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PENNSYLVANIA WRITING PROJECT NEWSLETTER

SUMMER 1990

PAWP GOES TO HARPER'S FERRY

With slightly less excitement on the part of the townspeople than when John Brown arrived in the Civil War era, members of the Pennsylvania Writing Project joined teachers from eight other projects at Hilltop House in Harper's Ferry, West Virginia, for a three-day retreat, May 20, 21 and 22.

Those attending from PAWP were Bob Weiss, Judy Fisher, Marilyn Sandberg, Cynthia Muse, Susan Field, Hilde McGeehan, Karen Klingerman, and Vicki Steinberg.

Other projects were the Lehigh Valley, Maryland, Philadelphia, Northern Virginia, Western Pennsylvania, Tidewater, Southside Virginia, and West Virginia for a total of 36 attendees. Carol Meinhardt, now co-director of the Lehigh Valley Writing Project but a member of PAWP's Bucks County 1988 Summer Institute, also attended.

The first session beginning at 2:00 PM on Sunday settled on topics: administering writing project problems, continuity, site reports, teacher change, teaching, assessment and evaluation, teacher-consultant as writer.

In the evening site reports, among other news, Northern Virginia published a statewide anthology to celebrate its tenth year, offers writing and meditation courses as well as seven or eight graduate level writing and learning courses; Tidewater Virginia offers five or six writing across the curriculum courses; Western Pennsylvania offers inservice programs at school districts, a youth writing project, and an advanced institute on teacher as researcher; Philadelphia has monthly topic meetings, held a very successful workshop for principals, and put together a PCRPII publication on questions raised by the document; Lehigh Valley is in its first full year; West Virginia is planning to have this summer's fellows use computers daily, runs a statewide young writers week, celebration, and anthology, and the WV teacher of the year is a teacher-consultant; Maryland is running an advanced summer institute for the first time, is entering the fourth year of a teacher as researcher institute, and had three teacher-consultants as teacher-coaches with the Baltimore city schools,

PAWP held its own with six PCRPII, two Strategies I, one Strategies II, and one computers course, all in the spring; the six-week Youth Writing Project in the summer; and fifteen courses of all kinds planned for the fall.

FOUR PAWP TEACHER-CONSULTANTS WIN NWP GRANTS

Four PAWP TC's not only won NWP grants for next year, but they won four of the 23 given nationally. That's almost 20 percent!

Holly Clark ('88), Rosemarie Montgomery ('88), Gloria Williams ('88), and Ronald Tirpak ('86) won National Writing Project teacher grants for proposals they submitted in last spring's grant awards program. Each one must now find matching funds that will double their NWP awards.

Holly, who teaches at Glenwood Elementary School in the Rose Tree Media School District, will use her \$500 award to establish a school-wide publishing center that will enable each child at Glenwood to publish home and library copies of at least one piece between grades K-5. The money will purchase equipment necessary for publication and pay for training sessions for parent volunteers to work in the center. Because Media business people have expressed interest in getting involved in education, Holly will tap the business community first for her matching funds, and then--if necessary--will turn to the Glenwood Parent-Teacher League.

Rosemarie, who teaches in the Central Bucks School District, won her \$500 grant for development of a Humanities-based course called Cultural Perspectives, combining English, social studies and art for a heterogeneously grouped tenth grade class. The money will pay for field trips--beginning with one to see "Our Town"--and for student videotape, slide show, and newspaper production projects. Rosemarie hopes local civic organizations will provide the matching funds.

Gloria, who teaches in the Chichester School District, won \$1,000 from the NWP for her proposal involving high school students and adults at a local retirement home. The students will be interviewers, collectors, and writers of family stories and folklore for older people unable to do the task themselves. They will publish a final collection complete with reprints of old pictures and pictures of mementos collected by their collaborators. The grant money will pay for printing, for a bus and driver for trips to and from the home and for substitute coverage when Gloria is out of her classroom. Gloria, too, hopes her matching funds may

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EDITOR'S CORNER

Some people are pack rats. Some people throw everything out without a backward glance.

I'm a saver. And I even, sometimes, know where the thing I saved is when I want it, but I won't be in my classroom this fall because I finally decided to take a half-year sabbatical. I just couldn't leave all that 'stuff' for some poor unsuspecting long-term substitute to wade through, so I waded through it myself, making tough decisions about years of accumulated tests for courses we no longer teach, posters on heroes where the most recent personality is Robin Williams as Mork, notes on students who are now practicing doctors with their own offices, and the list of kids in the band going on the 1982 trip to Florida.

Actually, I lie. The tough decision was made before I ever opened the cabinet door when I made up my mind to just get rid of it all. When I finally got to the files, I had fun just flinging papers into the extra-large waste basket I had ordered from the custodian. I recommend this activity for both improving underarm muscle tone and for mental freedom.

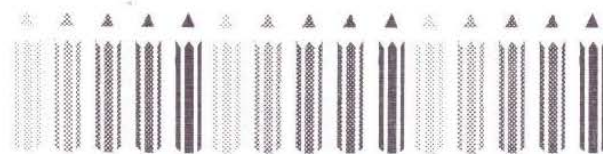
I suggest this activity for another reason. As I sighed over long unused reading materials from the heyday of quarter courses and laughed at old pictures, I noticed something interesting, something you'd probably see if you went through your old files.

My style of teaching has changed, radically one might say. I noticed immediately that, although I've always asked essay questions, I no longer just ask for a regurgitation of materials but require synthesis of the material too. I might even ask for a personal opinion on the part of the writer. That's nothing, however, to how my classroom attitude has changed.

After the first few years, when I finally learned how to do it, I was a law and order teacher. The students sat in rows, they listened to lectures, they took notes, they memorized (or didn't), they took tests. Theater classes and writing classes were different; I had a different style there with the students rarely in their seats, hardly ever in rows, and only occasionally listening to lectures. I knew the theater and writing students had more fun; what I didn't know was they were also learning more and retaining it longer.

It took the National Writing Project, PAWP, and years of classroom experimentation to merge the two types of classes. Today, all my students occasionally hear lectures, sometimes sit in rows, always keep learning logs and journals, try as many different activities as I can dream up to make the work come to life, memorize through working with the material in groups, take enough tests and write enough to give a final grade, and have fun.

What about me? I smile more. Even on the first day of school.



PAWP PEOPLE NEWS

Two 1988 PAWP Fellows have taken new jobs. Mary Lou Kuhns, who served as PAWP Associate Director last year, will be teaching English in the Tredyffrin-Easttown School District. Carole Meinhardt, currently Assistant Director of the new Lehigh Valley Writing Project, left her job in the Allentown S. D. to fill an opening in the Springfield School District, Delaware County.

Bob McCann (PAWP '81) returns from his sabbatical and will teach one Latin class, as well as four English classes.

Vicki Steinberg (PAWP '82) goes on sabbatical this Fall.

PAWP has a new Associate Director. She is Andrea Fishman, who taught English in the Carlisle Area School District, Cumberland County, and was PCRPII Coordinator for the Capital Area Writing Project. Andy is also a new member of the WCU English Department.

PAWP TEACHER-CONSULTANT TAKES READING RECOVERY TRAINING

by Judy Yunginger-Gehman ('82)

Barbara Maestle, Learning Skills Specialist in the Eastern Lancaster County School District and 1984 PAWP Fellow, has been accepted for Reading Recovery training at Ohio State University. Barbara will spend the 1990-91 term studying to be a Teacher Leader, a trainer of Reading Recovery teachers. She will work with four districts in Intermediate Unit 13 in her initial wave of training when she returns to Pennsylvania.

Reading Recovery is an early intervention, intense one-on-one program for at-risk first (or pre-first) graders. It was developed by Marie Clay of New Zealand, Vice President of the International Reading Association. The program is very consistent with the Whole Language movement and research supports its success. The majority of Reading Recovery "graduates" do not return to the remedial ranks.

Judy Yunginger-Gehman is a learning skills specialist in the Eastern Lancaster County School District.

NORRISTOWN STRATEGIES COURSE SENDS OUT PLANS

After the Spring 1989 Strategies course was offered at the Norristown School District, summer institute co-director and former newsletter co-editor Lois Snyder published a list of lesson plans designed by the Norristown participants. She had several requests for these plans, the most recent of which came from Honey Levin to aid her in a workshop presentation.



TEACHER...PRESENTER... ONE AND THE SAME

by Beth Cox, '88 Fellow

Among the many wonderful things I learned during my summer institute in '88 was how to give a good presentation. The idea of presenting for one of the PAWP courses appealed to me but the value of knowing how to present branches out into many directions. The emphasis on "doing" and "showing" improved my lesson plans and I have used the presenting skills elsewhere.

In the summer of '89 I joined a group of teachers, K-12, from my school district to participate in a three-day workshop on thinking skills in Lancaster. Everyone involved was expected to share the strategies presented in this workshop at in-service programs. Most of the teachers felt uneasy about doing the inservicing, but not me; I had my notes on how to present from the PAWP summer institute still fresh in my files.

Two weeks before the Fall inservice, all "thinking skills facilitators" were given a packet from the workshop on how to present the information including numerous transparencies. It was deadly...too much data and lecture with too few activities. In fact, the few activities mentioned came at the end of the proposed presentation as more of an aside. I knew I had serious revamping to do. Half of the transparencies were discarded and replaced by new ones of student samples. The activities originally at the end of the preplanned presentation became the crux of my format. And when I saw that I would be speaking at 8:00 a.m., I made sure I had some pastries, for I remembered how much food helped to relax the audience. It worked.

Currently our school district is working on committees for Middle States Evaluation. Upon completion, each committee must present the information to the faculty at a meeting. So sometime I will have to present again and I will rely again on my PAWP experience to help me.

Besides helping me locally with my school district, PAWP's training has helped me nationally for I have given two NCTE presentations at the conferences. However, there is one drawback. Once trained in the art of giving a good presentation, you tend to be more critical of other presentations. Sometimes in an NCTE conference you may find yourself in a session where a college professor reads a dissertation. Fortunately, you can walk out of such sessions. Or a teacher elects to read a speech using the podium as a crutch. Thankfully, the writing project is a national organization so there are many presenters who are dynamic due to their NWP background.

As a professional, I am often called upon to give a presentation at a department meeting, at a faculty meeting, or at an in-service. So I am glad that the art of giving a good presentation is part of the summer institute experience.

Beth Cox is a secondary teacher in the Chichester School District.

Schedule

PAWP 1990-91 FALL/WINTER

October 13: Andrea Fishman, PAWP's new Associate Director and author of Amish Literacy: What and How It Means (Heinemann, 1988), will talk about her literacy research among the Pennsylvania Amish and give PAWPers the opportunity to consider Amish literacy and its implications for mainstream educators. Andy's presentation will be followed by lunch.

Location: Oakbourne Mansion,
Westtown

Time: 9:00 am-1:00 pm
(coffee time 8:30-9:00 am)

November 16: The all-day NWP Directors' Meeting will be held during this year's NCTE convention in Atlanta, Georgia. The meeting is open to all teacher consultants and includes morning speakers and afternoon breakout groups on a variety of topics.

December 8: Olivier Dunrea, author of The Writing Process: One Writer's Approach to Writing With Children (1990), will conduct a workshop on getting children, especially reluctant ones, to write.

Location: To be announced
Time: 9:00 am-1:00 pm

**January/
February:** On a yet-to-be determined date, Marion Mohr, author of Revision: The Rhythm of Meaning (Boynton/Cook, 1984), will share strategies and techniques for teachers to become more effective teacher-researchers. Marion's presentation will be preceded by coffee and followed by lunch.

Location: To be announced
Time: 8:30 am-1:00 pm

THE WRITING PROCESS VERSUS THE CURRICULUM GUIDE

by Marilyn Sandberg, '86 Fellow

It's summer. Not even the teacher of the year and certainly none of the rest of us wants to think about the curriculum guide, that oversized book that seemed to be growing fatter by the week last May, spawning new sections, reminding us we'd done no modern poetry and hadn't even touched passive voice, let alone participles--dangling or otherwise. Furthermore, we Writing Project people bail out our studies in July uncovering the notes that were to inspire us from the last Project workshop--notes that now lie five fathoms deep under our yearly accumulation of classroom furniture catalogs, evaluations we meant to file but didn't, and the faded fire drill sign that's been missing all year. The last writing assignment we gave was the five paragraph essay. It's called regression to the mean, but at least we knocked off an item on the curriculum guide. We suffer. We feel both inefficient and uncreative. The answer? Get out of the rut and plan a writing process project for the fall complete with mini-lessons to satisfy the curriculum guide such as Revision: From Prose to Poetry, a lesson I did with ninth grade students who hadn't experienced reading or writing free verse poetry.

The main outcome of this two-part lesson was writing a free verse poem about childhood games and acquiring some knowledge about verbs. I used Running by Richard Wilbur as a model. I used the first line "What were we playing? Was it prisoner's base?" and the last line "Thinking of happiness, I think of that," as a framework or form for the student's poem. A word about forms. They often give students the crutch they need to get started. They also save the student writer from a discouraging rhyme scheme and rather bumpy meter. If your students have been well trained in the writing process, soft pedal the form. No one wants to interfere with natural, creative genius. In most of my experience, though, the creative genius of the six-year old has long since been replaced by certain dangerous notions of what poetry is supposed to be: something amorphous about love, friendship, or feelings (usually sad) with a rhyme that goes true, blue, you, too. So back to the form and the steps of the lesson. If you try it, feel free to change the order and emphasis of the parts of the lesson.

Write A Description

1. **PREREADING/WRITING** Warm them up to read the poem by asking them to tell about games they used to play when they were younger. Move away from the regulars like baseball to ones that had made-up names or ones that had no names at all. The latter tend to be more bizarre. If you tell them some of yours, they won't mind hearing one bit and they'll be encouraged to share theirs. Give them confidence that weird is okay.

2. **DRAFT** Everyone (teacher included) should write a paragraph about his/her game that can be read to the class. Encourage them to choose one that has action.

3. **RESPOND/PUBLISH** Share game stories. Ask each other questions and add to the stories. Now everyone is ready to convert prose to poetry.

Write A Poem

4. **PREWRITE** Reading "Running:"

What were we playing? Was it prisoner's base?
I **ran** with **whacking** Keds
Down the cart-road past Rickard's Place,
And where it **dropped** beside the tractor sheds

Leapt out into the air above a **blurred**
Terrain, though **jolted** light,
Took two hard **lopes**, and at the third
Spanked off a hummock-side exactly right,

And made the turn, and **delighted** strain
sprinted across the flat
By the bull-pen, and up the lane.
Thinking of happiness, I think of that.

Mini lesson 1: Have them list all the action words including the ones that aren't actually used as verbs. Take your choice here about how much you want to get into gerunds and participles and terminology. Remember that curriculum guide!

Mini lesson 2: Study poetry. Show them free verse. At first my kids were hostile about free verse. They challenged me by asking what makes it poetry. This query led to talking about word choice and economy in poetry. Perhaps you'll want to show them some other forms for comparison.

5. **PREWRITE** To prepare to write their own poem, ask them to WORDSHAKE. They list all the verbs they can think of to describe their game. Ask them if they want "fast" words, "running" words, "throwing" words or "hiding" words, etc. Share lists and let others **RESPOND** by adding synonyms to their friends' lists. For example, "threw" evoked hurled, tossed, shot, flung, heaved, and pitched.

6. **DRAFT** They're ready to write their own game poem. Ask them to use the first and last line of "Running" as a frame, but encourage variations to suit their games. For instance, one girl who broke her leg in her game ended, "When I think of misery, I think of that." Fill in the middle with a few sentences and lots of verbs describing the game. Proceed through more steps of the writing process (we revised by adding conversation), until you're ready to publish.

In addition to learning about free verse and verbs, we wrote some unique poems about some equally unique games. I'll share Shifra Pransky's with you.

Stuffy Wars

What were we playing? Was it stuffy wars?
Three of us scattering to hide.

"Shhh, Quiet?"
 "What was that? A creak?"
 I'm hit? My fort, it's down!"
 A moment of stillness
 And - Boom - we'd dive into the pile of pillows and stuffed
 animals
 Scrounging around for more ammunition.
 Then I belted my brother with Fufu, the dog,
 And the fun would start again.
 Thinking of happiness, I think of that.

(Editor's note: this lesson can be taken even further, incorporating even more of the curriculum guide for anyone whose course calls for poetry writing and/or more writing process experience. Everything Marilyn describes can be the pre-writing for the experience of writing entirely original poems.)

Marilyn Sandburg is the English teacher at A'Torah Academy.

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YOUNG AUTHOR'S DAY

On May 16, 1990, Mary Nulton and her third-grade students at Dallas School District held their first Young Author's Day. Channel 16 NEWS and THE TIMES LEADER covered the event at which Nulton's third graders read their stories to the school's second graders and then gave autographed copies of the stories to the younger children. The stories were excerpted from Imagination's Playground, an anthology produced by the third graders as the culmination of a year's instruction in process writing and published by their teacher, using Children's Writing and Publishing Workshop software (a program which has graphic capability as a well as large type-face format).

"This was a great learning opportunity since it exposed the second grade to writing by a student close to their age who can serve as a model, and the third graders had an enthusiastic audience for the work they had written," Nulton explained. Stories ranged from once-upon-a times about unicorns and talking forests to "The Mall Kitten" by Laura Turner.

THE MALL KITTEN
by Laura Turner

One day we decided to go to the mall and see a movie. The line was long and all the tickets were sold. So we decided to go window shopping. I had ten dollars to spend.

We went to McCrory's and as always, I visited the pet section. I fell in love with a gray kitten. My mom said that if we took the movie money and my ten dollars we would have enough money to buy the kitten.

We laughed as we counted out all our change. Well, we got her home. She's so small and adorable. I like how she curls up in a ball on my bed beside me. A lot of people don't realize that cats are warm and affectionate. I love the felling I get inside when she purrs. She's all mine and I love her. Oh, by the way, her name is Kit Ann Turner (KAT)!

THE PUMP

Lamb's quarter
 A green reminder
 Frames
 Its rusted pitcher face
 Defiantly
 Conspiring with the sun.

Weightless
 The handle teases
 Then falls without promise

The dipper searchers
 Scrapes
 A tipped agate bucket
 Capturing the fleeing pool.

Metallic chops
 Chatter empty.

Then a gasp
 From the depths
 Gurgles
 Coughs
 Catches.

Struggling
 Wobbling
 The handle lifts
 And spills.

Water drumming
 Singing
 Fills the bucket.

-Judy C. Fisher

Judy's poem was encouraged at the Harper's Ferry Retreat by Sheila Jones, Western PA Writing Project. Judy saw a commercial in which a pump was one of the props. She says the poem took approximately 12 hours to write. A 1982 Fellow, Judy teaches in Philadelphia.



THE 1990 WHOLE LANGUAGE SUMMER CONFERENCE: ONE TEACHER'S RESPONSE

by Sister Hannah A. Miller

On June 18-20, more than 200 people participated in the PAWP/Houghton-Mifflin Whole Language Conference. Many participants chose to earn one graduate credit for the experience and, to do that, write papers synthesizing their experiences with the conference presenters and the Pennsylvania Framework document (aka PCRPII), which was the required text.

The following is part of Sister Hannah A. Miller's personal response to three days of transacting with these oral and written texts. Sister teaches at the Ss. Joseph and Robert School in Hatboro.

From the start, when I learned of this assignment, I wanted to make this a special report because language is so very precious to me as an individual and as an educator. Therefore, I selected to borrow from a media source of language: the radio. My responses to the language conference are contained both within the "broadcast" and in the text which follows it.

WPCRP

Thanks for tuning in to WPCRP - the literary experience network! This is your station for easy listening, speaking, writing and reading. We play only your favorites, so you can enjoy a total language experience. Now let's "rap" up what happened in Exton this week!

Good morning from WPCRP. Our show kicks off with a hit by Dr. Christopher Baker, "It Hurts So Bad." Dr. Baker disclosed in an interview yesterday that he gave his song this title because "change" is a painful, stressful process. The reason for this so-called "discomfort" is that change has no "rigid prescription" (PCRPII, p. 13). The reading approach is changing, and educators are being asked to incorporate the entire scope of language into reading instruction. Teachers are designing a whole language approach that will best suit themselves as well as the needs of individual learners.

TRIVIA TIME: What do Cheryl Teigs and the Whole Language Experience have in common? Call in now with your response to 1-800-READING. Caller number six will receive a WPCRP tee shirt if he or she can come forward with the correct answer...congratulations to Suzanne Curry, who answered our trivia question with only one CUE - "Modeling" is the correct response.

Coming up next: an interview with Barbara Howard about the release of her newest hit, "Happy Together." WPCRP takes great pride in this most recent bombshell, since the selection supports our own philosophy here at WPCRP. Like Barbara, we, too, encourage a "happy together" relationship between the reader and the text (PCRPII, p. 13). A learner must love learning, reading to fully experience the text.

We now continue our Top Ten countdown with a favorite from Jack Pikulski, "Say You, Say Me." Jack's lyrics emphasize the importance of reading as an interac-

tive process (PCRPII, p. 15). WPCRP agrees completely with Jack's thoughts on the "social context" of reading. It's by you, by me, for always, naturally!

Pausing now for station identification: WPCRP is about more than learning, so fine tune your dial and you will enjoy social, language-based, human and meaning centered learning that will fill you with a blend of overtures beyond description...now stay tuned for the local weather report by Judi Barrett, who says that it's calling for Cloudy. With a Chance of Meatballs.

Next we will welcome Audrey Badger with the latest in nutrition. Audrey advises our listeners about what to do If You Give a Mouse a Cookie, and she got her information from An Old Lady Who Swallowed a Fly. The old lady passed away recently, and funeral arrangements are underway. More on that later on in our broadcast.

Before our program continues, we'd like to pause and thank our own Ann Peavy for the CUES during this past hour of broadcasting. Ann is a real "specialist" and has tremendously boosted our ratings with her own work on whole language with certain heterogeneous groups in Edgewood.

Next our traffic report from Sue Haney who is computing her report to put us all on the right roads linking us with literature. Sue covers several major arteries affecting pre-writing, drafting, revising, proofreading, and publishing. Sue expects to "write these off" within the next hour, so don't get frustrated!

We interrupt our regularly scheduled program to bring you this urgent announcement from Jack Pikulski of the WPCRP news desk: "Hello, everybody. This morning the President of the United States visited local educators to announce that We Are Becoming a Nation of Readers. The President underscored that the principal way to encourage this process is by reading to children. Signing off in Phonics, Pa., this is Jack Pikulski, WPCRP Radio."

Please stay tuned for a test from the National Broadcasting System regarding what to do in the case of an EMERGING LITERACY. We repeat: This is only a test. In the event of a real emergence of literacy, we advise you to go directly to your young children and help them learn to read and write.

Coming up next on the workshop countdown is an oldie but goodie by the Four Seasons: "Speak-Listen-Read-Write." What an inseparable group!

One of our regular listeners, Dr. Marjorie Lipson, has just called in a request for an all-time favorite called, "Inspiration." Marjorie would like to dedicate this selection to her teachers.

WPCRP is giving away free tickets this week to see "Who Framed Language, Literacy, and Learning?" (PCRPII, p.1). In order to win, you simply have to call in and tell us the name of the father of the Whole Language Experience...We thank Jolene Borgese, who called in the correct answer: "Kenneth Goodman."

...As I turn down the volume on my radio, my thoughts travel back to my own first grade classroom where I spend nine months a year, five days a week, seven hours a day with my 30 or so young students.

The workshop in Exton proved affirming as well as challenging to me as an educator. The messages I received from the various "broadcasters" and "artists" did more than just reach my ears -- they also filled my spirit. They have helped renew my love of teaching, which is basically a love of the chance to inspire others. I look in awe and marvel at the privilege of being a teacher, a "melder of skill and will" (Marjorie Lipson).

Barbara Howard, in her discussion about "Building a Whole Language Environment in your Classroom," described the learning process in an enchanting way: "Skill will flourish where pleasure has been cultivated."

Although I could never consider myself "modeling" material in any sense of the word, I was fascinated to note how that particular word kept surfacing in session after session of the workshop. And so, in an effort to get a handle on the idea of "modeling," I decided to insert the following acrostic in my notes:

Magnificence
Of
Developmental
Enjoyable
Language
Is
Naturally
Gratifying

As I read through the chapters in the PCRIP II book, I felt "at home" with the material simply because I had so deeply experienced the points raised during the large and small group discussions. I hope that my radio script has helped illustrate, in a small way, some of those similarities without losing clarity of the message.

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THE 9TH ANNUAL INTERNATIONAL CONFERENCE ON CRITICAL THINKING AND EDUCATIONAL REFORM

by Jolene Borgese ('80) and Martha Menz ('80)

Last summer Jolene Borgese and Martha Menz attended the 9th annual International Conference on Critical Thinking and Educational Reform at Sonoma State University in the beautiful wine country of northern California. Designed to bring together educators from kindergarten through graduate school, this conference features many of the finest minds associated with the teaching of thinking. Admittedly, we travelled to California to taste its wine, but, more importantly, to find out more about what is commonly referred to in our profession as "thinking skills."

Richard Paul, host of this conference and an internationally recognized expert on critical thinking, opened the pre-conference with a definition of critical thinking which would lay the groundwork for the ensuing sessions.

Although the term critical thinking is very general in scope, according to Paul, there is general agreement in the field as to what critical thinking is and is not. Paul characterizes critical thinking as an activity of the mind which can describe **everything** we do. It includes the art of learning to take charge of one's own thinking and the act of internal-

izing intellectual standards which discipline the mind. These standards include learning to identify and assess logical elements in thought. Paul says, "Critical thinking **excludes** blindly accepting as true any idea, assertion, belief or claim simply because it is commonly believed or strongly asserted by authorities as comfortable or advantageous to accept."

Paul is critical of traditional schooling. From his perspective, schools tend to reward students for un-critical thinking because they teach them to accept words and texts without reservations. In schools, the dominant mode of instruction is a didactic model which purports that knowledge can be given to another person by saying sentences to him and having him repeat them.

Paul disagrees with Bloom's taxonomy which places knowledge at the threshold of thinking. Rather, knowledge must be seen as comprehension which requires thought. No one can get knowledge of a subject through rote memorization; no one can get knowledge without thought. In Paul's view, critical thinking is the path to true knowledge and our purpose as educators should be able to help students digest content on their own.

To sum up Paul's critical conception of education: students only know what they can comprehend and they comprehend only what they **think through themselves**.

Following Paul's welcoming address, we convened in smaller groups for the next day and a half to further define critical thinking and to learn strategies by which students can be helped to make critical thinking a reality in the classroom.

Our small session leader was Janet Williamson, who among other activities has helped author the Greensboro Plan for teaching reasoning and writing throughout her North Carolina district.

Williamson's goal was to help infuse critical thinking into every classroom. She presented a document written by Richard Paul containing 31 principles of critical thinking. Organized into three different strands, this document presented affective strategies, micro-cognitive skills, and macro-cognitive abilities. For instance good critical thinkers suspend judgment (affective strategy), distinguish facts from ideals (micro-cognitive), and avoid oversimplifications (macro-cognitive ability).

Williamson cautioned that becoming a better critical thinker is not a quick or easy process, even with a list of 31 principles. Becoming aware of one's own thinking is the first step, and then we can start by focusing on one or two strategies.

This pre-conference session further emphasized Socratic questioning. Interrogatives are the "meat and potatoes" and ask questions such as "What point of view am I thinking from?" "What point of view are you thinking from?" and "What are the consequences of thinking this way?"

Good thinkers wonder about meaning (if you say X, what does that mean?) and good thinkers wonder about truth (I wonder where the historian got his training?).

Classroom instruction rich in questioning and thinking will be difficult to achieve. Curriculum must be redesigned since a K-12 curriculum "overdense" in content objectives is incompatible with critical thinking.

We left the pre-conference aware that infusing critical thinking into every classroom will take more than the clever inclusion of some strategies. We will need to make major changes.

John Chaffee, Director of Critical Thinking and Reasoning Studies at Laguardia College, New York, and a frequent presenter at Sonoma, opened the conference. He focused on the important linkage between language and thinking, stating, "When we use language in a sloppy way, it reflects sloppy thinking and the use of precise language reflects precision in one's own thinking." His integrated language arts program reflects theories that reading uses our minds to actually understand someone else's ideas, and that writing enables us to generate ideas, to build and refine ideas, and to articulate thinking.

As part of a National Endowment for the Humanities (NEH) grant, he designed his classes to create a learning community and to engage his students in collaborative learning such as listening and responding to verbal ideas and peer conferencing with written ideas. At the conclusion of his four year NEH grant, "Critical Literacy and Critical Thinking: Partners in Education" showed his students with more respect for the thinking process, more ability to break problems into parts, more transfer of critical thinking skills to other disciplines, and more pride and responsibility in their work.

Chaffee illustrated the difference between critical and creative thinking and showed them to be two processes that work together. Creative is productive, finding alternate or possible solutions, and critical is evaluative, finding the solution to a thinking process. He stated, "Thinking is used more as product than as a process," and so stress needs to be put upon 'creative thinking' so that alternatives can be discovered.

In *Thinking Critically* (Houghton-Mifflin, 1988), Chaffee defines critical thinking as "Our active purposeful, and organized efforts to make sense of our world by carefully examining our thinking and the thinking of others in order to clarify and improve our understanding." He divides this into five areas: thinking for ourselves, being receptive to new ideas, supporting our viewpoints and reasons with evidence, discussing our ideas in an organized way, and thinking actively. He views critical thinking as not just one way of thinking but as many and says thinking is how we design our realities, and how we actively interpret that world around us.

At another conference session, "A Staff Development Program" by Charlotte Danielson of Princeton's Educational Testing Service focused on information processes which can be taught explicitly to children. Beau Fly Jones presented "Relating the Thinking Skill Movement to America's Future" which highlighted the five major changes in schools today:

- 1-drop in state funding for special programs;
- 2-large influx of Asian and Central American students;
- 3-computers;
- 4-working mothers/women and single parents; and
- 5-increase in student employment.

Robert Swartz, of the University of Massachusetts at Boston, illustrated interesting activities that linked science

and thinking in his presentation, "Assessment of Classroom Instruction."

The 10th Annual International Conference on Critical Thinking and Educational Reform was held August 5-8, 1990 at Sonoma State University. This year's theme was "Critical Thinking: The Thinking that Masters the Content." Because she enjoyed her first experience so much Jolene went back again. Look for future reports on what happened this year.

Jolene Borgese teaches in the West Chester School District. Martha Menz is the Supervisor of Staff Development for the Upper Darby School District.



IMPLEMENTING A WRITING EMPHASIS CURRICULUM IN A MIDDLE SCHOOL SOCIAL STUDIES CLASS

by George W. Nelson

During my first year of teaching I innately knew that writing was one of the most valuable activities that I could have my students involved in. I kept telling them that I realized they would forget most of the facts and dates they were exposed to, but they would never forget how to write. The only problem was that I didn't really know what I was doing. I learned a tremendous amount in this summer's writing strategies course and have formulated a plan on how I will more confidently emphasize writing, reading and communication in my seventh grade American history classes.

Last year my students wrote lots of essays, just like I did in college, but I was unsure of how to respond to and evaluate their work in a way that would improve their writing skills. I was a good enough writer myself, but I had only a vague idea about what was involved in the writing process. I now understand more about each of the writing processes: pre-writing, drafting, revising, editing and publishing. Most importantly I now realize that I can't simply dictate writing skills to my students, but I must involve them in every phase of the process.

The first thing I will do next year is create an environment in my classroom that (1) is not teacher centered, and (2) encourages students to be creative and open in their approach to learning. To accomplish both these goals I will form cooperative learning groups of three or four students. Individuals in these groups will be given responsibility for helping each other in a variety of ways. They will be asked to be an audience for each other, and to participate in the revising and editing of each other's work. In this way every finished product will be a group effort. Hopefully delegating responsibility to these groups will help them learn by doing instead of just sitting there and listening--or not listening--to me lecture (Atwell).

I now understand much more about how to teach the writing process and will use mini-lessons to provide instruction on pre-writing, drafting, revising and editing. I will have students, individually and in groups, brainstorm ideas and create lists as a pre-writing technique (McCall). Most class periods will be composed of several episodes that may include a mini-lesson, reading, writing, and group work. I know that moving classes in and out of group work will require considerable class management skills, but I'm certain this format will be an excellent way to keep middle school students attentive, interested, and involved.

For group work to be successful I must model a willingness to take risks to show students that they can share of themselves in a group environment that is supportive and noncritical (Borgese). In the pre-writing stage I may use some of my own drafts as a model. During the revising and editing stages I will put student samples on the overhead so that the whole class can offer constructive suggestions (Lerew). Teaching students how to revise and edit as part of a group process will hopefully disarm some of their apprehension as they see how everyone makes mistakes and how everyone's writing can be improved and polished.

Students will draft various types of written pieces which will be read to—or by—members of their group. Groups will make suggestions for revising by looking for themes, topic sentences, and supporting statements. More importantly groups will provide an audience other than me to write for. They will be instructed to look for and acknowledge the strengths of each piece, as well as its weaknesses. While this activity is going on, I can circulate around the room to ascertain individual and group progress and address any problems (Atwell). Students will then take their pieces home to revise, and the best samples will be read the following day.

I will provide students with response sheets that will be used to give feedback at both the draft and final stages of the writing process. These will be turned in with the final drafts and checked for relevancy. It is important that during each stage of the writing process writers retain ownership of their piece, while every comment or suggestion offered clearly belongs to the person who made it. Most importantly these groups will be taught to be supportive of each other, and to affirm the positive elements in pieces they read and hear (Borgese).

Besides concentrating on historical essays I will also, especially early in the year, give my young writers opportunities to gain confidence by trying more expressive forms of writing. I will have students try their hand at story completion, proposing "what if" solutions, and letter writing. Assigning different kinds of letters will help students gain confidence as well as open up an alternate form of personal communication between teacher and student (Menz).

Another way I'm going to incorporate more writing into my curriculum this year is by having students keep journals. Last year they kept notebooks which held all class notes and handouts, but this year I'm going to have them respond frequently to readings and discussion questions by writing in their journals. Writing as response to reading will help students think about what they have read, get in touch with their feelings and form opinions (Atwell).

Students will be told that not all journal entries will be immediately evaluated, but they will be considered when their journal is graded at the end of the marking period. Before the journal is turned in, I will have students select two pieces they wish to publish, so that I can evaluate their writing without having to read everything they've written over nine weeks. In this way, I can have my students respond in writing often without drowning myself in paper (Fishman).

One of the most frustrating aspects of teaching last year involved teacher/student conferences where I tried, in a very few minutes, to tell students all the things they should fix to make their essays better. I will never forget some of the blank looks and lengthy explanations I received. Invariably I felt the students left dissatisfied, with little constructive advice to work with. Next year I'm hoping that by using conference groups, modeling, and mini-lessons I can address and fix most of the basic problems I encountered last year. I will not be able to avoid the natural ego-defense systems that attempt to protect and justify individual expression, but I feel I have many more tools and techniques to work with to disarm students' fears so they can improve with each effort.

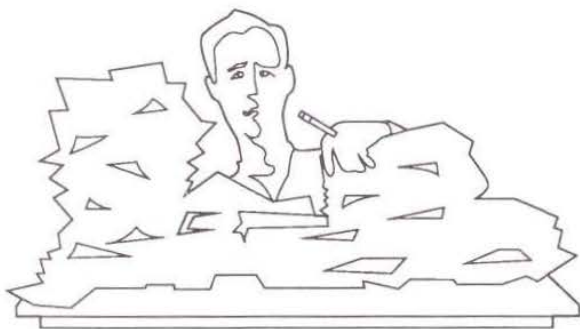
This coming year my students will take their essays through the complete writing process and ultimately "publish" them. I learned in this summer's course the importance of having the students make their pieces available for others to read. Writing, and all the work that goes into a finished piece, is more meaningful if students know their creative output is going to bring more than just a grade. Reading, posting, or making books out of student pieces will motivate students to do their best (Clark).

It would be nice if I could just publish and praise every student's effort but, alas, I must also grade them. I felt very inadequate last year using my own version of a holistic grading method. Now that I see holistic assessment is valid, I will be a lot more comfortable using it. I will, however, adapt and use some aspects of "primary trait scoring" in my system of evaluation. As I teach seventh graders to look for main ideas, construct paragraphs, and form conclusions, it is vital that I give them very clear criteria to start with and then grade them on that criteria (Ruppel). One of my most important goals for the coming year is to become better at praising student effort while still giving them helpful suggestions and guidance.

I am greatly looking forward to turning my social studies classroom into more of a reading, writing and talking workshop. Making my lessons less teacher-centered and more cooperative will make them more fun, meaningful and relevant. I think by giving students a wider variety of writing assignments, by not grading all of them, and by making my comments more relevant and meaningful, students will leave my class with a more positive outlook towards history, writing in general, and learning.

George Nelson teaches seventh grade American history at Lionville Junior High School in the Downingtown Area School District.

**NCTE'S
ENGLISH JOURNAL
NEEDS YOU!**



Recent discussions and articles about the teacher as writer have mentioned being published outside the sphere of your response group. The National Council of Teachers of English's (NCTE) *English Journal* is an excellent place to display your successful classroom practices.

Here, then, is some advice from the *Journal's* editors in February 1988's "Editorial Comment."

The publication welcomes articles from teachers of all levels, having learned from writing projects that teachers at all levels can help each other.

The editors recommend that articles on classroom practice include "A richness of anecdotal details that establishes the authenticity of the writer's claims." They suggest that teachers focus on what actually happened in that one particular room with those particular students and advise potential authors to look at Nancie Atwell's tone in *In the Middle*.

Secondly, the editors look for "documentation, in some form, of the effectiveness of the recommended practice." They like writing samples, episodes from classroom discussions, even photographs.

Unfortunately, many possible articles fail to note the adaptations which might be needed if the activity were attempted with other groups. In other words, how would an exercise that worked with a senior honors class be adapted to a 30 student seventh grade class.

Another suggestion is to make "a relatively clear statement of the problem to which the recommended practice may be a possible solution." Readers often skip over articles with two or three pages of introductory material.

If the practice was not a complete success, the editors recommend including changes you're contemplating, why it didn't work, what you learned.

If you are aware of other material that your article corroborates or challenges, the editors suggest including references to the material.

Exactly one year later in February 1989's "Editorial Comment," the editors go on record agreeing with Donald Graves that everyone has a story to tell and that telling it is the way to get your point across. They look for "stories of what went right as well as, occasionally, what went wrong; stories told with a view toward deriving principle from the

wellspring of practice and toward testing theory and research in the crucible of practice."

March 1991: Deadline - September 15, 1990

Structure and Spontaneity: Planning in English

Good teaching in English consists, to a great extent, of the making and adjusting of day-to-day plans, and depends on the delicate balance between rational order and intuitive spontaneity. In this issue of *EJ*, we would like to present several natural histories or case studies of planning—by experienced teachers or by skillful participant/observers. Here are some of the questions we would hope to answer by a careful study of these natural histories: How do you go about planning a day's activities? What factors enter into your decision-making as you prepare and implement teaching plans? If you subscribe to a naturalistic or "whole language" approach to English language arts, how do you balance pre-planning and spontaneity? How do short-term planning and year-long planning relate to one another in your teaching? Are the concepts of a "lesson plan" or a "unit plan" outmoded? What rudimentary elements of planning would you recommend to beginning teachers? How have you been influenced in your planning by locally and nationally prescribed templates for effective lessons, e.g. Madeline Hunter's? How have you been influenced in your planning by other external factors, such as mandated testing and assessment?

Round Table (250-300 words)

Should writing teachers write? If so, why, when, and how? If not, why not? (See Karen Jost's "Why High School Teachers Should Not Write," *EJ*, March, 1990, 65-66.

Booksearch (250 - 300 words)

What recent book about literature, literary criticism, or the teaching of literature do you recommend to your colleagues?

April 1991 - Deadline: October 15, 1990

Biography

James Boswell's *Life of Samuel Johnson, LL.D.* was first published 200 years ago on May 16, 1971. It set the pattern and created a readership for the exhaustive, monumental biographies of famous and (infamous) personages. How do you present the art of the biographer in your classroom? What are your goals in teaching biography, and how do you achieve them? What biographies and autobiographies have you found useful for class and individual reading? What are your criteria for selecting them? What distinctions do you make among the different types of biography: "authorized" and "unauthorized," informative, critical, psy-

choanalytic, fictionalized? How do you deal with the biographer's various problems: Historical, ethical, psychological, esthetic? How do you use biographies as models for student writing? How do you treat biographies in various media: film, television documentary, docudrama, and the like. In what ways do you use the biographical approach to the study of literature? What is your assessment of recent YA biographies?

The Round Table (250-300 words)

What policies and practices in your district promote teacher renewal?

Booksearch (250-300 words)

What book about teaching, schools or English Education published during the 1980's has had the most profound influence on you and your teaching?

Note to Contributors:

Manuscripts will be considered for the EJ Forum if the topics they address are timely, provocative, perhaps controversial, and of general concern to the profession. Manuscripts of five to ten typewritten pages will be considered for EJ Exchange when they grow out of classroom experience in secondary schools and address practical problems of classroom teaching.

Manuscripts will be considered for EJ Focus only when they directly address the announced topic. Though there are no strict limitations on manuscript length for this section, preference will be given to manuscripts which do not exceed ten to twelve double-spaced typewritten pages. Manuscripts will be considered only when they give full bibliographic information for all references in Revised MLA format.

Contributions to The Round Table and Booksearch are limited to 250-300 words. Longer items will be edited to conform to these guidelines. When there are more submissions than we can publish, the editors reserve the right to publish excerpts or quotations from individual manuscripts. If we do not have your permission to do so, please indicate with your submission. Items recommended for Booksearch should provide all bibliographic information, including author, title, publisher, date of publication, number of pages, price, and ISBN number. Out-of-print books should not be recommended unless there is a reasonable expectation that they would be available in local libraries.

Manuscripts submitted in response to the above calls should designate the topic being addressed and should provide the author's school affiliation and address. Decisions on each topic will be made within approximately one month of the announced deadline.

PSEA SUPPORTS PAWP

In May, 1990, PSEA issued a government policy statement supporting HB208, which would have "established the Pennsylvania Writing Project and required it to be accredited or authorized by the National Writing Project." Although HB 208 died in committee, the PSEA policy statement is worth reading and knowing about.

The National Writing Project is a well-established program of teachers working with teachers in a cooperative setting to improve their own writing skills and their ability to assist their students' development of improved writing skills. A 1979 Carnegie Foundation study concluded that the precursor of the National Writing Project (the Bay Area Writing Project) was "the best large scale effort to improve composition now in operation in this country."

By a 1983 count, 44 states and several other countries were participating in the National Writing Project. Pennsylvania currently has seven Project sites. They have done excellent work, but they suffer an acute lack of funding which has forced one site to become inactive. Funding the Writing Project would be one effective step in improving education. In addition to the skills learned, the Project brings its network of respected associates who share the same goals: to improve their own writing skills and to develop creative teaching strategies for improving those of their students.

H. B. 208 would require the Pennsylvania Writing Project to be accredited or authorized by the National Writing Project and to adhere to the National Project's established model.

Writing Project sites would be distributed among locations throughout the Commonwealth.

H.B. 208 authorizes the programs to be structured so that participants may receive Department of Education approved inservice or post-baccalaureate credits.

H.B. 208's appropriation of \$240, 000 is inadequate to firmly establish the statewide Project that is proposed by the bill. The amount of funding will largely determine the extent of this worthwhile Project's offerings and the number of teachers it can reach.

* More detailed analysis of the Writing Project is presented in "Factors Influencing the Transfer of Bay Area Writing Workshop Experiences to Classrooms" (1987), by Marsh, Knudsen and Knudsen, available from PSEA's Professional Development division.

.....
TEACHER-CONSULTANTS WIN GRANTS

(Continued from page 1)

come from local service organizations or from her school district itself.

Ron, who teaches social studies at Ridley Middle School, won \$500 to support the initial development of a school-wide writing strategies center by the four teacher-consultants who also teach in Ridley. Ron's matching funds will come from the school district.

Congressional Record

Mr. HEINZ. Mr. President, writing is visual thinking. And the importance of writing in our schools, places of work, and in our personal day-to-day experiences is a driving force behind legislation calling for Federal support of the national writing project introduced today by Senator THAD COCHRAN.

I am pleased to join with my distinguished colleague from Mississippi as an original cosponsor of this legislation, which responds to the increasing need to enhance and improve the teaching and learning of writing in classrooms across the country.

The national writing project seeks to improve student literacy and learning by concentrating on preparing their teachers to do a better job of developing their writing skills. The success this approach has had thus far can be easily seen in its results.

A writing evaluation of more than 400 elementary and secondary Pennsylvania students in classes taught by writing project teachers demonstrates an overall improvement of writing skills of more than 10 percent. Rarely does a single initiative have such a measurable effect.

In my home State, Pennsylvanians started benefiting from the national writing project when it was implemented at West Chester University of Pennsylvania in 1979. Since that time, the national writing project has reached out to five additional sites involving Gannon University, Penn State/Harrisburg, the University of Pennsylvania, the University of Pittsburgh, and Wilkes College.

A report card grading the writing skills of our Nation's students released on January 9, 1990, by the Department of Education provides us with an educational challenge—one the national writing project take an active role in meeting.

"The Writing Report Card, 1984-88," found little change in the writing skills of students. Imaginative, informative, and persuasive writing proficiency of students in grades 4, 8, and 11 is regularly measured by the national assessment of educational progress. The average scores of participating students in grades 8 and 11 declined between 1984 and 1988. During the same period of time the average scores for fourth grade students rose slightly.

These findings are extremely alarming. Without basic literacy skills—reading and writing—future gains in disciplines, like history, literature, math, and science will be negligible. I submit it is time for the Federal Government to lend its support to improve the writing skills of learners of all ages by becoming an active partner in the national writing project.

Upon enactment of this initiative, Federal funds would provide: First, assistance to each of the regional writing project sites on a dollar-for-dollar match, up to \$40,000 per site; second, assistance to establish new regional project sites; third, the national writing project with funds for additional writing research efforts, and information dissemination; and fourth, funds for research on the teaching of writing by the Department of Education's Office of Educational Research and Improvement.

In closing, Mr. President, I want to commend the fine efforts of the innovators of the national writing project on college and university campuses and the dedicated teachers in our local schools who actively participate in regional writing project activities. I am pleased to work with Senator COCHRAN toward the enactment of this responsible education initiative and urge my colleagues to join with us.

During this 3-month period, elementary students, taught by PAWP teachers, increased their writing performance by 16.5 percent. Secondary students, during the same period of time increased their writing performance by 4.5 percent. This PAWP evaluation demonstrates that the writing project works, and that it is best to capture the energies of young students from the start to shape good learning/literacy habits.

One writing project peaked my interest because of its cooperative interstate structure. The northwest inland writing project [NIWP] sponsored by the two Palouse universities.

The NIWP captures the resources and talents of the University of Idaho and Washington State University serving to improve the educational climate in both States.

Jaclyn Seward, a high school teacher from Bonners Ferry, ID participated in the NIWP in 1987. "Real writing to real people for real reasons" is a quip she picked up through her NIWP experience and has integrated into class studies. During a study of human rights, Ms. Seward challenged her students to write to the late Dr. Andrei Sakharov, Soviet physicist and human rights crusader. Nearly 100 letters were written and the students selected the best ones to be sent to Dr. Sakharov. After months of patient waiting, the students received a response from Dr. Sakharov—bringing to life their classroom studies on human rights. Through this experience, the students in this class learned how to shape and express their opinion.

The national writing project is a collaborative university-school staff development program operating in 43 States at 141 regional writing project sites. To put it quite simply, the national writing project is a teachers teaching teachers experience during summer institutes as well as school-year in-service activities. Last year approximately 87,000 teachers took part in regional writing projects.

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To improve the quality of student writing and learning, and the teaching of writing as a learning process in the Nation's classrooms.

IN THE SENATE OF THE UNITED STATES

JANUARY 30 (legislative day, JANUARY 23), 1990

Mr. COCHRAN (for himself, Mr. PELL, Mrs. KASSEBAUM, Mr. HEINZ, Mr. LOTT, Mr. DOLE, Mr. WILSON, Mr. McCAIN, Mr. CRANSTON, and Mr. HATFIELD) introduced the following bill; which was read twice and referred to the Committee on Labor and Human Resources

A BILL

To improve the quality of student writing and learning, and the teaching of writing as a learning process in the Nation's classrooms.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

TITLE I—NATIONAL WRITING PROGRAM

SEC. 101. FINDINGS.

The Congress finds that—

- (1) the United States faces a crisis in writing in schools and in the workplace;
- 1 (2) only 25 percent of 11th grade students have
- 2 adequate analytical writing skills;
- 3 (3) over the past two decades, universities and

4 colleges across the country have reported increasing
5 numbers of entering freshmen who are unable to write
6 at a level equal to the demands of college work;

7 (4) American businesses and corporations are con-
8 cerned about the limited writing skills of entry-level
9 workers, and a growing number of executives are re-
10 porting that advancement was denied to them due to
11 inadequate writing abilities;

12 (5) the writing problem has been magnified by the
13 rapidly changing student populations in the Nation's
14 schools and the growing number of students who are at
15 risk because of limited English proficiency;

16 (6) most teachers in the United States elementary
17 schools, secondary schools, and colleges, have not been
18 trained to teach writing;

19 (7) since 1973, the only national program to ad-
20 dress the writing problem in the Nation's schools has
21 been the National Writing Project, a network of col-
22 laborative university-school programs whose goal is to
23 improve the quality of student writing and the teaching
24 of writing at all grade levels and to extend the uses of
25 writing as a learning process through all disciplines;

1 (8) the National Writing Project offers summer
2 and school year inservice teacher training programs
3 and a dissemination network to inform and teach

4 teachers of developments in the field of writing;

5 (9) the National Writing Project is a nationally
6 recognized and honored nonprofit organization that rec-
7 ognizes that there are teachers in every region of the
8 country who have developed successful methods for
9 teaching writing and that such teachers can be trained
10 and encouraged to train other teachers;

11 (10) the National Writing Project has become a
12 model for programs in other academic fields;

13 (11) the National Writing Project teacher-teach-
14 ing-teachers program identifies and promotes what is
15 working in the classrooms of the Nation's best
16 teachers;

17 (12) the National Writing Project teacher-teach-
18 ing-teachers project is a positive program that cele-
19 brates good teaching practices and good teachers and
20 through its work with schools increases the Nation's
21 corps of successful classroom teachers;

22 (13) evaluations of the National Writing Project
23 document the positive impact the project has had on
24 improving the teaching of writing, student perform-
25 ance, and student thinking and learning ability;

1 (14) the National Writing Project programs offer
2 career-long education to teachers, and teachers partici-
3 pating in the National Writing Project receive graduate
4 academic credit;

5 (15) each year approximately 85,000 teachers vol-
6 untarily seek training through word of mouth endorse-
7 ments from other teachers in National Writing Project
8 intensive summer workshops and school-year inservice
9 programs through one of the 141 regional sites located
10 in 43 States, and in 4 sites that serve United States
11 teachers teaching overseas;

12 (16) 250 National Writing Project sites are
13 needed to establish regional sites to serve all teachers;

14 (17) 13 National Writing Project sites in 8 differ-
15 ent States have been discontinued in 1988 due to lack
16 of funding; and

17 (18) private foundation resources, although gener-
18 ous in the past, are inadequate to fund all of the Na-
19 tional Writing Project sites needed and the future of
20 the program is in jeopardy without secure financial
21 support.

22 **SEC. 102. NATIONAL WRITING PROGRAM.**

23 (a) **AUTHORIZATION.**—The Secretary is authorized to
24 enter into a contract with the National Writing Project (here-
25 after in this section referred to as the "contractor"), a non-

1 profit educational organization which has as its primary pur-
2 pose the improvement of the quality of student writing and
3 learning, and the teaching of writing as a learning process in
4 the Nation's classrooms—

5 (1) to support and promote the establishment of
6 teacher training programs, including the dissemination
7 of effective practices and research findings regarding
8 the teaching of writing and administrative activities;

9 (2) to support classroom research on effective
10 teaching practice and to document student perform-
11 ance; and

12 (3) to pay the Federal share of the cost of such
13 programs.

14 (b) **REQUIREMENTS OF CONTRACT.**—The contract
15 shall provide that—

16 (1) the contractor will enter into subcontracts with
17 institutions of higher education or other non-profit edu-
18 cational providers (hereinafter referred to as "subcon-
19 tractors") under which the subcontractors will agree to
20 establish, operate, and provide the non-Federal share
21 of the cost of teacher training programs in effective ap-
22 proaches and processes for the teaching of writing;

23 (2) funds made available by the Secretary to the
24 contractor pursuant to any contract entered into under
25 this section will be used to pay the Federal share of

1 the cost of establishing and operating teacher training
2 programs as provided in paragraph (1); and

3 (3) the contractor will meet such other conditions
4 and standards as the Secretary determines to be neces-
5 sary to assure compliance with the provisions of this
6 title and will provide such technical assistance as may
7 be necessary to carry out the provisions of this title.

8 **SEC. 103. TEACHER TRAINING PROGRAMS.**

9 The teacher training programs authorized in section
10 102(a) shall—

11 (1) be conducted during the school year and
12 during the summer months;

13 (2) train teachers who teach grades kindergarten
14 through college;

15 (3) select teachers to become members of a Na-
16 tional Writing Project teacher corps whose members
17 will conduct writing workshops for other teachers in
18 the area served by each National Writing Project site;
19 and

20 (4) encourage teachers from all disciplines to par-
21 ticipate in such teacher training programs.

PENNSYLVANIA WRITING PROJECT NEWSLETTER

Published Quarterly
by the Pennsylvania Writing Project
West Chester University
West Chester, PA 19383

Director: Robert H. Weiss *Co-Director:* Jolene Borgese
Assistant Director: Martha J. Menz *Associate Director:* Andrea Fishman
Editor: Vicki Steinberg

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Delaware County Intermediate Unit Montgomery County Intermediate Unit
Pennsylvania Department of Education

The purpose of the *Pennsylvania Writing Project Newsletter* is to link together all teachers of writing in our geographical area or southeastern Pennsylvania. 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: Vicki Steinberg, Editor, 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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