the building and the district is that every child should have the opportunity to become familiar with his/her own writing process.

Opportunities Exist For PAWP Fellows to Work for the Project

People interesed in gathering information about the 260 teacher/consultants so as to update the PAWP database please contact Jolene Borgese (at the office). This would involve calling PAWP fellows as well as entering information into the IBM computer.

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A MESSAGE FROM THE NEW EDITORS

1987 was a time of growth – not only for individual PAWP participants but for the Project as well. Enrollments increased as more courses were offered both on and off campus. Our first issue of the new year is a reflection of that growth. Highlighted are the PAWP Summer Institute at West Chester University and writing samples from our newest "community of writers".

As new editors, we envision the PAWP Newsletter as continuing to connect the growth of the Project to the growth of its participants. This issue introduces DATABASE, featuring information about conferences, publications, research, and current trends relative to writing and the teaching of writing. Another feature introduced in this issue is PAWP-POURRI, offering a variety of PAWP-related news items. In subsequent issues look for features reflecting writing strategies, relevant books and articles, school writing programs, and more.

We hope that you will be one of our primary sources. One of the tenets of the Writing Project is to develop a community of writers. Our newsletter offers an opportunity for its "readership" to become its "writership". We invite you to publish. Tell us about the writing strategies that are working in your classroom. Tell us about an interesting book or article you have read. Tell us about any research you may be involved with relevant to writing.

Tell us about your school's writing program. We know that you have something to say and we want to hear form you.

Gail Capaldi and Lois Snyder – Editors

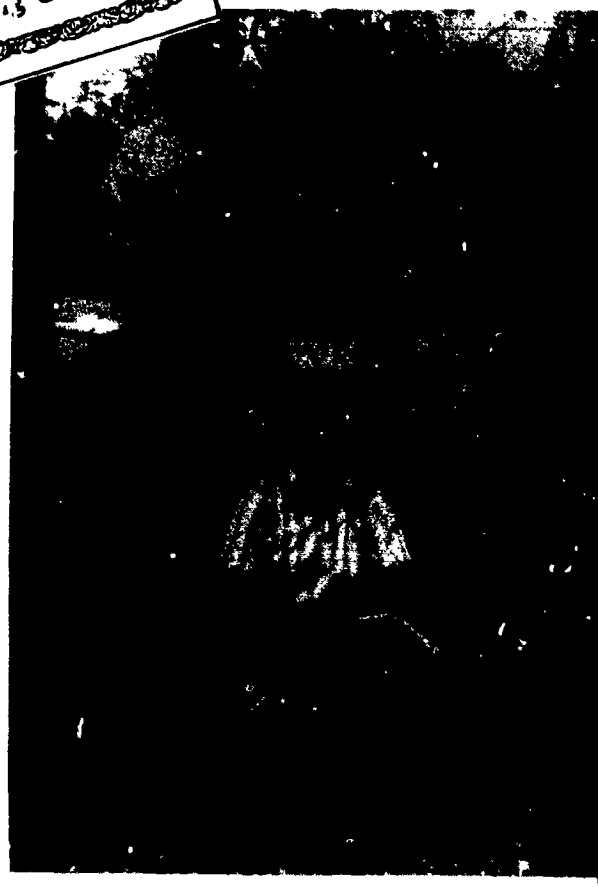
Gail Capaldi, a 1986 Pennsylvania Writing Project Fellow and teacher/consultant, is a fourth grade teacher in the Uppper Darby School District. She is a Ph. D. candidate in the Graduate School of Education at the University of Pennsylvania specializing in Child Culture, a new program within the Department of Psychology.

Lois Snyder is employed by the Upper Darby School District. She has been a writing consultant and coordinator with the Pennsylvania Writing Project for eight years. A 1980 Fellow of the Pennsylvania Project Summer Institute, she has been co-director of that Institute for the past five years.

THE 1987 SUMMER INSTITUTE

by Lois Snyder and Bob McCann

SUMMER



As the summer of '87 follows the path of the sun, vivid flower colors and intense heat already suggesting the soft edge and the rustling warm glow of autumn, we remember the Summer Institute of 1987 here at West Chester University. It had a life of its own and we color it red, fading to soft pink. Twenty-four exceptional, inquisitive, individualistic teachers each bringing a color, a style, an energy, a sense of humor to the group. And we marveled, as we do each year, as the group took on a color of its own: red – supercharged, intense, fun-loving – to pink – exhausted, drained, inundated with writing and saturated with reading and talking and thinking about what it means to be a teacher of writing. In those five weeks they all came to realize what only a few of them had known before: they were writers.

The design of the PAWP Summer Institute, much like writing itself, is recursive in nature. While the components we hold essential remain in place, each year we look again. In eight years we have revised again and again, led by our own instincts as well as the fellow's comments. Always an integral part of each Institute are response groups, individual presentations, theory, and a wide range of writing assignments.

This year for the first time we scheduled the institute to run for five weeks, Monday through Thursday. Since relevant articles are distributed daily and there is an extensive reading list as well, the four-day-a-week schedule allowed for Fridays to be used as reading days if needed. Doubtless some readings were merely scanned and filed for future reference due to time and energy constraints. We anticipate that each teacher consultant will develop a personal library using this wealth of material as a beginning.

We were fortunate to have different guest presenters each week of the Institute. Mary Ellen Giacobbe, Bob Tierney, and Len Roberts had been with us in past years. New to us this summer were Elaine Jarchow and Lela DeToye. Mary Ellen Giacobe, one of the teachers originally involved with the Writing Process Lab at the University of New Hampshire, and a frequent visitor to the West Chester site, focused on the connections between children's literature and writing. Bob Tierney, a biology teacher from Fremont, California and a teacher-writer-consultant with the Bay Area Writing Project, involved us in writing strategies for content area classes. Len Roberts is an award-winning poet who conducts poetry workshops in schools and teaches at Northampton Community College. Many of the fellows were surprised and excited by the poetry they began to write with Len's guidance, as shown by the number of poems they chose to publish at the end of the institute. Fellows met with Elaine Jarchow of New Mexico State University in the computer lab, where she presented excellent ideas on using the computer in language arts classrooms. This was solid reinforcement after two fellows gave presentations on related topics.

In addition to the four-day week, the institute design was also changed to insure the group's solidarity. Each presentation was critiqued by all fellows and at least two directors. With twenty-five written responses in hand, each presenter had immediate considerations for revision. More varied writing experiences were woven into the fabric of the daily schedule. Fellows were asked for personal response to activities on an on-going basis. Morning writing time was expanded to include, in addition to freewriting and focused freewriting, experimenting with strategies that could be used in classrooms to encourage students to write. More time was allowed for reading the group's publications. The entire morning of the last day was set aside for quiet reading and response. Each fellow received written response from six fellows and a director. This year, for the first time, the personal pieces as well as the position papers were bound into separate booklets with photographs.

We were especially impressed this summer with the positive energy of the group. There was a sense of togetherness which held up under sometimes difficult conditions: child-care problems, illness, long commutes, personal problems, and ironically two marriages – one a week before the institute and one the week after. We had marvelous socials thanks to Lucy Portland, Lou Pomeroy, Bob McCann, Gerri Eisenstein and Lisa Armstrong. We had energizing coffee breaks thanks to everyone. Thanks to Teri Cesarz we have tee-shirts with the slogan "Len' Me Your Elbow; We dig Graves" paying tribute to Len Roberts, Peter Elbow and Donald Graves. Our final luncheon, sans adminstrators, included skits, by the Paul Esposito – Bill Stumm ensemble and a slide show thanks to our

INSTITUTE 1987

ure credit: Dick Halsey, '87 Fellow – Summer Institute

resident photographer, Dick Halsey. It was truly a unique experience.

We look forward to a continuing relationship with these fine teachers and join with the other fellows of the Pennsylvania Writing Project in welcoming them into our community of writers.

Institute Fellows Lack Writing Apprehension

Already a group of teachers less apprehensive about writing than the general public or the typical teacher, the 1987 Fellows of the PAWP summer institute tested out as decreasing their apprehension levels as a result of their work in the institute. The group took the Writing Apprehension Test developed by Daly and Miller before the 5-week institute and after, with a pre-test score of 53.2 and a post-test score of 42.4 (the lowest possible score being a 26). One Fellow's scores decreased by 40 points, 6 by 20 or more points and 11 by 9 or more points.

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We invite you to enjoy the work of seven institute Fellows—the poetry of Jeanne Hill and Kathy Laird; the personal pieces of Patty Dietderich and Lisa Feerrar, and the position papers of Bernadette Fenning, Susan DiGregorio, and Nancee Goldstein. As recommended by institute participants and staff, these pieces were submitted for statewide publication to the Pennsylvania Department of Education.

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THE PRICE OF EXCELLENCE

by Patty Dietderich

The last fence was an ominus triple bar coming off of a sharp turn. If Grandy, my horse, was too quick or cut the turn too short he could hang a leg over the top and pull down a rail, thus ending our chance for the blue ribbon. As we approached the turn it seemed as if he sensed what this victory meant for the two of us. He checked himself and neatly sailed over the fence. I fell forward to hug his neck as he raced through the finish flags and tears fell from my eyes. We had done what many had said would never happen and now the honor of being the best was ours. As I looked at the crowd and saw faces smiling, faces who the week before had tried to prepare me for the possibility of failure, I thought to myself, what price had I paid for excellence?

I was never a natural at riding. It was always something I had to work at very hard. I had friends who sat on a horse as if they had ridden for years. Blue ribbons came easily to them. Many of these same friends gave up riding after a very brief interlude in the sport. It was as if they felt no challenge, so they moved on the next contest. Meanwhile, I struggled and never received the praise I was hoping for.

It was almost as if I rode in spite of popular opinion. I knew deep inside I could do anything I set my mind to do. My father had instilled this fervor in my life at an early age. He backed me wherever I wanted to go.

When I was eleven I joined the local Pony Club. This is an international orgaization similar to the 4-H except that it is devoted entirely to horses. As a member you become a well-rounded horseman, learning care of horse in the stable as well as proper riding technique. As you progress you are tested both in stable management and riding ability. The top two ratings are called the B and the A rating. These ratings are done at national test sites with national examiners. The A rating is done in two parts and each part covers at least two days of testing. You are allowed to try to pass through the A test until you are 21.

My adolescence was shaped by Pony Club. I was always running off to meetings and Pony Club shows. My friends in high school stopped asking me to parties or school functions because they knew I would be doing something "horsey" in my other life. My dad silently supported this madness I had for horses. He was the atypical Pony Club parent, an non little-leaguer. He shared my love of these mysterious beasts – he had horses of his own.

I remember sitting wide-eyed at my first Pony Club meeting hearing talk of superstars called A's. I decided then I would someday gain this status. I never realized that the goal I set would bring such turmoil to my life. Riding was fun but I had to really sweat to make it all work. I was a full-grown child, both

(Continued on next page)

tall and on the heavy side. It would have been easier for me to balance on a large horse, but generally bigger horses cost more money so I had to make do with what I had. I did not look pretty on a horse and ribbons were hard earned when I began showing. By the time I was 14 I was ready to take my first shot at the B test.

Each Pony Club is run by a parent called the district commissioner (D.C.). It was with apprehension that my D.C. sent in my registration for the test. It seems that his misgivings were correct. I breezed through the written and oral questions but I didn't have enough experience riding different horses to pass the riding phase.

Instead of giving up, my dad and I decided that I would begin taking advanced instruction to prepare for the next test. I tried to ride some different horses but again it was difficult to find a nice-sized horse to work with. The second test came up about a year after the first. Dad and my best friend Kate were my "soul supporters" that day as I guess it was too far for anyone else to bother making the trip. It was a doomed repeat of the first test and it was with embarrasssment that I called my D.C., who didn't seem too surprised at the news.

I had one more shot and I wasn't giving up. I had found an excellent instructor, Ellen, who dealt with the problem of my large size honestly and encouragingly. She had a long talk with my dad and it was decided I needed a more suitable mount to work with. We all began to look and Grand Cru was found. He was a large striking palomino who had a thoroughbred look. He was a challenge but I decided to meet it now that I had found an open hand to guide me.

It wasn't easy when I went to my D.C. about trying for my B for the third and final time. He tried to explain to me that some riders just aren't meant to be B pony clubbers. and there was nothing wrong with being a C-3. I gritted my teeth and said I wanted that last chance. Even my dad tried to reassure me that he only wanted me to be happy and that passing this test wasn't everthing. I appreciated what he said but nothing could have stopped me at that point, or so I thought.

I never considered the possibility that Grandy could stand in my way. He had put up with a lot from me and I had asked so much from him. But that morning of the test as I unloaded him from the van I noticed he didn't look right. When I trotted him out he was lame and I felt as if my world had crumbled. All of that in a matter of minutes. The examiners came over to look at Grandy. It was as if everyone knew that I was the one taking the third and final try at this test. They asked me to trot him out again and it actually seemed that he limbered up the more he trotted. It was decided that I would be allowed to ride and they would test me to see how I handled the situation.

As the day progressed I felt better than I had in a long time and by the end of the riding phase I knew I had passed. When they handed me my paper at the end of the day I hugged everyone in sight and Grandy had a carrot dessert that night. but the challenge was not over. Later that evening I talked to my D.C. and I decided to compete as a B in the rally at the end of the week. I was given the option of riding at my old level for experience without it counting but again the hackles went up and I refused. I felt I was being patronized and I had waited too long for this.

That is where I found myself when I entered the ring one week later. Grandy and I had been competing for three days and much to the chagrin of my peers we were the leaders. As he sailed over that last fence the realization of what I had done hit home. When the blue ribbon was pinned on Grandy's bridle I was told that I was to captain the Maryland team at the national rally in Kentucky. Our team won a bronze medal.

I passed my A test two years later. I had travelled a long bumpy road and it brought many rewards. I realized it would never end, that there would always be more to learn and to enjoy. Most importantly is the satisfaction of knowing that if I were allowed to repeat that part of my life I would follow the same path. A bond was formed on that path which will touch me for the rest of my life and only my dad, my horse, and I will understand.

Dressage

A rythymical tune envelops your ears as you seem to float across the arena. The animal at the end of the reins demands only the slightest touch to obey your every signal. Your back arches proudly erect as you feel the swing of his muscles working to carry you along. Your seat molds to the contours of the saddle as you follow every stride as if it were your own.

The moment you have worked and sweated towards is here. The training has come through and you are one with each other. Communication need not be spoken or demanded. Rather, it is felt and passed between two confidantes, hidden from the observer. Trust has been earned and the reward is high. Two bodies working in unison, privileged to honor each other with the most they can give physically and emotionally.

A song is created. This is a silent song and all who witness the melody are drawn to a rare sight. A massive beast has been transformed into a dancing athlete. The grace of his stride is evident as he performs delicate movements which deny his imposing magnitude.

Patty Dietderich was raised on a horse farm in Annapolis, Maryland. She graduated with a Bachelor of Science in Biology from Washington State University. After teaching 2 years in California, she presently teaches 8th grade science in Northampton Junior High School in Pennsylvania. These pieces are dedicated to her father and her horse, Grand Cru.

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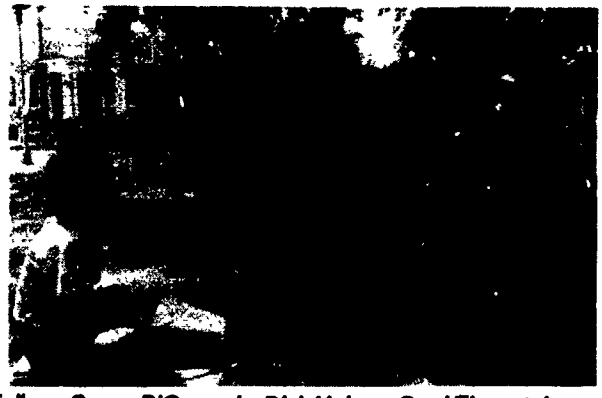

Fellows Susan DiGregorio, Dick Halsey, Gerri Eisenstein, and Bernadette Fenning in their response group.

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SEE YOU IN SEPTEMBER

by Nancee Goldstein

Dear Fifth Grade Team Members,

Remember me? I'm the one who disappeared for five weeks and promised to resurface after the Summer Institute of the Pennsylvania Writing Project. I'm the one who promised to bring back all kinds of tools to help get our fledgling writing program off the ground. Well, how flexible are you?

I should start off by letting you know that research studies dating as far back as 1906 have consistently con-

cluded that teaching grammar alone without giving it meaning through the framework of a writing program has negligible, even harmful affects on the quality of student writing (Shirley Neill, Teaching Writing: Problems and Solutions, 1982). Also it might be interesting to note that findings indicate that writing, like reading, is a developmental skill. This is evident when a student is taking a risk experimenting with a new, more complicated form of writing. His frequency of error increases until he has incoporated the skills needed to support this more mature writing development. A teacher's role at this point is not to red pen the errors, but rather to encourage the experimentation and offer the needed skills. In fact, rather than mastery, continuous growth should be the objective in any writing program (McCaig, "What Research and Evaluation Tells Us About Teaching Written Expression in the Elementary School").

And for those of us who are concerned about not having enough of a background for teaching process writing, I think Donald Murray's advice is terrific. In answering the question of how to motivate your students to revise a piece until it is polished, Murray responds: "First, shut up." He goes on: "When you are talking he isn't writing. And you don't learn a process by talking about it, but by doing it. Next, by placing the opportunity for discovery in your student's hands" ("Teaching Writing as a Process not a Product"). So now that we are told to shut up and let the kid write, and not to follow the grammar book chapters because they will not be relevant to the current stage that indivdual students are writing at, how do we structure our language instruction time?

Now I'm getting to the exciting part. First off, you can dispense with all the long detailed assignments that the class has to work on concurrently. Giving the assignment was itself a time-consuming event, let alone all the questions you had to answer so that they could give you just what you wanted. If we let the students select topics that interest them, they will write for the same reasons that literate people anywhere will write – to learn more about something, to tell about an event they've experienced, to tell about themselves, to advise, to argue, to request information. Kids need their own writing and have a vested interest in the quality of the work they produce. To do this, they need to have time they can depend on: a regularly scheduled writing period (Nancy Atwell, "Making Time"). Well, we do have fifty minutes of time to work with every day so now I'd like to suggest ways in which this time can be used.

I like Lucy Calkins' label for this time block, The Writing Workshop, because it creates the proper mind set for the entire class (The Art of Teaching Writing). The main emphasis is on writing and in that respect our function is mainly one of facilitator and support system. We listen, we respond, and we listen again. We offer guidance to help our students stretch into new avenues of communication and we ask questions to let them discover ways of getting out of problem areas. In addition, the Writing Workshop has a variety of purposes. After some initial student training and maybe altering the activities to suit your personal teaching needs, you will find an altogether different learning environment within your classroom. Here is a schedule you may want to consider. (The framework for the following is drawn from Now We Want to Write! by Jan Turbill.)

5-10 minutes: Mini lesson on a topic that you have identified as an area that needs attention. Lessons could be on the use of quotation marks, writing good leads, identifying voice, keeping verb tenses consistent, proper response questions, prewrite activities.

10 minutes: The children write quietly as you move around the room to talk to those who seem to be stuck. At this time you can also record details about problems the children are experiencing or progress they are making. (These are roving conferences.)

15 minutes: The writing keeps going. Response groups can meet at this time, sharing their work and asking questions. Meanwhile, you can either meet with a single child who has a specific need or you can have small group editing sessions for children who are ready to be published.

10 minutes: This segment can be used in a variety of ways. You can continue with conferencing and responding to specific areas within a written piece. You can have individual children share their work, or parts of it, with the whole class. (At this time you can talk about specifics such as style and voice). Or, you can read pieces of literature to them and discuss the way that the writers crafted their work.

That leaves us with five minutes to spare and that feels very confortable to me. Because if that five minutes isn't gobbled up by the writing workshop, we can always use it in our reading workshop. But the reading wokshop is a topic for another letter, as is the topic of how speech and writing are invaluable tools for learning in all curricular areas. Pretty heavy for a summer day? But I thought I'd send this to you just so that you can start those wheels rolling.

See you in September,
Nancee

Nancee Goldstein teaches fifth grade in the Pennsbury School District in Bucks County. She lives in Yardley on the banks of the Delaware River with her husband, Steve, and her two teenage sons, Michael and Adam.

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WHAT IS QUIET?

by Kathy Laird

Quiet is like the whiteness of a blank page
Staring back at you.
Nothing to say.
Yet words echo in your ears.

Kathy Laird teaches second grade at Wallingford Elementary in the Wallingford-Swarthmore School District. Kathy has taught in this district for the last five years. She has also taught in the Kindergarten classroom as well as the first grade classroom.

Arlene Smagala and Kathy Laird share each other's writing.

MUM MUM CORA
by Lisa L. Feerrar

If the sense of smell has the longest memory, then I remember the smell of Mum Mum's White Shoulders perfume in the folds of loose, flowered dresses. She smelled faintly of long summer evenings on the porch swing by the roses. I remember her house smell of lemon polish on old cherry wood, and of cinnamon rolls filling the kitchen with a warm sweet-yeast scent.

And I remember the last smells too. A mixture of Lysol, medicines and sickness hung with each step when I walked into Berks Heim, the county home. Glaring lights, old, cold green linoleum and metal chairs filled my little girl's vision of Mum Mum's new home. Where was my tea set that Mum Mum always kept in the bottom of her china closet? Where will Mum Mum make dinner without a kitchen?

I heard the whisperings unintended for our ears.

"Honey, I'd love to keep Mother, but all of our children are still at home. We don't have an extra bedroom" and "I don't know why George can't keep her, or Helen. They have room."

Privately my sisters and I each thought that, somehow, the four of us could share a bedroom and Mum Mum could have the little room. We discussed the possibilities in secret snatches of conversation.

"She could even have her bedroom downstairs so she won't have to climb steps." "We can all be in the same room –we won't fight." "If only she could live with us."

But we knew by the grim, hard-lined face of our mother that Mum Mum would not live with us. We also knew that, out of all the children and grandchildren, we thought we loved her the most. But love wasn't seen when Mum Mum moved to Berks Heim. We saw Aunty Helen swoop into Mum Mum's house to claim all of her antique dishes and pieces from her china closet. The remembrance of Aunt Helen's fragrant blueberry pies faded in that instant. Uncle George, the favorite son, took away the most valuable pieces of furniture. Everyone took something, but no one took Mum Mum.

Instead, she was taken away from the home that had been hers for fifty years. Unwillingly loosened from the brick rowhome that reflected her life, Mum Mum left behind the sights and sounds of raising six sons and a daughter. She would not see any more blue windy March days when the boys flew their penny kite, or feel the sun on her back as she kneeled in the garden. She wouldn't hear any child's voice in the same way again, not the sounds that used to ring through her rooms and yard. The granddaughters would no longer serve tea to her or bake her tiny cakes presented on gold filigreed trays. The boys wouldn't bring home the trout they caught for her to fry in the black iron skillet. Neighbors and relatives would miss stopping by during Lent to take in the aroma and flavor of Mum Mum's fasnachts. Mum Mum would miss her crimson roses, the feel of her softly worn furniture, the control of her own life, her pride.

I missed seeing Mum Mum in her home. In the unreal, antiseptic shell of the nursing home, she wasn't the same. She looked smaller, and pale. She had to share one tiny room with a stranger, not for a few days or weeks, but for the rest of her life. her clothing and personal items were often misplaced or even stolen.

Each time we visited her, Mum Mum seemed more and more like all of the other patients. These were old people, not like my Mum Mum, who were propped in wheelchairs lining the hallway, wearing old smelling sweaters and blankets on their laps. Their eyes never looked as if they focused on me as I walked slowly by them on my way to Mum Mum's room. Their eyes didn't seem to focus on anything, just like their lives. Their days were filled with taking pills from small paper cups, usually handed to them by brisk hands. Meals brought little satisfaction. How different than the home-made dishes Mum Mum proudly served.

Days and weeks in this institution turned to months. Although we brought Mum Mum home on holidays, she couldn't take Thanksgiving leftovers back with her. She would never wake up in a cozy, sunfilled room of her own. She no longer smelled like the sweet roses on a warm summer night. She grew old before our eyes, and her life faded as quickly as her housedresses.

As December approached, Mum Mum talked more about memories. We tasted watermelons turning icy cold in the spring water pool at the cabin. All of our days at the beach were seen through pictures in the family album. She held onto those memories as we talked, while I gripped her frail hand. I've memorized that touch. And if memories soften after the years, then roses smell sweeter to me every summer.

Lisa Feerrar teaches 9th grade English at Octorara High School in Atglen, PA.

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Fellows Lou Pomeroy and Melanie DeBouse in conversation.

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SHARING: A CRUCIAL COMPONENT IN THE PROCESS OF WITING
by Susan DiGregorio

What strikes me most about my five weeks spent at the Pennsylvania Writing Project is the close bond that developed among the members of our group. A congenial aura permeated our workshop. Each morning, twenty-four teachers arrived with smiles upon our faces, in spite of our heavy work load. By the end of the Institute, I felt that I knew each member of the group as well as his/her values and writing style. I found myself questioning, "How did this closeness occur in just five weeks? What makes the Writing Project so unique?" I believe that bond resulted from the daily sharing in which we participated. Each day, our freewriting was followed by opportunities to share what we had written. We also had response groups with whom we shared developing drafts of personal writing. This sharing transformed our group into a community of writers who valued and trusted one another. This "togetherness" is the climate that I wish to cultivate in my classroom. My position

is that sharing is a crucial element in the process of writing. I will explore reasons for sharing, ways to incoporate sharing into the classroom, and strategies for encouraging the reluctant child to share.

Perhaps the most obvious reason for sharing is that it is an enjoyable event which provides relief from the often painstaking and solitary act of writing. Elbow equates sharing with an act of giving. To him, sharing is like a celebration which gives pleasure to both the writer and the listener.

In addition to providing enjoyment, sharing fulfills a basic human need. In The Art of Teaching Writing, Lucy Calkins illustrates this with a quote by Francois Mauriac, "Each of us is like a desert or like a pigeon let loose with a message in its claws, or like a bottle thrown into the sea." Calkins relates the poignant story of a crying child who shares her story, "the girls is sad. She has no friends." Another student responded, "I'll be her friend." The point is that we need to write but we also need to be heard, even if only by a single person. Donald Murray believes that humans have a need to write – "to make meaning out of chaos, to celebrate, to record, and to attempt to understand the world in which we live." He says that writing is not enough; it must be shared because in doing so, one discovers the need for writing. Through sharing, needs such as power, entertainment, escape, or applause become apparent.

One of the most vital advantages of sharing is that it is motivational in better wirting. By listening to others and receiving feedback, students improve their own writing. Murray says that it is very important for students to share drafts in process, not just finished products. They must see fellow students struggling with language. When students witness the metamorphosis of weak writing into strong writing, they begin to see possibilities in their own writing. Elbow states this idea simply with a quote he once heard, "If that nerd can write something like that, so can I!" Students learn to imitate what they like and discard what they don't like. Sometimes, a student shares what Graves calls a "hot topic," which stimulates other pupils to write about the same subject. Thus, sharing helps pupils gather ideas for future writing.

The major way in which sharing improves writing is that it enables readers to find their voices. This mysterious thing called voice cannot really be learned via books or lectures; it must be done through sharing. According to Elbow, there is a deep relationship between the speaking voice and the reading voice. Reading aloud can reveal writing that is too stiff, too fake, or too cute, etc. When a writer reads, she should hear herself coming through; if not, the voice in the writing must be improved. Strong voices in a classroom are contagious and help stimulate improvment.

In my learning disabilities class, I have already encouraged sharing; however, this year, I intend to make sharing a more visisble, significant component of our writing program. I am going to create a sharing arena in the back of our classroom where we can gather at the end of our writng seesions to share our drafts, similar to the Helping Circle described by Kirby Liner. I hope to find a comfortable, attractive chair which I can designate the Author's Chair. Most likely, I will model Graves' techniques by asking questions such as, "What were some of the topics this morning?" "How did it go?", and "Would anyone like to read what they have written so far?" I anticipate that most of my pupils will want to share their work. This should not pose an initial problem since my class is small and their writing tends to be brief. However, as the year progresses and their writing develops, I may find it necessary to limit the number of pupils who share each day. In this case, I will probably use Graves' idea of posting special sign-up sheets for sharing.

In addition, I plan to take the advice of Kirby and Liner, and Calkins and establish "sharing partners," similar to response groups. Each pair of children will sit with their desks together and will be free to share and discuss their writing with one another. This will give pupils practice in sharing before they go public with the whole class.

I am also going to enact some of Calkins gimmicks such as "Sharing Day" and "Author of the Week." On "Sharing Day," willing students will read aloud for parents and guests, and refreshments will be provided. I am toying with the idea of having pupils read aloud on the school district's cable channel. For "Author of the Week," we will focus on the work of a particular child in the room by reading it, listening to it, and displaying it.

Although I have many strategies for sharing, I will probably encounter several students who are hesitant to share. I will have special empathy for these children since I was a reluctant sharer. At the Institute, I carried around a dangerous audience in my head, as Elbow would say. I constantly compared my writing to my fellow writers' and judged mine to be inferior. Each day, I felt myself retreating into a frightening shell until the third week when I felt the desire to share my freewriting about the impending birth of my sister's baby. The group received the piece warmly and boosted my self-esteem. Once I had taken the plunge, I felt more comfortable with my writing and sharing became easier. Just as I had to discover that I had interesting topics to share, my students may need help in realizing that they have material worth sharing . Kirby and Liner recommend leaving a message in a child's writing folder, such as, "This piece is interesting. Please share it with us." Further, I can help reluctant children by offering to read their pieces for them. Once they experience and enthusiastic response, they will be hooked on sharing.

I believe the best way to promote sharing is by creating a safe, supportive environment in my classroom, similar to the one that emerged at the Writing Project. Robert Walshe believes that a climate of personal relationships is basic to the teaching of writing. My pupils and I will feel free to share successes and failures and will value each other as writers and individuals.

Susan DiGregorio teaches learning-disabled students in Sharon Hill Elementary School.

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A response group in action: Fellows Melanie DeBouse, Donna Dingle, Paul Forberger, and Ruth Sklar.

JOURNALS AND THE DEMISE OF THE RED-INK SYNDROME

by Bernadette M. Fenning

When I first started teaching fourteen years ago, it was as a remedial teacher in an individualized English classroom. Having just completed my student teaching in a traditional mode, I hadn't the slightest idea what I was getting into. The program was the talk of the system as the epitome of progressive education. But from the beginning, I was uncomfortable with its philosophy. We created learning packets from all the grammar and reading textbooks in the room and the students sat at their desks doing workbook after workbook excersises in their copybooks. There was no traditional teaching by me and there was definitely no writing taking place.

I also taught two composition classes, and what a disaster that was! Nowhere in my college years had I ever been taught how to teach composition. So, I went into the class twice a week, opened the text, read the model for the day, and then told the students to write a paragraph or two just like the professionals had done. I knew, as it was taking place that it was a disaster, but I didn't know what else to do – and so it went for the next eight years.

Then, in the summer of 1985, I attended the Pennsylvania Literature Institute at Bryn Mawr College and heard Martha Menz lecture about journal writing. That September, buoyed with enthusiasm, I started journals with my honors students. Unfortunately, I began to lag and the journal writing turned into sporadic assignments with little in the way of effective result.

Last year, however, determined to do something about my ninth and tenth grade basic skills students' writing I started, *in earnest*, a daily journal writing assignment. I had read Kirby and Liner's work Inside Out which notes that journal writing becomes an invitation to open up, and I identified this as a need for basic writers. They are afraid to open up because teachers like myself have red-inked their work to death. The journal allows the student to write about his/her own feelings and beliefs without fear of attack. By establishing guidelines beforehand, I set the mood and tone of the class and eased their minds. The journal rules were simple. I'd give them points, 1 to 5, based on quantity of entries, not quality of writing.

At first I just told them to free-write, but I wasn't sure how to manage it, and because I wasn't in control of myself, they just sat and stared down at the page and doodled or gawked out the window and counted the cars in the funeral processions that passed by. Finally, I gave them sentence starters and this seemed to be more effective, but I still didn't know what else to do with the journals even though the students began to enjoy writing them. Although Harvey Wiener in The Writing Room believes that journal writers hold back when someone is looking over their shoulder, I did not find this to be true. My students were enthusiastic about writing in their journals because they began to discover they could write down their ideas and be accepted for them.

Now after attending the PAWP 1987 Summer Institute, I have found dozens of new ways to use the journal in class. One important way to use it, as Bob Tierney recommended in his presentation, is in a Writing to Learn mode. The student splits his paper in half and heads each column as *note-taking* and *note-making*. On the note-making side, the student uses the expressive mode of writing by creating questions he/she may have about the lesson. These questions are then used by the teacher to clarify a point or review for a test.

In addition to writing problems, the basic skills students also have reading deficiencies. Often I read to them, but never had any follow-up. Now, they can use the *reading journal* as a summarizing technique after I have read a scene or a chapter. This type of journal writing, discussed in Bartholomae and Petrosky's book Facts, Artifact, and Counterfact, is also expanded into the *double entry journal* which has students write and initial response, share those responses, and then write another entry which synthesizes all information gained during private and public discovery.

Another journal which could be used to help students characterize the persona in literary work is the *dialogue*. For example, since neither Count Paris nor Juliet ever speak together in Romeo and Juliet, two students could create a dialogue in which Juliet questions Count Paris about his desire to marry her.

Pat Juell in Roots in the Sawdust states "sharing entries allows students to learn from one another's perspectives, gives them responsibility for their thinking, allows them to respect each other's ideas, and encourages active involvement in their own learning; they cannot be passive." This dialogue journal is just one type of sharing experience for students. The *unsent letter* is another. Since one of the themes in Romeo and Juliet is the generation gap, students could send a letter to either parent questioning their motives for forcing Juliet to marry Count Paris.

Journals can be used by students to role play, to clarify concepts, to create questions about lessons, and to signify what has been learned on a given day. But most important, the student becomes free through journal exploration, free to find a voice, and free from the **red-ink syndrome**. It is my belief that journal writing gives all students, but especially the basic skills student, the chance to experiment with his/her writing style and achieve a sense of accomplishment unencumbered by teacher interference.

Bernadette M. Fenning teaches English at Cardinal O'Hara High School in Springfield, PA

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DIAMOND SOLITAIRE

by Jeanne Sciubba Hill

A diamond sounds like rain
that falls in a desert cave,
Splashes against the rocky floor,
splinters into sparks of fire,
Tumbles down crevices,
digging out tears,
Strains at ledges,
falling like stars.

A diamond sounds like a screeching howl,
that grips the heart in blue-white light,
Blinds reason, snatches hopes, encasing
dreams in crystal walls,
Freezes in the path of flight,
seeking something dear.

A diamond sounds like feathery snow
that sneaks past fences, slip-slides rooftops,
Blankets fields, cuddles branches,
nestles visions
Disappearing into earthen depths,
forming droplets of beginnings.

Jeanne Sciubba Hill teaches chemistry at Henderson High School in the West Chester Area SD.

AN INVITATION TO APPLY TO 1988 SUMMER INSTITUTES JUNE 27 TO JULY 28, 1988

The summer institute is an intensive five-week program approved by the National Writing Project for demonstrating specific teaching strategies, examining research and key texts in the field of written composition, writing in several different modes, and meeting regularly in groups to share and examine manuscripts with one another. Up to 25 Fellowships are awarded to selected teachers of writing who represent all grade levels and all areas of the region. The Fellows may subsequently serve as teacher-consultants in in-service workshops and programs.

Two parallel summer institutes are offered in 1988, one at West Chester University and one in Central Bucks County.

Structure of Summer Institutes

Participants meet four days each week for five weeks. Usually mornings are spent sharing knowledge and classroom strategies through participants' presentations. Presentations by noted consultants and writers are also part of the program. Afternoons are devoted to writing and editing sessions.

Who should apply?

Experienced, talented teachers are eligible to be selected for Project Fellowships. Applicants may be teaching on the elementary, secondary, or college levels in language arts, communications, and English or in other specialties emphasizing writing skills. Teachers may be nominated by their schools or school districts. The Project staff usually interviews applicants.

Responsibilities of the Writing Fellows

1. Attend the Institute and present one classroom method or approach that has proven successful.
2. Write periodically in several different modes during the Institute.
3. Make in-service presentations and contribute to other activities duing the following year as requested, and as mutually agreed between teacher and school or district officials.
4. Adopt methods gained from the Institute and participate in evaluation activities as needed.

What will be gained by participating teachers and schools districts?

For Teachers:

1. A stipend of $700.
2. Recognition as Fellow of the West Chester Univeristy/ Pennsylvania Writing Project.
3. Six hours of West Chester University graduate credit.
4. Improved skills in the teaching of writing.
5. Training as an in-service "teacher/consultant."
6. Relationships with other writing teachers who seek to improve their teaching and writing.
7. A one-year sponsorship of the National Writing Project

For Schools and/or Districts:

1. Trained specialists in writing to assist in staff development.
2. In-service programs to improve the teaching of writing.
3. Participating in the National Writing Project network for exchange of information about school writing programs in Pennsylvania and the nation.

Cost to schools or districts and participants

A school/district endorsement fee of $900 per participant supports operating expenses of the Project. It is payable in May after participants enroll. Stipends will be awarded during the Institute. Participants or their employers are responsible for paying tuition and fees for six hours of graduate credit (approximatily $630), and for personal expenses. Some schools and districts contribute to these costs in addition to the endorsement fee.

HOW TO BECOME A PAWP FELLOW

Today:

Tell your principal or supervisor of your interest, so they can arrange for the school district's financial commitment.

February:

Complete the application form. Follow all directions carefully and be sure to get the necessary approval.

March:

Submit your application materials.

April:

You will be contacted for a personal interview.

May:

If you are invited into the Institute, you will receive an invitation to the preliminary luncheon on May 15,1988.

June:

Do reading and writing to prepare for the Summer Institute, which begings Monday, June 27,1988.

PAWP COURSES CONTINUE TO FLOURISH

Strategies for Teaching Writing, PAWP's meat-and-potatoes course, is now being offered off campus at four school districts: Upper Darby, Bensalem, Northampton, and Cheltenham. The coordinators are Martha Menz, Mark Ruppel, Gail Capaldi, and Brenda Hurley, and many teacher-consultants are making presentations. The Strategies course offers first-hand experiences in the practical application of both theories and techniques of process approaches to writing and the teaching of writing.

This past summer, Strategies courses were offered at West Chester University and at the Bucks County Intermediate Unit. In Spring, the course is again being scheduled at several locations: Doylestown (for the Bucks County Intermediate Unit), West Chester University, Drexel Hill Middle School (Upper Darby SD), and the Northampton, Bensalem and West Chester Area School Districts. A non-credit version is being developed for secondary teachers in the Wissahickon School District.

Two computer-related courses are also being offered this Spring. Computers and Writing (3 credits) is sponsored by the Southeast Delco School District, and a 1-credit basic course on Computers and Writing for Elementary Teachers is available for free at West Chester University, courtesy of the Regional Computer Resource Center (RCRC).

* * * * * *

PA WRITING PROJECT: APPLICATION FOR SUMMER FELLOWSHIP

Important Information:
This application form must be endorsed by a district or institution official and be accompanied by: (A) a brief description of your background and experience teaching writing, including current and planned assignments; (B) a one-page statement presenting one aspect of your classroom teaching of writing that you would be willing to develop at the institute and present to the Fellows. Send the application and (A) and (B) to the Project Director by March 31,1988. Interviews will be held and notification of Writing Fellows selected will be accomplished by April 18, 1988.

Return Application to: Pennsylvania Writing Project, c/o Robert Weiss, West Chester University, West Chester, PA 19383

Teacher Application:

Name _____

Home Address _____

City/Zip _____

Phone - Home: _____ School: _____

Grades ☐ K-3 ☐ 4-6 ☐ MS ☐ 7-9
☐ 10-12 ☐ college

☐ I enclose required supporting materials and agree to accept the responsibilities of a Writing Fellow.

☐ Check here to apply for the PAWP Institute in Bucks Co.

Signature _____ Date _____

School or District Endorsement by Official Authorized to Commit Funds

I endorse the above application for a position as a Summer Fellow in the PAWP Summer Intstitute. I certify that this endorsement is supported by school or district willingness to contribute $900 (per participant) to the PAWP and to conduct future in-service activities.

Signature _____

Name _____ Position _____

School District _____ Phone _____

Address _____

City/Zip _____

Brief Supporting Statement for Applicant: _____

PAWP INTRODUCES COURSES IN WRITING AND THINKING

by Gail Capaldi

I had the good fortune to participate in the Writing Project's three-day workshop this summer entitled Writing and Thinking. The course was coordinated by Jolene Borgese with the assistance of Lela DeToye of the Mississippi Valley Writing Project. Both teacher-consultants collaborated as a result of the institute that they both had atttended in August (1986) at the University of California, Irvine. Lela is also working on a doctorate in Writing and Thinking.

Writing and Thinking blended writing theory with Bloom's taxonomy of thinking levels. While we agreed that teachers could not necessarily teach "thinking skills," we could still establish an atmosphere that fostered more complex thought on the part of students. Writing, therefore, is a means by which students' thinking can be both encouraged and enhanced. The 3-day workshop reflected the trend toward connecting all acts of composition—reading/writing/thinking/talking—that is currently seen in much of the education literature.

The course offered a variety of both experiences and strategies for the participants and was grounded in just enough theory to illustrate the connection between the processes of writing and those of thinking.

The translation of theory into practice became a reality for all of us when we were asked to submit a lesson integrating writing processes with thinking processes that could actually be used in our particular teaching situations. The lessons were copied, bound together in a booklet, and sent to all of the participants.

One other very "thought-provoking" strategy used by Jolene was that of analogous thinking—she asked us to write a "writing and thinking metaphor". I have included a few that I think show how inextricably bound writing is to thinking as well as the excitement that was generated by this course for its participants.

Thinking is like spilling a box of blocks—writing is like building a castle out of those blocks.

Thinking is like dreaming. Writing is enacting that dream.

Connecting thinking to writing can be compared to finding a deserted island and then sharing it with your friends.

(Note: The West Chester Area School District is currently conducting PAWP's first extended Writing and Thinking course—over a ten week period.)

* * * * * *

FOURTH SUMMER COURSE IN COMPUTERS AND WRITING

Brenda Hurley conducted a course entitled Writing and Computers from June 28-July 17. The participants included nine senior high school English teachers, seven elementary and middle school teachers and one elementary vice-principal. Three of the participants were PAWP teacher-consultants.

Amid oral reports, software reviews, and much writing and experimentation with FredWriter or Bank Street Writer were presentations by Bob Weiss, Bob McCann, and Elaine Jarchow. Brenda provided the group with some of the theory and practice of computers in the classroom and offered labs with individualized attention accomodating the varying levels of "expertise" within the group.

FROM THE SUMMER POETRY WORKSHOP

by Alex Frazier

As a teacher, I have also learned quite a bit. In some respects, it is difficult to separate my writing from my teaching. I believe that all teachers who teach writing should write themselves. I have only recently started doing this but already I can see the benefits. By writing our own poems in this workshop, I think all of us understand more clearly what students go through. The poems starters that Len gave us, such as the memory poem, the beach scene, the use of pictures, the letter or address poem and becoming an object, will be invaluable in encouraging students to produce good poetry. The comment that he made about having kids write poetry first before they read or analyze it was very cogent. That approach seems to make good sense to me. Once students know what goes into a poem, they will appreciate the craft of a poet.

One of the things that I thought was most valuable in the workshop and which I plan to do more with my students is to have them read their poems aloud to the class in order to receive feedback. It was invaluable to me as a writer to hear the comments of my peers, and I also felt a sense of achievement reading to the group. Len made a point about what comes from reading aloud—sometimes there is a silence that follows which indicates your poem is effective, sometimes you will discover ideas or images that you can build from, or sometimes you may receive advice about work changes. The brief time we spent in peer groups was also valuable. I received some good feedback about trouble spots in my poem, and was also able to provide help for the other members. This process approach with poetry is just as valuable as it is with prose writing.

Alex Frazier teaches English and American Studies at the Germantown Academy.

4:00 AM

by Alex Frazier

Like a burglar
I turned the knob ever so slowly
and inched open the door,

Inside the quiet hammered in my head
Each creak of the random width boards
An explosion of noise in the blackness.

Tiptoeing up the stairs
I winced as the stair tread
bellowed my name.

I padded slowly across the rug
On the hall landing
Touching the railing to find my way.

Like Odysseus
I navigated past Scylla and Charybdis—
My father's bedroom, on the right and my mother's on the left.

The last labor lay before me
The entrance to
My third floor bedroom.

Carefully, I pushed against the door
So the metal lock would not
Screech my presence.

As I lifted the latch
Which uttered only the slightest squeal,
I heard, "Alex, is that you?"

And then silence.

PAWP CALENDAR

When	What	Where
October 28, 1987	PAWP First All-Day Conference	WCU
November 20-22, 1987	NCTE; NWP Directors meet Friday, Nov. 20	Los Angeles
March 1 or 9, 1988	PA/NWP Directc Meeting	Harrisburg
March 11-12, 1988	PAWP Regional Conference: Teachers and Writers	WCU
March 17-19, 1988	NWP Directors Meeting at CCCC	St. Louis
April 20, 1988	PAWP Second All-Day Conference	WCU
May 15, 1988	1988 PAWP Fellows Luncheons	WCU
May 20-21, 1988	PAWP Regional Conference with Heinemann Authors	WCU
May 22-24, 1988	Retreat for NWP Mid Atlantic Sites	New Jersey
June 22, 1988	Sum. Programs begin	WCU
June 27, 1988	Summer Institutes begin	WCU

PENNSYLVANIA WRITING PROJECT NEWSLETTER
Published Quarterly
by the Pennsylvania Writing Project
West Chester University
West Chester, PA 19383

The purpose of the *Pennsylvania Writing Project Newsletter* is to link together all teachers of writing in our area. The Newsletter features, but it is not limited to, articles that deal with writing and the teaching of writing and related matters.

We seek articles from all teachers of writing at all grade levels and in all subject areas and from anyone else interested in writing. All articles will be considered for publication. Comments, questions, etc., are also welcomed. Please send all communications to: Gail Capaldi or Lois Snyder (Editors), Pennsylvania Writing Project, West Chester University, West Chester, PA 19383.

The Pennsylvania Writing Project (PAWP) is an affiliate of the National/ Bay Area Writing Project and a training site for the nationally validated New Jersey Writing Project. PAWP was created by the sponsors under grants from the William Penn Foundation and the University of California at Berkeley, with the National Endowment for the Humanities.

PennsylvaniaWriting Project
Phillips Memorial Bldg. #210
West Chester University
West Chester, PA 19383

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PENNSYLVANIA WRITING PROJECT NEWSLETTER

VOLUME 8 NUMBER 3 Spring 1988

MAY CONFERENCE PLANS ARE SET

THE COMPOSING PROCESS REVISITED II, a conference jointly sponsored by the Pennsylvania Writing Project and the National Capital Area Writing Project in conjunction with Heineman Educational Books, will be held at West Chester University and the University of the District of Columbia on May 20-21. The conference continues last year's examination of the theory and practice of writing instruction with the help of several leading teachers and researchers, all of whom have written under the imprint of Heinemann Educational Books or its recently acquired division, Boynton/Cook Publishers.

Each day, speakers will address topics of concern for teachers from primary to college levels. On Friday May 20, PAWP guests will be Tom Newkirk, Sondra Perl, and Tom Romano.

THOMAS NEWKIRK

THOMAS NEWKIRK is an associate professor of English at the University of New Hampshire, where he directs the Freshman English Program and the annual Summer Institute for teachers. He is the editor of Only Connect: Uniting Reading and Writing; To Compose: Teaching Writing in the High School; the co-editor of Understanding Writing: Ways of Observing, Learning, and Teaching; and Breaking Ground: Teachers Relate Reading and Writing in the Elementary School. In addition he has published many noteworthy essays and research reports on all aspects of composition instruction.

His morning presentation is on the politics of teaching writing as a process, and his afternoon workshop will be on responding to texts by students and professional writers.

SONDRA PERL is the Director of the New York City Writing Project and Associate Professor of English at Lehman College, the City University of New York. She is a nationally known researcher, teacher, teacher of

(Continued on next page)

FROM THE DIRECTOR: WHO'S WHO IN PAWP'S SUMMER PROGRAMS

If you've never seen a PAWP summer staff in operation, you've never seen the crackling of sheer energy--something like "the Force" in Star Wars. This year again we've combined a group of superlative teacher-consultants with a cadre of nationally renown guest teachers and researchers, and added in some special faculty talents from the West Chester University English Department. We are offering two institutes, two advanced institutes, six courses, and seven short workshops on almost every aspect of writing, plus programs for youth and senior citizens.

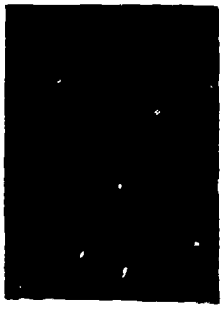
The Institutes: Co-directors for the West Chester and Bucks County Institutes are Gail Capaldi, Bob McCann, Martha Menz, and Lois Snyder. Bob is adding a Latin certificate to his credentials, Gail is a doctoral candidate in education, Martha is returning after spending two summers on staff at institutes of the National Endowment for the Humanities, and Lois has added a second master's degree in counseling and is actually using writing in that area.

The staff for the Advanced Institute in Teaching Creative Writing is described elsewhere in this issue. Chris Kane will lead the Advanced Institute in Writing, Thinking, and Learning with the help of Jolene Borgese. Both participated in trainers' workshops at the Universtiy of California, Irvine, which is famous for its programs linking writing and thinking.

The Courses: Strategies for Teaching Writing is offered at West Chester's Exton campus, and in Berks, Bucks and Northampton counties. The coordinators are Mark Ruppel (he's doing two), Vicki Steinberg, and Jim McCall. Vicki led a successful Berks County course in 1985, and co-directs a summer writing program for her school district; Jim recently ran an exciting 5-session course for the Springfield School District (Delco); and Mark has coordinated two previous courses for Bucks County teachers. Again leading the WCU course on Computers and Writing is Brenda Hurley, who has agreed to act as field coordinator for all of PAWP's programs involving microcomputers. Elizabeth Larsen,

(Continued on next page)

MAY CONFERENCE PLANS
(Continued from front page)



SONDRA PERL

writing teachers and author. Her candid and sensitive book, Through Teachers's Eyes: Portraits of Writing Teachers at Work, documents the lives of six writing teachers from grades 1-12 and examines how they teach (currently reviewed in this Newsletter).

Perl will speak on creating powerful contexts of trust in the classroom, and her afternoon workshop will be on "examining teachers' assumptions" by looking closely at who and what we are.

TOM ROMANO

A former research assistant to Jane Hansen and Donald Graves, TOM ROMANO is a teacher-consultant from the Ohio Writing Project. With sixteen years of practical experience as a high school English teacher, Tom has had several publications including "Finding Focus" (a poem) for the October 1987 issue of Language Arts. He is the author of Clearing the Way: Working with Teenage Writers, which Donald Murray called, "The most extraordinary book on teaching writing I have read."

In his AM presentation, Romano will tell us about the awareness he's had with students "breaking the rules in style."

His PM presentation is an "Imaginative Way to Assign the Research Report."

Saturday's presenters for PAWP are Glenda Bissex, Roy Peter Clark, and Rosemary Deen.

The author of the seminal work, GNYS AT WRK: A Child Learns to Write and Read, GLENDA BISSEX has been involved in many aspects of education both theoretical and practical, working with teachers and "policy-makers" and conducting major research in the field of composition theory. Her publications include "What's a Teacher-Researcher?" for Language Arts, September, 1986; "The Beginnings of Writing" in Home and School: Early Language and Reading; and Seeing for Ourselves: Case Study Research by Teachers of Writing which she co-authored and edited with Richard Bullock.

She will talk in the morning on re-mapping the territory of reading/writng and teaching/learning. She says that her afternoon workshop, which is on observing and assessing growth in young chidlren's writing, works best when teachers bring with them writing folders from one or two students.

Both a writer and a teacher of writing, ROY PETER CLARK has also served as the director of a writing project for the St. Petersburg Times and the American Society of Newspaper Editors. He is the editor of Best Newpaper Writing 1979-1985. Since 1980 he has taught writing to children and their teachers. His book on teaching children, Free to Write: A Journalist Teaches Young Writers, was published in 1987 and he now runs a summer Writer's Camp for young writers and teachers. Don Murray wrote the Foreword to his book and says it is "exceptional."

ROY PETER CLARK

Clark will talk in the morning about coaching writers and about what teachers can learn from professional journalists; in his afternoon workshop, following this theme, he promises to explain how to coach students into becoming better writers without having to mark up thousands of papers.

ROSEMARY DEEN has been teaching at Queens College of the City University of New York for 25 years. She is a poet and the poetry editor of Commonweal magazine. She has co-authored two books on the teaching of writing: The Common Sense and Beat not the Poor Desk, which won the Mina P. Shaughnessy Medal of the Modern Language Association in 1983 "for an outstanding research publication."

Deen's morning presentation is on reading and writing as "acts of attention" and "acts of understanding" (the title of her forthcoming book). Her afternoon workshop will address writing about literature and how we read to write about what we read.

Look for the May Conference brochure!

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MESSAGE FROM THE DIRECTOR
(Continued from front page)

who directs WCU's regular composition program, is offering a new course on theory and research in composing processes--an opportunity to do some good reading!

The Workshops: I will again be guiding a group of teachers through several types of holistic assessment in our two-day workshop late in June—the eighth year of this offering. Writers' Workshop will be led by Linda Baer, who participated in it last year. Eileen Lynch will coordinate Writing in the Content Areas and provide it with an elementary teacher's perspective, and Ed Bureau will again organize the popular offering on Administering Writing Programs. Leaders of the three creative writing workshops are described elsewhere in this issue.

Other Programs: The Elderhostel Memoir Program has returned with Edie Lefferts, now retired, as instructor. This summer's Youth Writing Project will be the joint responsibility of Jolene Borgese, Guy MacCloskey, and Jim MacCall, with Brenda Hurley and Mark Ruppel as the computer coordinators and 6-8 additional teacher-consultants to round out the staff.

(Continued on next page)

The Consultants: Visitors' schedules are not yet completed for this summer, but I can tell you who some of our guest presenters will be. Each of the visiting writers described in our article on the Advanced Institute on Teaching Creative Writing will also visit the one-credit workshops on the writing of poetry, stories, and plays. Poets Chris Buckley and Len Roberts, each with three books in publication, will be writers in residence for the two summer institutes. Bob Tierney, of the Bay Area Writing Project, will return to the workshop on Writing in the Content Areas and the regular institutes. Ann Berthoff, author of Reclaiming the Imagination and other books, will also be a guest consultant for the regular institutes. Both she and Tierney will also join the Advanced Institute in Writing, Thinking, and Learning. Guests for the workshop in Administering Writing Programs include Karen Steinbrink of the Bucks County I.U. and Jim Lee, formerly of the West Chester Area SD and a now an assistant superintendent in the Lower Moreland SD.

A key person in our entire summer operation—she has been mentioned already—is Jolene Borgese, who as usual will be visiting, presenting in and monitoring most of our programs. Jolene, currently the lead teacher in language arts for the West Chester Area SD, works almost round the clock each summer as co-director of PAWP.

WHAT'S GOING ON IN THE CREATIVE WRITING PROJECT

While we were going to press, brochures were being mailed for the March 11-12, 1988 Conference on Teaching Creative Writing in the Schools. The Conference will have ended by the time you receive this newsletter. We can't write about it in the future tense because it's past, nor the past tense because we don't know what happened. Thus stymied, we promise to report fully about it in the summer newsletter.

Worthwhile noting is the mix of featured authors: Gary Soto (essay and poetry): *Lesser Evils;* Sharon Sheehe Stark (fiction): *A Wrestling Season;* Ken Smith (fiction): *Decoys and Other Stories;* Bruce Bawer (essay): critic for *New Criterion;* Tom Disch (science fiction): *334;* Dana Gioia (poetry): *Daily Horoscope;* Len Roberts (poetry): *From the Dark;* Karen Blomain (poetry): *Black Diamond;* Craig Czury (poetry): *God's Shiny Glass Eye.*

Four are from Pennsylvania – Stark, Roberts, Blomain and Czury – and have been involved with PAWP in recent years. The others are highly respectable, well published, and experienced in giving workshops for adults. Conference director Mike Peich of West Chester University's English Department operates a fine printing press and will publish sections of the authors' work as presented at the conference.

The conference brochure promised a remarkable two-day workshop by these writers for area teachers. With the support of the National Endowment for the Arts, the Pennsylvania Writing Project now has a major emphasis on the teaching of creative writing. At least twenty Fellows and other well qualified teachers will participate in this summer's Advanced Institute on Teaching Creative Writing, along with four visiting writers: Sherod Santos (poetry): *Accidental weather;* Ken Smith (fiction): *Decoys and Other Stories;* Mark Jarman (poetry): *Far and Away;* and Louis Lippa (plays): *A House Remembered.*

In addition, the Institute will be visited by Valerie Hobbs, a Fellow of the South Coast Writing Project whose fiction appears in the Kansas Quarterly, Fiction 86, and other literary magazines and anthologies. The Institute director, Christopher Buckley of the WCU English Department, is himself a poet with three books to his credit. Institute co-director Joan Flynn, a 1980 PAWP Fellow, who teaches elementary-age students in the West Chester Area School District, has written Writing for Reading and A Handbook for Teachers of Writing.

1-credit Summer Workshops

In addition to these two major events, PAWP is sponsoring three 1-credit summer workshops for teachers on how to teach writing. Teaching Poetry (Eng. 599-31) repeats last year's successful pilot from June 27 to July 1; the instructor is Fred Dings, a successful young poet. Teaching Short Fiction (Eng 599-32) is offered by veteran WCU creative writing teacher Theodora West, July 5-8. Teaching Playwriting (Eng 599-33)is taught by playwright Tony Stafford, July 11-15.

Fred Dings has an MFA from the Iowa's Writer's Workshop and is getting his Ph.D. in Creative Writing from the University of Utah. His poetry has appeared in various national publications, including The New Yorker and The New Republic

Theodora L. West has taught creative writing and short story workshops at WCU for twenty years. A writer of short stories and critical texts dealing with contemporary fictionists, she is currently completing a mystery for publication.

Tony J. Stafford has written five full-length plays, six one-acts, and is looking forward to his first Off-off Broadway production this fall. He has taught playwriting and screen writing as well as a wide range of courses in dramatic literature and has many publications in drama from Shakespeare to Shaw.

A Message From The Editors...

The process of putting our second newsletter together serves as a constant reminder of not only the processes of writing, but also of learning.

We recognize the power of collaboration and dialogue in both writing and learning. We listen not only to our own inner voices, but also to each other's to determine, in the words of Wallace Chafe (National Writing Project Quarterly, January 1988), how we want readers to "listen to" our writing.

Listen then to the voices of the Pennsylvania Writing Project. This NEWSLETTER features articles about our first all-day teacher-consultant conference, held last fall. In addition, make note of the information concerning our May conference and the Summer Institute.

Finally, remember you are one of our primary sources. We once again invite you to publish. Submit ideas for articles and book reviews, information for PAWP-POURRI, comments, etc., by means of the response sheet (in the insert) included in this issue. We look forward to hearing from you.

Gail Capaldi and Lois Snyder
Editors, PAWP Newsletter

DELAWARE VALLEY ENGLISH DEPARTMENT CHAIR ALLIANCE FORMED

by Barbara Giorgio

Meaningful staff development always occurs when teachers can get together to talk about common concerns, goals, successes and failures. The same is true for department heads who can share with teachers and other subject area department heads on a daily basis, but rarely have the opportunity to discuss leadership of the English department with others who have the same responsibilities. The need for frequent and meaningful communication among local English department heads was a topic of discussion among some participants in the 1985 Commonwealth Partnership Literature Seminar. With the aid and guidance of Nicholas Spennato, Language Arts Specialist with the Delaware County Intermediate Unit, the Delaware Valley English Department Chair Alliance became a reality in the Fall of 1986.

During the group's first year of existence, four meetings were held. Each meeting focused on a topic of particular instruction. In the Fall, guest discussion leaders, James Lee, Language Arts Coordinator of West Chester Area School District and Harry Lefever, Professor of English, Delaware County Community College led us in an examination of various approaches to "Building an English Curriculum." In two subsequent meetings, "Grammar and the English Curriculum" served as the source for lively discussions led by Edgar Schuster, Language Arts Coordinator, Allentown City School District, and Sharon Taylor, English Teacher, Springfield School District.

The new state recommended format for Language Arts Curriculum Development, Pennsylvania Comprehensive Reading Program II, has provided the topic for this academic year's first Alliance activities. Susan Lytle, co-author of the document along with Morton Botel, explained the new guidelines in our Fall meeting. The Alliance and the Intermediate Unit sponsored an in-service afternoon on November 11 which extended discussion of the PCRP II and related topics. English teachers from Delaware Valley schools heard a keynote address by Morton Botel and then attended one of five workshops on topics including: Transacting with Text, Evaluating Student Writing, Investigating Language Patterns, Perspectives in Contemporary Literature, and Critical Thinking. Response to this opportunity has been quite favorable and another such day will be planned for next year's Fall in-service day.

Barbara Giorgio is the English Department Chair at Marple Newtown Senior High School and a 1983 Fellow

"With the art of writing the true reign of miracles for mankind commenced. It related, with a wondrous new contiguity and perpetual closeness, the past and the distant with the present in time and place; all times and all places with this are actual here and now."

—Thomas Carlyle

A WARNING FROM DIXIE DELLINGER

Dixie Dellinger, a leading teacher-consultant of the University of North Carolina–Charlotte Writing Project, intended to frighten the audience of project directors at the last November's meeting of the National Writing Project when she delivered her keynote address. Her message was clear: NWP sites have to do more in their summer institutes to arm teacher-consultants in their constant battles with school adminstrators, curriculum requirements, and mandated evaluation procedures. Impassioned and lucid, her talk profoundly affected the audience, which consisted of people who work daily to improve the education of teachers. She received a five-minute standing ovation.

Dixie, the author of an NWP monograph called From the Heart, began her talk by explaining what she was like when she entered her summer institute. At that time, she had had no instruction or training in composition teaching although she was a veteran teacher; nor had she any stated philosohpy of education. After working with the ideas of Dixie Goswami, Toby Fulwiler, Ann Berthoff, Ken Macrorie, Donald Graves, and Peter Elbow, she learned–as she put it–"to trust my students."

Her early motive was to teach her students to write well. Having learned Moffett's sequences for creative writing and found them to work very successfully with her students, she now wanted to translate her teaching skill into the area of expository writing. She investigated the field of "thinking" as related to writing, met up with the work of James Britton, and as a result had her students do response journals. They loved such work, but the richness of their writing melted when they were asked to write "papers." So in response she became no longer a "writing skills teacher" but a teacher who made writing central to every activity in the class; she preferred her students' richer writings over their labored, unsuccessful endeavors to produce curriculum-mandated essays. Yet she gradually saw a pay-off that she had not expected: the students who were doing the informal, not-evalutated writing that she assigned indeed had become better expository writers. Having first been a teacher of writing skills, then becoming a teacher of thinking through writing, Dixie then began to ask students to describe their own thoughts–to learn their own thinking processes.

Having followed this progression in a friendly school atmosphere, Dixie cautioned us about the current unfriendly weather systems in schools today. Teachers are losing ownership, autonomy, and trust as a result of state-mandated reform movements. There is much official language in support of writing as a process, but there is no National Writing Project philosophy in any of this. Rather, there are detailed curricula of fourteen volumes and 17,000 pages: there are teacher training and performance appraisal systems, there is Madelaine Hunter's effective teaching model with its six-step lesson plan. In North Carolina, there are now six mandated observations a year, a teacher's career ladder plan, and a standardized end-of-course test in every subject for every student. In the observations, Dixie pointed out, an evaluator may not like the NWP teacher-centered presentation modes and the student-centered workshop modes. Some of the best teachers, she noted, were getting low scores on their career ladder plans.

Her warning was to institute directors: you need to do more for Fellows. When they leave and return to a climate hostile to NWP methods, they must have four things: (1) research data on how NWP practices improve student achievement in writing; (2) research data on how NWP practices improve teaching skills; (3) a year-long plan for a rich writing program in their own classrooms; and (4) a year's sponsorship of the National Writing Project, entitling them to four issues of the NWP Quarterly.

Why was Dixie's address so well received? The answer is that it corresponded to what many writing project sites are beginning to feel: the insincerity or shallowness of school administrators' commitments to effective writing instruction (i.e., the resurgence of grammar and mechanics and testing for the same), and the false confidence of many teachers and administrators who have had limited training in teaching writing ("Oh yes, we're already implementing a process approach in grades 4-6"). How many of us hear such lines of reasoning and grow frustrated because the problems remain unsolved. "We have met the enemy," says the Peanuts cartoon, "and he is us." Us the teaching profession, or us the school administrators, or both?

PAWP JUDGES FOR SCHOLASTIC WRITING CONTEST

"On the dashboard your memory plays pinochle beating the pants off the Virgin Mary." This line, states Jolene Borgese, is truely the most bizarre she's ever read in her five years of juging the Scholastic Writing Contest. Together with Jolene, seven teacher-consultants scored the category of high school poetry for the annual Scholastic Competition on February 6, 1988. Christine Cardamone, the Scholastic Writing Contest/PAWP Coordinator, who enjoys seeing the variety and quality of young authors' writing, held the scoring session at her home in Audubon.

Guy MacCloskey, a five-year reader, stated, "I enjoy reading work by high school students. Teaching elementary school often leaves you with the curiosity of what their writing is like when they grow up." Bernadette Fenning and Dick Halsey, first-year readers, when asked why they wanted to read replied: "I thought it'd be fun; curious to see what kids were writing. And it's good to see kids writing and entering the competition." Bernadette added, "The pleasant part was meeting other Fellows and having fun."

Conne Broderick, a four-year reader, summed up this year's contest by grimly noting that, "this year's writings were the worst of the four years." However, another PAWP reader, John Poynton, reflected that, "The poems this year dealt more with friendship, love and nature--a welcome respite."

IMPORTANT NOTICE: POSITION AVAILABLE

Associate Director
Pennsylvania Writing Project (PAWP)/WCU
and Instructor or Assistant Professor of English

Duties of the Position: Under the supervision of the Director, the Associate Director directs delegated PAWP programs such as Inservice Workshop series and conferences, manages budget records and paperwork as assigned, consults with the Director and Summer Institute coordinators on pertinent staffing issues, and represents the Director in negotiating series contracts with school systems and in working with the State Department of Education in planning professional development programs for teachers. The Associate Director writes reports, workshop materials and brochures; engages in fundraising activities as other responsibilities permit; assists the Director in managing the office computer network; with the Director and Summer Institute coordinators, makes Institute admissions decisions.

The Associate Director is expected to stay abreast of current research in composition instruction and, when possible, contribute to that research. The Associate Director reports to the Director weekly and prepares the Inservice Program section of the annual report for submission to the Advisory Board, the National Writing Project, and the University administration.

The appointee will also teach from 1-3 freshman level composition courses per semester in the Department of English. This is a 9-month appointment with summer employment negotiable. Preferred starting date: June 20, 1988.

Qualifications: Master's degree in English or English Education with 2-4 years of relevant experience; demonstrated knowledge of composition instruction; good administrative and organizational skills; ability to plan and organize professional development programs budget; excellent interpersonal skills; familiarity with word processing and data base management or willingness to learn. The ideal candidate will also have experience as a Teacher/Consultant with PAWP or another NWP affiliate and teaching experience in Pennsylvania public schools.

Appointment: This is a one-year position with the University, with possibility of renewal pending 89-90 University budget allocations. Starting salary range $21,900-$25,410 depending on qualifications.

To apply: Applicants should send letter and resume by May 13, 1988, to: Kostas Myrsiades, Chairman of the English Department, West Chester University, West Chester, PA 19383.

West Chester University is an Equal Opportunity/Affirmative Action Employer.

FIVE PIECES FROM THE OCTOBER CONFERENCE: PAWPDAY 1

PAWP HOSTS FIRST ALL-DAY TEACHER CONSULTANT CONFERENCE

Amid the splendor of the Oakbourne Estate in Westtown, PA, PAWP held its first all-day Teacher-Consultant Conference on Wednesday, October 28, 1987. As part of a new continuity program, all teachers who had been part of the Pennsylvania Writing Project institiutes were invited to enhance the training they had received during their summer institutes and to better prepare themselves as teachers and in-service presenters.

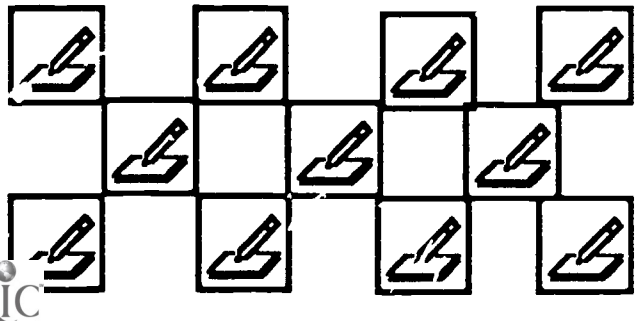
After coffee and various "sweet treats", Don Wolff, in the opening presentation, discussed writing as a way of helping readers to not only read, but also to understand what is read throught the use of a "question journal". He engaged us in a reading and writing activity with Hemingway's A Very Short Story that demonstated how the question journal "works". The question journal enables the reader to find a subject and a focus (heuristic), to interpret, and to examine his/her own processes of focusing, reading, and composing. While his presentation was essentially an exercise in critical thinking, it also highlighted some of the similarities between composition theory and contemporary literary criticism.

Session I offered a choice between "Teachers and Researchers" led by Joan Flynn and "New Books on Writing" in which Lois Snyder and Bob McCann reviewed two new writing-related publications (see reviews written up in this issue). Session II again offered choices among, "The PAWP Newsletter," led by Gail Capaldi and Lois Snyder, "Continuity Programs," led by Jolene Borgese, and "The Youth Writing Project," led by Guy MacCloskey and Jim MacCall.

In the afternoon there was another full group session followed by Session III offering a choice between "Coordinating PAWP Courses," led by Jolene Borgese and Bob Weiss, and "Making Effective Presentations to Teachers," led by Lois Snyder and Bob McCann.

The conference provided much information for the participants as well as feedback for the Project, but more importantly, it brought PAWP Fellows together in a spirit of solidarity, restablishing the bonds that connect all of us to the Writing Project and to each other.

We feel that Ron Shapiro (PAWP 1986) has genuinel, captured that "spirit" in the following reaction piece. We look forward to seeing even more of our "PAWP community" at the next all-day conference planned for April 20, 1988.



ON THE PAWP CONFERENCE

by Ron Shapiro

After becoming a Fellow and completing the Summer Institute in 1986, I have been somewhat dismayed at the lack of follow-up activities. Spending half that summer learning about contemporary writing research, I felt I was then left, like a ship lost at sea, to try to synthesize what seemed to be important and useful information into my classroom curriculum. Being the only Delaware teacher to be involved in the Writing Project, my revolution towards process-centered writing has been a lonely one. Perhaps other Fellows have experienced the same situation. At the Institute's conclusion, everyone was fervently saying, "Let's meet again and share our teachng ideas at my house." Unfortunately, I believe this enthusaism to continue a community of writing teachers soon fizzles out in the midst of daily lesson plans, administrative paperwork, papers to be graded, and personal affairs. But this experience may be changing. At least that's my impression after attending the all-day conference on Wednesday, October 28,1987.

Feeling strongly positive about writing and its teaching, I welcome any opportunity to discuss and share what's happening in the classroom. Not having much chance to do this where I teach, I was overwhelmed at the number of participants at the conference. Fellows were enthusiastic to share their ideas and teaching situations. I've always felt that for any group, whether political, religious or social, to be strong and prosper, a community bond must be inherently felt among all members. This feeling was given a great boost during the day-long activities.

It wasn't just the guest speaker, Donald Wolff, and his "Question Journal" or the individual workshops which I found memorable. Rather, it was observing other teachers writing, sharing and listening to each other's interpretation of a Hemingway story; it was hearing other Fellows express ideas about the improving of the Project; it was sharing classroom ideas with others who were really listening and appreciating what each had to offer. I don't know about all of you, but this situation is rare for me outside of workshops and classes. Think what would happen if your department colleagues met occasionally to write, speak and listen. For me this situation seems too far removed from reality. That's why I relished the day away from school to sit and write and talk and listen for seven hours or so.

Fellows should realize these conferences are truly significant events in the Project's growth towards becoming a stronger, more cohesive community as well as their own growth towards becoming active teacher-consultants. I think about all the ideas given to me at the Summer Institute, and I question, "What have I given the Project in return?" My participation in this conference was a good first step in addressing this important issue. Why we didn't get 100 people I can't say.

Ron Shapiro was a 1986 PAWP Fellow. He teaches high school English in Christiana, Delaware.

THE TABLES TURNED

It was a pleasure for twenty-five Fellows from recent summers to see Lois Snyder and Bob McCann have to review books for a change. The works discussed in the "New Books" seminar are relatively new and have not yet been included in reading lists for PAWP workshops: Sondra Perl and Nancy Wilson's Through Teacher's Eyes and Muriel Harris' Teaching One to One: The Writing Conference.

Lois praised Through Teachers' Eyes for its willingness to show teachers' successes as well as failures. Under an NIE grant, Perl and Wilson studied post-Institute teachers in the Shoreham-Wading River School District on Long Island for four years. The experiences of six teachers, ranging from first to twelfth grade, are detailed. The authors did their case studies by spending their days in the teachers' classrooms and their nights in the teachers' homes.

What impressed Lois most was the insider's perspective she gained as the six teachers moved through the days spent teaching writing, and later reacting to their work both in group discussions and introspective writings.

The appeal of the ethnographic research, in Lois' opinion, is its holistic thrust, lacking in experimental research.

Through Teachers' Eyes, a Heinemann Educational Books ('86) publication with a forward by James Moffett, is a book about teaching writing and about ethnographic research and, in a larger sense, about education in general.

Bob McCann found the NCTE publication Teaching One to One: The Writing Conference to be helpful for teachers to train themselves or tutors to respond to student papers in a private conference. Examples and exercises focus on making the student discover weaknesses for himself. The book includes a few strategies for having students check for grammatical problems when they don't know the rules.

Harris' students show up for private or small-group tutoring with a draft in hand at a date early enough to revise the writing. They seem to care about improving their work, even though they are not sure how to go about doing that. It is magical to read through a tutoring session transcript to see the student come to the "aha" discovery, led there by a skillful questioner. The book is rich in bibliographical background, examples, and techiques to try. While the examples are collegiate, the strategies of tutoring apply to teaching at any level.

A caveat: Harris empathizes with the problems of a teacher trying to run fruitful one-on-one conferences with a full class in tow, but she doesn't give out the secret of doing that successfully. Also, a reader who is looking for easy advice on "how to grade the writing process work" will be disappointed.

EFFECTS OF THE WRITING PROJECT

On Wednesday, October 28th, fifty PAWP teacher consultants traveled to the Oakbourne Estate in West Chester for the first Pennsylvania Writing Project Teacher Consultant Conference. In workshops, conversations over coffee, and group writes, we gathered varied and enthusiastic responses to the question, "How has the Writing Project affected you and your teaching?"

A common theme voiced in people's responses was the personal growth they have experienced in their own writing. Some spoke of having conquered apprehension towards writing and actually enjoying writing more. Freema Nichols of Strathhaven told us, "I don't hesitate to write anymore. I write better letters and more of them."

Lisa Armstrong echoed Freema's sentiments by saying, "I have become a much more relaxed writer. I feel that since I am now more experience in the ways and many processes of writing I can assemble my thoughts more readily and convey them more clearly."

Lynada Martinez from Philadelphia wrote movingly about her own growth: "As a writer the Project certainly helped me to organize my thoughts and ideas. It also boosted my own self esteem and confidence as a writer and it has encouraged me to publish ..."

Individual's growth was marked by more than conquering apprehension, however. People spoke of using writing as an outlet, as a means for learning and even as a focus for a doctoral dissertation.

"I've learned to use writing as a tool to discover what I think and to ascertain the questions I have about something," Bob McCann from the West Chester Area School District told us.

Ray Bruno from Ridley said, "This experience for me has changed my teaching and personal life in that I have become more expressive in both areas... Writing for me has become an outlet not just a task."

Another common response was that the Writing Project reinforced what many teachers had known about writing for years. "The Writing Project has completely revitalized my classroom and my teaching style. The process validates what I've known for a long time: that kids (all kids) learn best when they imitate, develop and practice the learning," said Diane Bates from William Penn.

Mary Ann McBride added, "Many of the beliefs which I held prior to my fellowship experience were reinforced and I found encouragement to expand these concepts."

It is enlightening as well as encouraging to see the various ways in which the Writing Project has affected our Fellows--personally as well as professionally. Through continued communication of this nature, we look forward to developing an even stronger PAWP community.

"To write well is to think well, to feel well, and to appear well; it is to possess at once intellect, soul, and taste."
--George De Buffon

PAWP SUMMER SCHEDULE 1988 PAWP SUMMER SCHEDULE 1988 PAWP SUMMER SCHEDULE 1988 PAWP SUMMER SCHEDULE 1988 PAWP SUMMER SCHEDULE 1988

WORKSHOPS -- Register by June 10

HOLISTIC ASSESSMENT OF WRITING
(PWP 504-31) 1 Graduate Credit
June 22-23, 1988 8:45 am-4:30 pm
- -Improve your ability to assess writing
- -Theory and practice of rapid, reliable assessment of large numbers of writing samples
- -General-impression, primary trait, and other scoring systems

WRITERS' WORKSHOP
(PWP 599-31) 1 Graduate Credit
June 22-24, 1988 9:30 am-12:30 pm and 1:30-3:30 pm
- -Serious attention to the teacher as writer
- -Provides time to develop written products and writing processes
- -Reinforces self-discipline and stimulates creative thought
- -Encouragement and response in peer and teacher conferences

TEACHING POETRY (ENG 599-31) June 27-July 1, 1988
TEACHING FICTION-WRITING (ENG 599-32) July 5-8, 1988
TEACHING PLAYWRITING (ENG 599-33) July 11-15, 1988
1 Graduate Credit each 9:30 am-12:30 pm
- -Work with practicing teacher-writers
- -Explore methods for students of all ages
- -Practical suggestions on creative form and language
- -Steps for writing poetry/short fiction/plays
- -Using creative writing across the curriculum

WRITING IN THE CONTENT AREAS
(PWP 505-31) 1 Graduate Credit or 1 In-service Credit
July 18-22, 1988 9:30 am-12:30 pm
- -Writing to learn; study skills
- -Assignment design and writing process
- -Classroom management; handling the paperload
- -Noted guest speakers and presenters

ADMINISTERING WRITING PROGRAMS
(PWP 599-32) 1 Graduate Credit or non-credit
July 26-28, 1988 9:30 am-12:30 pm and 1:30-3:30 pm
- -Identify critical elements of a program
- -Program management, organization, evaluation
- -Practical plans and ideas to improve programs
- -Needed administrative skills and resources

COURSES -- Register by June 10

STRATEGIES FOR TEACHING WRITING
(PWP 502-31/32) 2 or 3 Graduate Credits or 2 In-service Credits
June 27-July 12 or 14, 1988 9:30 am-12:30 pm
- -The Pennsylvania Writing Project "first course"
- -Explore practical and imaginative approaches to the teaching and learning of writing
- -Lecture-demonstrations and workshops with applications across the curriculum
- -Open to teachers in all subjects and at all levels
- -Three-credit participants meet two additional days

COMPUTERS AND WRITING
(PWP 508-31) 3 Graduate Credits
June 20-July 8, 1988 9:30 am-12:30 pm
- -Using computers at all stages of the writing process
- -Using, developing, and evaluating computer-assisted instruction in writing
- -Demonstrations of computer courseware
- -Hands-on experience (Apple II) in workshops and labs
- -Limited to 30 participants

THEORY AND RESEARCH IN COMPOSING PROCESSES
(PWP 599-33) 2 Graduate Credits
June 27-July 12, 1988 1:30-4:00 pm
- -Overviews of modern approaches to writing instruction
- -Recent developments in research
- -Theoretical issues teachers should know

ADVANCED INSTITUTE ON WRITING, THINKING, AND LEARNING
(ENG 598-31) 4 Graduate Credits
July 18-29, 1988 9:30 am-12:30 pm and 1:30-3:30 pm
- -Effective writing instruction to teach thinking
- -Link writing process and learning-centered writing with cognitive skills
- -Practical and theoretical approaches
- -Presentations by Ann Berthoff, Bob Tierney, and others
- -Apply ideas of Bloom, Perry, and other researchers
- -Prerequisite: previous graduate training in composition, and permission of instructor

COMPLETE BOTH SIDES

Session ☐ Spring ☒ Summer ☐ Fall
Year 1988

GRADUATE COURSE REGISTRATION

This card is for students who wish to enroll in a graduate course(s) for personal or professional growth only, and does not imply formal admission to the graduate school. Students wishing to pursue graduate credits toward certification or a degree program must complete the **Application for Admission to the Graduate Curricula** and submit the required accompanying materials. A fee of $10 is required for all first-time students and will be applied to the fee charged if the student, at a later date, makes formal application for admission.

NAME: _____ _____ _____ _____
Last First MI

ADDRESS: _____
Street

_____ _____ _____ _____
City State Zip Sta County (Required)

PHONE: (home) _____ (work) _____

COUNTRY OF CITIZENSHIP: _____

BACHELOR'S DEGREE FROM: _____ Year _____

Social Security No: _____

Date of Birth _____

First-time graduate student at WCU? ☐ Yes ☐ No

COURSE DATA Dept Abr /Number/Section:

_____ _____ _____ _____ _____ _____ -- _____ _____

Course Title _____

TO COMPUTE YOUR FEES:

COURSE/WORKSHOP	TUITION/FEES (audit fee=graduate fee)	YOUR COST
Holistic Assessment	$127 graduate	$_____
Writers Workshop	$127 graduate	_____
Teaching Poetry	$102 graduate	_____
Teaching Short Fiction	$102 graduate	_____
Teaching Playwriting	$102 graduate	_____
Writing in Content Areas	$127 graduate	_____
Administering Writing Programs	$127 graduate	_____
or	$ 80 inservice	_____
(optional)	$ 15 luncheons (3)	_____
Strategies for Teaching Writing	$204 2 graduate	_____
or	$306 3 graduate	_____
or	$150 inservice	_____
Computers and Writing	$370 3 graduate	_____
Advanced Institute: Writing, Thinking and Learning	$488 4 graduate	_____
Theory and Research in Composing	$204 graduate	_____

ADDITIONAL FEES for Graduate Credit participants:

First-time graduate students at WCU add $10	_____
Educational Services Fee (all graduate students)	$ 5.00
Out-of-state resident add $11 per credit	_____
TOTAL AMOUNT DUE WCU	$_____

TO REGISTER for Inservice and Graduate Credit, complete both sides of this page and mail with your payment to Pennsylvania Writing Project, Philips 210, West Chester University, West Chester, PA 19383.

Make your check payable to West Chester University. You may charge all costs to Visa or Mastercard (forms available from the Project office).

DEADLINE: Register by June 10, 1988 to avoid late fee of $25.00

RESIDENCE HALLS are approximately $125-$150 per person per week for room and board. Apply directly to University College, West Chester University, West Chester, PA 19383 (215-436-2190) before May 15, 1988. Identify yourself as a participant in a PAWP workshop.

LOCATIONS and PARKING: The Computers and Writing course will be held on the main campus at the Regional Computer Center. Parking is available in any campus lot, and no permits are required in the summer. There is no on-the-street parking except as indicated on street signs.

All other programs will be at the University's facility at the West Whiteland Corporate Center in Exton, PA, 10 minutes from main campus. This is a well-appointed building with plenty of parking. We will send a map when we acknowledge your registration.

TRANSCRIPTS: Grade reports are mailed to participants in mid-August. Arrangements for official transcripts must be made directly with the Records Office by the participant.

QUESTIONS Call 215-436-2297 Mon-Fri 8:00 am to 4:30 pm or leave a message on our answering machine.

STATISTICAL DATA: West Chester University is in compliance with the Office of Civil Rights, the National Center for Educational Statistics and the PA Dept. of Education. Each applicant is required to indicate his/her race/ethnic classification and sex. Please check one in Section A and one in Section B.

A. Racial/Ethnic Identity:

☐ Black/Non-Hispanic ☐ American Indian or Alaskan Native
☐ Asian/Pacific Islander ☐ Hispanic ☐ White/Non-Hispanic

B. Sex: ☐ Female ☐ Male

C. (optional) Handicapped: ☐ Yes ☐ No
If "Yes": ☐ Hearing ☐ Visually ☐ Mobility
Other _____

I certify that I have answered all applicable questions and that all information submitted is correct to the best of my knowledge.

GRADUATE OFFICE APPROVAL

☐ Yes ☐ No

Signature _____

Date _____

Dean _____

LET US HEAR FROM YOU!

Are you interested in writing:

A book review?

➡ Name of book: _____

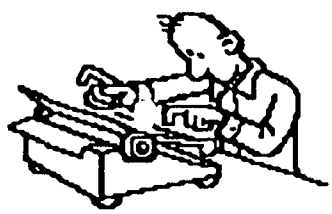
An Article?

➡ Topic or Idea: _____

Send _____

_____

➡ Comments/Questions



➡ Info for PAWP-POURRI
(About you or other PAWP Fellows)

Name: _____
PAWP Institute: _____
Phone: _____

Send to: Gail Capaldi/Lois Snyder (Editors), PAWP
West Chester University, Philips Memorial Building #210, West Chester , PA 19383

WHAT DO I DO IF THEY KNIT

by Bob McCann

An article in our last newsletter pointed out the necessity of the Writing Project's presentations being "non-slick" so that the audience of teachers would see the presenter's lesson, like their own good classroom teaching, "a seemingly messy mixture...of informing and being informed," etc. Those Fellows who attended the Fall 1987 conference at the Oakbourne Mansion in Westtown, PA seem to agree. At a wrap-up session of the day, Lois Snyder and Bob McCann gathered suggestions from participants who cited their own favorite "do's" and "don'ts" from hard experience both watching and giving presentations to the other teachers.

"Don't be so organized that you lose interaction," urged one participant. The other ideas that follow remind us as presenters, that if we do our homework, we can stave off typical problems that arise when addressing an audience of teachers. But be careful—follow them all to perfection and you may become—the TEFLON SPEAKER!

Prepare Your Head

1. Arrive early and bring all materials with you. Allow time to set up so you won't be breathless.
2. Smile.
3. Try to find out about your audience a week ahead of time.
4. Bring chalk, overhead pens, paper, pens.
5. Be willing to omit ideas that are not working or you feel won't be accepted by the group.
6. Figure out parts of presentation to omit if promised time is not available.
7. Don't accept an impossible assignment—Friday 3 PM before a ten day vacation, mandatory attendance all subjects, all levels, no supervisors present.
8. Find out when given assignment whether attendance is voluntary, mandatory, or part of a course they've chosen to take.

Handouts—the Great Distraction

1. Make your handouts high-quality duplication; put your name on each page.
2. Only handouts audience must use during presentation should be given out during your talk. Keep others until the end.
3. Have extra copies—for absentees, visitors, etc.
4. Relieve audience of heavy notetaking by mentioning "that book (address, quotation, etc.) is described in my handout."
5. Don't hand out a sheet and then read it to your audience.
6. Don't have too many handouts. Save something for your next visit.

Writing

1. Give them writing tasks appropriate for adult writers—then help them adapt it to their own teaching situations.
2. Get them writing almost immediately.
3. Don't get them writing immediately. All presenters do that. Try something else for variety.
4. Model the activity: write (and share) whenever they do.
5. After involving the learners in an activity, do process the activity; make sense of it for them. It may not be obvious.

Content

1. Provide worthwhile examples and test cases.
2. Watch the clock—give break at time promised—eliminate material rather than run overtime.
3. Vary their activity every 10 minutes.
4. Show genuine student samples, warts and all.
5. Assume overhead has no projector bulb—have plan B.
6. Leave audience with some idea they can use on Monday.
7. Be ready with information about levels you do not teach.
8. Explain (and provide on handout) sound theory for your points.
9. Have clear displays, show books, provide bibliography.
10. Don't try to cover too much. It won't work.
11. So much depends on a red wheelbarrow that is not overloaded.

Prepare Their Heads

1. Reassure them that they'll get a break, and that you know what time you must finish. Then stick to it. Nothing you have to say is worth your running overtime.
2. Know your audience, find out some of their needs and questions, and tell what you plan to cover.
3. If you're a high school teacher, do something so the K-3 teachers feel you are there for them also.
4. Be sure they know you're in the trenches. You might have been billed as an "expert" by those planning the in-service.
5. If you promise to send follow-up information: Send it!

Being Human

1. If it's a 5 PM presentation, you'd better look as disheveled as they do.
2. Give yourself credibility with the audience; let them know you are a person with a life of your own.
3. Don't be afraid to admit your 7th period class whines, doesn't do the homework, and subverts the response groups.
4. Don't come on as someone who has gone on to bigger and better things as a textbook consultant or writing consultant.

(Continued on next page)

5. Ask their help in evaluating whether your presentation was helpful to their level. Invite them to write down what ideas they believe they can or cannot use. Then work on that for next time.

Handling Hostility

1. Don't take it personally if you are asked too many questions—find a way to postpone or cut them gracefully.
2. Anticipate your audience's priorities and needs by asking for a show of hands, or for questions they hope you'll answer today.
3. Get as much prior knowledge of the group and its situation as you can so you can anticipate resistance.
4. As a last resort, you can say: "That's a hostile question; I'll pass over it."

Some problems of giving presentations cannot be resolved. Anyone who has attended a National Council of Teachers of English convention knows how the bag people arrive, scoop up handouts, then crackle on to the next room with hardly a glance at the presenter(s). This is a fact of life for speakers. We can't take it personally if, in a smaller presentation, there may be someone knitting. But before asking her to put down the needles and pick up a pen, a wise presenter will admire the work or ask a thoughtful question about her technique.

Bob McCann is a 1982 PAWP Fellow and co-director of the Summer Institute at West Chester University.

STAFF DEVELOPMENT & THE WRITING PROCESS

by Jack Eells

During the summer of 1985, Nan Ruth and I attended the four week summer institute of the Pennsylvania Writing Project at West Chester. As English Department Chairperson and Reading Specialist at Indian Valley Junior High School, Nan was interested in the improvement of student performance in writing, as well as the enhancement of teachers' instructional skills. These were my concerns too, of course, but I was also interested in discovering ways to help all the teachers district-wide become better teachers of writing.

Nan and I learned much during those four weeks. We learned about the writing process and process-centered writing. We also learned much about ourselves, as writers and as individuals. We learned about sharing, caring, growing, changing, risking, adapting, and not a little about leading. Then, we took what we learned back to our school district, to our teachers, and with our adminstrators' cooperation, we developed a staff development program which we have been implementing ever since.

Our program is based on the ideas and writings of many different people, from different fields of interest. We have taken a bit from Bruce Joyce and Beverly Showers and their work in staff development; from Donald Graves, Dan Kirby, Lucy Calkins, James Moffett, and a host of others who have given us more insight into writing. And, we have taken direction from teachers, who have told us what they need to know and what they would like to be able to do.

Specifically, our Staff Develpment Program in Process-Centered Writing is offered on a release-time basis, once a month for eight sessions. Each session is three hours long with one break. We offer refreshments to teachers and a rather informal, supportive environment in which to learn. In order to give them an opportunity to "get away from it all" we hold workshop sessions in the community conference room of the local public library. Four different groups of teachers attend on the third Tuesday and Wednesday of the month; there are Tuesday AM and PM groups, and Wednesday AM and PM groups with approximately 12 to 15 teachers in each group.

Each month's session is on a different topic, though there are certainly many overlapping topics that are covered. Nan and I have revised the topics for this year, though they remain similar to last year's; moreover, we have changed the content of the activities for each topic. The eight workshop topics we have offered are: Overview of the Writing Process; Classroom Management and Evaluation of Student Writing; Pre-writing and Drafting; Revision Strategies (2 sessions); Editing and Publishing Strategies; Writing Across the Curriculum and the Reading/Writing connection; and Wrap-up and Sharing.

Our approach in the workshops is based on certain beliefs: to be a teacher of writing one has to be a writer; teachers need to experience what they ask students to do, and modeling is crucial for teaching process-centered writing. Therefore, in the workshops teachers are involved with doing a great deal of writing themselves, and they practice all strategies that have been explained and modeled for them.

So far, the staff development program seems to be successful. Evaluations turned in to us by teachers at the end of the first year were overwhelmingly positive; teachers indicated they felt that they were better teachers of writing and, happily, they almost unanimously felt they were better writers themselves.

We know there are changes we would like to make next year, but we are very pleased with what has been accomplished. We invite anyone who would like to visit to give us a call and we will be happy to accomodate. After all, one of the successes of the "Process" is sharing with a neighbor, isn't it?

Jack Eells (PAWP '85) is Supervisor of Reading/Communications Skills, Souderton Area School District, Souderton, PA.

DATABASE

REP. TAYLOR'S CONSTITUENTS VOTE YES FOR PAWP

Pennsylvania State Representative Elinor Z. Taylor routinely seeks input from her constituents in the 156th District by surveying them via a questionnaire. In a recent survey, she asked: "Would you support establishment of a program to be dubbed the "Pennsylvania Writing Project" to be based at five institutions of higher education across the state? The objective of the proposed program is to improve the writing skills of teachers, who in turn would be able to improve the writing skills of elementary and secondary education students."

Even without mention of any nominal cost, they approved with a vote of 932 (yes) to 447 (no).

NYCWP CONFERENCE

The Process of Doing Research will be the focus of the New York City Writing Project's Teacher-Researcher Conference on June 4, 1988. The conference will feature three types of sessions: working groups, workshops and reports on research. The site of the conference is Lehman College, CUNY Bronx, New York.

THE MACWORKSHOP COMPUTER CONNECTION

The NYU Expository Writing Program has been working with computers in the class room for the past three years and is now donating time to coordinate a BITNET Composition mailing list. The potential would then exist for students to share their writing with others through the BITNET (BITNET is an electronic computer communication network connecting many colleges and universities). Anyone interested in participating or learning more about this should contact: NYU/Expository Writing Program, 269 Mercer St., 2nd Floor, New York, N.Y. 10003

T & W OFFERS HANDBOOK OF POETIC FORMS

The Teachers & Writers Collaborative has published a Handbook of Poetic Forms for high school students, college undergraduates, classroom teachers and beginning writers. Edited by Ron Padgett, the 230-page handbook contains 74 entries by nineteen teaching poets on traditional and modern poetic forms. The handbook sells for $17.95 (hardback) and $10.95 (paperback). Address orders or inquiries to:

Teachers & Writers Collaborative
5 Union Square West
New York, N.Y. 10003
Tel. (212) 691-6590

HUMANET

Huma Net is an electronic network to help scholars and professionals in the humanitites communicate with each other. The network began in 986 at North Carolina State University at Raleigh. Huma Net is particularly useful for:

- co-authoring papers and books
- doing electronic bibiliographic searches
- getting up-to-date conference information
- distributing newsletters
- exchanging syllabi
- sending electronic mail
- participating in teleconferences and open forum discussions of humanities-oriented issues

For additional information write or call:

David H. Covington, Executive Editor
Huma Net
Box 8101
North Carolina State University
Raleigh, N.C. 27695-8101
Tel. (919) 737-3854

DVRA WORKSHOP

Always aware of the connections between writing and reading, PAWP calls your attention to the Delaware Valley Reading Association's spring workshops. Benchmark School will be the site of the workshops on April 14. For specifics contact Irene Gaskin, Benchmark School, 2187 N. Providence Rd., Media, PA 19063.

RESOURCE FOR YOUNG WRITERS

If you are a young writer or a teacher of young writers you will find the publication, Young Authors (YAM), useful. Published six times a school year by the National Association for Young Authors, this newspaper-style magazine has recently expanded. In addition to features such as creative writing contests, a book club, art, international exchange program, and incentives for publication, the YAM invites teachers to submit writing assignments for possible publications. The principal focus of this promising resource is "to give young authors and artists a place to share their productions with a wide audience in their own age groups." For more information, write:

Young Authors,
Therapian, Inc.
3015 Woodsdale Blvd.,
Lincoln, NE 68502-5053.

MERRIMACK CONFERENCE ON VIDEOTAPE

New Dimensions in Writing: The First Merrimack Conference on Composition Instruction is available for videotape rental. The four hours may be rented individually and are on 1/2" or 3/4" tape. Each one hour videotape has one of the following presenters: Janice Lauer, Gene Montague, Peter Elbow, or Donald Murray. For rental order details write to: Albert C. DeCiccio or Michael J. Rossi, Writing Center, Merrimack College, North Andover, MA 01845.

MIAMI UNIVERSITY CONFERENCE

The Writing Teacher as Researcher will be the focus of the third Miami University Conference on the Teaching of Writing. Keynote speakers will be Donald M. Murray and Lucy McCormick Calkins. The conference will be held on October 21-23, 1988 at Miami University, Oxford, Ohio.

ENGLISH JOURNAL CALL FOR MANUSCRIPTS

Technology and the Teaching of English
Deadline: June 1, 1988

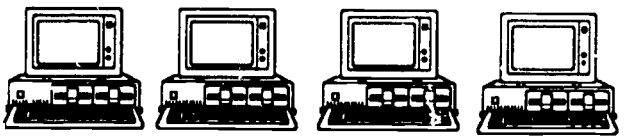
Metaphor and Cognition
Deadline: July 1, 1988

English in the Middle
Deadline: August 1, 1988

Writing Literary Forms
Deadline: September 1, 1988

Satire and Humor for Today's Student
Deadline: October 1, 1988

For more details contact:
Gail Capaldi
or Lois Snyder,
at the PAWP office
Philip's Memorial Building, # 210
West Chester University
West Chester, PA, 19383
(215) 436-2297.



PAWP-POURRI

PAWP extends a warm welcome to its first full-time secretary, IRENE SULTIS. Irene joined PAWP in January.

We were saddened to learn of the death of BEVERLY KOHN. The PAWP, and the Fellows of the 1985 Summer Institute in particular, remember Beverly for her warmth and for the enthusiasm and skill she brought to the teaching of reading and writing. She will be missed.

BRUCE FISCHMAN, a 1984 Fellow, completed Lehigh University's requirements for the Ed.D. in Reading in December and received his degree in January. His dissertation was "The Effects of a Staff Development Program on K-4 Teacher Perceptions for Writing Instruction Stategies with an Emphasis on Peer Coaching to Improve Student Writing." The purpose of the study was to determine the change in writing instruction and students' writing during an ongoing staff development program for process-centered writing. Bruce expects to publish some articles from the dissertation and has promised to send copies to PAWP. He is currently teaching fourth grade, where his students are working towards publishing their own novels!

On Saturday, April 23 Bob Weiss wil be at Bloomsburg University giving the keynote address on writing across the curriculum to a group of college and secondary foreign language teachers.

Bob Weiss has accepted an invitation from the Northeastern Pennsylvania Writing Council to present the keynote address at the Council's 1988 conference. The one-day meeting of teachers of writing from all levels of instruction, elementary to college, will be held on Tuesday, May 17, 1988. The conference theme will be "Teacher-to-Teacher: Creating a Professional Network." Willam Rakauskas, Dan Fraustino and John McInerney of the English Department at the University of Scranton are conference coordinators.

Jolene A. Borgese, Co-Director of PAWP has been temporarily reassigned from her teaching duties at East High School in the West Chester Area School District (WCASD) to Head Teacher for Language Arts for the WCASD.

FOLDING BACK THE CLASSROOM WALLS: TEACHER COLLABORATION VIA CROSS-VISITATION

by Robert Fecho

Some of us are born to teacher collaboration; others have it thrust upon us. I fall into the latter category. At one point in my teaching career, I taught in an interior room that had no windows. One of the walls, however, consisted of panels that folded accordion-style, turning two small rooms into one large room. Due to an ill fit and the fact that sunlight entered the adjoining room, this pass-through was often left partially open. The teacher next door and I spent a year peeking in, sharing ideas, contributing to discussions, stealing methods, and admiring contrasting styles. Thus I was introduced to teacher collaboration.

Up to that moment, I had never seriously considered the effects of spending six hours a day teaching in a solitary classroom. It was expected of me. It was what I knew. I even prided myself on how I kept my little corner of the world neat and tidy. I was the long distance teacher. I knew the loneliness and accepted it, as did a majority of my colleagues.

But the teaching profession, like all things worthwhile, is in constant flux. To its benefit, teaching is seeing a movement afoot that dares suggest that teachers might have something to say to each other, that educators given time to discuss professional matters will actually discuss professional matters, that a staff in one school can learn volumes from the staff of a second school and, of course, return the favor.

As teacher-consultant for PhilWP (the Philadelphia Writing Project), I am involved in this folding back of classroom walls via cross-visitaiton. On a regular basis, I meet with volunteering teachers from schools in my sub-district and discuss writing instruction. At the start of this school year, I set out not to do research on collaboration but to learn how to be as effective in collaboration with other teachers as I am in collaboration with my students. I took notes, kept a journal, listened hard, and thought long. I am told this is research. Accepting the premise that it is indeed research, I will share some of what I am learning about one-on-one collaboration, at least as it applies to my own case. I will also speak of what I need to find out, for as research in progress, the questions created are as important as the answers discovered.

Topping the list of what I've learned is the idea that teacher collaboration is kinetic in nature. To enter into a collaboration is to enter into an everchanging, situational state that benefits from its own flux. Once a collaboration is established, change will occur in the status of the collaborators and they must remain receptive to the change.

Here is an example to illustrate the point. I began a collaboration with a science teacher at my high school. Coming new to teaching from an earlier career, she was looking for ways to break the mathematical monotony of chemistry. I, on the other hand, was in search of a science teacher willing to use more writing in the classroom. We agreed to collaborate.

The dynamics of our initial meetings were based on a giver-receiver relationship; I was offering instructional suggestions that she would implement. The relationship was further complicated by my years of experience as opposed to her lack of the same. When I first visited her classroom, it was difficult to shed the observer/observed feeling. A note in my journal alludes to her nervousness with my being there. This thread was carried later into the year in seemingly harmless, yet telling remarks. "I don't have any writing to show you yet," she said one day as we passed in the hall. "What do you want to see me do?" was her question when I offered to sit in on a class. "Is this what you want?" she asked, handing me writing samples.

Clearly, our roles in the collaboration were unequal. In many ways, the science teacher reacted in the same way my students do in September. Accustomed to working only for assignment and not for themselves, my students begin the year by handing in work accompanied by "Is this what you want?" As we collaborate on writing and other projects, the student comment often changes to "I have something I want to show you." Submission becomes sharing.

The same can be said of teacher collaboration. The science teacher tried some writing. She openly discussed successes and failures. One day, she showed up at my door, with a pile of papers. "I was desperate," she said. "so I told my students to write me a letter explaining what they've learned about chemstry this year." She and I had never discussed this use of writing. She had a problem; she addressed it through composition. Her sharing with me was on her own initiative rather than at my request. I ended up reading a pile of interesting, honest letters and picking up a new writing strategy to use and share.

In addition, our relationship had shifted. She was now giving back. Our stance was less giver to taker and more colleague to colleague. This change is important to the collaboration because without it, we would have had little reason to continue. What we have now established is open groudwork for future collaboration, one in which I might bring scientific theory into the English classroom. Whatever the case, a sound collaborative effort is one that allows room for growth and consequent change.

A second idea making itself known is that collaboration improves over time, or to say it another way, a collaboration, if kept active, will benefit from the passage of time. This is already apparent from the situation described earlier, but I will add a second example, mainly because this second collaboration is less successful than the first, yet still manages to benefit from repeated meetings over a period of several months.

I was asked to work with a special education teacher at an adjacent junior high school. As I walked into her room on my intitial visit, she blindsided me with "I'll let you know right off the bat that I had my arm twisted to get into this program." Well, I stayed anyway, watched her

(Continued on next page)

teach, listened to the content of her classroom. When we talked about what we could set up, her initial concerns were focused on specific plans. "I'm doing a science unit on the body," she said. "What good writing lessons would you have?" After I outlined what she might observe in my classroom, she expressed doubt regarding the usefulness of the venture. "After all," was her response, "you don't teach special ed."

A standarized test and a snow day washed out two attempts at her visiting my room. Bringing her and another teacher in for a half-day each was nixed because of the upheaval it might cause in the classrooms. A growing worry seemed to be emerging–how could a sub handle her special ed students. Despite the delays, I kept in touch via mail and phone, assuring her of the competence of the person who would replace her and encouraging her regarding the value of observing the uses of writing in my classroom.

The special ed teacher finally came to my school. After the first students left, she said, "I see how I can use that idea in my class. My students could write about a significant event in their lives." As the day went on, she jotted more ideas on to her pad. Still concerned about her class, she ran back to her school for a period. She returned, amazed at how well her pupils were responding to the sub. By the end of the day, she agreed to visit a special ed teacher who I know uses a good deal of writing with his students.

The passage of time and the repetitiveness of meeting work in favor of collaborations. When at first, four scheduled meetings with any one teacher seemed an eternity to fill, I now find myself cursing the calendar and its lack of days. The teacher I just told you about isn't totally sold on our collaboration, but her attitude has changed and her mind has opened. It is a start.

These first two examples lead into a third concept which seems to be true, at least in my situation. Collaboration with teachers at my school appears to be easier than collaboration with teachers in other schools, particularly in the initial phases of collaboration, but also througout the process. Access and familiarity are emerging as the keys to the difference.

At my school, the access and familiarity lead to spontaneity. The science teacher can show up with her spur of the moment assignment. Another English teacher can spear me in the hall, discuss writing motivation, and set up a series of meetings to try out some ideas. I can approach a department head and work out a way to share writing-to-learn ideas with his department. The thrust is already in place. An air of "We are all in this together" exists.

All of the above is not necessarily so when collaboration goes beyond the school. The person coming in may be a teacher, but he isn't a teacher at that school, so he is stuck in the door for a while, partly in, partly out. This was made very evident when I visited an eighth grade teacher at a middle school. In the cafeteria, I offered to meet with other eighth grade teachers in a group. Their reply was cordial, but said implicitly, "You work with the one teacher you came to work with. She'll process what you have to offer and we'll take her version."

Although trust can be earned, spontaneity cannot be planned, the two terms being mutually exclusive. At my home school, chance meetings can occur, popping in becomes welcome, sudden thoughts can be acted on. When streets and traffic separate teachers rather than walls and hallways, these occurrences become difficult, if not impossible. The collaboration hinges more on mutual schedule than on mutual need, the collaborators meet because they have scheduled a meeting and not because a need suddenly exists. This is not to imply that these planned meetings are bad. They are just different.

What I have learned about collaboration— that it is kinetic in nature, that it prospers from time and repeated use, and that it seems to flourish best within one school than between schools—has gone allong way toward answering questions that were in mind as the year started. But these and many other concerns still exist. I could go well beyond my allotted time listing them. I'll consider only the most pressing.

First of all, since all relationships pass through stages, what then are the stages of collaboration? These stages would tie into evaluation. When is a collaboration beneficial? When is one best laid to rest? What standards can be used for evaluation?

The next question rises from the nature of my own situation. Do collaborations work best when they grow from felt and shared need, or can collaborations be artificially imposed?

Collaboration has a snowball effect—once you start one, you tend to gather others. What are the effects positive and negative of this increased workload?

Finally, yet importantly, what is the effect collaboration plays upon teacher morale? Specifically, is a sense of camaraderie developed through collaboration?

I ask that we gather and share these ideas...only good can come of the effort. I hope that, as ideas on teacher collaboration spread, all classrooms will have walls that fold back.

Robert Fechc is a teacher at Simon Gratz High School in Philadelphia and a Teacher-Consultant with the Philadelphia Writing Project.

This article is reprinted with the permission of the Philadelphia Writing Project.

Just a Reminder:

Don't Forget to Register
for the
May Conference

Brochures are forthcoming

PAWP CALENDAR

When	What	Where
April 20, 1988	PAWP Second All-Day Conference	WCU
May 15, 1988	1988 PAWP Fellows Luncheons	WCU
May 20-21, 1988	PAWP Regional Conference with Heinemann Authors	WCU
May 22-24, 1988	Retreat for NWP Mid Atlantic Sites	Ocean City, MD
June 22, 1988	Summer Programs begin	WCU
June 27, 1988	Summer Institutes begin	WCU

THE YOUTH WRITING PROJECT

Open to students in grades 1-12

July 11-22, 1988 **1:00-4:00 PM**

General Session:

- Experience the writing process
- Work in writing groups
- Work with noted Pennsylvania writers
- A final-day Young Author's Conference and publication
- $120 tuition plus non-refundable $10 registration fee

All-Computer Session:

- Write exclusively on the IBM-PC
- Same activities as General Session
- $150 tuition plus non-refundable $10 registration fee

Brochures will be available in April.
Registration begins in April
and closes in June.

PENNSYLVANIA WRITING PROJECT NEWSLETTER
Published Quarterly
by the Pennsylvania Writing Project
West Chester University
West Chester, PA 19383

The purpose of the *Pennsylvania Writing Project Newsletter* is to link together all teachers of writing in our area. The Newsletter features, but it is not limited to, articles that deal with writing and the teaching of writing and related matters.

We seek articles from all teachers of writing at all grade levels and in all subject areas and from anyone else interested in writing. All articles will be considered for publication. Comments, questions, etc., are also welcomed. Please send all communications to: Gail Capaldi or Lois Snyder (Editors), Pennsylvania Writing Project, West Chester University, West Chester, PA 19383.

The Pennsylvania Writing Project (PAWP) is an affiliate of the National/ Bay Area Writing Project and a training site for the nationally validated New Jersey Writing Project. PAWP was created by the sponsors under grants from the William Penn Foundation and the University of California at Berkeley, with the National Endowment for the Humanities.

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PENNSYLVANIA
WRITING PROJECT
NEWSLETTER

VOLUME 8 NUMBER 4 Summer 1988

INSIDE THE PAWP SUMMER INSTITUTE

by Sally Maust

As a 1986 PAWP Fellow, I read many authoritative books and articles about the teaching of writing in the Summer Institute. Through numerous Institute presentations, I got firsthand experience writing in ways suggested by these authorities. Also, I had the opportunity to make my own presentation using a workshop approach in teaching writing. Because of these Institute experiences, I returned to my own teaching in the fall armed with better ways to implement a workshop approach in my own teaching of writing. Knowing the positive impact of the Institute to improve my own approach to the teaching of writing, I decided in 1987 to do research following several other PAWP Fellows through their Institute in an attempt to think through a clear answer to the question, "What happens to a teacher in the PAWP Summer Institute at West Chester University?"

From my own experience and what I had seen of other teachers during my Institute, I knew that being a Fellow affected teachers in many ways. I formulated three essential categories to explore as part of my question: individual as teacher, as participant, and as writer. I wanted to know what writing theories each teacher had grasped and perhaps would try to adopt in his or her teaching. What ideas for using writing workshops in teaching had affected each most and what did each plan to do as a result in his or her teaching. Looking at the individual as a participant in the Institute, I hoped to find out personal reactions to the stiff requirements of the Institute and how each worked to complete those requirements. At the same time, I hoped to note any personal growth or broadening of experiences as the Institute progressed. Finally, focusing on the individual as writer, I wanted to see how individuals progressed as they tried different writing workshop approaches presented by others or if any new avenues opened up to them as writers.

I planned to gather information mainly through tape-recorded personal interviews with the individuals at the beginning, during and at the end of the Institute. To complement my interviews, I would observe my subjects during morning free-writes and sharing times, in their own

(Continued on Page 11)

FROM THE DIRECTOR

Some time last summer I met with Jolene Borgese, the PAWP Co-Director, and several of our summer staff to assess the success of our various invitational and open programs for teachers. That meeting was the beginning of our planning for 1988. Readers in general will not be especially concerned with the administrative planning for PAWP's comprehensive summer programs, but the two hundred and fifty plus PAWP Fellows who read this newsletter might smile a bit when they see how hard we have to work before a summer institute.

A month before each institute there is a 3-hour luncheon meeting held on a Saturday or a Sunday. Here the PAWP institute staff bring together all the institute participants and have them meet with participants from previous years. This year on May 15 we hosted 40 invited Fellows at the Exton Corporate Center and briefed them on the reading and writing expected of them.

Before that, we had reviewed and revised the PAWP reading list, developed a daily calendar for the 5-week institute, arranged the participants into response groups, invited guest consultants, and plotted each day's activities. This planning was preceded by the interviews we conducted to meet and select each potential Fellow.

Many pre-institute hours are spent by PAWP staff each year, so that the institutes run smoothly and well toward their desired objectives. Similar advance preparation is needed for the open programs–the strategies and computer courses and all the 1-credit workshops.

I guess that the point of this introduction is now clear: we work ourselves hard to create learning opportunities, and we are pleased that you come to learn with us.

WE GATHER TOGETHER...

Unlike fiscal years or new years or school years, we seem to count our writing project years from May to May. Appropriately and logically we start off anew as a National Writing Project site by inviting our new Summer Institute Fellows to a luncheon meeting. Getting acquainted, sharing information, ordering books, and generally being welcomed into our community of writing teachers is the order of the day.

This year our luncheon was held on May 15 at the West Chester University-Exton Corporate Center in Whiteland Business Park, Exton. The Pennsylvania Writing Project staff and teacher-consultants from previous Summer Institutes greeted new Fellows of not one but two 1988 Institutes, one at the Exton facility and the other at the Bucks County Community College.

On that day in May we welcomed these forty-two special teachers into our ranks:

1988 Fellows-Bucks Institute

Liana U. Aul	Central Bucks
Pat Carney-Dalton	Quakertown
Mary Lu Delaney	Pennridge
Susan Field	Bensalem
Deborah M. Gable	Pennsbury
Sheryl Geller-Verb	Council Rock
Phyllis Girard	Bucks Co. IU
Barbara Heisler	Bristol Township
Charyl Kern- Hills	Council Rock
Janet R. Kelly	Central Bucks
Karen Nina Klingerman	Bensalem
Carol Meinhardt	Allentown
Hildegard McGeehan	Council Rock
Rosemarie G. Montgomery	Central Bucks
Isabel A. Stefanisko	Cheltenham Township
Dolores I. Stehle	Lower Merion
Shari Stem	Central Bucks
John H. Strauss	Bucks County Community College

1988 Fellows-Exton Institute

Valerie J. Beimfohr	Oxford
Lorraine T. Bower	RoseTree/Media
Holly J. Clark	Rose Tree/Media
Beth T. Cox	Chichester
James M. DeRose	Wallingford-Swarthmore
Karen H. Dobson	Spring Ford Area
Barbara S. Fischer	Penn-Delco
Linda K. Geesey	Oxford
Barbara Gibbons	Downingtown
Meryl E. Goldberg	Upper Darby
Richard F. Joseph	Community School, Ardmore
Mary Lou Kuhns	West Chester University
Dona Lerew	Ridley
Joy P. McClure	West Chester Area
Florence Pollock	West Chester Area
Anita Rauch	Springfield
Janet A. Ridgley	Southeast Delco
Donna Rubincam	Ridley
Peggy June Schultz	Tower Hill (DE)
John Tarves	Chichester
Wendy S. Towle	Wallingford-Swarthmore
Margaret K. Wales	Penn-Delco
Gail White	Penn Manor
Gloria Williams	Chichester

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A MESSAGE FROM THE EDITORS...

As our first year editorship of the PAWP newsletter draws to a close, we naturally find ourselves re-assessing not only the impact of the newsletter but its purpose as well—"to link together all teachers of writing." This whole idea of "linking together" has been one of our major concerns this year—one that we quite frankly find difficult to accomplish and almost impossible to measure.

When we attended the National Writing Project Regional Directors' Retreat in May, we found, that we were not alone in our frustration. All of the mid-Atlantic sites represented expressed similar concerns about linking together the projects, the programs and the people. The buzz word is CONTINUITY.

We believe that this notion of continuity—enhancing, nurturing, continuing our personal and professional development as educators— is so important that we have selected it as our theme for this issue. We examine PAWP's own continuity in relationship to the National Writing Project and our own programs and people. We also hope you enjoy Sally Maust's extensive research article Inside the Summer Institute as well as a look at the Summer of '88.

Thank you to those of you who have expressed your encouragement and given your support. Special thanks to Bob Weiss for allowing us the freedom to experiment with both the style and the substance of the Newsletter. Remember—this newsletter is a primary vehicle for CONTINUITY. We look forward to hearing from you.

Gail Capaldi and Lois Snyder
Co-Editors

THE EVOLUTION OF A WRITING PROJECT: WHERE DOES PAWP FIT IN?

by Gail Capaldi

In a recent English Journal (April 1988) essay: "Teacher Development and the Revolution in Teaching," Sheridan Blau lauds the professional development model of the National Writing Project as one that has been a seminal influence in redefining our conceptualization of inservice programming over the past ten to fifteen years.

He credits much of the success of the National Writing Project to James Gray (Gray laid out the initial set of principles and practices for the Bay Area Writing Project at the University of California in Berkeley). Gray's vision was grounded in two "distinctly American impulses that continue to characterize Gray's intellectual leadership—egalitarianism and pragmatism."

According to Blau: Gray's egalitarianism is reflected in his longstanding mistrust of the traditional sources of authority in inservice teacher education (that is, university professors and researchers). His pragmatism is reflected in his mistrust of theory and his contrasting trust in the authority of experience—the daily and long term classroom experience of good teachers as well as the experiences of writing writers (p. 30).

That the National Writing Project has been so successful comes as no surprise to many of us who have been connected with a Writing Project at either the national or local level. Articles that give such well-deserved praise to both the Projects and/or the people of the Projects are always welcomed, but Sheridan Blau goes beyond the mere heaping of accolades upon the Writing Project. He takes a critical look at the evolution and the impact of the National Writing Project, describing the stages that many of the directors of more mature writing project sites have observed in both the programs and people of the particular site—stages that he feels are almost inevitable "as if they are analogous to evolutionary or child development stages and can be counted upon to be recapitulated in the history of every new site."

Blau envisions three stages: "Show and Tell," "Show and Tell Why," and "Teacher Researcher." In "Show and Tell," the emphasis in summer institutes and follow-up programs is one of having "experienced and successful teachers showing each other what they do and then telling how they came to do it." The emphasis is on fostering fluency and developing communities of writers both within the project and in particular teachers' classrooms. The "ripple effect" seems to be the modus operandi for any kind of writing reform. Teacher-consultants in inservice train colleagues who in turn share their knowledge.

As the Writing Project becomes more sophisticated, "Show and Tell" becomes "Show and Tell Why." "Project presentations, therefore, increasingly become demonstrations of 'principled practices', with enough emphasis on theory to encourage resourceful teachers to generate instructional activities modified for their own classes, yet consistent with the principles demonstrated in the inservice [illegible]tation."

In this second stage there is much more emphasis on teachers as writers, encouraging various kinds of writing, e.g., newsletters and Project anthologies, in the hope that a "teacher is ready to become not merely a consumer of knowledge about teaching, but a contributor to it."

Blau finds the third stage, "Teacher Researcher," as an almost natural outgrowth of the experiences of both the teachers and the project sites in the two previous stages. As teachers become more and more experienced, many become more reflective about their teaching, both in theory as well as methodology: The role of teacher-researcher appears to be a logical third stage in a sequence of professional activities that begins with a focus on classroom practices, moves to a focus on practice in the context of principles, and ends up by reflecting and speculating on practices and principles in ways that challenge theory and suggest new hypotheses (p. 34).

Blau's evolutionary stages of Writing Project sites are of particular interest to PAWP as they provide both a framework within which we can gauge our past as well as a springboard for our future. One cannot read the Blau essay without wondering where we fit in both as a Project and as individuals. As individuals, people involved with the Project might find themselves in any of the three stages. As a Project, we think that we are located somewhere in stage two. In addition to having had the ripple effect introduce so many of our colleagues in the Pennsylvania area to the best in composition theory and practice, we now are "attempting to build and sustain an ongoing collegial community of teachers dedicated to their own continuing, mutual, intellectual nourishment and professional growth as teachers, writers, and colleagues."

In the pages that follow is evidence to support our perceptions as we look at PAWP in relation to the National Writing Project, its programs and its people.

PAWP and PhilWP Fellows take a moment to relax from their busy schedule at the Mid-Atlantic Sites of the NWP Director's Retreat. From left to right: Top Row: Gail Capaldi, Bob McCann; Bottom Row: Judy Sussholtz, Lois Snyder, Barbara Bennon, and Bob Weiss, Regional Director.

Continuity...the Project,

The Project...

by Lois Snyder

The National Writing Project (NWP) is now in use by 168 NWP sites in 48 states and 5 foreign countries. To ensure continuity various sites gather throughout the year at local, regional and national conferences, conventions and retreats. The PAWP is proud of Director Bob Weiss who is the Regional Director of the Mid-Atlantic sites.

This past spring Bob Weiss invited staff members to join him in Ocean City, Maryland at the Mid-Atlantic Sites of the National Writing Project Directors' Retreat. Joining Bob were Summer Institute directors Gail Capaldi, Lois Snyder, and Bob McCann. The retreat was held at the Francis Scott Key Motel from May 22 through 24. Thirty-nine directors and staff members from eight sites were represented.

Jan Currence (MWP) a resident of Ocean City, Maryland, graciously took charge of many of the social details of the retreat. Especially memorable was a marvelous crab and shrimp dinner at Waterman's Seafood Restaurant.

The busy agenda included a planning meeting and six workshops of which several were full group sessions and several were special interest group sessions.

The following excerpts are highlights from five of the summary reports.

SITE REPORTS

Bernadette Glaze (NVWP), Facilitator
Sharon Miller (MWP), Recorder

WESTERN PENNSYLVANIA WRITING PROJECT
Nick Coles, Director
Attending - Linda Jordan, Mimi Botkin, Betty Zierden, Georgeann Rettberg, Nick Coles, Dorothy Washington, Mary Ann Davis

The WPWP is a collaboration between the University of Pittsburgh and the public school system. This year a Young Writer's Institute will be initiated. The WP holds after-school meetings every six weeks in the college club. These meetings, which have been very successful and well attended, involve a blending of outside and inside speakers about projects and activities. On-going problems include funding and continuing involvement.

MARYLAND WRITING PROJECT
Keith Martin, Director
Attending - Doris Valliant, Jan Currence, Keith Martin, Maggie Madden, Carolyn Hill, Jack Forestell, Elyse Eidman-Aadahl, Elizabeth Fanto, Sharon Miller

Permanent programs for the MWP include the summer institute for teachers, young writer's workshop, teacher inservice conference, and a large bi-annual conference. Funding is good this year because of corporate grants offered for special programming in the Baltimore area. The newest program is the Technical Writing Project which works with business writing. The second site at Washington College on the Eastern Shore is progressing well. Problems include continuing involvement.

WEST VIRGINIA WRITING PROJECT
Fran Simone, Director
Attending - Fran Simone, Rosanna Reuser

WVP maintains the three operational sites. A previous grant from the state department of education allowed a significant network to develop through a statewide newsletter, a revision retreat, a state workshop, two county workshops (research and cubing/jigsawing), writing-to-learn training, and special training for teachers in a new high-tech high school. However, the network is currently disintegrating because state financial problems have cut into the funding. Inservice programs continue to be offered, and the project is co-sponsoring events with other groups, for example, the English Language Arts Conference and the Young Writer's Day Ceremony.

PENNSYLVANIA AREA WRITING PROJECT
Bob Weiss, Director
Jolene Borgese, Co-Director
Attending - Bob Weiss, Lois Snyder, Gail Capaldi, Bob McCann

PAWP maintains three institutes at two sites, one being an advanced institute on creative writing. They also have an expanded youth institute. The project offers an average of 12 inservices a year, as well as 6 to 7 one credit workshops.

They are producing a newly formatted newsletter. Funding is a concern; legislation is pending which may be helpful in this area. Conferences have been a strength; however, attendance was very low this year. The project employs a full-time secretary and is currently advertising for a part-time associate director with a part-time teaching schedule.

PHILADELPHIA WRITING PROJECT
Susan Lytle, Director
Attending - Judith Sussholtz, Barbara Bennon

This is still a new project with only two summer institutes held to date. However, an advanced institute was held last year and will be offered again this year. The advanced group will design their own course of study. Funding so far has been good with PATHS (Philadelphia

the Programs, the People

Alliance for the Teaching of Humanities in Schools) support. PATHS funded an institute for writing across the curriculum. The University of Pennsylvania supports by offering office and clerical services. The public school system supplies support from teachers from throughout the city to enable teachers to work with t-c's in team situations.

CAPITOL AREA WRITING PROJECT
Don Wolff, Director
Attending - Linda Martin, Don Wolff, Pat O'Brien

This project was new last year and this year's applications are very slow. Even though the mailing went out late, there is concern for the future of the project. Inservice programs have reached about 300 people. There is a real need for recruitment and the development of continuing programs. Some t-c's are going independent, offering services without going through the WP. There has been some interest in a youth writing project, and the group is looking forward to reversing certain trends and revitalizing the project.

NATIONAL CAPITAL AREA WRITING PROJECT
Rosemary Gates, Director
Attending - Virginia Newsome, Sharon Austin, Kathy Jenkins, Fran Etner, Rosemary Gates

Since D. C. withdrew support, the project is located at the University of Maryland temporarily for office and institute space. The city pulled out because they had a core of t-c's they could use to train teachers. A lot of inservice is going on, but not through the writing project—the state's department of education has "borrowed" t-c's for an assessment program, workshops without t-c's are being held. Since NCAWP no longer seems to serve the city, Maryland counties are the primary taget; NVWP serves the Virginia counties. In spite of this, an advanced institute is offered, and applications for the summer institutes are good. There is a good cross-section of grades and contents covered.

NORTHERN VIRGINIA WRITING PROJECT
Don Gallehr, Director
Attending - Jean Edwards, Dave Argogast, Orlean Anderson, Don Gallehr, Bernadette Glaze, Carol Moore, Saranne Olzer

Inservice programs are strong for NVWP, even though some t-c's are being asked to operate independently here as in other projects. The project has expanded more into the southern counties. The Conference for Language and Learning was qutie successful with both AM and PM concurrent presentations. It drew over 200 teachers, advisors, and principals with a broad range of K-12 and content. The "ripple effect" is working. The project is planning another young writer's workshop this summer, and feels on-going success in the areas of language and learning, writing and meditation, public policy, business and technical writing, and its local retreat.

SUMMER INSTITUTE REPORT, CONTINUITY AND PROGRAM DEVELOPMENT REPORT, NETWORKING REPORT, AND EVALUATION REPORT

Lively discussion resulted in the exchange of information and ideas at other sessions. In a session on Summer Institutes (Bob McCann [PAWP], recorder) - a number of common concerns were expressed. Among them were the issues of training teacher-consultants, assigned reading, and responding to writing.

In a session dealing with the important issues of "Continuity" and "Program Development" (Fran Simone [WVWP], recorder) the importance of continuing involvement in the Project after participation in an Institute was discussed at length and seemed to be considered a critical issue.

Interesting and exciting new ideas in "Program Development" were shared such as a Memoir Project, involvement in Elderhostel, retreats, public programs, oral history projects, and conferences.

The whole group session on "Evaluation" (Nick Coles [WPWP], recorder) proved to be quite lively and resulted in the sharing of numerous ideas. The focus of this session was on evalutation of the effectiveness of writing project programs, both for teachers involved in them and for students taught by those teachers.

Elyse Eldman-Aadahl, Bob Weiss, Don Gallehr, and Orlean Anderson agreed to work on various aspects of evaluation such as guider instruments, and bibliographies.

Another session worth noting was on the topic of "Networking" (Barbara Bennon [PhilWP], recorder). Interest was expressed in co-operative exhange of t-c's, conferences, and Summer Institute exchange projects. Several projects have plans already underway. Such networking would promote the sharing of expertise as well as expand our community of writers.

Those who attended this retreat felt it was a valuable experience. Bob McCann (PAWP) wrote his impressions: "As trusted and successful project site leaders, we can become complacent. To attend a retreat such as the one in Ocean City helps one understand that there are other ways of 'doing' the project. Surely we all follow a basic model, but visiting with other site leaders we learn that others have creative solutions to what we may consider ongoing problems. They have expanded in ways that never occurred to us. Some have problems that won't occur in a suburban project. I'm impressed with the respect people have for each other because of their leadership roles."

The Programs...

by Gail Capaldi

An obvious indicator of the growth of the Pennsylvania Writing Project is its continuing expansion into additional school districts to include a burgeoning community of educators dedicated to the improvement of writing instruction. PAWP reflects growth in other arenas as well: the most noteworthy of which is the ever-increasing number and variety of its programs.

In addition to the inservice and follow-up school-year staff development programs, PAWP has moved in the direction of conducting many more ongoing programs that can sustain and allow for the kind of continuing and professional growth necessary to the development of a writing project.

This has most successfully occurred within the Strategies for Teaching Writing course. NWP program philosophy states that any program offered to teachers should be made up of a series of sessions, have coherence and variety, offer collaboration, and be voluntary for participants.

The strategies course meets such conditions and according to Bob Weiss: "It is always a series of at least ten sessions. Coherence is provided by the coordinator (a PAWP Fellow), variety by the presenters, and collaboration by the interrelatedness of coordinator, presenters and participants. Variety is also inherent in our rejection of the idea that any single approach to writing instruction is the "correct approach"—and this lack of party line means also that "the writing process" or the "the process approach" is not our only set of presentations or even represents the whole of writing instruction.

Strategies courses were offered in Northampton, Upper Darby, Bensalem, Bucks County, Cheltenham, West Chester, Springfield, Pennsbury, and Wissahickon over the past school year, significantly expanding the purview of the Pennsylvania Writing Project.

A variety of courses and workshops dealing with almost every aspect of writing including Computers and Writing, Strategies for Teaching Writing, Holistic Assessment, Writers Workshop, Teaching Poetry, Writing in the Content Areas, and Administering Writing Programs was offered this summer along with the Youth Writing Project open to students in grades 1-12. In addition to the Summer Institute and an Advanced Institute in Teaching Creative Writing at West Chester's Extor Campus, PAWP, for the first time, offered a concurrent Summer Institute in Central Bucks County at the Bucks County Community College.

Another dimension of program development that has generated a lot of excitement has been in the organization of professional conferences. This past year PAWP, supported by a grant from the National Endowment for the Arts, hosted "A Conference for Teachers and Writers" on March 11 and 12. The conference introduced teachers at all levels to short workshops conducted by practicing poets and writers of short stories, science fiction, and personal es-

On May 20 and 21, the Pennsylvania Writing Project and the National Capitol Area Writing Project, in conjuction with the Heinemann/Boynton Cook Publishing Co., hosted "The Composing Process Revisited II." This conference took another look at the theory and practice of writing instruction and featured Tom Romano, Sondra Perl, and Tom Newkirk.

Perhaps the most exciting program for PAWP this year, by every nature of its focus--the Fellows, has been a new continuity program orchestrated by Bob Weiss and Jolene Borgese. This continuity program took the form of two all-day teacher-consultant conferences, Wednesday, October 28 and April 20. Both conferences took place amid the splendor of the Oakbourne Estate in Westtown, PA. The purpose of the programs was to enhance the training that PAWP Fellows had received during their summer institutes so that they could better prepare themselves as teachers and inservice presenters.

Both conferences received much positive feedback from the participants, but more importantly they brought PAWP fellows together in a spirit of solidarity and reestablished the bonds that connect all of us to the Writing Project and to each other.

"This has been the most helpful and thought-provoking course I've ever taken in sixteen years of teaching. It has given me some needed enthusiasm to try something that has a philosophy and focuses on the most important part of teaching—the kids' development as human beings."

-Barbara Silfies, Northampton Area School District, 6th grade teacher

THE TEACHERS AND WRITERS CONFERENCE

by Bob Weiss

A lovely March day at a regal Victorian mansion opened PAWP's conference for teachers meeting writers on Friday, March 11, 1988. Presenting workshops on poetry, fiction and essay-writing were nationally and regionally esteemed writers Gary Soto, Tom Disch, Bruce Bawer, Craig Czury, Karen Blomain, and Dana Gioia. At the West Chester University campus on the next day, award winning poet Len Roberts and nationally heralded novelist Sharon Sheehe Stark also led workshops, I attended several sessions. Soto, a charming Hispanic rogue-of-sorts, read from his recent book of essays; Disch led me to new insights into science fiction and its sources in everyday life as depicted in newspapers; and the Czury-Blomain duo spoke with refreshing honesty about the need for poets in the schools. I read the teachers' evaluations of the other sessions which were very favorable, and I can only regret that more teachers did not take advantage of this opportunity for them.

"The Strategies course has placed me a role I have thoroughly enjoyed—that of a writer. I came to this class fully expecting to be "trained" as a TEACHER of writing. Instead, I came away having experienced the anxiety, excitement, frustration, and pride a WRITER feels. I will be a far grater teacher for that experience...A great step towards increasing our professionalism occurs when we take advantage of learning from each other."

-Karen Tetor, Pocono Mountain School District, 10th grade English teacher.

"THE COMPOSING PROCESS REVISTED II" OUR MAY 20-21 CONFERENCE CONSULTANTS

On Friday at PAWP, Tom Newkirk spoke on the politics of teaching writing, followed by Sondra Perl, who addressed the topic of trust in the classroom. Then Tom Romano advocated breaking the rules with an alternative style for teaching writing. Saturday, Glenda Bissex spoke on new understandings of the territories of re[illegible]g/writing and teaching/learning, and Rosemary Deen focused on creative reading and writing as acts of attention and of understanding.

Newkirk, who directs the Freshman English Program at the University of New Hampshire and conducts the New Hampshire Writing Program, is the editor of Only Connect: Uniting Reading and Writing; To Compose: Teaching Writing in the High School; and co-editor of Breaking Ground: Teachers Relate Reading and Writing in the Elementary School.

Perl, a director of the NY City Writing Project at Lehman College, is the author of Through Teacher's Eyes: Portraits of Writing Teachers at Work.

Romano, a member of the Ohio Writing Project, has been a high school English teacher for sixteen years. The author of Clearing the Way: Working with Teenage Writers, his poetry has been featured in Language Arts and English Journal.

Bissex is on the faculty of Boston's Northeastern University Summer Institute on Writing. She is the author of GNYS AT WRK: A Child Learns to Write and Read, and co-author of Seeing for Ourselves: Case Study Research by Teachers of Writing.

Deen is a Queens College faculty member and the poetry editor of *Commonweal* magazine. She is co-author of the two books on the teaching of writing: the prize-winning Beat Not the Poor Desk and Common Sense.

All of the speakers have written under the imprint of Heinemann Educational Books or its recently acquired division, Boynton/Cook Publishers. Heinemann was the co-sponsor of the conference.

PAWP CONFERENCE DAY APRIL 20, 1988

Bob Weiss and Jolene Borgese greeted about fifty Fellows and friends at the second all-day PAWP conference, held at Oakbourne Park Mansion on Wednesday, April 20, 1988. Bob noted the strengths of the project: its nine years of growth, its two institutes in 1988, its popular school-year programs (ten courses in 1987-88), its new Newsletter format, its new Creative Writing Project, and the chance to hire an Associate Director. With this growth, Bob said, came new needs: for more teachers to be involved more deeply in Project affairs, for upholding the prominence of the teacher rather than a formula, and for financial support. On the last matter, letters should be written to your state legislators in favor of the Pennsylvania Writing Project.

In the session on "Other Writing Projects," we heard from five teachers familiar with four other summer institutes or writing project sites. Mickey Bolmer of the New York City Writing Project explained that in his project half of institute time is spent on writing and that teachers become presenters after significant further training over 1-2 years. Shirley Farmer, a PAWP Fellow who also became a Fellow of the Philadelphia Writing Project (PhilWP), explained how the PhilWP institute satisfied her need for a more theoretical perspective on teaching writing; Ilene Winokur from PhilWP liked its many approaches to writing instruction, its K-12 rather than grade level emphasis, and its concern for writing across the curriculum.

Ron Shapiro, a PAWP Fellow who participated in one of the summer institutes at Martha's Vinyard, saw it as more of a combination of graduate courses on prose writing and responding to literature. Alice Tillitt, a Bucks County teacher who several years ago participated in the Oregon Writing Project, explained how her institute at first overwhelmed her but then emerged as the best educational experience of her life; she quoted a favorite line from it: "Don't apologize, just read the crap."

"The writing I've done in this Strategies course has increased my awareness of what children struggle with when they write. When they say "I don't know what to write about, " I understand, but now I can also say, "Let's talk about it. I can help you find ways to find what you want to say.

-Debbie Miller, Bethlehem Area School District, 2nd grade teacher

"On a more personal level, I have adventured into the world of print. I have applied to write a floral column twice a month for a newspaper promotion. I have gained the confidence in my writing abilities through the systematic development taught in the process class. I am ready to try it personally."

-Marjorie Druckenmiller, Northampton Area School District, librarian

The People...

by Gail Capaldi

The National Writing Project (NWP) model is philosophically organized so as to include "built in mechanisms for ongoing teacher support and for the extension of benefits to an ever-widening circle of teachers and students." As such, it is recognized as an extremely successful grassroots program. However it takes more than mere rhetoric to determine the success of a particular writing project. Philosophies are stated, objectives and goals are written and continually revised, standardization is sought, but as in any endeavor it is the individuals who breathe life into the project, that give it form and shape—they are the ultimate determinants of success, and the Pennsylvania Writing Project has been no exception.

As of last year there will be 299 PAWP Fellows. Last September over 300 educators were part of inservice programs sponsored by PAWP. Well over 200 educators took PAWP courses. The "ripple effect" continues, having now touched the professional, and in many cases, personal lives of over five thousand educators from all grade levels, content areas, and areas of specialization

No one knows better than educators how slowly reform comes to education. By supporting and believing that teachers are the integral agents in bringing about educational change, PAWP, in concert with NWP, "strengthens teachers' conception of themselves as masters of an academic discipline, as educational innovators and as spokespersons for the profession."

All of us who are the people of the Writing Project: the staff, the Fellows, the participants, are all part of something very special. We all come together like pieces of some giant tapestry reminiscent of Carol King's, "Tapestry": *""of rich and royal hue/ An everlasting vision of the ever-changing view."*

"there is much to learn from each other, not to necessarily accept out of hand, but to creatively adapt for our own uses as well."
-Mary Lou Shortess, Bethlehem Area School District, 1st grade teacher.

PAWP'S IMPACT ON CURRICULUM & RETRAINING

by Lois Snyder
Recorder: Debbie Roselle (PAWP '81)

In no way is it more rewarding to those of us involved with the Pennsylvania Writing Project than to see concrete changes occurring where it counts—back in the classrooms. Re-designing curriculum and retraining teachers are two primary avenues for local school districts to take when implementing writing programs. Progress in these areas was one important topic addressed at the PAWP Teacher-Consultant Conference held on April 20 at Oakbourne Park Mansion. One of the morning sessions at this conference brought together a panel of five energetic educators with close ties to PAWP to discuss current and future staff development in writing programs. Following are some opinions, concerns, accomplishments, and concrete future planning shared at that session.

Ed Bureau (PAWP '80), now Language Arts Supervisor of the Springfield School District, discussed the district's focus on two major factors influencing successful teaching of writing process: teacher-training time and support for students. Ed believes that one-shot inservice programs are not effective as teacher-training workshops. He contends that students who are writing need feedback, critique, direction, and information. One method of providing this support is through a Writers' Exchange. In order to provide these opportunities for students and for teachers to grow, "a district needs to dovetail its writing programs with the district's teacher evaluation system, curriculum restraints, and district policies in order to create a better overall environment."

Nick Spennato, Language Arts Specialist for the Delaware County Intermediate Unit, reported on four exciting countywide projects emphasizing writing.

- The Delaware County Reading Council advocates writing in its Young Authors Project. It receives 500-800 entries from grades one through eight each year. A culminating conference produces a bound book and a visiting celebrity to congratulate the winners.
- Delaware County publishes a Young Authors' Guide for Publishing which consists of data from popular magazines and says in essence, "This is what you need to know to get published." This publication is student written and offers publication possibilities for grades one through nine.
- Showcase, 1988 is a literary magazine for middle and junior high students. Teachers are invited to submit their students' best pieces.
- The Delaware Valley English Alliance, composed of English Department Chairpeople and Language Arts Coordinators, addresses the concerns of English educators and perpetuates PAWP's goals. The Alliance will help teachers adapt writing models to classroom needs as well as discuss plans to co-ordinate the teaching of writing and the assessment of writing.

Karen Steinbrink, Assistant Executive Director of the Bucks County Intermediate Unit, reported on a three-year project she is involved in. A ten-day program trains teams of teachers, bringing in well-known guests, language arts co-ordinators, principals, and teachers. The goal is to revamp curriculm based on the training teachers receive. This project has moved into the secondary level. It began with strong administrative support which Karen believes is needed at all levels of 'project' work.

Cecelia Evans (PAWP '81) from the Philadelphia School District reported on three areas of progress which she believes contribute to improved writing instruction.

- Teachers collect and post pieces of writing all over the halls, which has attracted much positive attention. The exhibit is featured for three weeks at the district office.
- In the Teacher-Consultants Program there is cross-school visitation by classroom teachers to other classroom teachers who want help with teaching writing more effectively.

• The Collegial Supervision Program also allows teachers to share freely with each other.

Jim Lee, Assistant Superintendent of the Lower Moreland School District, discussed the four levels of teacher commitment to teaching writing process which he believes exist in most school districts:

1. Teachers who reject or resist the "process approach" to writing instruction, the 'skill and drill' anti-collaboration teachers—these teachers can be shown how to integrate skill into writing instruction and to find time to do both.
2. Teachers who believe the writing process approach could work and try a few ideas; students get involved and teachers feel pleased—these teachers need encouragement and the opportunity to learn more.
3. Teachers who teach writing process but in a lockstep, simplified, step-by-step fashion; they see a formula with the teacher in control and few student options—these teachers feel more confortable with peer coaching and increased student responsibility will help.
4. Bonafide writers who have workshops and active response groups going on in their classrooms; the teacher is the facilitator of the complex processes going on simultaneously in the classroom--these teachers would benefit by acting as peer coaches as well as continuing to write themselves and to begin doing classroom-based research about writing instruction.

In light of the fact that these four types of teachers are present in most of our schools, districts need to design staff development programs to meet the needs of all four levels. Teachers would reflect on their current methods and be encouraged to do and share their own writing. Outside consultants, authors, and peer coaches from within, the district could be utilized to assist both teachers and students. He suggested that administrators take the course offered this summer at West Chester University-Exton, "Administering Writing Programs. This would be an opportunity for administrators to see how writing programs work in other districts.

Other noteworthy points discussed by this experienced panel included the concept of mentors or writing process teachers to assist new staff members as part of a district's teacher-induction program, the positive support from PSEA for all writing project activities, the involvement of teachers in the development of district writing evaluation models, and revision of teacher evaluation systems so that evaluation criteria are more supportive of teachers' taking risks and growing. Ann Berthoff writes in The Making of Meaning, "Theory can help us figure out why something works so we can repeat it, inventing variations....Theory gives us perspective ...Teachers have to be pragmatic; they have to be down-to-eaarth, but being down-to-earth without knowing the theoretical coordinates for the landscape is a good way to lose your sense of direction."

It is most encouraging to know that men and women like Ed, Nick, Karen, Cecilia and Jim are among the change agents moving writing theory into classroom practice.

Did anything the panel discussed spark an interest in you? Do you want more information? Is something going on in your district that you want us to know about?

Let's hear from you.

PAWP-POURRI

Nancee Goldstein (PAWP '87) interrupted her busy schedule in Pennsbury to call our attention to the involvement of several of our teacher-consultants in a project called Newspapers Make the "Write" Connections. Carol Reigh (PAWP '86), Nancy Werner (PAWP '86), and Rudy Sharpe (PAWP '85) are among the writing consultants at work with the Pennsylvania Newspaper Publishers' Association in their Education Committee developing lesson plan packets incorporating writing and newspaper use.

Two of Upper Darby School District's elementary schools, Highland Park and Hillcrest, were recently named among the best in the nation in the U.S. Department of Educations National Elementary School Excellence Program. Upper Darby is one of PAWP's strongest supporting school districts, having sponsored 20 fellowships since 1980. To have one school receive this award is outstanding, but to have two such distinguished schools is remarkable. Congratulations, Upper Darby.

Two bits of human interest: Donna Rubincam's preliminary interview for the Summer Institute was done by Gail Capaldi at the Springfield Mall in Delaware County. Gail White was interviewed in Maui by an associate director of the Hawaii Writing Project. No one can say PAWP isn't flexible.

Marilyn Sandberg (PAWP '86) found immersion in a foreign culture to be an inspiration for writing. Last winter Marilyn spent 3 weeks traveling throughout India with the Oberlin Alumni Association. We look Forward to the final product in a subsequent newsletter.

Have any ideas or information for PAWP POURRI?

We'd like to know about them. Send them to Gail or Lois c/o PAWP!

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response groups, in their individual and collaborative presentations, and during presentations by guest consultants.

In choosing subjects for my research project, I used five criteria. First, as a matter of self-interest, I wanted to focus on teachers who taught grades 7-9, since most of my teaching experience has been in those grades. Second, I wanted to explore how the institute affected teaches with varying lengths of teaching experience. Third, I wanted to follow teachers who had different amounts of experience using a writing workshop approach as part of their teachng. Fourth, I wanted to include both male and female participants. Finally I wanted to follow at least one teacher in a content area.

What follows is an overview of the experiences of three teachers who participated in the PAWP Summer Institute at West Chester University and who fit the criteria of my study. The Institute was conducted four days a week for five weeks. The twenty-four participants gave one-hour presentations to illustrate techniques of effective writing instruction for the level they teach.

They did daily writing and sharing as part of, and in response to, individual Fellows' presentations and directors' requests in the form of journals, learning logs, and free writing. In addition, each individual was assigned one day to keep a detailed daily log of that day's total happenings. Another requirement each Fellow completed was to write a position paper reasoning through a rationale and personal theoretical framework for some aspect of the teaching of writing which pertained to his or her teaching career at the moment. Moreover, each participant wrote a piece based on personal experience, which was published in a booklet completed at the end of the Institute. Participants also wrote about this reading collaborating on two book reviews, one involving a 45-minute oral presentation with three other people, and the other presented as a written review done with one other person. In addition, each Fellow did other reading and responded to its theory and practice in their learning logs, and shared their responses orally with the entire group. Other Institute activities included working in response groups with staff and guest presenters.

Lisa

Although only a second-year teacher of ninth and tenth grade English, Lisa was no stranger to workshop approaches to the teaching of writing. Having done her student teaching at McCaskey High School in Lancaster, Pennsylvania, which had a writing lab, she was well-trained in using pre-writing, drafting, revising through response groups, editing, and publishing in teaching writing as a process. Lisa's classes had incorporated a writing workshop approach in many assisgnments ranging from poetry to composition to writing short stories for second graders.

Having always wanted to teach, Lisa felt it was her destiny. She viewed teaching as doing something worthwhile for humanity and willingly accepted the pressure of setting a good example for ther students. One goal she had set for herself as a teacher was to help her students to be able to communicate well both verbally and in writing. Also, she wanted them to be good, honest people.

Hearing about the Institute from two teachers in her department who had previously participated in it and enjoying anything having to do with writing, Lisa decided to apply. She looked forward to being trained to be a teacher-consultant for PAWP in addition to sharing ideas and absorbing theory from books about writing and the teaching of writing. A personal goal she had set in the Institute was to become more flexible.

Lisa had previous experience as a writer, something unusual for a teacher. She had once been an advertising copywriter for a radio station. Also, she had written short stories and poetry, and had an idea for a novel. However, she described herself as a disjointed writer. Having so many ideas and ways to express her thoughts in writing, she felt it was almost impossible to focus. She compared it to "being in a candy store and trying a little bit of each." A goal she had set for herself as a writer was to get something published, perhaps in the English Journal.

As a teacher, at the end of the Institute, Lisa felt she had achieved her goal of wanting to learn how to teach grammar in the context of writing. Also, she had learned enough about holistic assessment to use some of it in her teaching of writing and to pursue it in future studies. In addition, Lisa realized that revision was an absolute necessity for a good writer. As a result, the two challenges she saw for her teaching of writing were running response groups and fostering revision. Moreover, she gained much more self-confidence as a teacher. Coming into the Institute, she felt intimidated because of her very brief teaching experience. Afterward, having collected so many new ideas from her extensive reading and from all the presentations by guests and other Fellows, she felt as though she had a new idea for each week. Lisa was definitely more confident, feeling good about what she had done and where she was going in the next year of her teaching.

As a participant in the Institute, Lisa had been overwhelmed at the May luncheon when the expectations and requirements were presented to the Fellows for the first time. To her, everything sounded heavy-duty, serious, and threatening. Feeling somewhat fearful, she began to wonder what she had gotten herself into by participating in the Institute. Then, after the first day of the Institute, she was tired, angry, and frustrated. She had stayed up late the night before finishing two papers she thought were due the first day, only to find out, that in fact, the papers were not due in final form. She became more and more frustrated as directions for the requirements seemed unclear. It was not until the end of the first week that her frustration lessened as she clearly understood what was expected.

During the second week Lisa did her presentation on writing a survival guide to prove James Britton's theory that transactional and functional writing can develop from expressive writing. Being one of the first to make her presentation and having had no previous experience as a presenter, she was very anxious and felt, as she put it "like jibbering on a street corner."

As a result of the this experience, she learned that there was no reason to be so nervous, but she wouldn't have

known that until she had done her presentation. Also, she felt that even though everyone may not be receptive to her presentation, she could be confident that it would be respected as long as she was prepared. Lisa thus was looking forward to future opportunities to make presentations.

By week three of the Institute Lisa felt she had a handle on everything. Some of her major requirements were already completed. During the remaining weeks, she still felt pressured as she hurried to complete other writing and reading as well as absorb the vast amount of information presented.

After turning in her last papers, she described herself as "feeling ten pounds lighter" Summarizing her Institute experience as intense, enjoyable, rewarding, surprising, and revealing, she compared it to having a baby, at times painful but rewarding in the end. Lisa also achieved her goal of becoming more flexible. She saw so many ways she could bend more than she had in the past. In fact, she recalled referring to herself as a "Gumby" somewhere along the way during the Institute.

As a writer, Lisa came to perceive herself as capable. She was amazed at the value of the feedback and help she had gotten in her response group. Even though she had previously written advertising copy for radio and had done personal writing of poetry and short stories, she never felt good about her writing because she either had written for an invisible audience and hadn't received feedback or she had never shared her personal writing with anyone. Working with her response group encouraged her to share her writing with others. She even used her parents and sisters as a response group for her personal piece about her grandmother. As a result of these experiences, she felt good about her writing and was eager to share it with others.

Dick

Having taught for seventeen years, at the time of the Institute, Dick was assigned to eighth and ninth grade English. He had first become interested in a workshop approach to teaching writing two years earlier. Because he was then ready to try something new, Dick followed up on a mail advertisement and took a course with Lucy Caulkins at Columbia University. Afterwards he tried to use a writing workshop approach as much as his prescribed teaching curriculum would permit. He used daily free writing or directed free writing as a pre-writing activity to generate ideas for later pieces of more structured writing. During that 8-10 minute free writing time, he communicated with his students in written dialogues, finding that some students would communicate concerns to him in writing that they otherwise wouldn't express. A student once told him, "I like free writing time the best. I always feel better after I've gotten things out." To Dick, that kind of response confirmed that the time he allowed for free writing in his classes was well spent.

As a teacher who had changed over the years, Dick characterized himself as non-traditional, creative, energetic, and responsive. Almost leaving teaching seven years before, he now saw it as a prime commitment: "I get a kick out of it." A goal he had for himself was to become more effective as a teacher of writing. To him, writing skills were basically thinking skills, and he very much wanted to teach his students to think, reason, and question rather than just fill them up with facts. He has thought of pursuing a doctorate in writing.

Having taken courses in "Strategies in Teaching Writing" and "Computers in Writing" through the PAWP the year before, Dick met several Fellows who recommended he get involved in the Institute. One goal he had set for participating in the Institute was to get a validation of sorts to justify using the writing process in his classes and still be following the curriculum. Also, he looked forward to becoming a PAWP teacher-consultant and traveling to present to other teachers.

Dick liked to write to amuse others and laughed aloud himself sometimes while writing during the Institute. The whole group shared in that laughter as he read some of his freewrites on ways a writer can procrasitinate or methods to send mental messages to a director to get her to end a fictitious freewrite when he had run out of words. In the past, he had written fictitious booklists aimed at teachers who had to use a broken down ditto machine and ficticious inservices for teachers who were always selling something to supplement their incomes. He would share these with colleagues by posting them in the coffee room at his school. Also, he often wrote his own materials for school, rather than using explanations from textbooks. Now he felt it was time for him to put finishing touches on some of his personal narratives and try to get them published. These included some Reader's Digest-type pieces, and he has also thought of writing articles about writing or teaching.

At the end of the Institute, a goal Dick felt he had acomplished was to gain a stronger commitment to using writing processes in his teaching. Having become a Fellow, he felt he now had the confidence, authority, and validation to use a workshop approach to the teaching of writing and to justify it within his teaching curriculum to his administrators. Also, he felt better able to take what he had learned about writing and be more effective in using it with his students. In addition, Dick thought he would do more with writing to learn in his classes. Furthermore, he realized the need to spend more time with pre-writing and pre-reading activities in his teaching. Finally, he learned the importance of sharing ideas and writing with others. He recognized the value of his own writing purely for his own satisfaction, but further realized that his own writing had more value when he shared it with others. He hoped to be able to teach that concept to his students, helping them to see the importance of sharing with others and gaining some pride and some feeling of value about their own thoughts and writing. A major challenge he saw for his teaching was finding a way to use what he knew to be good teaching, getting students actively involved in their own learning, and using writing as a process and still satisfying the curriculum guidelines. He felt confident that he could meet that challenge

As an Institute participant, Dick had thought it all sounded like a "pretty neat thing and pretty exciting" after the May Luncheon. But he found the opening day to be

rather confusing as everyone was trying to clarify the requirements, and the clarifications only seemed to confuse the issues more. At that point, Dick began to feel like there would be an incredible workload, but it did not overwhelm him.

By the second week of the Institute, Dick thought that the group began to function well together. He noted this in his response group as well as in the entire group as there was a sense of freedom, openness and willingness to respond, discuss, and work with each other.

As weeks three and four arrived, it was difficult for Dick to believe that the Institute was so far along. In fact, in a free-write, he wrote about the question, "How did we come this far already?" He also noted that the group's spirits were high and that there was a lot of spontaneous joking and many very good feelings. During this period, Dick gave his own presentation, which was an introduction to computers and word processing, geared toward an audience of beginners or novices. Through this presentation, he learned about planning activities to fit within certain time constraints. As a result of his experience, he felt confident and eager about doing future presentations.

Week five of the Institute was for Dick a time to relax, since all his heavy work was already completed. As the Institute ended, Dick looked forward to returning to West Chester University to take more classes and to be with the people he had met in the last two years. As he stated, "There's a support group that clusters around the Writing Project, and I want to be a part of it because I don't have that kind of a group at my school."

As a writer, Dick felt that the Institute experience did not change him very much. However, the value and quality of his writing were reaffirmed, and he felt he was closer than ever to seeking publication for his writing. In his response group, he learned the importance of opening himself up to others and listening to their points of view about his writing. He made a conscious effort to try suggestions offered by the group and in many cases found a way to incorporate the suggestions with something else that he liked. Learning as much or more about responding to other people and their writing and learning to find ways to help them, he hoped he would be able to teach his students to be effective responders to each other as well.

Patty

As a fourth-year science teacher, Patty had not done much with writing in her classes other than insist on written answers on tests. She had experimented with her eighth graders in small groups using brainstorming and clustering techniques to solve problems. Teaching earth science rather than her specialty, biology, Patty was hesitant about presenting information to students through writing. As she said, "I could just keep teaching the same way I've been teaching. I guess some teachers do that, but I don't want to. I guess I'll have to take the plunge to change my teaching methods." Being concerned for her students, she wanted them to leave the year being able to think, and she hoped to have sparked their desire to learn more. Also, she wanted them to see that it was important for them to be able to express themselves on paper as well as in speech.

It was hearing Bob Tierney at an inservice that drew Patty to the PAWP Summer Institute. Characterizing herself as being "kind of outspoken," she looked forward to becoming a teacher consultant. Her school district expected her to give inservices in the district as a result of her participation in the Institute. One goal she had set for herself was to learn how to combine writing workshop ideas with teaching science. Also, she wanted to start developing a teaching style to teach her students to know the questions to ask to find the answers necessary for learning. In addition, she hoped to become more comfortable with writing and feel better about it.

Aside from keeping a diary as a child, Patty had never done any personal writing. In elementary school, she was not encouraged to be creative and became hesitant about expressing herself. When she compared what she had written with what others had written, she felt that her product was inferior. Yet, in college, a creative writing course was one of her favorite electives. There she learned to let go in expressing her ideas. Now, she had two goals set for her own writing: she wanted to start doing some creative writing, and she wanted to start keeping a journal about her teaching.

As a teacher, Patty felt at the end of the Institute that she had reached her goal of knowing how to change her teaching style to benefit her students. She was excited about starting to make changes to shape her teaching using all that she had learned from listineng to presentations and reading books and many articles about incorporating writing in teaching. Looking forward to relating to her students differently and having fun with using writing in her clases, she wanted to keep all of that in the back of her mind as she planned her science lessons. As she stated, "Participating in the Institute has definitely changed me. Even if I don't use everything I've learned, it will still shape a lot of the things I'm going to do."

In addition, she now possessed a greater vision of her responsibility as an educator as she opened up her mind to areas in education she never knew existed. As an educator, she saw it was her duty to go beyond just teaching the students. She felt she had a further responsibility to expand herself and keep aware of what was going on in education and learn new methods and new ways of presenting material. As a result, she now felt much better about herself as a teacher. Also, she learned what it meant to teach expressive writing to her students. Getting them to write expressively about what she had taught, she felt she could better determine if they really understood the material she had presented. Using this method as a stepping stone, she felt better able to produce students who were critical thinkers. The challenge she saw before her was to return to her district where she would be the only teacher to try anything like this and make it work. She thought it would be hard for her, since she would have no one to talk to about it or compare notes with. She did want to let other teachers see what she was doing with writing as a process in her classes and encourage them to try it as well.

Patty had been scared, nervous, and apprehensive, feeling that perhaps the Institute was not for her and that

she had gotten herself into the wrong thing. After the opening day of the Institute, she described herself as "definitely overwhelmed." She didn't know where to begin, and she just sat and tried to sort out her thoughts. As she said, "Things still seemed kind of a mystery to me."

Moving towards the end of the first week and into the second week, she began to feel more comfortable as she started to get things down on paper and see issues more concretely. In her response group, as people began to plan and give their presentations, she also felt better. Talking and working with others helped to remove her burdens.

During the third and fourth weeks, Patty began to realize that even though some writing tasks were good to personally tryout or experience, she would probably be unable to use them because she taught science instead of English. From the presentation she made on writing a lab report expressively instead of transactionally, she learned the value of giving her students more hands-on work in the classroom and then having them write about it. In addition, she learned that her particular presentation would be good for her students but would have to be adjusted if addressed to teachers. She felt better able to make the presentations her district would expect of her upon her return.

By week five of the Institute, Patty felt saturated. Although she found the experience and intellectual challenge, she felt she needed some rest and time to get away from the material and then go back to it before and she started teaching in the fall. Summing up her Institute experience, Patty thought that it had opened up new avenues to change her perspective on teaching. She was exposed to enthusiastic teachers ranging from elementary to secondary who were willing to talk about their teaching, thus helping her broaden her perspective on education.

As a writer, Patty met her goal of feeling good about her own writing. She was excited to share her writing with her response group to get their valued criticisms which helped her to improve her writing. She ended the Institute experience saying, "I can write. I would like to write. I know if I did write I could become a better writer than I am." A goal she now set, which she declared was a big step for her, was to keep a daily journal about her teaching. In addition to that, she thought of composing horse stories for teens.

Lisa, Dick, and Patty were hoping to become more effective teachers by using writing in their classes. Lisa and Dick had previous experience in this, while Patty had little, experimenting with it only for a few months before coming to West Chester. Even though the three teachers had varying lengths of teaching experience, the impact of the Institute on each was almost equal. Lisa thought that what she had learned at the Institute would be a means for her to expand her teaching as well as a measure to prevent her from developing bad habits early in her career. Dick viewed what he had learned at the Institute as a means for him to expand his teaching. He had a better view of how to combine his curriculum guidelines with his teaching of writing as a process. The Institute probably had the greatest impact on Patty. While Lisa and Dick went to the Institute looking for more ideas and more effective ways to use workshop approaches they were already using in their teaching of writing, Patty entered the Institute looking for ways to change her teaching style by incorporating writing in workshop approaches. As a result of what she had learned, Patty saw how to meet the major challenge of changing her teaching style from one with which she was very dissatisfied to a teaching style which would benefit her students as she used writing to teach science. All three ended the Institute with a greater commitment to being more effective teachers for their students and having more confidence in themselves to do so.

As participants, all three individuals felt the stress of the total immersion into learning about a workshop approach to the teaching of writing. Each learned to cope with that stress created in the Institute by the heavy workload. Lisa discussed the Institute with her husband, brothers, sisters, and parents. Also, she did much of her writing while at softball games and tournaments with her husband. Dick found that although he worked on some reading and writing each night, he did the bulk of his composing on weekends. Living on campus, Patty did most of her work in the evenings during the week. She found that discussing her work with her response group at the Institute and her husband on weekends helped her the most.

As writers, all three felt better about their writing. While Dick had done personal writing before coming to West Chester and recognized himself as a good writer, the Institute pushed him closer to seeking publication for some of his writing. Although Lisa had written for her previous job in radio, she had never felt good about her writing and did not perceive herself as a writer. At the end of the Institute, she thought of herself as a writer and was excited about her writing because of the feedback she had gotten through sharing it. Patty, who had done no previous personal writing, perceived herself as a writer and set a goal to keep on writing.

In spite of the stress they experienced, all three individuals viewed the Institute as an invaluable experience for them because of the positive impact it had on them, building their confidence as teachers. They were excited and enthused about what they had learned and looked forward to using that knowledge with their students as well as sharing it with other teachers individually or through group presentations. Encouraged about their ability as writers, each recognized the importance of their own thoughts and wanted to convey that same feeling to their students. All three teachers left the Institute feeling more confident and better about themselves as teachers. They each had the challenge renewed for them to become the best that they could be.

Sally Maust teaches eighth and ninth grade English at Somerset Jr. High School, Somerset, PA. She also teaches German I, grades 8-11, and is currently seeking certification in German. She fills her free time coaching girls' basketball and softball and the Knowledge Masters Team at school, as well as working with her church youth group, teaching Sunday school and singing in the church choir. She was a 1986 PAWP Fellow and returned to the WCU campus in 1987 for additional PAWP courses and this research project.

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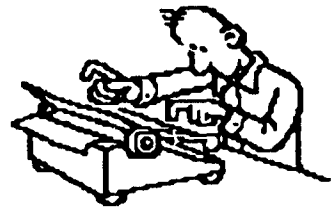

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PENNSYLVANIA WRITING PROJECT NEWSLETTER
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The purpose of the *Pennsylvania Writing Project Newsletter* is to link together all teachers of writing in our area. The Newsletter features, but it is not limited to, articles that deal with writing and teaching of writing. We seek articles from all teachers of writing at all grade levels and in all subject areas and from anyone else interested in writing. All articles will be considered for publication. Comments, questions, etc., are also welcomed. Please send all communications to: Gail Capaldi or Lois Snyder (Editors), Pennsylvania Writing Project, West Chester University, West Chester, PA 19383.

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