

File Copy



PENNSYLVANIA WRITING PROJECT NEWSLETTER

VOLUME 6 NUMBER 4

SUMMER 1986

FROM THE PAWP STAFF:

What has the Writing Project contributed —to you? —to the climate of writing instruction? —to the ways that "writing" is talked about and is conducted in schools? What future changes MIGHT it contribute to, in your school, in the community, in our state? What difference would it make, if the Writing Project had never existed? If it no longer existed?

Now multiply your reflections by some 200 (for our site alone), by 375 (for all the sites in Pennsylvania), by 16,000 (for all the Teacher-Consultants nationwide), by 65,000 (for the teachers being reached each year by TC-conducted inservice programs). We think you will conclude as we do, that the National Writing Project is making a positive, important difference in this country, that (as Roger Rosenblatt has written), "There would be a terrible void in American education were it not for the National Writing Project." But we have made only a beginning.

Even that beginning stands in jeopardy. To provide critically needed support for NWP efforts and to promote ownership by and networking of persons touched through the Writing Project, the National Writing Project has launched its Sponsorship campaign.

We urge you to participate, as each of us is doing. For an annual, tax-deductible contribution of \$25.00 (\$5.00 of which will contribute directly to networking in our own site) you can become an individual sponsor. These sponsorships are open to ALL persons. All sponsors will be recognized with an identification card and a subscription to the NWP Network Newsletter (which has become a quarterly journal).

Your participation will give critically needed support to Writing Project programs and plans. It will be a modest "return" on the Writing Project's investment in you and other teachers. You will be supporting a program which uniquely celebrates good teaching and recognizes experienced teachers' expertise. Perhaps most important, you will be investing in the future—of our children and of ourselves and other teachers as professionals. Sponsorships will place significant "ownership" of the Writing Project in the hands of the persons nationwide who ARE the Writing Project.

This *Newsletter* includes a sponsorship form that you can mail. We ask that you participate and that you urge others to do so as well.

WE ARE PRAISED BY THE SECRETARY OF THE U.S. DEPARTMENT OF EDUCATION

March 19, 1986

Mr. James Gray
Director
National Writing Project
Department of Education
University of California
Berkeley, California 94720

Dear Jim:

As Secretary of Education I am constantly searching for ways to make American Schools more effective and efficient, and I am gratified to find successful programs. I am pleased to say that the National Writing Project is such a program. It recognizes outstanding teachers, brings these teachers together to demonstrate effective teaching practices and to introduce them to new methods—and then trains these teachers to teach other teachers. This is an admirably efficient operation as well as a solid step toward increasing the effectiveness of our schools.

Writing is fundamental to learning. Clear writing and its counterpart, clear thinking, are vital tools for individual and national growth. The model staff development program you have developed, that has universities working together with schools at all levels, merits the support of those who value excellence in education. Your project gives some of the most dedicated and capable teachers the vital nourishment they need.

I wish you continued success and I look forward to hearing that private support, from foundations, corporations, and individuals, has begun to sustain your project.

Sincerely,
William J. Bennett

PAWP TEACHER-CONSULTANT APPOINTED TO ADVISORY PANEL FOR THE CENTER FOR THE STUDY OF WRITING

Sister Regina Noel, I.H.M., a 1980 PAWP Fellow who currently chairs the English department at Villa Maria Academy, has been named by the University of California (Berkeley) one of the eleven members of a National Advisory Board for the Center for the Study of Writing at Berkeley. The Center, funded by the U.S. Office of Educational Research and Improvement/Department of Education, is described later in this newsletter.

(Continued on next page)

Other Advisory Panel members include: Fred Hechinger, (Chairman), President, New York Times Foundation; Alonzo Crim, Superintendent of Schools in Atlanta, Georgia; Marcia Farr, Professor, English Department, University of Illinois; Abraham Glassman, Chairman, Connecticut State Board of Education; Gary Hart, State Senator in California; Bill Honig, Superintendent of Public Instruction, California Department of Education; Sibyl Jacobson, Executive Director, Metropolitan Life Foundation; John Maxwell, Executive Director, National Council of Teachers of English; Roy Pena, Principal, Henderson Junior High School in El Paso, Texas; Carol Tateishi, Teacher Consultant, Bay Area Writing Project; and Richard C. Wallace, Jr., Superintendent of Schools and Secretary of the Pittsburgh Board of Education.

PAWP'S THREE NEW SUMMER PROGRAMS

Three one-credit PAWP courses are being offered at different locations. All meet from 9-12 a.m. and 1-3 p.m. over a 3-day period.

Writing in the Content Areas

Participants will explore ways of motivating students to write about academic areas, designing effective assignments and using writing process methods to improve learning in all subjects. Topics include learning-centered writing, evaluation, and classroom management of writing.

West Chester University Campus June 30 - July 2
Bucks Co. I.U., Doylestown Corp. Center,
2nd Floor Seminar Room August 19-21
(The West Chester campus version will be assisted by Bob Tierney, a noted National Writing Project author and teacher-consultant.)

Revising in the Writing Process

Participants will be asked to bring one or two rough drafts (personal or professional writing) to this course, one of which will be published as a course project. Participants will work in peer response groups. Areas of concentration will be: strategies for motivating students to revise; formative evaluation through teacher commenting, peer response groups, skills "workshops"; computer-assisted revision; editing; and accountability.

North Court/Lafayette, Central Bucks West,
Doylestown June 24-26
(The Central Bucks version will be assisted by Dan Kirby, noted author and teacher of writing.)

Evaluating Student Writing

Participants will be expected to improve their abilities as evaluators of writing and to develop an evaluation training packet for use in their classrooms. We will focus mainly on some of the popular methods of summative evaluation, including holistic scoring: the general impression method, McCaig's feature analytic scales, the Diederich scale, and other scoring systems. We will consider the ways in which the data gained from these rapid assessments of large numbers of writing samples can be put to use.

Bucks Co. I.U., Doylestown Corp. Center,
2nd Floor Seminar Room August 25-27
(Courses at both locations will be assisted by PAWP's director Bob Weiss, who is an expert on evaluation methods.)

For more information about registration and fees, contact the Writing Project Office, 215-436-2257 before 2:30 P.M.

HOLISTIC SCORERS NEEDED

PAWP/WCU is looking for 17 teachers to be part of a special project titled "Holistic Assessment of Pennsylvania GED Writing Samples." Under a grant from the State Department of Education, an evaluation team led and trained by Bob Weiss will meet in small groups throughout 1986-87 to rate 2000 expository writing samples generated by adult GED candidates.

Two assistant chief readers will lead the small scoring groups and will receive compensation of \$1450. Team members will each receive compensation of \$400 for training sessions and 4 scoring sessions. Transportation expenses will be paid to and from WCU. The work will begin in early September 1986 and end in June 1987.

Preference will be given to persons who have had prior training in holistic assessment and/or writing instruction at WCU, who are not currently teaching GED classes, and who meet as many of the following criteria as possible:

1. Background in teaching of writing skills or language arts
2. Demonstrated ability to write effectively
3. Teaching experience in adult and/or secondary education
4. Willingness to accept established essay scoring standards and the concepts and procedures of holistic scoring
5. Familiarity with GED test administration practices.

SAVE THE DATE ALLENTOWN SCHOOL DISTRICT WRITING CONFERENCE IN SEPTEMBER

The Allentown School District Writing Conference will bring some of the best consultants in the country to the Lehigh Valley to share their expertise on the teaching of writing and on how writing can be used to enhance student learning in other subject matter disciplines. The conference is open to K-12 classroom teachers, curriculum specialists, and administrators.

Where: Trexler Middle School
Fifteenth & Greenleaf Streets
Allentown, PA 18102

When: Saturday, September 27, 1986
9:00 A.M. to 3:00 P.M.

Cost: \$65.00 per person (includes coffee and lunch)

PROGRAM SCHEDULE

8:30 - 9:00	Registration
9:00 - 10:30	Keynote Speaker
10:30 - 11:00	Coffee
11:00 - 12:00	Keynote Speaker
12:00 - 1:00	Lunch
1:00 - 3:00	Workshops

Keynote speaker will be Dr. Gabriele Rico of San Jose State University, California. She is an authority on the application of current brain research theory to the teaching of composition, the inventor of the clustering technique, and author of the best-seller, *Writing the Natural Way*.

Workshop leaders will be Mary Ellen Giacobbe, Jane A. Kearns, Robert Tierney, Hans P. Guth, and Marian M. Mohr.

PAWP NEW FELLOWS LIST FOR 1986

Janet AUGENBLICK	New Hope/Salisbury
Sally BERKLEY	Somerset Area
Harry BRADLEY	Southeast Delco
Maria BRUMBERG	Douglas, Philadelphia
Gail CAPALDI	Upper Darby
Eleanor CARAFA	St. Charles School
Scott DIDYOUNG	Boyertown Area
Irma DRUMM	Cocalico
Kathy IRONS	Southeast Delco
Gladys JOHNSON	Southeast Delco
Sally KELLY	St. Joseph's School
William LOTT	West Chester Area
Barbara METFORD-MOORE	Springfield
Gail OUTLAW	Springfield
June PATTON	Springfield
Sandra READLER	Springfield
Doris REPERT	Octorara Area
Marilyn SANDBERG	Woodbury (NJ)
Jean SCHWARTZ	Methacton
Ronald SHAPIRO	Christiana (DE)
Pamela TAIT	Exeter Township
Ronald TIRPAK	Ridley
Marty WALTON	Somerset
Nancy WERNER	Pennridge
Linda WILKINSON	Ridley Township

BOB WEISS APPOINTED REGIONAL DIRECTOR FOR MID-ATLANTIC STATES

The National Writing Project Advisory Board, at its last meeting in New Orleans, approved a plan to appoint ten Regional Directors of the National Writing Project as a means of strengthening the administration and networking of this expanding national project. Bob Weiss was appointed Director of Region 2: the Mid-Atlantic Region.

State	Number of Sites
New Jersey	1
Delaware	*
Pennsylvania	5
Dist. of Columbia	1
Maryland	1
Virginia	7
West Virginia	1

The Regional Director has an initial two-year appointment, renewable yearly at the pleasure of the National Director. The responsibilities of Regional Directors are:

- to maintain personal contact with site Directors;
- to channel information from sites to the Director;
- to promote the NWP Sponsorship campaign;
- to contact NWP site Directors tardy in their submission of the NWP annual report;
- to train new Directors of established sites and to follow-up with the training of new site Directors;
- to organize and run yearly regional retreats;
- to serve as liaison to such educational organizations as regional labs and research centers;
- to channel information to and from the Center for the Study of Writing;
- to generate and accept jobs for the National Writing Project;
- to carry on other business appropriate to this position.

THE MEMOIR PROJECT

PAWP has created a project for older adults who have stories to tell. The Memoir Project: Pages for your Memoirs, is an invitation to all retired persons, senior citizens, and other people with memories. Consisting of 5 two-hour sessions of pre-writing, drafting, revising, and editing guided by one of Pennsylvania's best teachers of writing, it is a writer's workshop that can be run at any location where enough participants can be assembled: for example, community centers, retirement homes, churches, synagogues, private homes, or veterans' clubs. The cost per participant is \$50. The course fee for groups is negotiable.

In 1985 Lois Snyder conducted an Elderhostel course on the WCU campus to introduce the Memoir Project. Typical participant responses: "This course is a fine example of what can be done with Senior Citizens to turn them to creative work and thought." "We became hooked on writing our memoirs. Hopefully when we get home we will be able to continue writing our memories so that our grandchildren may have a feel for our lives and times which they will never be able to learn from school history books." "Sixty years ago, courses in writing were not nearly as good. I have the feeling that I have been transferred to modernity." "I wouldn't mind taking it again." "Everyone has a story to tell." "I wish we had a course of this kind when I was younger." "This course did exactly what I wanted it to do. It started me writing again. I am happy with the process (despite the occasional agony), and I am fairly pleased with the result." "The writing course is an excellent choice for any age group. No one has nothing to write about. Many thanks for making this helpful course available to us."

Memoir Project courses can be scheduled for late afternoons, early evenings, or weekends. Scheduling may be arranged by program directors, clergy, or private individuals. For more information contact the Project office at 436-2297.

DON'T FORGET PAWP'S FALL COURSE

This Fall, PAWP/WCU again offers a "directed studies" course which enables people to develop an individualized project in writing or the teaching of writing. Registration forms and further information are available from the Writing Project Office, West Chester University, West Chester, PA 19383 (telephone 215-436-2297).

COMPUTERS AND WRITING IN THE SCHOOLS

The Regional Computer Resource Center and Pennsylvania Writing Project at West Chester University and the Chester, Delaware, and Montgomery County Intermediate Units have teamed to sponsor two summer lectures on computers and writing. Stephen Marcus of the South Coast Writing Project at the University of California, Santa Barbara will speak on Monday, July 21, 1986. Elaine Jarchow, Assistant Dean of Iowa State University's College of Education, will speak on Monday, July 28, 1986. Both talks will be held from 3:15 to 4:15 in New Main Auditorium on High Street. Punch and cookies will be served after each event. For more information contact John Kerrigan, Director of the RCRC at 215-436-3477 or Robert Weiss, Director of the PAWP at 215-436-2297.

IMPACT OF NWP

From last year's annual report of the National Writing Project, here are figures that should interest you.

Number of Teachers Trained in Writing Project Programs, 1983-1984

Invitational Summer Institutes	2,648
Grade level distribution:	
Elementary	886
Junior High School	591
Senior High School	875
College	221
Other	68
NWP sponsored school site programs conducted during the school year	40,136
Grade level distribution: (based on information reported)	
Elementary	15,128
Junior High School	8,402
Senior High School	12,872
College	1,065
Other	100
Other NWP staff development programs	22,895
Other summer programs (open programs, target programs, second-round institutes, overseas programs).	
Other school year programs (young writers' programs, follow-up programs for summer fellows, pre-service programs, teacher-research programs, target programs, NWP local site conferences, etc.).	
Total number of teachers participating in National Writing Project programs in 1983-1984:	65,679

VINCENT BALITAS DISCUSSES REVISION IN POETRY

The bright cold Saturday morning of January 11, 1986 found 22 PAWPers in the Lawrence Center for brunch and discussion of revision. Poet Vincent Balitas led us through the revision process of his poem "Awakening." After 15 revisions he felt that it finally conveyed his meaning. The first and final drafts are shown below. Perhaps you can imagine the struggle over a period of time.

Vincent D. Balitas, founding editor of the *John O'Hara Journal*, has published poems, critical articles and essays, and reviews in the United States and abroad. From 1975-1977 he was Assistant Professor of American and British Literature at Pahlavi University in Shiraz, Iran. In 1978-1979 he was a Senior Fulbright Scholar at Maria Curie Sklodowska University in Lublin, Poland. He has read his poems in the United States, Iran, and Poland, and most recently in Hungary and Czechoslovakia. Presently, he is at work on a long poem of eighteen parts, each part corresponding to letters in the Irish alphabet. The first part of this sequence will be published in a deluxe, limited edition with the artist JoAnne Schiavone. *The Only Survivor and Other Poems* is his first published collection.

to caitlin claire feigenbaum

Here she sleeps, bottom raised
Ever so slightly, among colorful
Calderesque mobiles and still
Slightly soggy, baby-breath smell
Stuffed toys—bears and rabbits and
Giraffes

Here she sleeps, bottom raised
slightly as if she was looking under
something, among colorful mobiles,
a zoo of still slightly soggy
Stuffed animals. And everywhere
The smell of baby.

Here, she sleeps,
Bottom raised as if looking
For something, among colorful

AWAKENING

Here she sleeps, bottom slightly raised
As if lazily looking under something.
Caught in waves of hallway light
A mobile glitters a bit above her, barely
Moving on air my quiet entrance made.

Still somewhat soggy tiger ears and
Rabbit feet, parrot beak and tail
Of monkey, soften the bars of her crib;
Form a bib; silently stand their ground.
And all around, the smell of baby.

Here is a safe place to sleep. Pure
Present. Signs of childhood everywhere.
Into mind comes Klee's "Child Consecrated
To Suffering." For no reason. Surely
Completeness dominates this room. No past

Whispers, no future is imagined. Nothing
Bothers whatever nine-month-olds dream of.
Fullness takes precedence, not lines in
An artist's mind. These are no fragments.
This is Caitlin, her zoo of stuffed toys.

And she decides now to stir, turn herself
Over, and with eyes too wide for someone
So soon awake, stare at a giant standing
Near. Trying not to disturb. Thoughtfully
Stroking his beard. Absorbed in reality.

for Caitlin Claire Feigenbaum

BOB WEISS REPORTS ON 4C'S PARTICIPATION

In March I traveled to New Orleans to participate in a session at the 4C's conference. Weather was lovely, azaleas were out, and I loved the French Quarter.

I had proposed a session called Dialogue: What Secondary Teachers Have to Tell College Teachers. My title was to be "How Well Are High School Writers Prepared For College Composition: A Study of Perceptions." Other participants were Ann Rohovec, a former high school teacher, now a member of the English Department at New Mexico State University, and Jay Ward, an English professor at Thiel College. Ann, a teacher-consultant of the New Mexico State Writing Project, established for us the reality of the high school teacher's working situation and advised us that we could not expect freshmen to have much more background in English than we are now getting. Ward argued similarly from a survey of the literature and recommended getting professors and teachers into each other's classes.

My talk was based on research done on the WCU

campus. I first tracked students entering WCU in Fall '84 to determine similarities and differences between their last high school English grade and their actual grade in their first ENG course. I learned that students entering directly into ENG 120, Effective Writing I, scored an average of 7.5 points lower than their last reported high school grade (approximately an 85 instead of a 92, or a 72 instead of an 80). Students who entered directly into ENG 000, Basic Writing, a "remedial course," scored an average of 5.5 points lower (approximately an 87 instead of a 92, or a 75 instead of an 80). In 45 out of 47 sections studied, the average grades went down. Of course, the decline may be interpreted in several ways.

To learn more, I enlisted the cooperation of six members of the English Department, and a smaller number of students agreed to answer a questionnaire and to be interviewed about their grade expectations in English. Bobbi Jacquet, a graduate assistant, conducted the interviews. We collected the following information on these students:

- last high school English teacher's best guess as to their performance in college English;
- their own reminiscence of how they had expected to do in college English I;
- their first college English professor's opinion of their performance potential in his/her course and the next English course;
- their own estimate of what grade they would get in the next English course.

Although the sampling was limited (20 students), it showed up some possible lines of inquiry. More than half of the students interviewed had done better in their second English course than their first, and some had even consistently improved in grade performance since high school. If their second grades in college English are higher than their first, it may be that they had adjusted to our standards and thus were able to meet them, or that we teach them so well in their two courses that they gradually perform better.

I was encouraged by the participants at the session to continue this research by repeating it in 1986-87, by tracking students through their first two ENG courses rather than just their first, and by collecting further data on the students (HS class rank, College Board scores, GPA, etc.).

INPUT: WRITING

As a result of her participation in the Writing Teachers Consortium at Walton, Gloria Lindenbaum created a writing project for students in her Computer Literacy class which involved writing to learn computer programming and writing and revising letters on the computer. Following are her notes and comments on this project.

Preparation for the Project

Students wrote complaints and/or compliments to the computer in their journals twice a week for two weeks. The journal writings became the source for a personal letter written from each student to the computer, which was written at home in proper format. Three letters were given as homework assignments to get students used to a format which could be transferred into a program. Journal entries often expressed students' problems in working with the computer:

One problem I got is with the input statement. When you type a question, your not suppose to type in a question mark in the quotation marks, why? Is it because of the input statement its self. Let's say that if I

want to input "that's a nice name" it will put a question mark. What if I just put Print that's a nice name. When I signed up for this computer class I expected us to just type a question and have the computer give you the answer. But I've found out it's not like that.

Execution of the project

Day 1: Students received a handout covering the format of a personal letter and a computer program for that letter.

Day 2: Students entered the program from the handout and ran it on a video screen.

Day 3: Students wrote letters to the computer on the computer in program format, using their journals and the sample program as source material.

Day 4: Students completed, rewrote, and corrected errors in their letters while I circulated, giving individual instruction. During this time, some students were able to produce two letters—one personal and the other a complaint/compliment. Then their programs were run on the video screen. Finally, students learned additional computer terms to enable them to use the printer and a new method for spacing. Here is an example of one student's letter:

Dear Computer,

I am seriously thinking about working with computers for a career. It is fun to work with. I enjoy facing the challenge of breaking new programs.

Even if I do not choose computer programming as a career, I will do my best to learn more about them. Maybe the computer and I can become very good friends.

Your friend,
Yolanda

Day 5: Students ran their programs, two at a time, on the printer, while other students corrected their programs to include new computer terms taught. It took approximately one week for the entire class to get their printouts.

Day 6: Students learned to use READ and DATA statements in their letters, and then rewrote their letters to include these statements.

Day 7: Students learned to use a terminator-conditional and unconditional branches in their letters.

```
Example: 10 IF A$ = XYZ THEN END
          -or-
          10 IF A$ = XYZ THEN 60
          60 END
```

Comments

What I initially thought was a two day project turned into a unit plan which lasted seven days and which presented old/new computer terms in a new and refreshing way. Writing programs with the same familiar output can get boring. Using letter writing varied the output and allowed for individual finished products which the students could display. In addition, this exercise served as an introduction not only to programming, but to word processing.

Gloria Lindenbaum, who teaches at Walton High School, is a teacher-participant in the New York City Writing Project. This piece is reprinted from their Fall 1985 Newsletter.

FAMOUS QUOTES:

The art of writing is the art of applying the seat of the chair (Mary Heaton Vorse). I love being a writer. What I can't stand is the paperwork (Peter DeVries). How vain it is to sit down to write when you have not stood up to live (Henry David Thoreau). If you wish to be a writer, write (Epictetus).

A New Dimension in Writing Research

THE CENTER FOR THE

By working together, the National Writing Project and the Center for the Study of Writing hope to build a two-way bridge between research and practice. Just as the National Writing Project ushered in a new approach to staff development by recognizing the professional wisdom of teachers, so does the national Center for the Study of Writing plan to bring the expertise of the classroom teacher into the process of educational research. Researchers working with the Center will focus on issues having an impact on practice, and teachers working with the Center will respond to ongoing research, turn research into practice, and help formulate new problems for research. In his recent report to NWP site directors, James Gray, Director of the National Writing Project and a Co-Director of the Center, expressed his enthusiasm for the partnership: "The close involvement that the NWP will have with the Center is an exciting prospect for all of us. . . . The National Writing Project is an ideal dissemination network. We promote the best that is known from practice and from research, and informing teachers in effective teacher-to-teacher ways about what is known is what we've been doing all along. The Center will be a great boost to us in our goal to create a corps of informed teacher-scholars in all classrooms across America."

The headquarters for the Center for the Study of Writing are located at the University of California, Berkeley. The Center is directed by Sarah Warshauer Freedman, Associate Professor in the knowledge about how the way we speak influences the way we write.

The third interaction the Center hopes to explore is that between writing and computers. Researchers at U.C.B., Carnegie-Mellon, and Xerox-PARC plan to explore the potential of the computer as an aid to writers.

Dissemination

Through its many campus and school programs, the National Writing Project continues to inform an ever-growing number of teachers of what is known about the teaching of writing, from research and from the practice of successful teachers. Each National Writing Project site director will appoint a liaison staff member to take responsibility for disseminating Center materials and information to teachers at the local site. In addition, the liaison person will maintain contact with the Center to

report important information such as teacher response to the ongoing research work of the Center, and teacher interests in research that might shape the future direction of the Center or the focus of future research projects. This liaison role will undoubtedly expand as two-way communication between the Center and teachers develops. Seminars offered at several National Writing Project site locations will also present research findings to teachers. And, in addition to all traditional avenues of dissemination, the Center for the Study of Writing will draw upon the experience of the National Writing Project to explore new ways to bring knowledge from research to the classroom and knowledge from the classroom to research. Center Director Sarah Freedman emphasizes the underlying philosophy of the Center: "Unlike many past efforts in educational research, we see the Center for the Study of Writing as unique. Researchers at U.C.D. and C.M.U. share a vision of what we call *practice-sensitive research* and *research-sensitive practice*. To sharpen our vision, we will need to create a community of researchers and practitioners working side by side to improve the teaching and learning of writing both in our schools and in our society. We expect that our joint work with the National Writing Project will be central to achieving our goals."

Writing and Instruction

Five research projects will focus directly on writing instruction. Sarah Warshauer Freedman at U.C.B. will study how successful teachers provide response to their students' writing. She plans to compare successful teachers in the United States and in Great Britain. She hopes that the comparison will deepen our understanding of how to apply British research on writing in U.S. classrooms. Another project underway at U.C.B. is a two-year writing-across-the-curriculum study by Paul Ammon and Mary Sue Ammon. They are exploring how writing might be most productively coordinated with science teaching to yield the most gains in both the learning of writing and the learning of science. In future years the following projects are planned: a study by Donald McQuade at U.C.B. and Nancy Sommers at Rutgers to look at college level writing instruction; a study by Jenny Cook-Gumperz, John Gumperz, and John Ogbu at U.C.B. to look at writing instruction for workers and how workers use writing in their jobs; and a collaborative project with the California

STUDY OF WRITING

Assessment Program to be conducted by Charles Cooper of the University of California, San Diego and Dale Carlson of the California State Department of Education to look at the interrelationship between testing programs and school curriculum.

Interactions: Writing and Reading, Writing and Speaking, Writing and Computers.

Three separate questions will be addressed by research in this area: how is writing affected by what one reads and by one's reading ability; how is writing affected by how one speaks; and how is writing affected by computers. The first of these questions is being explored in a collaborative project with the Center for the Study of Reading at the University of Illinois. The goal of this project is to bring together what is known about writing and reading and how these skills interact in learning, and to suggest what future research is needed.

The second question in the area of Interactions, being studied by Wallace Chafe at U.C.B., is concerned with the relationships between writing and speaking. Chafe will be developing detailed Language and Literacy Division of Berkeley's Graduate School of Education, and by Wallace Chafe, Professor of Linguistics at U.C.B. Freedman has worked closely with the National Writing Project, is one of the Co-Directors of the Bay Area Writing Project, and participates in the deliberations of the National Writing Project's national advisory board. Center activities are also being conducted at Carnegie-Mellon University in Pittsburgh, Pennsylvania. Key personnel there include Linda Flower, Associate Professor of English, and J.R. Hayes, Professor of Psychology, who, like James Gray, are Co-Directors of the Center.

The current research agenda of the Center has been designed to focus on three program areas. Within these areas teachers and researchers have identified projects leading to knowledge which will have a significant and lasting impact on teaching and learning. These areas are 1. *Writing and the Writer*, 2. *Writing and Instruction*, and 3. *Interactions: Writing and Reading, Writing and Speaking, Writing and Computers*.

Writing and the Writer

Within this area, researchers will be studying writers. Projects will try to determine what writers know and what they can do. The key research ques-

tion is what are the strategies and knowledge that writers bring with them to writing that lead them to write as they do?

To explore this area, four projects are currently being sponsored by the Center. Anne Haas Dyson of U.C.B. is looking at inner-city children just entering school to see how their speech, drawing, and writing are related and how the relationships might be built upon in preparing children for learning to read and write. Flower and Hayes at Carnegie-Mellon are coordinating three projects dealing with student writers as they enter the university. The first is concerned with the strategies students use when they read as preparation for writing. The second focuses on how writers decide which strategies are appropriate for a given assignment. The third explores the writer who needs to use writing for subject-matter learning.

(Reprinted from *The Quarterly of the National Writing Project and the Center for the Study of Writing*, March, 1986.)

NWP ACTIVITIES

Here is a listing of activities sponsored by NWP sites across the country.

- 26 Follow-up Programs for Former Summer Institute Fellows
- 21 Pre-service Teacher Training Programs
- 39 Academic and Continuing Education Courses
- 16 Targeted programs for Students
- 28 Young Writers' Conferences and Writers' Camps
- 52 Publication of Student and Teacher Writings and Professional Publications
- 43 Writing Across the Curriculum Programs
- 17 University Faculty Development Programs
- 25 Writing Assessment Programs for Local School Districts
- 25 Special Programs for Administrators
 - 5 Writing Improvement Programs for Local Industry/Business Groups, Etc.
- 31 Co-Sponsored Programs with Other Educational Agencies
- 13 Production of Films and Videotapes
- 41 Consultant Service to Local District Curriculum Development Projects
- 23 Major (and Minor) Outside Grants to Fund Particular Project Programs
 - 5 Research Grants
 - 19 Teacher Research Studies
 - 12 Others

THE WRITING PROCESS: DOES IT WORK WITH ESL STUDENTS?

by Barbara J. Jacobson

"Take out your journals. This will be number 38. I want you to write about your worst day, not your saddest or most difficult, but the day that everything went wrong. Write for ten minutes." My students groaned and said, "Oh, no!" However, within a few minutes I could only see the tops of their heads as they busily started to write. A few looked at their papers trying to remember which day had been the worst. A few stared at the unwashed blackboard. Soon they were all writing. After ten minutes, I asked them to stop writing and to volunteer to read their papers. Only a few stopped. Finally, I got their attention. The amazing thing that had happened and continues to happen is that they don't want to stop writing. They love it.

I teach writing to international students at Northern Virginia Community College, Alexandria. I have been doing this for eight years. Before the summer of 1985 when I attended the NVWP at George Mason, I always taught the infamous five-paragraph essay. It was perfect for ESL students. The only thing was they were miserable and I was bored. Personally, I did not think the writing process was for the ESL student, but I tried it. The results were impressive. The writing process is effective for the ESL students.

In ten weeks, the students wrote 35-40 single or multi-paragraph pieces. The difference between the first and the last paragraphs was unbelievable. The first free writings were very controlled, very careful. The students did not want to make any mistakes or take any chances. They were obviously trying to figure out this new and "crazy" teacher who wanted them to write all the time and to number all their writings. By the end of the ten week period, all of the students were writing better. Instead of three or four sentences in ten minutes, they were writing a page. There was more freedom in their writing, more "heart" as I call it, more depth, more feeling. Even some of my worst writers who would normally have failed the course, have become better writers. One brilliant engineering student from Egypt passed all his grammar tests with high scores, but he wrote mechanically. I told him "with love" that he wrote like a robot because he had no feeling for his writing. Later, I read a journal entry, a thank you letter to someone who had done a great deal for him. It was a letter to his uncle who was sponsoring him in the U.S. There was feeling, there was heart. Adel had made the connection. As a result, he has become a much better writer. He is now in my advanced composition class and each time he achieves more success.

Donald Murray says, "Writing is fun." I knew it, but I doubted that I could ever make my students believe it. Just before the holidays, I had read the students "Thanksgiving," by Alex Hailey. In the essay he tells about his Thanksgiving on board a submarine during World War II. He decides to write three letters giving thanks to his father, a high school principal, and his grandmother. I told my students to write to someone in their lives who meant a great deal to them. The journal entries were beautiful. They were to mothers, fathers, brothers, teachers, but the one that made tears well up in my eyes was a very lovely Korean girl. The letter was to me thanking me for teaching her to write, but most of all she thanked me for making "writing fun." This girl had suffered a great loss because of the death of her favorite brother. Her writing has become her release. She was able to describe her feelings of anguish and pain. She now writes with feeling. She loves to write.

The students write every day in class and frequently have a writing assignment to finish at home. Every 5-10 days I collect their journal entries. Since they write in a

loose leaf notebook, this means only four to five sheets of paper. I read everything, grading it \checkmark or $\checkmark+$. I keep a running list of all the assignments so that if they are absent they have to get the writing assignment from a friend or me. They must do every writing assignment and pass the grammar tests to pass the course. At the mid-term I had the highest number of R (re-enroll) grades that I had ever given (15 out of 60). I explained that they had one more chance to pass. They must do all the work and pass the grammar test. Only five did not pass. I had success with students who would never have passed in previous classes because the goals were realistic. They could write the paragraphs and they had to study for the grammar tests.

It is easy for a teacher to say, "My class is successful. I've found the answer." The real proof is if the students feel successful. These are a few comments from some of the students who have taken the course. "Good advantages are you are forced to write a little bit everyday. The more you write, the easier and (I hope) the better it gets." "Your course in English is one of the best I have ever come across . . . If I'm doing a little better than when I started, it is because of you. Thank you for sharing your knowledge with us." "I have a little complaint . . . You have given us too many writing assignments. No, I am kidding. Now, I love to write; therefore, I don't actually care about it." The writing process does work equally well with international and American students. I have become a true convert of the writing process.

Barbara J. Jacobson is a Teacher-Consultant of the Northern Virginia Writing Project. This piece appeared in a recent NVWP Newsletter.

WHAT OUTSTANDING TEACHERS AND THEIR STUDENTS SAY ABOUT RESPONSE TO STUDENT WRITING

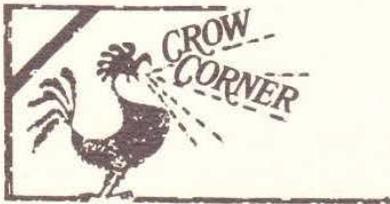
1. Teachers at all levels believe that response during the writing process is significantly more important than response after a student has finished writing.
2. Unlike their teachers, secondary students find response after finishing writing significantly more helpful than response during the process.
3. Although teachers agree that response during the process is most important, they do not agree about how best to arrange for this response. They only agree that individual conferences are helpful. There is great disagreement in the field about the helpfulness of peer groups, written comments, grades, and student self-assessments.
4. The teachers do agree about how best to arrange for response after a piece is finished. They believe that the most effective response comes in individual conferences and peer groups, followed by student self assessments which they consider significantly less helpful than conferences but not significantly less helpful than peer groups. Significantly less helpful are teachers' written comments. And least helpful of all are grades.
5. Secondary students agree with one another better than their teachers agree with each other about the most helpful kinds of response. The students, however, are frequently not in agreement with their teachers. Unlike their teachers, they prefer written comments at the end of the process significantly more than any other type of response. They next prefer individual conferences during the process. Then they prefer grades on their final versions, conferences on their final versions, and comments written by their teacher on their drafts. Significantly less helpful are responses from

their peers on their drafts. Then come responses from their peers on their final versions. They do not find their self-assessments particularly helpful either during the process or at the end. And significantly less helpful still are grades during the process.

6. Teachers think that they are the most helpful responders to their students' writing. Next come classmates. Then come other teachers. And last are parents and other adults.

7. Secondary students agree with their teachers about who the most helpful responders are, except that they value their parents comments more than their teachers do. They place their parents in third place, after classmates and before other teachers and other adults.

From The National Survey of Excellent Writing Teachers. A summary of partial and preliminary findings reported by Sarah W. Freedman at the November, 1984 NCTE Convention.



Barbara J. Marshall, a 1983 PAWP Fellow who teaches at the Edwin Forrest Elementary School in Philadelphia's District 8, received a 1986 Pew Foundation Fellowship for independent study. She will study and compare the writing of three African female writers and three African-American female writers.

The Octorara School District recently hired Patrick Hallock as assistant principal of its intermediate school, effective April 1. Hallock is an English teacher, an administrative intern in the Lancaster School District, and a 1983 PAWP Fellow.

Eileen Lynch (1981 Fellow) was recently featured in the *Delaware County Daily Times*. A teacher at the Westbrook Park Elementary School in the Upper Darby School District, Eileen described the school's publishing center and the extensive writing done by her students in 45-minute workshops four times a week.

Kindergarten/First Grade Write-A-Thon Featured at Language Arts Exhibit

Philadelphia's School District #1 opened its eighth annual exhibit on April 28, 1986 at the Locke School. The theme for this year was "The Big Four - Get To Know Us: Listening, Speaking, Reading, Writing." Mary Ellen Costello, who co-directed the Philadelphia Summer Institute in 1984, is reading/English language arts supervisor for the district. The main feature for the past three years has been the Kindergarten/First Grade Write-A-Thon. Grace Linkmeyer ('84 Fellow) and Judy Fisher ('82 Fellow) led the children through this activity. Following the pre-write activity the children wrote and wrote. Their pictures and stories were then hung in the lobby of Locke School where they remained through May 16.

NO PARTY LINE OR SIMPLE FORMULA FOR PAWP

The National Writing Project is a program that is open to whatever is known about the teaching of writing from whatever source, from the literature in the field, from research, and from the insights and experiences of successful teachers. The writing project has no packaged plans, no teacher-proof materials, no set formulas for the teaching of writing. We promote no single approach to the teaching of writing, even though we recognize a number of ideas that have emerged over the past decade and are now being adopted by an increasing number of teachers. The National Writing Project remains open to discovery and open to qualification, and this position is the sustaining strength of the project.

From "Joining a National Network: The National Writing Project" by James Gray.

Creativity within the structure of an educational system can easily be stifled unless the teacher has an understanding of ways to develop and nourish the seeds of writing, so they will grow into beautiful flowers, even trees.

Many times during the course of a school year, my daughter told me that her teacher said a poem or story she wrote was unacceptable because of spelling and/or grammatical errors.

I would like to tell this teacher, "Please, look at the poem. Feel the poem. Nourish the seed. Water it. Watch it grow. Watch it as it grows into a beautiful flower. As the flower grows, perhaps it needs to be repotted. Nourish the seed. Do not destroy it. We need so many flowers in this world."

Aisha Eshe, author of I Usta Be Afraid of the Night, a book of poems.

SIBLING RIVALRY REVISITED

by Robin Lit

As I looked around the living room, I was confident the gods were with me. Daddy, my hero, would be home soon, Mommy was making my favorite dinner - vegetable soup, and Heidi, the twerp, was nowhere to be seen. It wasn't often I had a peaceful moment away from a baby sister who was always tipping over my blocks and ripping up my books.

Taking advantage of this rare opportunity, I took my piggy bank down from the bookcase and removed several pennies. One next to the other, I lined them up across the living room rug. Contrasted against the dark green rug, that neat, orderly row of pennies shined up at me in full splendor.

I barely had time to admire their luster when I heard the sound of corduroy scraping on carpet. "Oh no," I moaned, "the pest has returned."

Smiling and gurgling, but with that Dennis the Menace look in her eyes, Heidi crawled out from behind the sofa and in one well planned swipe scattered my pennies across the room. That is, she scattered the ones that hadn't made their way into her grubby little fists.

I pushed. I hit. I pried. But the harder I tried to retrieve my kidnapped coins, the tighter Heidi's grip became. Clearly, I had to find another tactic.

(Continued on next page)

Taking a deep breath to calm myself, I tried again. I smiled at Heidi in a big sisterly sort of way, and offering her one of my prized pennies, I cooed, "Here, Heidi. Eat this. It's good."

Not one to question the advice of an older and wiser three year old, Heidi obediently gulped down the penny and looking up at me with innocent blue eyes said, "more."

I ignored her request and entered into phase two. This was going to be great! Positioning myself by the kitchen door so Mommy was sure to hear, I wept for all I was worth.

Sure enough, upon hearing my cries my mother rushed out of the kitchen, dish towel in hand. Between sobs I explained how Heidi had mercilessly thrown my pennies all over the room and even had the nerve to eat one besides.

"She did what?" my mother screamed, dashing over to my sister who was contentedly tearing pages out of the phone book. She bent down next to Heidi, full of a mother's concern. Heidi briefly looked up from her mission of destruction and said, "Book."

I could hardly contain my glee, anticipating consolation and maybe even retribution from my loving parent. I hugged myself with delight.

Apparently satisfied that her little daughter was not at death's door, my mother calmed down to a semi-frantic state and turned her attention to me. I was ready for her soothing embrace.

"What were your pennies doing on the floor in the first place?" she scolded. "They belong in your piggy bank. And besides, you know better than to leave little things around where Heidi can find them!"

"Now wait just a minute," I thought. "Heidi always comes first. Things were just fine until she came along and now I can't even play with my pennies in peace. Where is the justice in this world?"

I thought these things, but I never said them. I was not programmed to be the outspoken daughter. (She hadn't even arrived yet.) I was the inwardly seething daughter.

So, turning my back on my mother, I muttered to myself, "Fine, Heidi, fine. You won this skirmish, but there's a long war ahead of us. You better watch out!" Then I slunk to my favorite corner between the wall and radiator to plan my next attack.

Robin Lit, a teacher in the Hatboro-Horsham School District, was a 1985 PAWP Fellow.

★ ★ ★ ★ ★

A CALL FOR MANUSCRIPTS

The VIRGINIA ENGLISH BULLETIN invites you to submit articles, reviews, or descriptions of teaching ideas for the next issues.

WINTER 1986

Focus: A Critical Look at Literature Worth Teaching

Rather than explaining ways to teach literature, this issue of the *Bulletin* seeks to present articles that offer critical analyses of short stories, poems, novels, and plays appropriate for students in grades 6 through 12. The articles may explore theme, characterization, style, structure, and other aspects of a work or several works by one or more than one author. Some suggestions for teaching the work may also be included but should not be the main emphasis of the article.

DEADLINE SEPTEMBER 15, 1986

SPRING 1987

Focus: Teaching about the English Language

Whether we call ourselves "English teachers" or "language arts teachers," the basis of what we do is the English language. Reading, writing, speaking, and listening take place through language; and, of course, language is theoretically co-equal with literature and composition if one looks at the English curriculum that way. But both in programs to prepare teachers and in the curriculum, language has often been given little attention. The theme of this issue is, therefore, the language component of the English curriculum: What should we teach about it? To whom? At what grade? In what way? The editors look for both theoretical and practical articles, those that review appropriate aspects of linguistics and those that describe teaching units and strategies.

DEADLINE FEBRUARY 1, 1987

WINTER 1987

Focus: Creative Writing: The Link Between Literature and Composition Study

Although all writing involves writers in a creative act, creative writing is categorized by Britton as "poetic" and Kinneavy as "literary," where the emphasis is on literary form. Having students engage in creative writing is not a frill although it is something most students enjoy. It is, however, more than assigning students to write a poem or a short story. Articles for this issue might address: What strategies help students write a poem, a short story, or a play? How is creative writing linked to literature study? What are the skills learned through creative writing that apply to other forms of writing (transactional)? How do we evaluate creative writing? Creative writing—how much? for whom? in what ways? How is creative thinking linked to creative writing? Articles might explore theoretical issues and/or describe practical approaches.

DEADLINE SEPTEMBER 15, 1987

Send manuscripts to Robert Small, Curriculum and Instruction Division, College of Education, Virginia Tech, Blacksburg, Virginia 24061.

Manuscripts should be typewritten, double-spaced, and submitted in duplicate. Authors should include a self-addressed, stamped return envelope so that their articles can be returned should that be necessary. Authors should include their names, schools, positions, telephone numbers, and the article title on a cover sheet, and should provide a brief (no more than 25 words) autobiographical sketch.

★ ★ ★ ★ ★

The DELAWARE VALLEY WRITING COUNCIL will hold a conference on Saturday, October 11, 1986 at Harrington High School in Rosemont. Keynote speakers will be Peggy Anderson, author of *Children's Hospital, Nurse, and The Daughters*, and Ralph Keyes, who wrote *Is There Life After High School?*, and *Chancing It: Why We Take Risks*.

Elementary, secondary, college instructors and other interested individuals are invited to submit proposals for program sessions. Suggested topics are listed below. Papers dealing with other topics will also be considered.

- Publishing and disseminating student writing
- The importance of audience
- Making order out of chaos
- Writing to understand content
- Writing to improve thinking
- The value of journal writing
- The value of the research paper
- Motivating writers and non-writers

Submit a 200-word abstract of a paper (maximum five

pages when completed) by August 11, 1986 to:

Sybil T. Gilmar
Harrington High School
600 N. Ithan Avenue
Rosemont, PA 19010

The Fall Conference Committee will make every effort to include as many presenters as possible. If you have questions call: Sybil T. Gilmar, Home—(215) 664-4045, Work—(215) 525-1270

Beverly Chin and Dennis Evans are putting together a book tentatively titled:

老师

TEACHERS/LAOSHI
Portraits in Celebration

a collection of writing and drawings by American and Chinese teachers of English. The purpose of the collection is to illustrate what it has meant and can mean to be a teacher in America and in China.

Contributors should submit a drawing or a narrative of 1,500 words or less describing an episode, extended encounter, or relationship with an important teacher. For initial editorial review, original drawings should be reproduced on 8 1/2" x 11" sheets in black and white.

Please send 2 copies of manuscripts or drawings by August 1, 1986 to:

Beverly Chin
Department of English
University of Montana
Missoula, Montana 59812.

Include a self-addressed, stamped envelope with sufficient postage for return.

Co-editor Dennis Evans of Oregon State University is currently teaching in the People's Republic of China and collecting contributions by Chinese colleagues.

FILLER

It is often harder to boil down than to write.

SIR WILLIAM OSLER

PAWP HAS A COMPUTER

The office can now keep its mailing list up-to-date on the spot. Please take a moment to look at your mailing label. Is it right? If not, please mail it to us with your corrections. If you can't remove the label (our printer manages to remove them and "eat" them with no difficulty), please send us your correct address with the code that appears on the top line of the current label, i.e. g 860205. Please be certain to let us know whenever your address changes so you won't miss a mailing.

NATIONAL WRITING PROJECT ANNUAL SPONSORSHIP: 1986-87

Name: _____ Position: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone Number (Home) _____ (Work): _____

Local NWP Writing Project Site: _____

TYPE OF ANNUAL SPONSORSHIP (Please add \$5 for foreign postage)

Individual: \$ 25.00

Contributing: \$ 50.00

\$100.00

\$ _____

Institutional: \$150.00

Please mail this form with a check payable to "UC Regents/National Writing Project" to:

BAY AREA WRITING PROJECT
School of Education
University of California
Berkeley, CA 94720

All contributions/sponsorships are tax deductible. Introductory sponsorship period expires June 30, 1986.

