



PENNSYLVANIA WRITING PROJECT NEWSLETTER

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SUMMER LITERACY CONFERENCE FEATURES MANY PAWPER

Whole Language Themes Permeate August Event

Seven teacher-consultants will make program presentations at PAWP's August 11-12, 1993, conference done in collaboration with the Houghton Mifflin Company. Located on the main West Chester University campus for the first time, this elementary-level conference annually attracts over 200 educators from southeastern Pennsylvania to hear nationally and locally recognized presenters and children's authors. Supporting the cast of stellar performers described in the last *Newsletter* are the following PAWP teacher-consultants and their topics:

Nancy McElwee, "Explaining Your Program to Parents: Communicating with Parents about Literature-based Instruction and its Impact on the Home-school Partnership"

Sue Mowery, "Five Minute Miles: Mini-lessons Connecting the Reading and Writing Processes"

Lynne Dorfman, "Writing About Science and Social Studies"

Jim MacCall, "Writing in Theme Units"

Barbara Marshall, "More Than A Glass Slipper: Children's Multicultural Research Project for Reading and Writing"

Conne Broderick, "From Writing to Spelling: From 'Inventive' to 'Correct'"

Jolene Borgese, "Assessing Student Writing: Conferencing Skills, Prompts, Rubrics, and Portfolios"

In addition, PENNLIT charter fellow Terry Bernecker will present a session on "Using Literature in Science and Social Studies."

Other featured presenters are Fred Fedorko, Aileen Kennedy, and Maureen McLaughlin, with such topics as readers' workshop, the place of phonics, children's literature, portfolio management, reading assessment, Chapter V, at-risk students, and word games.

Call the PAWP office at 215-436-2297 to learn more about registering for the two-day conference or for the Week of Whole Language that surrounds and includes it.

PENNLIT GOES NATIONAL

The Pennsylvania Literature Project (PENNLIT), established by PAWP in 1992, has become a founding site of the newly created National Literature Project.

Based on an adaptation of the National Writing Project model, the National Literature Project is a teachers-teaching-teachers approach to improving reading and literature instruction from kindergarten through college. Summer Institutes in Teaching Literature are the centerpiece of each NLP site.

The NLP is co-directed by Sheridan Blau, director of the South Coast Writing Project, and Gene Garber, of the Center for the Learning and Teaching of Literature at SUNY-Albany. Andy Fishman, PENNLIT's director, serves on the NLP advisory board. In addition to the West Chester location, other sites include Massachusetts, Alaska, California, Nevada, and New York, Hawaii and Philadelphia. Maryland and West Virginia both plan sites for the near future.

PAWP IS NATIONAL



PAWP Fellows approaching the Capital building to learn about the bills to support the National Writing Project.

LITERATURE EXTENSIONS

Looking for some new ways for students to do book reports? In some classrooms, this sort of thing is not called a book report; instead, they're extensions of reading. Just changing the name seems to open students to new possibilities. The students and teachers do discuss, individually and as a class, that extensions should fit that work; in fact, they must write a paragraph explaining why that project for *that* reading.

The following is a partial list of possibilities. Although these extensions were all for plays, they work equally well for any literature.

- stage directions for a vital scene in *Waiting for Godot*
- essay on the themes in *The Seven Year Itch* "because the play was drastically different from plays I have read in the past."
- cardboard baseball with important words as the stitching for *Brighton Beach Memoirs*
- found poems based on the language used in *Pygmalion*
- model of the set for *The Odd Couple* showing the neat and sloppy versions
- silhouettes of major characters in *A Midsummer Night's Dream* accompanied by characteristic quotations
- essay discussing the author Virginia Woolf to explain *Who's Afraid of Virginia Woolf*
- a love poem on *Romeo and Juliet*
- two songs from *West Side Story* to characterize Maria
- character sketch of the daughter in *Six Characters in Search of an Author*
- a clay unicorn for *The Glass Menagerie*
- pictures of the town in *Our Town* "because when the play is actually performed no scenery and very few props are used...drawing pictures helps me to get a feel for the play."
- a poster of the four apparitions from *Macbeth*
- an analysis of Modred's song, "The Seven Deadly Virtues," from *Camelot*
- two voice poems from the points of view of Oscar and Felix in *The Odd Couple*
- a three tier wedding cake covered with symbols for *A Midsummer Night's Dream*
- a plaster theater mask for *Masks of Angels*
- comic strip for *The Skin of Our Teeth*
- Jeopardy style quiz for *A Midsummer Night's Dream*
- a song called "Construction" (because our school is under renovation) based on "Oklahoma"
- comparison/contrast essay on *Pygmalion*, and *My Fair Lady*, texts and movies.
- new ending for *The Glass Menagerie* because "neither of us liked the way it ended."

NWP: "A QUIET REVOLUTION"

The May 19 issue of *Education Week*, a leading national weekly, features the National Writing Project as the major impetus in a "quiet revolution" that is "transforming the teaching of writing." Explaining the growth of new methods of writing instruction over the past 20 years, the reporter quotes extensively from James Gray, NWP Director, from Miles Myers of NCTE, and from Don Gallehr, Marian Mohr, and Bernadette Mulholland-Glaze of the Northern Virginia Writing Project. Bernie's senior high social studies classes are visited, and readers even get to zoom in on her students sprawled on a floor to respond to one another's writing.

In addition to noting the features of writing instruction now familiar to readers of the PAWP *Newsletter*, the article emphasizes the importance of "the fact that the changes have come about from the bottom up." As opposed to top-down reforms which are imposed on teachers, the nation-wide changes in writing instruction led by NWP come from classroom teachers and are spread by them through a network of other teachers.

"Any movement that doesn't have teachers at the center of it is doomed," Gray reminds the reporter. (Thus PAWP's programs consisting of teachers teaching other teachers.) NWP successes are impressive precisely because it nurtures change through professional development. "If you don't see it as a professionalization project, then you're missing a great part of the point," according to Miles Myers, executive director of NCTE and a former writing project co-director himself.

Because the NWP's teacher-centered philosophy extends through the dissemination process, all of its major programs are attended without coercion or compulsion. "The last thing I would want to see would be to have something like the National Writing Project mandated," cautions Bernadette Mulholland-Glaze, in whose school building every English teacher has volunteered to become a teacher-consultant of the local Writing Project.

And is writing improved? Much testimony and some research says yes. Bernie finds that her students' discussions become more valid and textured, and their writing is better. Inner-city Chicago students whose teachers participated in NWP scored greater gains on a statewide writing test than their peers in non-participating schools. While findings from the National Assessment of Educational Progress do not indicate improvement of writing nation-wide in grades 4, 8, and 11, those measurements are hardly affected by the 9,000 or so teachers who have gone through NWP summer institutes. A great deal of good work has been done by the National Writing Project, and much remains to be accomplished by it and by all teachers.

FROM THE DIRECTOR:

NATIONAL WRITING PROJECT GOES TO WASHINGTON

Legislators and staffs meet PAWPers

On March 18, 1993, over 50 teachers from more than 20 NWP sites visited Washington to speak up for S 70 and HR 521, the bills to re-authorize funding for the projects. In a morning session, we heard from Senator Thad Cochran and Representative George Miller, the originators of these bills. With me were eight teacher-consultants from six different counties:

Berks	Steve Heffner, Barb Reznick
Bucks	Karen Klingerman
Chester	Jolene Borgese
Delaware	Alexis Anderson, Martha Menz
Lancaster	Judy Gehman
Montgomery	Chuck Baker

Also, the Philadelphia Writing Project sent two representatives.

Mary Ann Smith of NWP distributed lists of current co-sponsors of our bills; Senators Wofford and Specter were already on board. Senator Wofford, we noted, is now the newest member of the Senate committee that deals with education (Labor and Human Resources). We were addressed also by the chief congressional aides for education legislation for the Democrats (Jack Jennings) and Republicans (Andy Hartman), who seemed to like NWP but were concerned about the perils of funding in a year of keen competition. A similar message came from Bettilou Taylor, a professional staffer for Senate Republicans for the Appropriations Committee, the other key committee for our purposes and one on which Senator Specter serves.

The only member of PA's congressional delegation to be listed for HR 521 at that time was Tom Foglietta from Philadelphia; however, before we left DC, Tim Holden from Berks County also signed on. The Philadelphia contingent visited their three representatives and reported some likelihood of additional co-sponsorships. We had visited Mr. Holden at 11 AM; he announced his support by noon. We then visited Representatives Weldon, Greenwood, Margolies-Mezvinsky, and Walker to make our case. Each visit was followed with letters from me and from the teacher-consultants from their congressional district. At last count, we had added Rep. Weldon as a co-sponsor. We also met with key aides of Senators Wofford and Specter to discuss difficulties anticipated in the funding process for the coming year.

In the hour remaining before my train was to depart, I wandered through the largest House office building and

dropped in on the PA congressional offices located there. As a result, HR 521 gained co-sponsorship from Reps. McDade and Murphy, both of whom serve on key committees.

In all, the day was exhausting, informative, and productive. Many letters have been written to PA legislators about HR 521. I began late in March to circulate a related petition for educators to sign, and have now sent almost 1000 signatures to our state's legislators.



Teacher-consultants in Senator Harris Wofford's office; (standing left to right) Steve Heffner, Alexis Anderson, Judy Gehman, Jolene Borgese, Marth Menz, Barbara Reznick, Chuck Baker, Karen Klingerman, and Philadelphia Fellows Judy Buchanan and Michele Sims. Kneeling in front is Bob Weiss, who arranged the visit.

From Principles of the National Writing Project

- Teachers teaching teachers is the centerpiece and guiding principle of the National Writing Project and all its programs.
- The summer institute is a teacher-centered program for exemplary writing teachers of all grade levels, disciplines and cultural backgrounds who are invited to participate and who show promise as future teacher leaders.
- The content of the summer institute comes from the expertise, inquiry interests and needs of the selected participants and is divided into three parts: participant demonstrations, reading and discussion of relevant research, and participant writing and response groups.

THE 1993 SUMMER FELLOWS

Exton Institute

Fay Basmajian, Delaware County IU #25
Dorothy Brett, Tulpehocken Area S.D.
Tanja Crews, Chester Upland S.D.
Rosanna Denney, Rose Tree Media S.D.
Patricia DiNicola, Archdiocese of Philadelphia
Margaret Gerhart, Pottsgrove Area S.D.
Beverly Hanrahan, Souderston Area S.D.
Doreen Holly, Avon Grove S.D.
Judith Jester, Kennett Consolidated S.D.
Loretta Kennedy, Archdiocese of Philadelphia
Brenda Krupp, Souderton Area S.D.
Donald LaBranche, Chichester S.D.
Stephanie McCartney, Lower Merion S.D.
Kim Montano, Ridley S.D.
George Nelson, Downingtown S.D.
Roslyn Purnell, Upper Darby S.D.
Arleen Rasdolsky, Chester-Upland S.D.
Jeff Roth, Abington S.D.
Bruce Saybolt, Chester-Upland S.D.
Carol Schmitt, Rose Tree Media S.D.
Alan Thomas, Tredyffrin-Easttown S.D.
Amy Walton, Rose Tree Media S.D.

Bucks Institute Program

Phyllis Carroll, Hatboro Horsham S.D.
Karen Condit, Hatboro Horsham S.D.
Elizabeth Esris, Pen Ryn School
Joyce Helstrom, Bensalem S.D.
Myrna Holweger, Neshaminy S.D.
Tracy Houston, Quakertown Community S.D.
Kathleen Hurst, Hatboro-Horsham S.D.
Dona Italiano, Souderton Area S.D.
Constance Kehs, Hatboro Horsham S.D.
Elizabeth Motto, Souderton Area S.D.
Mary O'Gorman, Upper Moreland S.D.
Freda Schopfer, Upper Moreland S.D.
Beth Ann Schweitzer, Central Bucks S.D.
Patricia Zehner, Pen Ryn School

Literature Institute

Sheila Bell, Upper Darby S.D.
Susan Blevins, West Chester Area S.D.
Patrick Clark, Ridley S.D.
Lynne Griffith, Christiana S.D.
Kathy Irons, Southeast Delco S.D.
Sarah Laffredo, Conrad Weiser Area S.D.
Elizabeth Nanis, Chester County IU #24
Mary Beth Orlowsky, Rancocas Valley S.D.
Louis Pomeroy, William Penn S.D.
Priscilla Purse, Radnor S.D.
Judy Rodes, Lower Merion S.D.
Anthony Rotondo, West Chester Area S.D.
Karen Sokolove, Southeast Delco S.D.
Barbara Turgeon, West Chester Area S.D.

A CLASSROOM JOURNAL

Diana Morris-Bauer

For the 1992-1993 school year, my fourth year of teaching, I was assigned four composition and skills English sections. Three sections were advanced tenth graders, highly motivated and competitive students; and the fourth section was an average tenth-grade group whose abilities ranged from near-remedial to sub-advanced and whose motivation is changeable day-by-day. Since I was a fellow of the 1992 PAWP Summer Institute, Bucks County, I began the 92-93 school year with the resolve to institute writing as a process in all of my classes and, no matter what schedule pressures I had, to practice it faithfully throughout the year. Here are some excerpts from the teaching diary I kept that fall, showing my struggle to maintain my resolution.

23 Sept 92

The other day I tried freewriting with my average tenth-grade students for the first time. I was very nervous, afraid that I would lose class control or that they would balk at the idea. But just after I explained to idea to them, they jumped on it!

"Can I write poetry?" came from a pretty girl in a hockey uniform.

"Can I pretend I'm writing to a friend?" from a tall, blond boy.

They were all upset as I announced ten minutes were up--so we wrote for another undisturbed ten.

Today I'm doing it again, and I'm nervous again--but it was they who requested a few minutes of freewriting! It's unbelievable. I dream and hope that it will never wear thin.

I always share my own freewrite--as I did yesterday with my advanced classes. They were shocked that I would dare intentionally write an entire page without punctuation. Sacrilege. Today in the average tenth grade class the kids are concerned that their folks might see their portfolios on back-to-school night and discover their well-kept secrets. I assured them that we can fold over and staple private things. After ten minutes of composition I rubber-stamped everyone's freewrite with an anteater (I bought a whole set of rainforest stamps for only \$13.00). It's funny how a simple, silly thing is so effective. I stamped one boy's even though he wrote very little, just one sentence and a series of dashes. What should I try to do to encourage him? He's very sullen. Next time we'll share in response groups.

25 Sept 92

This always happens to me--just about every year. My weekly schedule always looks so blank, so full of time for writing in class, but then the demands of my

curriculum seep in. My days become filled with literature discussions, vocabulary, spelling and yes--mandatory grammar. I am doing some more composing in class, but the time goes by so quickly that once I've gone over the required work I have only ten or twelve minutes left.

29 Sept 92

Today my advanced classes are sharing in response groups a series of three directed freewrites that they wrote after completing "memory chains" (Jim Moffett's term for free associations creating a linked string of memories). I put them in groups of three, pairing weaker writers with two stronger (I took a writing sample last week in the guise of an introductory personal narrative). At first no one wanted to read out loud: "It's not very good..." "I can't think of anything, but..." Yet others exclaimed, "You have to hear this...it's so funny."

Ultimately everyone read, and their group members helped them pick out and circle strong passages. As a class we will use these freewrites to discuss what makes a strong final piece, and then students will choose which of their freewrites to turn into a rough draft.

By the way--another teacher from one of our junior highs is coming into my classroom to observe student group conferencing. I haven't even done it yet with my classes. Oh well, when you're a PAWPer, they all find you!

Oct 92

Today my advanced classes are doing their first group conferencing. This is marvelous! First we designed a checklist and I assigned the response groups. I then picked two outgoing students to be my response partners for a demonstration in front of the class. They read my draft out loud and went through all the questions to model the process. After the class settled into their groups, I gave the students ten minutes for each paper--I feel that a reasonable time limit squelches the gossipy "Then he said and she said..." conversations. That idea is working because *they're* all working. One member (not the author) reads a paper out loud, another records advice and impressions on the evaluation checklist while the author clarifies and assists discussion on his or her paper. I hear fabulous discussions: "That's not really the word I want, what's the word for..." "I'm confused here, which character is saying this?"

The whole class had fun and was enthusiastic about the project. It feels strange that they ask me fewer questions--I monitor the class feeling a bit bored. I'm sure they'll seek me out to assist with problems once they get used to the process, but I'm so pleased with their self-sufficiency! Later I'll join in with their groups one by one.

13 Oct 92

All four of my classes are working on their first expository essay for the year. As of today, they've only written introductory paragraphs. We stopped there, and they shared in response groups--checking each others' papers for the criteria that each class decided would be necessary for a strong introductory paragraph. After they shared, each group selected a paragraph that seemed most effective. These were read, anonymously, out loud to the class.

15 Oct 92

Today I was observed two periods by a junior high teacher interested in the writing classroom. All of my advanced classes, who had conferenced before, were meeting in groups again--they were very impressive, the class was kinetic with discussion centered around writing and the development of their essays. Unfortunately, this teacher is scheduled to sit in on my average tenth grade class, too--and I have not yet done group conferencing with them. This average class is traditionally a *handful*, and I worry about the discipline problems of the groups. Will they truly fill out the written sections of the checklist or just run down the checkboxes in two minutes and kick back?

I shared these anxieties, more as an apology in advance, with the other teacher who was very understanding. She understood, she teaches seventh grade. I also discussed with her how the checklist requires that the students recopy thesis statements and topic sentences on to the form rather than simply check a box. This way everyone is working all at once. Overall, the class worked very well. Only one group failed to complete the exercise correctly. Perhaps in the future I should consider breaking up the members of that group.

20 Oct 92

Today my average students analyzed classmates' papers on the overhead projector. I kept the papers' owners anonymous and awarded them bonus points--soon everyone wanted his or her paper up on the screen! What motivation! We practiced good group conferencing and revision skills during this exercise. As a class, we identified the parts of a paragraph and gave the authors pointers. This reinforced the skills we had practiced in groups.

26 Oct 92

Finally, for the first time this year I was able to do open freewriting with my advanced classes. These kids really dive into it, too--some wrote diary-like entries while others began poems or short stories. I had to ask them to stop after ten or twelve minutes because I *saw* that it could go on and on. I asked them abruptly to stop. I feel that if they stop in mid-sentence, they can easily return to

their thoughts later should they wish to expand this piece into a rough draft. Of course, I find it frustrating that only now have I been able to spare just ten minutes of instructional time, but the nature of the advanced curriculum does not give me much leeway--it's so demanding that even now I don't know when I'll be able to do freewriting again. Every day I'm more convinced that writing should be a separate course from the traditional grab-bag of skills found in "English" class.

3 Nov 92

I've started my average students on the same memory chain assignment that I did with my advanced kids earlier in the year. When we began with a class memory chain to generate ideas, it was successful, but this class is much more difficult to manage. They start off engaged in the task, but any excuse to wander off task results in a free-for-all! Then it's twice as difficult to settle them down to write.

It's also so difficult to keep a constant commitment to composition in this class that has a challenging curriculum coupled with the time-consuming class management. Unfortunately, composition is the first thing to go out the window when I'm catching up from three days out of the class to work on a special project for the principal. None of my classes will stay on task if for three days I ask them to write all period with a substitute. So I had to give them seatwork or time to read literature--now I have to cover that in class and catch up! I feel that if I could begin a writing workshop exactly as I wanted to from day one in September, I could pull it off. Yet, once again, the demands of the curriculum really cut into my time. It's such a frustrating catch-22, where I forge on wondering if the quality of student composition suffers.

16 Nov 92

I'm planning my I-Search unit for my tenth graders, always a fun unit! In the past when I've done this, some of the papers have been disappointing--just burped back information (often plagiarized). I'm trying to work out ways to guide the students into more thesis-style work. Perhaps this way the papers will have more of an "edge" and more of the student's voice about the topic chosen.

Later

Now it's February, and I'm encouraged when I review this journal. We're halfway through the school year, and I still have the same pressures and stress, but my classes are still actively engaged in the process of writing. I've discovered that I can "do it all" if I commit myself early and plan my classes carefully.

Diana Morris-Bauer teaches senior high English at Council Rock High School and has had her poetry published in this Newsletter.

FIRST YEAR FOLLIES

Kathleen Luczak

"We'd like you to take the job," I heard over the phone. The man continued to ramble on about signing some forms but my mind was elsewhere. "A job!" I thought, "A real teaching job!" It was the moment I had been waiting for my whole life. I had just graduated from the Pennsylvania State University with my bachelor's degree in Elementary and Special Education. I had spent a hot, grueling summer working at a camp with special needs children and running to every interview I could get my hands on. By August 20, I had just about given up. I had resigned myself to substituting a year and going through the whole horrible interviewing process the following summer. But now this man, this wonderful man, was telling me I had a teaching job. I accepted without hesitation. I was now a full-fledged teacher--or so I thought.

I eagerly reported for orientation the following week. The people I met were extremely kind. They looked at me funny, though. Their eyes were shadowed with sympathy, yet their knowing smiles laughed at me. What was wrong? Why weren't they overjoyed for me? I had gotten a job! A strange sensation started to gnaw away at my insides. "What have I gotten myself into?" I wondered. The class was labeled "Socially and Emotionally Disturbed," but, hey, I had just learned tons of great techniques in college. I felt confident that once the kids got to know me they would listen to anything I said. Together we would grow and I'd change their lives forever. I never realized then that they'd also be changing my life forever.

The adventures began on the first day. The first students I met were my sixth graders. They came into the classroom quite shyly. I sat them down and discussed the rules and guidelines of the class. After finishing my long, highly structured and well thought out speech, I asked if there were any questions. One little boy with a big, bright smile eagerly raised his hand. When I looked at him he inquired, "What kind of bathing suit do you wear?" Another little boy with strawberry blonde hair and very serious eyes stood up, folded his arms on his chest, and asked, "Is there a test I can take to get out of here? This is a stupid class and it's not for me." He turned and walked out of my class! As I firmly escorted him back into my room, I realized that nothing I had learned in college would prepare me for the year ahead.

The following week I witnessed creativity at its fullest. One of my little sixth grade boys came running down the hall breathlessly asking for a pot. "A pot?" I queried. "Yes, a pot. We need it for art class." "How wonderful," I thought as I quickly located an old metal pot in one of the cabinets, "using a pot to be creative."

Well, I found out soon enough that the pot had been used creatively. As I walked into the front office later that day, I overheard the principal and disciplinarian talking. "I can't believe he hit the kid with a pot. Where on earth did he get a pot?" Yes, he had creatively used the pot as a weapon. I thought I would die right there and then.

Later in the year, some strange and weird behaviors took place. I was starting to really wonder about my students. There were some incidents that I could not explain normally. One day, as I was walking around the room to check on some students' work, I was alarmed to see one of my seventh graders with a bright blue nose. "Oh my gosh ... your nose ... it's blue!" I stammered. The boy quickly wiped it away. Confusion overcame me. Then I looked down on his desk. I couldn't believe what I saw. Blue Kool-Aid. He had been sniffing blue Kool-Aid up his nose for thrills. Strange, yes, but true.

Shortly after the Kool-Aid caper came the condom caper. One of my tougher kids was digging through his schoolbag looking for his book. I went over to ask him a simple question and he frantically zipped up his bag. He looked up at me innocently and smiled sweetly. I smiled sweetly back at him and asked, "What's in the bag?" "Nothing," he answered. "Can you please open it up for me?" I asked. His face slowly took on a reddish pink color and he slowly unzipped the bag. Inside the bag, don't ask me where he got them, were approximately twenty condoms. Feeling his uneasiness, I figured I'd take him out of the room and have a heart-to-heart talk with him. "Do you know how and why these are used?" I asked, ever so gently. The boy looked up at me and made a face of total disgust. "Oh, Miss Luczak, that's gross! I don't use them for that." He continued this long explanation of how he and his friends unravel the condoms and hang them from their bike handlebars. "It's really cool how they blow in the wind ... sort of like long balloons." I stared at his face in total disbelief. My serious talk about safe sex fizzled quickly. Later I confirmed his story with some of his friends and an innocent adult who had seen the boys with their "balloon" handlebars over the weekend.

Meanwhile, the strawberry blonde sixth grader had been mainstreamed into a science class. One day I had an errand to run that took me down into the science hallway. The classes were changing and I heard a bunch of high-pitched female screams. As I quickly approached, I saw my little sixth grader laughing hysterically in the middle of them. He bent down and picked something up. Then he forcefully threw it on the ground again. I watched a small, clear sphere bounce around in the middle of four screaming little girls. When he saw me, his smile vanished. He picked up the sphere and sheepishly placed it in my opened palm. To my total disgust, I realized I

had frog's eyeball in my hand. My little devil had been bouncing frog organs in the hallway. I don't remember being warned of this in college.

The year was coming to an end, but my adventures were not yet over. One bright spring morning, as I walked into my classroom, a little boy asked me if I'd like to see Snoopy. "Snoopy? Who or what is Snoopy?" I asked. "My pet. I brought him into school today." Fear overcame me as I imagined a dog galloping around my classroom. I wondered how I would break the news to my principal. "Sure, I'd like to see him," I said slowly as I looked to the door expectantly. "Where is he?" "Right here in this Tupperware container," he said as he motioned to a sealed container on his desk. He bolted over, container in hand, opened the lid and shoved the container up to my face so that I could see. Snoopy wasn't even close to being a dog. Snoopy was an ugly, slimy snake! I turned to look at my full-time aide for support, but she had already bolted out the door. Some of the girls screamed and the boys laughed. Total bedlam set in. I regained my composure and simply stated, "Oh, how cute." I managed to get control of my class and we sent Snoopy down to the science room to be placed in an aquarium. I thought the ordeal was over, but, of course, I was wrong. The next morning, the science teacher came running up to me and whispered frantically, "Snoopy escaped last night! He pushed open the lid and now he's gone!" The snake expedition began. I gathered up all my students, armed with field hockey sticks, and we set out to find the rebel snake. Believe it or not, there were Snoopy sightings throughout the school. We'd be looking in one hall and someone would tip us off that the snake was spotted in another hall. To make a long story short, Snoopy was never found. I have a strong fear that he is now living in the pipes of the school, growing to immense proportions. I have this dread feeling that we haven't seen the last of Snoopy.

The end of the year finally came. I decided to attend the Eighth Grade Farewell Dance. I must have resembled a mother hen as I stood there beaming at my eighth grade students. I was so proud of them. They looked so grownup and mature in their stylish dresses and well tailored suits. Of course, I dared not stand near them. The thought of being seen with a teacher, let alone a Special Education teacher, would have mortified them. I stood in the shadows and reminisced over the smiles, laughs, and even the tears that we had shared together that first year. These wonderful children had touched and changed my life forever. I could only hope that I had done the same for them. I was startled by a finger poking my shoulder. It was one of my toughest, yet dearest, students. "Would you like to dance with me?" he said shyly. I smiled and jokingly asked, "You wouldn't mind

your friends seeing you dance with me?" A puzzled look came over his face. "Why would I mind? You're my teacher."

Kathleen Lucsak works in the Upper Moreland Middle School where she teaches Special Education-Emotional Support for 6th, 7th, and 8th grades.

INFORMED BY

Beth Mays

I had come to really enjoy writing and the teaching of writing. I had seen myself change and evolve as both a writer and a teacher of writing. However, I wanted more integration and this is what the PA Framework course provided. Today, my classroom decisions continue to be "informed" by the Framework.

Before the course, I believed in a journal. I believed in a Reader's Log. I believed in mini-lessons. I knew that students wanted to be involved in learning if the material they were working with interested them. I knew my students had things to say and that they wanted to be able to contribute things from their lives that related to the class or the content of the class. I didn't have to be 'solo' on the merits of the writing project courses. I learned from them and many of the activities presented became a part of my repertoire.

So when the term PCRPII made its way to my high school I was more than ready for the workshops offered, but it was the Framework course that I took in the fall of 1991 that really "put the icing on the cake" by giving me a better perspective, a bigger picture. As stated earlier, it has become quite natural for my classroom decisions to be "informed" by transacting with texts, composing texts, extending reading and writing, investigating language, and learning to learn.

Therefore, the biggest change is the difference in my teaching approach. Now I set up or do the groundwork for activities instead of directing activities or lecturing about units as in the past. For example, I suggest a language investigation activity and the kids find the words of interest to *them*. Then, usually in a visual manner, they present to the class the word, a definition, a synonym or antonym of the word and a sentence from context or of their own. In this way we all learn new words. Or students keep a Reader's Log as we read a novel such as *A Tale of Two Cities*. This information is later used to help students review the novel. Then later I ask students to show me that they understand a different story, play or novel. In groups they design a visual, such as a collage, or write and direct a play or present a lesson to classmates or make a game. While completing this task, each group charts its progress in daily logs.

Eventually this log is formalized and other questions are answered as well.

Sometimes I give my students a quiz or test with questions such as "If you have to go to an elementary classroom, what one thing/area would you teach them about Shakespeare?" This type of question follows a unit of student-taught lessons on Shakespeare's life. I find this type evaluation very beneficial to the students and me. The students write what they know in an organized fashion so I know what they really understand.

Also, this year my students showed me they understood a novel we read by selecting a piece of music that echoed three ideas related to the plot, setting, characters, conflict, or theme of the novel. Then they explained the music piece and the similarities to the class. This activity was truly a challenge for the students as it was immediately apparent if they had not read the novel. Since many students are not accustomed to the responsibility of showing that they understand a piece of literature, many of my students would have preferred a paper/pencil test. I, however, have found that the music activity and the other mentioned activities tell me more about their knowledge while providing opportunity for active involvement on the students' parts. Moreover, these activities allow students to investigate language, to transact with text, to extend their reading and writing, to compose texts, and to think about their own learning.

Using the PA Framework to "inform" me about my classroom decisions have been fun. The change came easily, but it also has taken time, making me more often evaluate my teaching as well as the goals I have for my students. PA Framework has made me a more introspective and reflective teacher. Although I mentioned many activities I've used, it would be impossible to list all of the informed decisions that have occurred throughout these last two years. However, the results have been positive and, at this point my classroom is now more interactive than in the past.

Beth Mays, who teaches 9th grade English in the Pottsgrove School District, wrote this reflection on her continuing use of PA Framework (PCRPII) concepts at the Newsletter editor's request. If you'd like to think back on how you or your classroom have evolved because of a PAWP or PENNLIT course, please write the editor care of the PAWP office.

Writing, like life itself, is a voyage of discovery.

Henry Miller

At the time of writing, I don't write for my friends or myself, either; I write for it, for the pleasure of it.

Eudora Welty

MOM MOM'S PLACE

Jean Beily

For almost a year I lived a possible scenario for a TV sitcom. Consider this setting--the mid-50s in a rapidly growing community north of Philadelphia. A new idea is happening--the suburbs. A steady stream of white collar workers is relocating outside of large cities. Add this story line--A young college graduate from a small town and a small teachers' college accepts a teaching position and moves to the suburbs. Apartments are scarce and she has no car, so she moves into a private home near her school as a boarder. The owner of the home is a delightful woman who is sort of a cross between Napoleon and Miss Marple. Add a small cast of regular and you have Mom Mom's Place.

The months I spent at 100 Krewson Terrace were truly memorable. It was my first home away from the 50's college scene and the safety of my parents' home. I was part of an experience that most people will never have, and it was great. Mom Mom's place bloomed in the late thirties and thrived into the early sixties. I shared the same space with several of John Philip Sousa's horn players who played at Willow Grove Park and all the many others who roomed there over the years. Listening to her stories made me feel like I knew each one of her "boarders" as she called them, personally.

By the time I arrived, she was renting her two rooms only to teachers. It seemed like a hotel to me, though, because there was a steady flow of visitors in and out of the house. Mom Mom knew everyone and made sure that her teachers knew everyone too.

This tiny wrinkled dynamo bent with arthritis was in her early seventies in 1956 when I moved in. Most people at her age begin slowing up, but not Mrs. MacClay. In addition to washing and cleaning, she cooked dinner for other strays in the neighborhood.

Dinnertime was a happening. The dinner group regulars were the high school librarian who was the other boarder, an accordion playing German math teacher who had emigrated into the country through Canada, a student teacher from western Pennsylvania who roomed across the street at the home of the president of the school board (who was a bus driver for the Abington School District), Mom Mom, and me. Conversation flowed around the table as each one shared stories from their personal lives, and Mom Mom kept us up on the local gossip. I can remember so clearly sitting in the dining room having dinner as the commuters from the 5:38 P.M. train walked past the house and waved to us as we sat there. It was like sitting in a store window. Of course, Mom Mom insisted that no one could see in.

Mom Mom really knew how to stretch a dollar. She wasted nothing. Every Saturday she baked, and for the next week we ate the cookies or cupcakes baked that week. You can imagine that by the following Friday rigormortis has set in and dessert was often declined or used as paper weights. Each morning she cooked breakfast for us, and we were expected to eat everything on our plates. I can still hear her admonishing me for eating only half an egg. I was quick to change when she threatened to cook only half of the egg one day and the other half the next day.

Her frugality also extended to electricity. The living room was rather large, and it grew quite dim in the evenings with low-wattage light bulbs in the lamps. I learned to do my schoolwork in the late afternoon or in school. Actually it was fun because we were expected to watch the TV in the evening if we were home. She was so proud of her TV set, a gift from her family. The cabinet was huge, but the picture was about 7" by 9". It was ritual to have a cup of tea as we watched the shows. No one was encouraged to go to bed before the eleven o'clock news, so we could know what was happening in the world and also get to see John Facenda. Peg, Tony, Eleanor, and I became really good friends enjoying the joys and frustrations of life with Mom Mom.

A few months after I moved in, my boyfriend relocated from Delaware. In typical Mom Mom fashion, she talked a neighbor into renting Joe a room, and another regular joined our dinner group. In the months that followed Mom Mom became our chaperone, putting a well-trained duena to shame. We were under constant surveillance. Believe it or not, we all got a kick out of her obvious concern for us. She had integrated all of us into her family network, making an extended family.

Mom Mom wrote a newsy column for the local newspaper, and she tracked our every move. We made the paper with great regularity because she got paid by the inch. It was fun trying to explain to people why we were always mentioned in the paper.

In the short time I lived with Mom Mom, I learned what life away from home was all about. She taught me how to put down roots in a new place, nurture new friends, and enjoy becoming part of a new community. Mom Mom's place, 100 Krewson Terrace, is still there. Although it's changed over the past 26 years and someone else lives there, I'm sure the walls still hold the sounds of laughter and the memories of friendships made by the boarders at Mom Mom's Place.

Jean Beily teaches 8th grade in the Upper Moreland Middle School and composed this reflection in a Computers and Writing class.

FROM THE DIRECTOR

PDE PUBLISHES PIECES FROM PA'S WRITING PROJECTS

Five PAWP Fellows Featured

Officials of the Pennsylvania Department of Education (PDE), noting a potential readership across the state for teacher-written materials which connect current theory with sound teaching practice, are sponsoring publication of a collection of writings by Fellows of Pennsylvania's ten National Writing Project sites. Scheduled for printing in late June 1993 are seventeen pieces from teacher-consultants throughout the state, including four from PAWP and one from its affiliate site in North-Central Pennsylvania.

Teachers who write = students who write. Midway in 1992 I proposed this publication to PDE, believing that Pennsylvania teachers and others interested in good writing instruction would want to read and learn from examples of practically focussed, teacher-written insights into effective teaching as advocated and typified by the NWP. PDE acted on this belief by convening an advisory group, forming an editorial review committee, and soliciting manuscripts from the PA/NWP sites. To meet our printing deadlines, we had to rush the publishing process, and late in 1992, PDE and the PA/NWP Consortium formally requested submissions by teachers to appear in a publication titled REFLECTIONS ON TEACHING WRITING: VOICES OF CHANGE FROM PENNSYLVANIA'S WRITING PROJECTS.

From the responses to this call, the editorial committee selected the seventeen pieces published in this volume. They believed that these pieces reflected well on the individual Writing Project and on all of the PA/NWP sites. In each piece we hear the voices of teachers or students. At the heart of most of the pieces is the teaching of writing and/or the use of writing to achieve notable classroom objectives. In this first collection we are trying to introduce ourselves and our work to an interested readership rather than provide a complete guide to preferred practices in writing instruction, K-university. REFLECTIONS ON TEACHING WRITING offers instead a slice of practice, what goes on in one teacher's classroom. Several pieces reflect the fresh thinking that is typical immediately after a summer institute or a course. Others are more steeped in experience, reading, and theory. And still others recall poignant and instructive episodes from the past.

PAWPers featured in the current publication are to be commended for going through the publishing process. Braden Montgomery, who teaches English at the Springfield High School in Delaware County, explores how portfolios can anchor a writing program that engages

students in assessment. In "Whirling With Quantum Chemistry," Jeanne Sciubba Hill of the West Chester Area School District shows how journal entries and expressive writing enable students to overcome their anxieties about learning secondary chemistry class. Answering the question, "What Can You Do With an Unscored Paper?," Diane Dougherty of Coatesville Area Senior High School's English Department shows how high school students learn to improve their writing through learning holistic assessment. Pam Hertz Hilbert (Exeter Township School District) closely observes how her first graders write, revise, assess, respond, and collaborate with one another. Also working with very young students, Judy Rishel, a kindergarten teacher who is a Fellow of the North Central PAWP, shows how she introduced her students to regular journal writing.

Their work appears in what became a large-scale collaboration among the diverse sites that organized and contributed to it, the individual teachers who submitted manuscripts, and the review-and-selection process that occurred at each site. While Writing Projects celebrate individual authorship, the planners of this volume also hoped that most of the pieces represented the work of more than one person: a response group, an editing partner, a newsletter editor, or some similar structure for feedback, critique, encouragement, and advice. We hoped too that each piece had benefitted from readers at the university level as well as in the schools. The editorial committee also did its part by requesting changes in each manuscript.

In the inaugural year for this joint PDE-PA/NWP publication effort, shortages of time and money led us to request camera-ready copy from each writer. That so many good drafts were available speaks well of the initiative and management of each site. If in future years we are fortunate enough to be able to repeat this kind of publication, we hope to be able to give the authors more feedback for revision and more time to re-draft. Because we who work at NWP sites believe strongly in celebrating the work of good teachers and in the power of publication, we are optimistic about the chances for subsequent volumes in coming years.

I am unlikely to trust a sentence that comes easily.
William Gass

*I've been called a stylist until I really could tear
my hair out. And I simply don't believe in style.
The style is you.* Katherine Anne Porter

DELAWARE VALLEY ASCD INCLUDES ACTIVE PAWPERs AND FRIENDS

The recently elected officers and Executive Committee of the local chapter of the Association for Supervision and Curriculum Development (DV-ASCD) include several PAWPerS and supporters. Six teacher-consultants serve on the new Executive Committee:

Diane Dougherty, Coatesville SD
Jack Eells, Souderton SD
Shirley Farmer, Philadelphia SD
Elberta Hopkins, Coatesville SD
Brenda Hurley, Centennial SD
Charlotte Roede, Ridley SD

Shirley Farmer also serves as Secretary and Charlotte Roede serves as Assistant Editor of the DV-ASCD Newsletter). Bob Weiss, PAWP's Director, was elected to become the organization's president in 1995.

PAWP FELLOWS PUBLISHED

"Luring her tenth graders into a meaningful encounter with *Romeo and Juliet*" is the way Carol Meinhardt ('88) of the Springfield SD has her teaching characterized in NCTE's new collection, *Ideas for the Working Classroom*, which includes her essay on "Offering Literature with Respectful Deception." Carol co-directs the neighboring Lehigh Valley Writing Project and leads its summer institutes. The publication, edited by Kent Gill, is available through NCTE, 1111 Kenyon Road, Urbana IL 61801-1096.

The Summer 1993 issue of *Just a Moment*, a quarterly literary anthology "for the works of capable writers," included a poem by Bucks '88 Fellow Pat Carney-Dalton. Titled "Doylestown," the poem relates significant times in Pat's life to locations in the town. Copies of the magazine are available through Pine Grove Press, PO Box 40, Jamesville, NY 13078 for \$5.00. Pat has been instrumental in creating two PAWP courses, "Teachers as Poets" and "Teachers as Writers." Her work has appeared in *The National Writing Project Quarterly* and the *Philadelphia Inquirer Magazine*.

AREA YOUNGSTERS WIN SCHOLARSHIPS TO PAWP'S YOUTH WRITING PROJECT

Scott Paper Company provided full scholarships for 12 Chester-Upland School District students. A full scholarship was provided by State Farm Insurance Company in Concordville. Parents at Coatesville's Reeceville Elementary School provided six scholarships. Nine other part scholarships were provided by anonymous donors. Way to go!

REPORT ON THE 1992-93 PAWPDAYS

The innovative PAWPDAY program for the past year was quite a success. Foodstuffs and amenities were amply supplied to the 359 people attending by teacher-consultants Gloria Williams and Sue Smith. While a snow threat cancelled the January event, the other five days proceeded smoothly and productively, with evaluations impressively positive.

The attendees (including repeaters) came from nine counties, two archdioceses, six private schools, and two colleges. The largest attendance was 90 people who turned out for the panel on working with parents. For PAWP and PENNLIT Fellows, the programs provided renewal; for other area teachers, the programs were a free opportunity to learn.

A wide variety of topics was presented for all grade levels, although elementary attendees outnumbered others by three to one: some topics were writing assessment, creative writing, whole language, using literature, and portfolio management. Keynote presentations were made by Pat Carney-Dalton, Janet Falon, and Bob Weiss.

Many participants took advantage of the book fairs provided by two bookstores, Children's Book World and Chester County Book Company, with large collections of children's books and adolescent literature, and by the local distributor of Heinemann and other professional books.

MLTINET

Later in this issue you will find the dates of the 1993-94 PAWPDAYS!

The Multicultural Literature Teacher Inquiry Network (MLTINET), a cooperative effort between PAWP and the Philadelphia Writing Project, meets throughout the year to discuss children's literature and related issues. Andy Fishman, from PENNLIT, and Judy Buchanan, of PhilWP, co-facilitate this survey group which explores the implications as well as teaching strategies of literature.

The meetings rotate between the staidly covered halls of the University of Pennsylvania to the cozy hospitality of the Alumni House at West Chester University (on Saturdays when it doesn't snow). The discussion at a recent meeting ranged from the gender type casting of *Mufaro's Beautiful Daughters* to issues of race and gender stimulated by a professional article submitted by Shirley Brown. Andy and Judy are seeking additional funding sources in order to provide the opportunity for more PAWP and PhilWP teachers to get to know each other.

BLIZZARD OF '93 DOESN'T STOP TEACHERS

The mid-March Blizzard of 1993 didn't keep Sheridan Blau, of the National Writing Project and the South Coast Writing Project, in California and it didn't keep Southeast Pennsylvania teachers at home either. Sixteen of a registered 33 attended a workshop at the Berks County IU even though some of the sending schools were closed or had a two-hour delay, while 85 attended a workshop at Montgomery County IU (more tried to register but had to be turned away).

Meanwhile, that Tuesday evening at West Chester University, 54 out of a registered 72 participants braved the snow- and ice-covered roads to attend two break-out sessions, a wine and cheese reception, dinner, and a talk by Blau.

Break-out sessions

In his break-out session, Blau taught participants a series of activities relating reading and writing and drew from them a series of principles that could be used as a rationale for further activities teachers could design for their own classrooms. He furnished participants with selections from "My Name," one of the vignettes in Sandra Cisneros' *The House on Mango Street* and started with "Jump-In Reading," which is an oral reading of a text in segments no larger than one paragraph done by anyone moved to read. Like a Quaker meeting, in this exercise students decide when to read aloud without direction from the teacher.

Similarly, in "Text Rendering," students read aloud the phrases or sentences they find particularly resonant or moving. This activity should be tried after the students have read the piece themselves or have heard it, so they can select phrases or sentences that meant something to them.

In "Writing about Literature," readers have a specified time limit (perhaps seven minutes) and three choices. In "My Name," readers can write about their own names, modeling their writing after Cisneros'. They can write about a line or idea in the text they found powerful or they can write about a line they did not understand. This should be followed by small group sharing of what has been written and then large group sharing, in which students can volunteer to read what they had written or they can "volunteer" someone else whose writing they had particularly enjoyed.

In a concurrent break-out session, Newsletter editor Vicki Steinberg led a small group in re-thinking Reader Response. Using Houseman's "To an Athlete Dying Young" and Updike's "Ex-Basketball Player," the group discussed the necessity of students often having the piece in some form which enables them to write on or near the reading such as handouts with room on the side for

reflections and questions. The group also designed questions and exercises which would encourage students to look at a piece for more than the plot and would, at the same time, validate several interpretations.

A form of love

After dinner in Lawrence Hall, Blau explained that listening to one another is a form of love. He used Judith Langer's notion that modern teachers are schizophrenic, being process oriented when teaching writing but product oriented when teaching literature. Teachers are too text centered when teaching literature and have neglected the 'known' the reader brings to the 'new.' Because teachers have been trained to think there's a right answer when teaching literature, they don't make opportunities for the students to be listened to. This is true both with students who already have interpretations which differ from the accepted or expected and with allowing time for students to talk and write about their interpretations so they have the chance to actually develop interpretations which do differ.

Instead of arguing that someone else's interpretation is wrong, Blau suggested encouraging students to find three reasons to agree with the different interpretation. This honors divergent readings and allows for student thinking rather than simply student memorizing someone else's reading. After all, Blau reminded the audience, interpretation is a way of life. English teachers should know there's not just one right interpretation for literature, although there must always be basis in the text for these divergent ideas.

If students just take notes on the teacher's interpretation or on the teacher's interpretation of some 'expert' interpretation, they are letting someone else eat their dinner for them. Eventually their own gastric juices wear out and they can't eat for themselves anymore.

Teachers, then, must teach kids to find their own interpretations. In that sort of classroom, confusion represents an advanced state of understanding. Blau caused many in the audience to nod when he said the only things worth reading are the things you don't understand the first time you read them because if you understand them than you didn't need to read them because you already knew them.

Students think they should be able to understand on a first reading and it's not good writing if they have to work at understanding. Therefore, students need to see teachers struggling with reading just the way they need to see teachers struggling with writing. What teachers need are strategies that force students to struggle and to see the reading process. Brave teachers might want to try 'Pants Down Reading,' where they teach something they've never seen before. Students would be able to see the teacher's method of attack.

An exercise which teachers have tried with varying degrees of success is a log where the student records her problems each time she re-reads the text. After several readings and log entries, the student grades her understanding on a scale of 0 to 10: for example 3 after the first reading, 0 after the second, 5 after the third, 7 after the fourth.

Another exercise is the reading process paper where the student explains how she came to understand the piece or at least how she came to her final understanding. This is difficult and time consuming and not to be tackled lightly.

Revising writing, reading, life

Blau ended with some final thoughts about the connections between reading and writing: reading is more like writing than writing is, a fast reading is like a rough draft, readers write the text as they read it, readers revise as they read again.

Finally, Blau pointed out that as people grow they revise their interpretation of the world, of the text of life.



Sheridan Blau explains that listening to one another is a form of love.



Participants read a selection from Cisneros' The House on Mango Street



Pre-dinner conversation involves table partners.



Charlotte Roede and Andy Fishman (standing) discuss future presentations as Pam Hertz-Hilbert and Marie Wardyski plan an August week at a Whole Language Conference.



Before dinner begins, several participants look over an earlier handout.

Interested in a PAWP Course for Fall?

Below is a tentative schedule of PAWP courses for Fall 1993. Many of these are currently accepting registrations. Also, additional courses may have been scheduled after this printing. Contact the PAWP office for updates of this list.

<u>Course</u>	<u>Credits</u>	<u>Location</u>	<u>County</u>	<u>Startdate</u>	<u>Time</u>
Strategies for Teaching Writing I	3	WCU campus	CH	T, 9/14	4:30-7:45
	3	Upper Darby SD	DE	T, 9/21	4:30-7:50
	3	Boyertown SD	BE	T, 9/21	4:30-7:45
Connections: Writing/Reading/Talking	3	Upper Moreland SD	MO	T, 9/21	4:30-7:50
	3	Tulpehocken SD	BE	M, 9/13	4:30-7:45
Portfolio Assessment	2/3	Bucks Co. IU	BU	TH, 10/7	4:30-7:30
	2/3	WCU campus	CH	M, 9/27	4:30-7:30
Teaching Literature (PENNLIT)	3	Tredyff.-Eastn. SD	CH	T, 9/14	4:00-7:15
	3	Governor Mifflin SD	BE	W, 9/15	TBA
Directed Studies	1/2/3	WCU campus	CH	[Indep. Stud/PAWPDAYS]	

To register, call 215-436-2297.

To plan a PAWP course in your district, call 215-436-2202.

PAWPDAYS 1993-94: SAVE THESE DATES

Pennsylvania Writing Project PAWPDAY Seminar Series

PAWP's Saturday seminar is a free service for teachers and other interested participants. The Saturday seminar series may be taken for university credit. School districts may credit participants with a contracted in-service obligation.

1993

September 18, 1993

November 6, 1993

December 4, 1993

1994

January 8, 1994

February 26, 1994

April 23, 1994

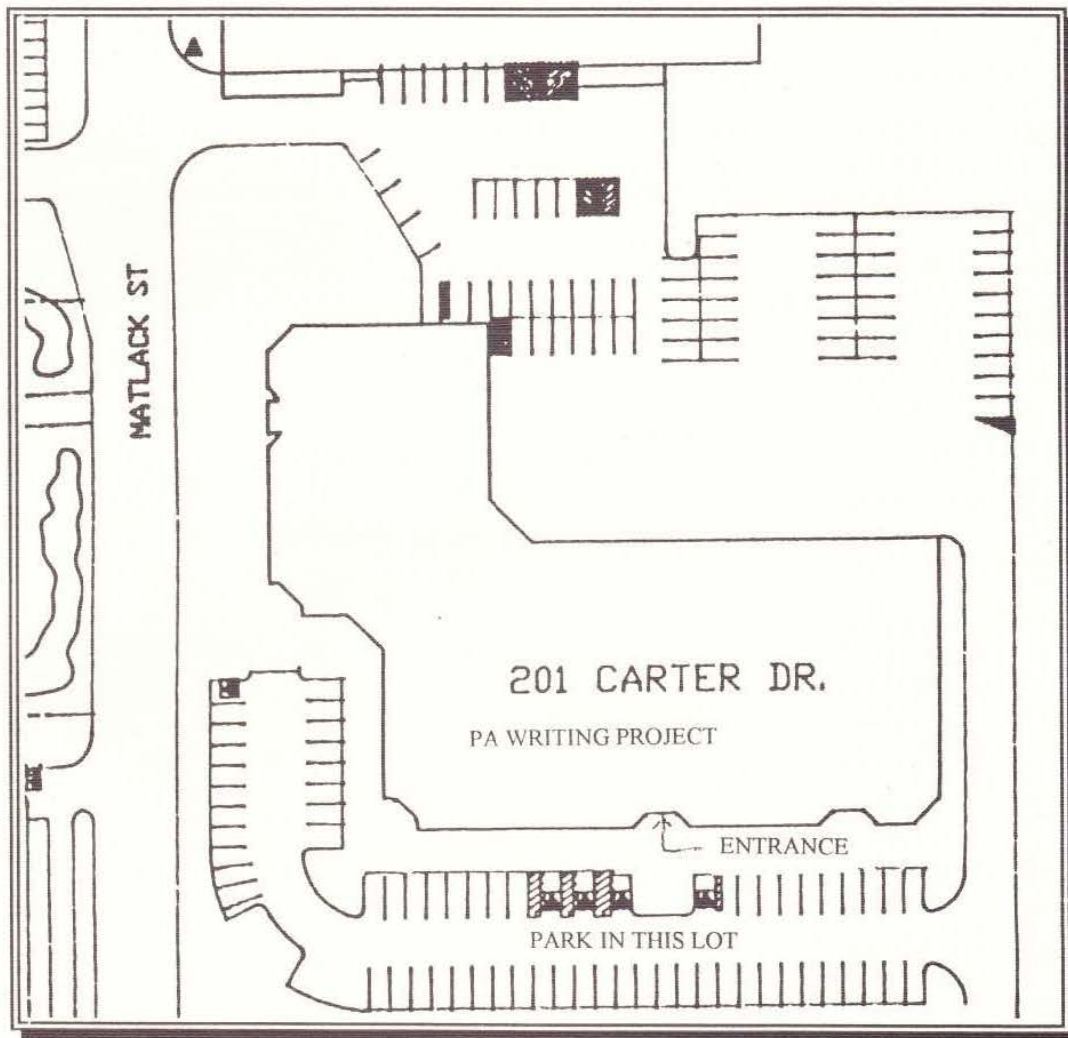
October 2, 1993 Special Event with Polaroid Education

March 15, 1994 PAWP Banquet

March 26, 1994 Snowday for PAWPDAYS (if needed)

THE PENNSYLVANIA WRITING PROJECT

HAS MOVED TO A



NEW LOCATION!

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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.

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