



VOLUME 13 NUMBER 1

PENNSYLVANIA WRITING PROJECT NEWSLETTER

FALL 1992

FROM THE DIRECTOR

THE REASON WE ARE HERE IS NOT TO ACCEPT BAD WORK

This summer we were pleased to report a set of good statistics to the Pennsylvania Department of Education about our work. We had successfully run four institutes, 13 courses and programs, and two conferences for over 600 teachers, and we held our eighth Youth Writing Project for 301 youngsters. In three summer institutes on the teaching of writing, significant reductions occurred in participants' levels of writing apprehension. But although we can collect such figures and report them with pride, we know that they are not the end result of Writing Project work.

And while this number of our Newsletter proudly shares some of the professional and personal essays and the poems of institute participants, the reason for the Pennsylvania Writing Project is not just to get teachers to create these products.

Both sets of outcomes--the statistical and the published may obscure the real results, or at least what we hope are the real results of the teachers-teaching-teachers model of the National Writing Project: teachers who will get students to write more and BETTER.

The public may well be skeptical of what we do. A recent article in the *Wall Street Journal* mentions the National Writing Project and quotes James Gray, its director, but dwells on National Assessment of Education Progress test results that show either slippage or no progress in writing proficiency between 1984 and 1990. For students in grades 4, 8, and 11 tested by NAEP there is, says the writer, "little empirical evidence on a national scale that they are writing better." And this conclusion is based not just on timed writing samples; teachers also provided thousands of samples of students' best work.

Are we then, despite our enthusiasm for our shared knowledge and improved strategies, justifiably accused as teachers who are "so eager to get reluctant students to write that they are accepting bad work"?

The question persists: If we as a profession are TEACHING BETTER as a result of all of our institutes, courses, and in-services, why aren't students WRITING BETTER?

There is a challenge. We have to show that student writing is not "still dismal." I'd like to see us collecting our own portfolios of BETTER student work and sharing them with administrators, parents, and school boards. I'd like to build a PAWP collection with samples you've copied and sent to us, along with commentary by you and the writers explaining why these pieces are indeed BETTER than they would have been in past years or under different circumstances. What about it? I'd like to send a batch of these to the editor of the *Wall Street Journal*.

The challenge is to you who read this Newsletter. The PAWP mailbox awaits.



*Lela DeToye, Mississippi Valley Writing Project, presenting to
Exton and Bucks Institute Fellows.*

EDITOR'S CORNER

The following list poem was compiled by a class of juniors and seniors from their individual lists. Inspiration came from my oral reading of Charlotte Zolotow's "Someday."

Someday...

...I'll own a big huge yacht and invite all of my friends on a long cruise.

...My parents will find someone else to mow the lawn.

...My best friend will live next door to me, not 800 miles away.

...I'll get out of bed the first time my alarm goes off.

...I will play an entire field hockey game.

...I'll meet a guy who isn't so macho.

...I'll graduate from college.

...I'll leave the army.

...I'll go back to Spain.

...I'll save someone's life.

...I'll rescue civilization as we know it.

...The world will come to peace.

...I'll become friends with my enemies.

...I'll be happy and peaceful with myself.

What does your writing teacher list of 'somedays' contain?

...Peer conferences will work every time?

...All students will turn work in on time?

...I'll write every time the students do?

...I'll be published in English Journal or Language Arts?

...I'll know how to spell 'success' without having to cheer or 'encyclopedia' without picturing Jiminy Cricket?

...I'll have read every book on Heinemann/Boynton-Cook's list?

...I'll have a book on Heinemann's list?

FROM THE ASSOCIATE DIRECTOR

"The Pennsylvania Writing Project announces creation of the Pennsylvania Literature Project."

So proclaimed the flier mailed last spring to all PAWP fellows, course participants, and other interested people on our mailing list. PAWP had created PENNLIT. There were now two Projects offering summer institutes, teacher-consultant opportunities, and Strategies courses. There were now two Projects participating in our Saturday Seminar Series and our newsletter. There were now two Projects operating out of the office on Carter Drive. But what, exactly, does that mean? Are there now two Projects competing for people's time and allegiance? Two Projects competing for teachers'--and school districts'--professional development money? Two Projects competing in the literacy education marketplace? The answer to all those questions is yes and no: PAWP and PENNLIT are only competitors to the extent that members of the same family compete. For that's what we are--family.

The Projects' mailing list reflects this new family unit. Vicki Steinberg, a 1983 PAWP fellow and long-time PAWP

Newsletter editor, is a charter PENNLIT fellow and co-director of its planned 1993 Berks County Institute. Linda Baer, PAWP '84, and Tim Murray, PAWP '91, are PENNLIT fellows too, joined by Joe Segro, a fellow of PAWP's 1987 Creative Writing Institute and now of PENNLIT as well. Many PENNLIT fellows have taken PAWP's Strategies and Framework courses. And now I'm PAWP's Associate Director and PENNLIT's Director too.

Taking the metaphor a step further, the relationship between PAWP and PENNLIT combines parent/child and sibling features. PAWP created PENNLIT--conceived, birthed, and continues to nurture it in important philosophical and pragmatic ways. Like PAWP, PENNLIT is built on principles of K-University collaboration, teachers teaching teachers, teachers as models of literate behavior, and teachers as reflective practitioners. Like PAWP, PENNLIT offers long-term, continuing professional development through collaboratively created, teacher-responsive courses and programs. And because PENNLIT is so like PAWP, the Writing Project provides the administrative and financial support necessary for its offspring to grow.

Like siblings, PAWP and PENNLIT share certain interests but diverge in others. Both Projects are about reading and writing (or as PAWP would phrase it, writing and reading). PAWPs and PENNLITers are all voracious readers, frequent writers, caring and reflective teachers. They all acknowledge the power of writing--as a mode of thinking and learning, responding to reading, growing as a student and teacher. They all have a "whole language" approach to the classroom and a "whole person" approach to their work. But they begin in different places: Writing fellows begin with the blank page, Literature fellows with existing text. And they have different hierarchies of issues: where writing comes from and who owns it is of primary interest to PAWP; which texts to admit and who chooses of primary interest to PENNLIT.

Like siblings, too, the business of the two Projects sometimes competes for attention, time, and space. How do we advertise the courses? Which Institute should we recommend? The shared office that is home often rings with discussion about treating everyone fairly and working for the good of the Projects as a whole.

When all is said, done, and debated, however, the truth remains: for good, for ill, and for the foreseeable future, PAWP and PENNLIT are family. They share goals, beliefs, expectations, and space. They enhance each other's existence, support each other's work. While PAWP fellows become PENNLIT fellows, PENNLIT fellows bring PAWP courses to their school districts. If PAWP creates a new certification program, it will certainly include PENNLIT courses. And when PAWP goes to the National Writing Project directors' meeting in November, we will report on our Literature Institute and courses, and work to help build a National Literature Project network that can seek external funding on its own.

PAWP and PENNLIT invite everyone, therefore, to get to know the new kid, recognizing that she's really a chip off the old block.

K THROUGH 12? ARE YOU SURE?

On June 24 and 25, 1992, the Pennsylvania Literature Project, PENNLIT, initiated its first summer program with "Teaching Literature: Readers, Texts, and Teachers," a conference for teachers K-12. More than a dozen teachers from across the grades took the conference for credit. These teachers wrote reflections on how their own experiences as students and teachers have affected their teaching and what their plans for the next school year might be.

Diane Dougherty teaches eleventh and twelfth grade English; Donna Lee Edwards teaches fourth grade; and Ann Boger is a K-5 reading teacher. Despite the range of their teaching assignments, Diane, Donna, and Ann found the conference thought-provoking, exciting--and--perhaps most important of all--useful.

LITERATURE GOALS

Ann C. Boger

GOAL ONE: Teachers and students in first, second, and third grade will read the children's tradebooks that are thematically related to the basal units. With district and Chapter I funds, I have been able to collect "an abundance of high quality literature" mentioned by the editor in "Research Directions." The teachers helped to identify the titles to be purchased, but they rarely use the books. To help solve this dilemma, I am going to invite the teachers for dessert and coffee during a lunch-recess period in September. I will display the books to encourage browsing and also clip some suggestions of interdisciplinary activities onto the covers.

GOAL TWO: Provide multiple opportunities for students to interact with books. This goal is the heart of the instructional program. Inga Smith was describing my school when she said students have been unintentionally distanced from literature. The staff's belief in skills and their dependence on workbooks and dittos has decreased the time available for reading. Consequently, I will volunteer to teach literature in classrooms. I will include the components of reading, writing, discussion, and instruction as advocated by Raphael and McMahon and to keep in mind Louise Rosenblatt's aesthetic-efferent continuum. I will use some of Sydell Rabin's suggestions for getting started by using short pieces of literature and showing students how keep response journals. The discussion model of Golden, Meiners, and Lewis will be followed to emphasize processes as well as products, but I will expand the pre-reading activities which I view as being important for developing comprehension. Cooperative learning activities will be included so the literature study is collaborative as suggested by Miles Myers. My hope is that this modeling of the teaching of literature will encourage classroom teachers to experiment with some changes. Also, for the faculty I will offer a workshop on the use of reading response journals and give Inga Smith's list of prompts.

GOAL THREE: Expand the school-wide motivational reading activities. This past year the school goal of reading two million pages was achieved, but some faculty members felt our emphasis was on quantity rather than the promotion of recreational reading. The librarian and I have chosen the theme "Linking with Literature" for the 1992-93 school year and have planned one special reading event for each month. After the sharing of ideas by Ruby Pannoni and Barbara Scott, I would like to increase our activities to two events per month. I am particularly interested in matching reading/writing buddies across grade levels and in training fifth graders as oral readers who will share stories in the primary grade classrooms. Picnics and beach parties to highlight SSR sound like fun, too.

GOAL FOUR: Kindergartners will see themselves as authors and illustrators of books. I liked Katie Whitney's suggestion of using some of the finger plays, nursery rhymes, and jump rope rhymes of kindergartners as text in collaborative Big Books. I will offer to help children to make some of these books. Again, my hope is that my modeling will prompt the classroom teachers to try this activity.

GOAL FIVE: Fourth and fifth grade students will be involved in the collection and recording of folklore. Many of the teachers at my school are close to retirement, and they are also the same teachers who were hired to staff the building when it opened approximately 25 years ago. Katie Whitney expanded my concept of folk literature and reaffirmed my interest in collecting an oral history of the school from these teachers. This project will give students an opportunity to be involved in interviewing and writing for the authentic purposes of recording and publishing their teachers' stories. I plan to start a folklore club for fourth and fifth grade volunteers which will meet several times a week during winter recess time. As a resource I will use *My Backyard History Book* by David Weitzman which was recommended by Katie.

GOAL SIX: Develop informal assessments that are congruent with our instructional goals to be used for periodic evaluations of Chapter I participants. Christine Kane reminded me that performance and evaluation should be related and that one can influence the other. I plan to work with the six Chapter I tutors this fall to identify what constitutes good student performance in reading, writing, and learning to learn at each grade level. I expect that this process will help the tutors focus on certain behaviors when they work with their assigned students. Then we will develop behavioral observation assessment forms for reading, writing, and learning to learn based on the examples that Inga Smith shared with us. I would also like to experiment with the informal assessment tool of reading and retelling the Christine Kane modeled for us so I will order *Read and Retell* by Hazel Brown and Brian Cambourne from Heinemann. If I am satisfied with this tool, I will eventually offer training to the faculty and Chapter I tutors.

GOAL SEVEN: Be aware of the censorship policy in my school district and be informed about the content of the

tradebooks used in the instructional program. The panel discussion made me realize that I do not know my district's policy on censorship so I will research this topic in the policy manual this fall. In the two years that tradebooks have been used at my school, no parents have complained about their content. I will continue to read each book before classroom sets are ordered to be sure the content is appropriate for elementary school children. I also plan to ask the teachers to be familiar with the content of the books they request.

Are my goals ambitious? Yes! But I left the conference with so many ideas that cannot be wasted.

Ann C. Boger, a 1991 PAWP Fellow who is a K-5 Willowdale Elementary reading teacher at Centennial School District, developed these goals after the PENNLIT conference.

ENRICHING LEARNING THROUGH LITERATURE STUDY

Diane Dougherty

"You are the most brazen article it has ever been my misfortune to teach."

These words are directed at me. I am in the fifth grade, and although Sister Ursula has referred to me as a "brazen article," I feel anything but brazen. I am crying silently, afraid to snifle, afraid to say anything, afraid to move. My crime? I have "read ahead" of the class. I have, in fact, finished the entire reading book, and it is not yet Thanksgiving. Consequently, moments before, when Sister called on me to stand and read, I had no idea what page they were on. This is not the first time this has happened, a fact Sister reminds me of with the scorn normally reserved for boys who don't do their homework.

"What have you to say for yourself, young lady?" Mother St. Helen is now conducting the questioning. I have been sent to see the Principal! I am terrified, not only because of Mother St. Helen's august rank, but because I am certain my parents will kill me when they find out about this.

"N-n-nothing," I stammer.

The principal stands over me, hands on her hips. "Nothing? I suppose you think you're smart don't you?"

Well, how am I to answer that, I wonder. I decide to be truthful. I don't want God mad at me, too. "Yes, I think I'm smart," I reply in a small voice.

"Really! We'll just see how smart you are. Here's a book for you to read. Take it to your classroom and read it whenever you have time on your hands. I want to see you in this office on Monday morning. Then you can tell me all about how smart you are."

In my hands was a copy of *Jane Eyre*, which I devoured by the week's end. I didn't know all the vocabulary words; I had lots of trouble pronouncing the names of people and places (I still sometimes slip and call her Jane Eerie), but that book constituted my epiphany as a reader. Whether Mother St. Helen meant to put me in my place or to open

up the world of literature to me, I'll never know. I returned to her office during recess on Monday and told her how much I liked the story. If she was disappointed that her scheme failed, she didn't show it. Instead, she gave me *Great Expectations*, another winner, and we were on our way. A wonderful year of reading and talking followed. I could not wait to get to school on the days I had an appointment to see Mother St. Helen. And most remarkable of all, my parents didn't kill me.

I am certain that this experience paved the way to my becoming an English teacher. What my fifth grade principal had done was to let me read and respond to my reading in my own way. She let me talk about what I liked, whom I admired, which incidents made me laugh or cry; in short, she let me own the text. I became a lifelong lover of books.

When I began to teach, I used the reader response journal without knowing that I was doing it. I taught *Julius Caesar* to tenth grade students who wrote about betrayal and revenge and jealousy as they saw these issues arise in their/our reading. We talked in pairs and small group discussions. We memorized passages and read aloud to the class what we had written. I had a great time and so did most of my students; however, my department head took me aside and took me to task. I was not "preparing these students for the eleventh grade," where they would be expected to define literary terms such as "aside" and "soliloquy," where they would be expected to know about Freytag's pyramid as it applies to the structure of Shakespeare's tragedies, and where, moreover, they would be expected to apply these already learned concepts to *Macbeth* in their junior year. Furthermore, as a new teacher, I should keep in mind that my final exam would be prepared by the tenth grade team of teachers who would undoubtedly insist that such items be included. Was I being fair to my students to give them so little of the traditional "background"? Clearly, so far as my department head was concerned, I was not doing the proper job.

I made an effort to be more conservative after that experience, but my teaching didn't feel right, something was missing, and I happily resigned when I became pregnant, convinced that teaching was not my forte.

Circumstances brought me back to the classroom ten years ago. I joined N.C.T.E. and read the *English Journal*. My new department head was a member of PAWP and encouraged me to take some of the writing courses at West Chester. In 1989 I became head of the English department at my high school and a member of PAWP. I was pleased to discover that I actually could teach, that some of the strategies I'd used in 1967 were both educationally sound and frequently practiced in today's classrooms.

The recently conducted conference presented by the Pennsylvania Literature Project did much to validate many of my current practices. I have read Rosenblatt and concur wholeheartedly that students need to be empowered to listen to their own voices. I believe in giving students choice--choice in kinds and types of reading material and choice in kinds and types of response. So far these choices in reading material have been limited to outside reading for

book talks and book reports. However, I do use reading logs, response journals, and reading response groups in my classroom with confidence that these elements are more than simply tools for learning; they constitute the learning itself. The best days of my teaching now occur when I discover that my students don't need me to direct them. When a group of students talk about a poem or a piece of fiction, and I sit as just another member of the group, I feel successful.

All of this is not to say that I don't have a great deal to accomplish. I continue, for example, to teach works of literature to the entire class--all students reading and responding to the same work. I have so far resisted the Atwell independent in-class reading/response model for reasons that I try to convince myself are sound. But at the heart of my resistance is the fear that I will be perceived by some of my colleagues and by my administrator as being too "loose." During formal observations what will my principal see? Will he say, "I'll come back later when you're teaching"? Will the students in the honors track who have been so successful in the traditional mode raise a fuss with their parents and cause me problems? Certainly any and all of these scenarios are probable. However, rereading Sydel Rabin's *English Journal* article (November 1990) and attending Carol Meinhardt's presentation during the conference have once more ignited my enthusiasm for this approach and have convinced me to make this effort.

This summer I will work to change my classroom to incorporate literature study groups which will focus on student-centered response to student-selected material. Because my school district requires strict adherence to written curriculum, student choices will have to be made from a list tied to the planned course of study, but students will have freedom of choice within those parameters. To accomplish this plan I will need to articulate my philosophy and goals in an open letter to parents, students, and administrators. Citing authorities such as Rosenblatt, Calkins, and Atwell, and using references to articles by Probst (EJ Jan. 1988) and Taffey Rafael, et.al. (LA Jan. 1992), I will attempt to forestall the criticisms that may otherwise occur. But criticism or no, I intend to forge ahead convinced as I am of the worth of intelligent and productive reading to the critical thinking and learning of my students.

I will begin with literature related to the colonial period in my eleventh grade English class which studies American Literature. We will read *The Scarlet Letter* as an entire class, but this time I will use literature study groups as classroom procedure. I will provide mini-lessons on topics including the double-entry journal, what to write in a response journal, tone, use of descriptive language, symbolism, allegory, how to disagree constructively, and so on. Students will read and discuss in small groups (which I will choose for this project) while I float among the groups to monitor and give feedback. [This idea comes from Carol Meinhardt and from Rabin's article in *English Journal*.] Initially I will provide guidelines and set reading goals, but I will allow student groups autonomy in deciding daily goals

so long as they meet the weekly schedule. My ultimate aim is to have student groups set their own agendas as they progress through this process. I think it will be necessary for me to take charge of this first attempt, though I may be happily surprised to discover I am wrong about my assumption.

Once the study of *The Scarlet Letter* is completed, I will introduce four selections to the class: *The Last of the Mohicans*, *Moby Dick*, *The House of the Seven Gables*, and *The Crucible/Three Sovereigns for Sarah*. Students will select their first and second choices; I will assign the study groups and we should be off and running. Supplementary material will be provided for students who finish reading before the rest of the group or class. Students will keep a journal for group study and also a journal for independent reading. Some of the supplementary works I will include in this first unit will focus on authors who are contemporaries of Hawthorne and Melville, such as Poe, Thoreau, and Emerson; novels on similar themes, such as *The Witch of Blackbird Pond*, *Bury My Heart at Wounded Knee*, *The Education of Little Tree*, *The Caine Mutiny*; other works by the same authors such as *The Marble Faun*, *Billy Budd*, *The Prairie*; short stories by Hawthorne and Melville; readings from the journals of William Bradford, Cotton Mather, Jonathan Edwards; as well as essays (Mark Twain's essay on "The Literary Offenses of James Fenimore Cooper" comes to mind), encyclopedia and magazine articles. The possibilities are staggering, and I'm excited just thinking about them all. Fortunately, our high school is equipped with an excellent library facility, and our English department also has a wealth of resource material.

One worry I have is how I'm going to record all this activity in the five inch square allotted for daily lesson plans in the plan book I must submit to my supervisor. I plan to have the literature study groups meet on Thursdays and Fridays each week. If I attach a general outline at the beginning of each group session, as I do when I use writing workshop, that should take care of the record supplying problem.

Grading will be accomplished through the assessment of student journals and reading logs which I will check every two weeks, staggering classes and assigning groups of students in each class to turn in journals on different days, to avoid an overload of journals to read on any particular day. Carol Meinhardt stated that she did not read each journal entry but simply counted the number of entries and read only those two entries that the student starred as his/her best. I think that plan sounds feasible, and I will try it out on my students. Further grades for students will come from essays on the readings which they will develop from self-selected topics based on their journal entries or any aspect of the novel that they choose. This part of the grading will be more structured, and I envision the necessity of providing guidelines regarding content development, form, and so on. This aspect, however, will be covered in conjunction with the writing part of the course and should pose no problem.

I would ask you to wish me luck, but luck is not what I

need. Determination, willingness to take the risk, and courage are what I need, and I think I finally have them. My former department head and Sister Ursula may not approve, but I have confidence that students will be thinking, writing, reading, and learning. What more could any teachers ask of their classes?

Diane Dougherty, a 10th and 11th grade English teacher and a 1989 fellow, teaches in the Coatesville Area School District.

TEACHING LITERATURE: READERS, TEXTS, AND TEACHERS

DonnaLee Edwards

As I reflect on my reading experiences as a student, I can only describe them as a nightmare. I moved from New Jersey to Pennsylvania in the middle of my first grade school year. I was student number 34 in that class and the teacher did not welcome me with open arms. To make matters worse, I was nowhere near where her students were in reading. I panicked when it was my turn to read, knowing I would stumble over every other word. My teacher made no attempts to calm or relieve my panicking. She just humiliated me in front of my new peer group and made me stay in for recess. I felt stupid and my academic self esteem was a great big zero. The written word became my enemy.

My parents, who were avid readers, became horrified at my reluctance to read books or anything in print. My teacher told them I was slow and should repeat first grade. My second grade teacher, who slapped our desks with a pointer when we made a reading mistake, told my parents not to push me. She said I just wasn't college material. They shouldn't try to make a peach out of a potato.

It wasn't until third grade and Miss Thompson that this reluctant reader began to see literature and reading as the joy it should be. Miss Thompson was young and enthusiastic about everything she brought to the classroom, but her pure love for literature was contagious. She read to us often. We talked about the books. Everyone's opinion was valued. We drew pictures about our favorite parts and, when brave enough, we read our favorite parts to Miss Thompson during free time. She praised, encouraged and challenged us to read. My love for Miss Thompson, and my great desire to make her proud of me, pushed me to read again.

I'd like to say that I became a fabulous reader over night, but the seed was planted. I read everything Miss Thompson recommended with her gentle tutoring and the help of my parents. Miss Thompson never forced me to read out loud in reading group, but I eventually took the risk. I still remember the first time I read a passage without a mistake. I still see Miss Thompson beaming.

I never had another teacher like Miss Thompson, though I did have many good teachers. I never enjoyed reading group, but I became a reader because the love of literature had been planted.

I believe the analysis of my early reading experience is clear. I became a non-reader because I was not allowed to fail without ridicule. With the humiliation and ridicule I withdrew from the written word. I was not stupid; I was just afraid to risk. Miss Thompson changed that. I knew I wanted to be a teacher at that point and I knew I wanted to be a teacher like Miss Thompson.

When I became a teacher, I was given a basal reading program complete with workbooks and worksheets. My principal was proud of the up-dated series we had. I remember thinking that the stories hadn't changed much since I was in fifth grade. I was determined to sneak in as much real literature as possible and for the next four years I did just that. The children begged me to continue reading *Where the Red Fern Grows* (Wilson Rawls) and *From the Mixed-up Files of Mrs. Basil E. Frankweiler* (E.L. Konigsburg). What happened with this informal use of literature is exactly what Sydell Rabin and Elizabeth Egan Close said happened in their classrooms. The discussions brought forth every point they would have spoon fed the children.

In 1984 I left public school for a job in a private Christian school. This school had no reading curriculum, so I had a little more freedom to use the tools I felt would best meet the needs of my students. I used fiction chapter books but I spent endless hours making worksheets and vocabulary exercises. I call what I did then "basalizing" literature. Discussion was great and the children were able to make every point I wanted, but I still felt a need to check literal comprehension and make sure that vocabulary was memorized.

Four years ago, I began working in my present school district. I was thrilled when I found out that I didn't have to use a basal at all. I continued my "basalization" of literature. Soon I started hearing about literature response journals, independent reading, literature circles, and portfolios. I began reading everything I could get my hands on. I started taking classes and workshops on the subjects. Quickly I began initiating these things into my reading program. The results have been great.

The first thing I began was putting away all the worksheets and workbooks. In their place I began using a Literature Response Journal. This was foreign to the students and I had to model it. I used simple picture type books like Robert Munsch's *Thomas's Snowsuit*. After reading the book, I'd ask these four questions:

1. What did you like best about the book?
2. What did you like least?
3. Were there any patterns in the book?
4. Did anything puzzle you?

The children each took a turn to answer each question. On large chart paper we then wrote a class response. Then the children went back and wrote their own responses. We then shared our responses.

Within a week I did not have to model this and their responses were becoming exciting. Slowly I'd toss in a different response question. By the end of the year, they could and would respond without questions. These responses created the best discussion. I believe this idea of modeling is supported in Elizabeth Egan Close's theory of

"Scaffolding." She stresses the importance of building a support, then slowly and carefully removing it.

The next school year I began small groups and/or interest groups using fiction and non-fiction chapter books and articles. I continued using the Literature Response Journals.

Finally I added an independent reading program and began using a portfolio for assessment. These are the two points I'd like to discuss in my application for my classroom in September.

My transition from basal to complete Literature seemed like a long one but it was not a difficult one because my love of literature didn't change over time. My love of literature only increased. Thank you, Miss Thompson.

I also believe the transition was not difficult because educators in general began taking a closer look at how we were teaching reading. I made the transition as it was happening all across the country in elementary schools. All the recent publications were supporting what I was doing. Most of all, I had a supportive administration. This allowed me to take the risk.

Due to my taking this workshop and the readings, I plan to make two major changes in my class this September.

Sydell Rabin wrote how she runs her independent reading program and her small groups working in different corners of the room. The remainder of the class is working on their independent reading books. As the children complete their small group, they return to independent reading and vice versa.

I have always run these two programs at different times of the year. September through December we did small groups and then January through May we did independent reading. Sydell Rabin's system seems workable as long as I do the following things with my fourth graders.

1. Model the type of discussion that should be going on in small groups. Elizabeth Close suggests that the children write down any questions they have about the book as they read. Then when they come to group I'd like each student to take a turn asking a question. They should listen to their group members' responses. This should stimulate a great deal of discussion. I have tape recorded discussions in the past. I then listen to these tapes and comment (and praise) the next time I sit in with the group. I'd like to try this again.
2. I need to make sure that the Chapter One assistants are in the room during this time to help with conferencing with the children involved in independent reading. I strongly believe that fourth graders need to discuss what they are reading frequently.
3. Most of all I think for this to succeed, the children need to feel safe enough to share. That needs to start in September with the teacher listening and valuing what everyone says. I have a sign in my classroom that says, "This is an equal opportunity classroom." We need to spend time discussing the meaning.

The second change I plan to make in my classroom this September is to expand my use of a portfolio. Catherine Richmon-Cullen spoke briefly about this. Her suggestion was to allow the children to help pick what goes into the

portfolio. I liked this idea as long as the children write a short paragraph stating why they want that piece to be included.

Christine Kane shared that the student should have a "working" portfolio and a "final" portfolio. The teacher and child can pull from the working portfolio at any time. These things can be shared with parents during conferences. The final portfolio only contains a sampling of the student's work. This will be sent on to next year's teacher.

Christine also shared that the final portfolio should include at least one self evaluation from the student. This self evaluation should share how the child feels about himself as a reader or a writer. I had never done this before but I want to try it this year.

Within this portfolio I also want to include a checklist type of progress report instead of the traditional A, B type of report card. This may not be possible immediately because our district has to adopt that system first. I used the checklist progress report along with the report card this year. The parents felt that the checklist gave them more information about than the report card.

I have found my trek with literature and whole language to be very rewarding. When I see my reluctant readers and talented readers reading in their free time, sharing about the books with classmates and reading increasingly difficult books, I think of Miss Thompson. In this thought, we are both beaming!

DonnaLee Edwards is a 4th grade teacher in the Octorara School Area District.

A COMMUNITY OF WRITERS

Maureen Albright

Words that are meaningful
Reading in response groups
Involvement in conferencing
Thinking skills are developing
Images flow and color writing
Noting respect and supportive environment
Groups are interesting as a community of writers

Connecting reading and writing with literature
Opening many doors
Modeling the process with students
Making changes from traditional styles
Using prewriting for fluency
Needing feedback from others
Investigating the power of writing as
Teachers develop positive attitudes in learners
You can be a member of the community of writers

Maureen Albright, a 1992 North Central Fellow, teaches 4th grade at Sugar Valley Elementary School in the Keystone Central School District.

**AN INVITATION TO APPLY
THE PAWP SUMMER INSTITUTE ON THE TEACHING OF WRITING
JUNE 28-JULY 29, 1993, 8:30 AM-4:00 PM
AT WEST CHESTER UNIVERSITY**

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 who represent all grade levels and areas of the region. The Fellows may subsequently serve as teacher-consultants in in-service workshops and programs.

Structure of the Summer Institute

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

Content of the Institute

- phases of the writing process
- varying forms, purposes, and audiences for writing assignments
- writing to learn/writing across the curriculum
- evaluating writing
- dealing with writing apprehension
- relations of writing to reading and thinking

Who should apply?

Any experienced, talented teacher is eligible to be selected for a Project Fellowship. Applicants may teach on the elementary, secondary, or college level in language arts, communications, English, or any content area. Teachers may be nominated by their schools or school district. The Project staff interviews applicants. Teachers interested in writing across the curriculum or writing to learn are encouraged to apply, as well as teachers who are interested in improving the writing skills of their students.

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 during 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.
5. Serve on one Writing Project committee for one year.

Cost to schools or districts and participants

After the \$450 stipend is applied to the tuition bill, participants or their employers are responsible for paying the remainder (\$700). Some schools and districts will accept third-party billing for this amount.

What will be gained by participating teachers and school districts?

For Teachers

1. Recognition as a Fellow of the Pennsylvania Writing Project.
2. Six hours of West Chester University graduate credit.
3. A stipend of \$450 applied against the institute costs.
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 which includes the Quarterly of the National Writing Project.
8. A library of textbooks and articles.
9. Additional course/program options for follow-up in Fall & Spring.

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. Participation in the National Writing Project network for exchange of information about school writing programs in Pennsylvania and the nation.
4. A one year sponsorship of the National Writing Project which includes the Quarterly of the National Writing Project.

HOW TO BECOME A PAWP FELLOW

Today: Tell your administrators of your interest, so they can arrange for possible financial support.

February: Complete the application form. Follow all directions carefully and be sure to get the necessary endorsement.

March: Submit your application materials.

April: You will be contacted for a personal interview.

May: If you are invited into the Institute, you will be expected to attend the preliminary dinner meeting on May 19, 1993.

June: Do reading and writing to prepare for the Summer Institute, which begins Monday, June 28, 1993.

APPLICATION FOR PAWP SUMMER INSTITUTE FELLOWSHIP

Note: PAWP Fellowships are contingent upon federal funding of the National Writing Project. This application is solely for the National Writing Project invitational summer institute held at West Chester University's Exton Center. Applicants to other PAWP-sponsored summer institutes must use the forms we will publish in our next newsletter or locally supplied forms.

Important Information: This application form must be endorsed either by a PAWP teacher-consultant or by a district or institution official. Return the completed form to the Project by March 30, 1993 with: (A) a brief description of your background and experience teaching writing, including current and planned assignments, and (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. Interviews will be held and notification of Writing Fellows selected will be accomplished by April 21, 1993.

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

Applicant Information:

Name: _____
Home Address: _____
City/State/Zip: _____
Phone: Home _____ School _____
Grade(s) currently teaching _____ Subject area (if applicable): _____

I have enclosed required supporting materials and agree to accept the responsibilities of a Writing Project Fellow.

Signature: _____ Date: _____

Endorsement by School Official or PAWP Teacher-Consultant:

I endorse the above application for a position as a Summer Fellow in the PAWP Summer Institute. I believe that the applicant will be an effective in-service presenter for the Writing Project.

___ [Exton Institute only. Check here if the sponsoring school/district will accept 3rd party billing for the remainder of the institute fee (\$700). If so, an administrator's signature is required.]

Endorser Signature: _____ Date: _____
Endorser Name: _____ Phone: _____
Endorser Position: _____ School District: _____
Address: _____
City/State/Zip: _____

Please enclose a brief supporting statement for applicant.

FROM THE CO-DIRECTOR

NORTHERN EXPOSURE...
JOLENE WRITES WILLIAMSPORT

I was a dutiful writing teacher/writer. I wrote to understand, I wrote with my students, I wrote about my students, I wrote for my students. I wrote reports and letters. I wrote to develop my process. I wrote about my process. I wrote in response and to response, I wrote to encourage, to direct, to inform, to scold, and to help heal.

I spent five weeks this summer in the town of Williamsport, PA to run the 1992 North Central Summer Writing Institute. I spent my days with 13 teachers talking about writing, writing about writing, and reading and about writing. I spent my nights at the Days' Inn and local restaurants where I had time to reflect, hear and observe the world around me, and record it.

I learned what it meant to be a writer from within. I wrote whenever, where ever, the ideas hit me. I wrote on paper placemats waiting for my dinner to be served or the backs of paper bags or envelopes. I had time on my hands since I was five hours away from my friends and family. I wrote about what I eavesdropped from the patrons around me at the local spots I frequented. Eavesdropping on stranger's conversations is not a new experience for me. While on vacation I often listen and observe other, either lounging by a pool side, on the beach, in restaurants or bars to get their story. I has become a game with me to see how much I can learn about my fellow vacationers. But this experience was different because I could observe about them.

What I wrote wasn't as important as what I did with it. During the morning freewrites in the institute the fellows began waiting anxiously for the next entry in the saga of "Jolene Writes Williamsport." I'd write about what I wrote and observed the previous night with some additions or refinements. Without design or pre-thought I was modeling what real writers do--they write. I didn't write to understand or for an audience or purpose. I wrote because I needed to. The fellows encouraged me to write up my reflections and second-hand stories for an article, but I disagreed for the writings were disjointed and lacked any purpose. My writing were self serving, practices. Much like any craftsperson working towards becoming better at his/her craft or skill, I needed to practice.

I needed to be without distractions (my real life) to realize how far I have become as a writer. Those 13 teachers believed that writing and sharing was a risk worth taking since they could share in my excitement about writing what I saw and heard. The clean air, the mountains looming in the background, and the Susquehanna flowing briskly by may have awakened my senses to a sharper level, but whatever the reason: Thank you, North Central, the exposure was perfect.

Jolene Borgese

COUNTRY MEETS CITY
NORTH CENTRAL PA WELCOMES PAWP
Mary Beth Smith

"I can smell that perfume all the way at the end of the hall," whispers one Loyalsock High School maintenance man to another.

"That's just Jolene's special hypo-allergenic fragrance," thinks Linda Lehman, summer institute fellow, as she eavesdrops from around the corner.

While PAWP and Bob Weiss lived without Jolene and her fragrance this summer, the newly founded North Central PAWP had met her and had subsequently been divided into response groups, book groups, special topic groups, and any other kinds of groups that she could devise. Jolene spent institute time keeping participants on task and spent her off-time eavesdropping on Williamsport restaurant customers so that she could write a personal piece about their conversations.

North Central PA, the area stretching from Harrisburg to the New York state line and from State College to Bloomsburg, has lacked a PAWP site until now. The cooperative efforts of Bob Weiss, IU's 16 and 17, and Jersey Shore and Loyalsock School Districts, succeeded in holding a summer institute at Loyalsock High School. Thirteen teachers from Benton, Warrior Run, Montoursville, Williamsport, Jersey Shore, and Keystone Central School Districts became PAWP fellows on July 23.

While these thirteen fellows arrived at many serious conclusions about writing and learning processes, they also made the following not-so-serious observations about Jolene, Bob, and the presenters as they journeyed from the city to the country:

- Jim MacCall can continue breathing even when his feet are not resting on cement.
- Gail Capaldi shares JFK's rapidity of speech and his flair for clothing.
- Len Roberts must know that the institute participants really do understand poetry.
- Bernie Glaze proves that simply by saying "Vygotsky" a teacher sounds knowledgeable.
- Bob McCann commands authority by wearing a referee's shirt.
- Lois Snyder provides evidence that a lovely lady can run a school.
- Bob Weiss does look a little bit like the Alfred E. Newman sticker he sometimes wears.

Now that the city and the country have met cordially and productively, NCPAWP has planned several continuity meetings, and several members plan to attend PAWP days in West Chester. A Strategies I course at Jersey Shore High School will begin on October 3 with two institute fellows as co-directors, and another institute is planned for 1993. Although the new site is 150 miles from West Chester, the two sites are only a phone call or a Fax away from one another.

Mary Beth Smith, a '92 fellow of the North Central Institute, teaches in the Jersey Shore High School.

SEEING THROUGH WISTFUL EYES

Joan Pileggi

I could live like that,
purring when I feel a gentle caress,
nestling near a warm fireplace,
lapping up milk until my heart's content.

I could follow my whims
and fence with a ball of yarn
and chase my tail
and attack the invisible foe.

I could live nine lives
and take a risk, always landing on my feet
and hissss when my life feels threatened
and carefree--my wildest dream--to live
in the moment.

Joan Pileggi is a 1992 Exton Fellow who teaches Special Education in Glenside Weldon Elementary, Abington School District.

THE ROAD

Kathryn Kuryloski

Two small girls, aged seven and ten, make their way along a dirt road on a sunny day in mid June. Barefooted, they move their dusty feet in starts and stops, a fluttering from roadside to roadside, mostly forward but sometimes back, pausing to pick wild strawberries, to ponder an odd pebble, to gather daisies, to listen to the whirring retreat of a ruffed grouse. This particular June day was in 1958 and the two girls were my younger sister and I.

The road, a quarter mile public, a quarter mile private, runs through my childhood--a trail of dust-covered memories. Much of my young life was spent traveling back and forth upon that road, mostly in the company of my sister. We traveled the road almost daily--to catch the school bus, to get the mail, to play with the neighbors, or just to be going somewhere--because it was a familiar way. I do not recall ever being bored by that walk. What I do recall are a roadful of happening, small vignettes played out on a short stretch of country road, small but not insignificant, for by traveling that road I arrived at who I am today.

As a preschooler, I frequently stayed with indulgent grandparents who summered on the old farm at the end of the lane. I remember walking down the lane with a bobbysoxed teen, my first and perhaps only babysitter. She lived at the bottom of the lane in a ramshackle house overflowing with her family. She lied to my grandmother, telling her that I wanted to go play at her house. Too timid to contradict her, I was led forcefully down the road. As we neared her house, I meekly held back as children tumbled forth from every side. My keeper's many unruly siblings and I stared at each other. I took in their dirty smeared faces, shabby clothes, and meager playthings. With regret and guilt, forty years later, I remember feeling smug about my

red leather sandals, and brightly flowered sundress--smug knowing my grandmother would buy me the toys these wild urchins didn't have.

The tables turned. My grandparents moved to a city and gave the farm to my parents. The run-down house at the bottom of our lane was now owned by a young couple, school teachers from an urban area who were renovating the house as a weekend retreat. Detained from a summer jaunt, my sister and I stood shyly side by side, as the wife scraped wallpaper and tried to engage us in conversation. She smiled sweetly, but her questions made me uncomfortable. Selfconscious--aware of our dirty bare feet and simple shorts and tops faded from much laundering--I had become the underprivileged country kid. Failing at conversation, the young woman tried to teach us a song. We eventually escaped and thereafter detoured through the woods when the couple were in residence. For reasons unknown to us, they soon abandoned their efforts at remodeling and the house stood vacant for years. The memory of those encounters has come to me at different times in my life and has tempered my judgement of other people.

The road was anchored at one end by my mother who neither worked nor drove. When we were returning from school, she and my little brother would sometime come to meet us. I remember one time--school had been dismissed early for a heavy snowstorm. When my sister and I climbed down the steps of the yellow school bus, my mother was waiting with extra scarves and layers of clothing. With my young brother in her arms and her daughters clutching her coat, my mother led us the half mile home through the blizzard. We trudged along up to our knees in snow, the road ahead barely visible, safe in the knowledge that our mother could break any trails for us.

On a sparkling day following another of those lovely deep snows that happen only in our youth, Mary Knapp, neighbor and playmate, telephoned to say she would bring our mail halfway to our house. My sister and I met Mary at the bottom of the lane. I don't recall what the squabble was about but in the end, acting out of character, I pushed Mary headfirst into the perfect snow. Mary went home slowly. Our arrival coincided with a phone call from Mary's mother, a large, imposing woman, viewed with awe locally because she was from New York City and a Catholic. My mother's eyes filled with tears as she heard at length that she was raising an ungrateful ill-mannered bully. I've never since provoked the label "bully."

When I entered seventh grade, my family moved to a nearby town. The timing was perfect. As a teenager, I would not have continued to enjoy walking the road to catch a school bus. After the death of my grandfather, my grandmother once again used the farm as a summer home and I spent several summers with her. Although my trips along the road were fewer now, I recall going for walks with my best friend and lapsing into that uninhibited silliness that is a special talent of sixteen-year-old girls. I recall walks alone in which I worked out the moodiness and miseries known only to young adults. And I recall watching the moon rise from the front seat of a red Chevy

convertible.

The year I was 18, the Pennsylvania Game Commission acquired 4000 acres by condemnation in my township. Our old hill farm was included. Our house and outbuildings, and the house at the bottom of the lane, were all torn down, their foundations bulldozed in. In the years that followed, I had little occasion to travel the road. I managed to get back now and then--to show my husband my roots, to dig up a piece of my grandmother's antique rose, to pay homage, to touch base.

Early this May I once again walk my road--in the company of my sister, her friend, my mother and my son. The PA Game Commission has put a gate across our lane and it is fast becoming just a grassy track. The trees are taller. My sister, mother, and I reminisce and the other two politely listen. My son who knows only sidewalks does not understand the importance of this dirt road. Yet. Two miles away, we have purchased some land...on a dirt road--and built a place...down a dirt lane. This is my gift to him, the gift of a dirt road.

Kathryn Kuryloski, a '92 North Central Institute fellow, is an elementary librarian in the Jersey Shore School District.

SECURITY

Steve Heffner

Something there is
in me
That does Love
A Wall;
That does Fit
The stone;
Morters it
tight;
Makes
no place
for gate;
Master of
My Fate,
Security,
Sleeps alone
within the Wall,
Beyond,
Unknown,
Life is Fear;
Here inside
Lives Worse;
The Wall
Eternal
Cannot
Come down,
By Flood,
Nor Fire,
Nor Frost.

Steve Heffner is a '92 Exton Institute Fellow. He teaches ninth grade in the Conrad Weiser Area School District.

THROUGH THE WINDOW

Wenda Lockcuff

Pain jerks her upright
Like a puppet in its last performance
Before its gaudy, painted face
Is forever still,

Doctors shoo us away from her
As though we were
So many vultures
Waiting for the end.

Re-entering her room, I expect
More heart-wrenching cries
More spasmodic gripping of hands.

Small and quiet,
Curled into a fetal position
Just as she entered the world.
Her shallow breathing
No more than a bird's heart
Fluttering near a window
It knows it will soon go through.

Wenda Lockcuff is a '92 North Central Fellow who teaches in the Jersey Shore School District.

THE UNNING OF A POEM

Betsy Zaffarano

I said, "What would you write about
if you had to write a poem?"

He said, "I'd write about the tall ships
going into the New York harbor in the fog.
I'd talk about how right it was for the fog
to be there because the country is in a murky way right
now."

She said, in her important college voice,
"OH, HOW FORM-U-LA-IC!" and
He...had nothing more to say.

Betsy Zaffarano is a 1992 Exton Institute Fellow. She teaches at Villa Maria Academy.

TWO PAWP FELLOWS WIN NWP MINIGRANTS

Congratulations and bows to Barbara Reznick (1990 Fellow) of the Twin Valley School District and Carol Rockafellow (1983 Fellow) of the Garnet Valley School District. Both have had their 1992 proposals funded for mini-grants from the National Writing Project. Barbara's proposal will use \$1,000 to have four rooms of first graders creating photo essays with disposable cameras; the teachers will also videotape interviews of the children as readers and writers. Carol, a senior high social studies teacher, will use a minigrant of \$1,500 to create a History Newspaper and to have students attend a model United Nations conference to generate writing with political, diplomatic, and economic significance.

VERSIONS OF PLEASE

Karen Venuto

They are playful, said the excited child, and I'd love at least two.

They are moody, said the father, and they have no place here.

They are warm with yellow eyes, said the pleading child and I'd like at least two.

They are shedding, said the mother and they will hiss and fight.

They are cuddly and curious, said the anxious one, and I'll settle for just one.

Karen Venuto, a 1992 Exton Institute Fellow, teaches 5th grade in Rosetree Media Elementary.



A joint session of the Exton and Bucks Institutes.

A BAD MEMORY

Karen Scipioni

Well hello, Miss Pittinger. You probably don't remember me, but I surely can't ever forget you. I have some not-so-fond memories of that year in your fifth grade class. The entire room is very clear in my mind. The wall of windows reached to the ceiling. The white globe lights hung from narrow stems. I hated those desks nailed in rows to the dirty floor.

The cloakroom, with its green swinging door, evokes memories of your threats. Many a friend of mine was sent to its dark depths not to be seen again for the rest of the

day. Your threatening yardsticks stood ready in every corner. On a massive wooden table at the back of the room, you arranged piles of pictures from magazines and greeting cards. When we finished what seemed to be never ending assignments, we could tiptoe to the table and choose a picture to draw. Drawing was one of my favorite things, so I worked diligently to earn the privilege.

I remember with agony one time in particular. I was working on a drawing, lost in the happiness of pastels and textured paper, when I suddenly felt a sharp stabbing pain in the back of my neck. You were standing behind me, and your long, shiny-red thumbnail was digging into my flesh. I sat motionless, not uttering a sound, as you whispered to me to do better. The stabbing continued as I tried desperately to improve my work. You finally left me. As you walked to the front of the room, tears filled my eyes. But I didn't dare cry. When I got home, I told my mom. Soon after my dad came home, he got into the car to pay you a visit.

And what about the time June threw up all over her desk. I gagged and looked away. June was so sick, but you made her go find the janitor and bring back a bucket and rag. Then you stood with your hands on your hips as June struggled to clean up the mess.

I remember many things about that horrible year. During recess, you'd stand at the window and rap with disapproval every few minutes. There was the time you lied to me about that "candy" machine on the wall in the ladies' bathroom. And I remember how you'd constantly pick on Jeffrey. If I had been he, I'd have stayed at home.

With all the bad times, I still can't imagine why I helped you with that bird. It flew in the window that spring day, and we all sat quietly and watched as you ran from perch to perch with your trusty yardstick. You looked quite ridiculous as you hurried around the room chasing that bird. None of us moved or said a word. It perched on the map case at the front of the room. As you approached, the bird flew directly at me. I don't know what made me do it, maybe pity for you, but I jumped out of my seat and grabbed the bird with both hands. I held on and sat down. You calmly walked over and instructed me to take it outside as if it were a regular assignment. I did, and when I returned, it was business as usual.

I am a teacher now; I teach 4th grade. The desks aren't nailed down, and they aren't in rows. Either the janitor or I clean up the accidents, and there is no dark cloakroom. I bite my fingernails, and the yardsticks are used only for measuring. I hope I am making some good memories for my students.

Appearing in *Teacher Magazine*, August, 1992, "A Bad Memory" was originally written by Karen Scipioni for a *Strategies I* course offered by Linda Baer at the Elco School District. Karen teaches at Fort Zeller Elementary in Eastern Lebanon County School District.

PAWPDAY SATURDAY SEMINAR SERIES
Tentative Schedule

PAWP's Saturday seminar is a free service of the Pennsylvania Writing Project for K-12 teachers and other interested participants. Each PAWPDAY will offer sessions on Writing Assessment, Creative Writing, Writing Across the Curriculum, Whole Language, Teaching Literature, or Teaching Writing. School districts may credit participants for a "flexible" contractual in-service obligation. The last date to sign up for university credit for Spring 1993 is Monday, January 18, 1992.

All programs will be held from 9:00 AM to 1:00 PM on the WCU campus. Information is available from the PAWP office, 201 Carter Drive, West Chester University, West Chester, PA 19383.

Theme	Dates			
	Nov 14	Jan 9	Feb 27	Apr 24
Writing Assessment	•	•		
Creative Writing	•		•	•
Writing Across the Curriculum	•		•	
Whole Language		•		•
Teaching Literature		•	•	
Teaching Writing			•	•

BOOK LINKS

a review by Paty Koller

There is an exciting new publication by the American Library Association that you won't want to miss! *Book Links* is a bi-monthly magazine designed to assist teachers, librarians, and other interested adults in linking literature to children in preschool through eighth grade.

The July 1992 issue opens with an article entitled "Writing the Mail - Letters in the Classroom" in which Carolyn Phelan presents ideas for implementing letter writing with young children as well as middle grade students. This article is Part 2 of a January article about "Reading the Mail." Like the earlier article it comes complete with an extensive annotated bibliography of related books such as Loreen Leedy's book, *Messages in the Mailbox: How to Write a Letter* and Harold Roth's *First Class! The Postal System in Action*. Another book featured in the bibliography is *Save the Earth!* by Betty Miles, which explains environmental problems and what kids can do (including letter writing) to solve them. Interspersed throughout this section are bits of information such as "A Good Use for Junk Mail," "Penny-Wise Mail Order: Free Stuff For Kids" and "The Art of Letters."

A conversation with Shonto Begay, illustrator of *The Mud Pony*, highlights July's "Inside Story" section. The selective bibliography which follows includes *The Rough-Faced Girl*, an Algonquin version of *Cinderella* by Rafe Martin. Many

other folktales representing a variety of native American cultures are included as well.

Russell Freedman, guest author at this summer's PAWP/Houghton Mifflin Literacy Conference, is the author of two books that appear in the bibliography which joins the article by Barbara Chatton entitled "Settling the West." *Buffalo Hunt* and *An Indian Winter* fit the category of books on Early Arrivals in the West. Other categories include Coming by Rail and Settlers. "Close Up" and "Activity" segments give brief suggestions for related activities and are included in the margins throughout the section.

Colors is the feature of the "Early Books" section. Tropical Rainforests and Scandinavia are topics also explored.

The July issue includes a cumulative index of the first six issues which comprise Volume 1. Back issues contain an equally wide variety of topics, supported by rich bibliographies, and can be ordered for \$3.50 each while available.

Just a few of the topics to be included in the September issue are water and water ways, a bibliography on elections, and an "Inside Story" by Natalie Babbit on her book *The Search for Delicious*. For a one-year charter subscription write: Book Links, P.O. Box 1347 Elmhurst, IL 60126 or call 1-800-545-2433 (Ext. 1545).

Paty Koller, a reading specialist in the Downingtown School District, is a Charter PENNLIT fellow. She is the regular BookLinks reviewer for PENNLIT.

1993 SUMMER PROGRAMS OF THE PENNSYLVANIA WRITING PROJECT

dates and times are tentative

Bucks County PAWP Institute Program (9 credits)

Bucks County Intermediate Unit
Summer Institute, June 28 - July 29, 1993
Monday-Thursday 8:30 - 4:00
+
Five (5) fall after-school sessions

North Central Pennsylvania Writing Project Summer Institute (6 credits)

tentative location: Lewisburg, PA
sponsored by North Central Lead Teacher
Center and Intermediate Units 16 and 17
June 28 - July 29, 1993
Monday - Thursday 8:30 - 4:00

PAWP Assessment Modules (1 to 6 credits)

- I. Writing Outcomes/Summative Evaluation
(1 credit) June 29-July 1 8:30-2:30
- II. Conferring and Feedback/Formative
Evaluation (1 credit) July 6-8 8:30-2:30
- III. Assessing Other Literacy Skills: Reading &
Speaking (1 credit) July 13-15 8:30-2:30
- IV. Portfolios in Assessment (2 credits)
July 19-23 8:30-3:30
- V. Assessment Seminar (1 credit, for persons
completing all assessment modules in 1993
or earlier) July 27-29 8:30-2:30

Pennsylvania Literature Project (6 credits)

Summer Institute in Teaching Literature, K-12
Two locations: WCU Exton Center
Berks County IU
June 28-July 22, 1993
Monday-Thursday 8:30-3:30

The next PAWP Newsletter will contain application forms that may be used for these programs. Satellite institutes and off-campus programs may have separately available registration forms and requirements. To request further information about the Open Institutes, complete and return the request sheet below.

Other summer programs at Exton

- Strategies for Teaching Writing - The Pennsylvania Writing Project's First Course
(3 graduate or in-service credits) June 28-July 16 8:30-11:30
- Advanced Institute in Writing-Reading Connections (3 graduate credits)
(Open only to Writing Project Fellows) June 28-July 9 8:30-2:30
- Administering Writing and Language Arts Programs, K-12 (1 credit or non-credit)
July 13-15 8:30-2:30
- Teachers as Writers (3 credits) July 19-30 8:30-2:30
- K-8 Literacy Opportunities Conference/Course (1 credit or non-credit) August 11-12 8:30-4:00
- Week of Whole Language (K-8) (3 credits) August 9-13 8:30-4:00

NAME _____

ADDRESS _____

SEND INFORMATION ABOUT WHICH PROGRAMS? _____

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

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Sponsors:

West Chester University Bucks County Intermediate Unit Chester County Intermediate Unit
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 of southeastern Pennsylvania. The Newsletter features, but is not limited to, articles that deal with writing and the teaching of writing. We seek manuscripts from all teachers of writing at all grade levels and in all subject areas, and from anyone else interested in writing. All articles and submissions will be considered for publication. Comments, questions, etc. are also welcomed. Please send all communication to Vicki Steinberg, Editor, Pennsylvania Writing Project Newsletter, West Chester University, West Chester, PA 19383.

The Pennsylvania Writing Project (PAWP) is an affiliate of the National 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.

Pennsylvania Writing Project
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