



PENNSYLVANIA WRITING PROJECT NEWSLETTER

VOLUME 14 NUMBER 3 SPRING 1994

PAWP Banquet Features Author of *Home Alone, Free Willy* Novels

Todd Strasser, noted writer of fiction for children and adolescents, promises an unconventional presentation on March 16

PAWP's annual spring banquet this year will be visited by author Todd Strasser, who is known both for his original fiction and his association with the box-office film hits, *Home Alone* and *Free Willy*. Accustomed to visiting schools and working with all levels of students, Strasser's approach to writing successfully motivates average and even reluctant writers as well as gifted and talented.

Strasser is popular with young people because his novels show uncommon understanding of their problems and concerns. His work is also acclaimed by critics and teachers because it is realistic and well-crafted. *Friends Till the End*, for example, is the story of a young man stricken with leukemia. Another teenage concern is depicted in *The Accident*, a mystery based on an incident of drunk driving. Strasser is also able to mix humor and romance with his subjects, as in *The Mall from Outer Space* and *Help, I'm Trapped in My Teacher's Body*.

With over 20 titles to his credit as well as several TV dramas, magazine articles and short stories, and novelizations of hit films, Strasser has deep experience of the writing craft. He can be convincing about careful research for writing, as in his travel to Key West to provide background for *The Diving Bell*, a book about the adventures of a native Mexican girl used by the Spanish as a diver to

recover lost treasure. Also, he can explain and illustrate his composing processes as a writer often published and often rejected.

The background Strasser brings to his writing is rich and varied. In the 1960's he grew his hair long, listened to Led Zeppelin, and rode his motorcycle to Woodstock. He hitchhiked around most of Europe and the United States, taking odd jobs when money ran low. He was a street musician in France, worked on a ship in Denmark, worked in a health food store in New York, and was kidnapped briefly by religious fanatics in Indiana. For many years, Strasser ran a fortune cookie business as a diversion from his real love of writing.



Todd Strasser

EDITOR'S CORNER

SOMEBODY HAS TO WIN

Although I've never played the lottery, I think my feeling about writing contests must be the same feeling that lottery players have.

I always tell my students that someone has to win but they can't if they don't enter. Isn't there at least one ad for the Pennsylvania Lottery that says the same thing?

Recently, I saw an article whose author had looked at research on lottery winners and discovered that most are not made happier by winning. In fact, many families are torn apart by the sudden money and many manage to spend it all in a remarkably short amount of time.

Personally I don't enter writing contests, but back in August I saw a call in the *English Journal* for presentations for a Global Language and Literacy Conference to be held at Oxford University in August. Because the conference is cosponsored by the National Writing Project, NCTE, and the Department of Defense Schools in Europe, I thought we stood a good chance of designing an acceptable presentation.

So, I talked Andy Fishman, PAWP Associate Director and PennLit Director, and Pam Hertz Hilbert, PAWP teacher-consultant and first grade teacher, into joining me in designing a half-day presentation for the three-day conference on "Making Connections: The Student-Centered Reading/Writing Classroom." We spent a few hours at the word processor and sent off our ideas before the October 15 deadline. We planned to help participants experience the interrelatedness of writing and reading processes across grades, kinds of texts, and ability levels through text rendering, journal formats, performance and visual extension activities, and group work. In a few weeks, we had a letter informing us that our presentation idea had been received and we would hear in December if we had been chosen.

One Saturday in December, when I checked my mailbox, I found a letter from NCTE. The first paragraph set me up for disappointment: many more applications than expected, the ideas were very good, ours was one out of more than 140, and so forth.

The second paragraph informed us that our presentation had been accepted.

When I called Pam and Andy, they both told me they had designed the presentation just to quiet me, never expecting that we would be chosen. Currently, they are starting the process of getting passports, since neither has been to England.

Well, we're going to Oxford in August because somebody has to win.

By the way, we're not making any money on the trip and I certainly hope the experience doesn't make us unhappy.

KIDPERFECT

by Mary O'Gorman

Dear Mrs. O'Gorman,

I really like the Writing Center a lot! It helps me finish projects faster. The Writing Center makes my projects better quality and neater than if I write by hand. The Writing Center can also give me a chance to have a more creative imagination because sometimes I write a story, then I leave. I can always come back to make my story or project better. I think that it is good that we have the chance to come here during some classes and during study hall. I hope I learn more next year!

Sincerely,
Stephanie

Stephanie, I agree! I also agree with Kristine who said that the Writing Center is "a good place to go when you have a big project to get done because when you make your revisions, you don't have to write the whole thing over again." Gillian added, "What I like about the Writing Center is that the computers are up to date, are not hard to use, and the computer printing is so much nicer than a paper hand written. We are in the computer age and if we don't learn early, we probably will never learn."

These sixth graders, along with their classmates, had been asked to respond to the prompt: *What do you like about the Writing Center and how does it make writing easier for you?* I had just finished my first full year working with students in the Upper Moreland Middle School's networked computer-assisted writing facility. Reactions from teachers and administrators were overwhelmingly positive, but I wanted to know what the students thought about this newest addition to our middle school's program. Since middle school students *always* freely offer opinions on just about anything, they wrote me letters telling their responses to the Writing Center. They confirmed what I had suspected: kids write willingly and joyfully if they work in an environment conducive to writing and are given tools to make the job easier. After three years of planning, our writing program was underway!

Our eastern Montgomery County school district is middle class and suburban. Most of its approximately 2,900 students live in Willow Grove or Hatboro and attend one of our two K-5 elementary schools before arriving at the grade 6-8 middle school. Upper Moreland's goal of establishing a computer-assisted writing center was influenced by its involvement with PAWP. The district sponsors at least one or two PAWP courses a semester on site and encourages its teachers to attend and become involved with PAWP. Each of the

four district schools has at least one Fellow on its staff. In addition, teachers also have the opportunity to become enrolled in a program of courses leading to a Certificate in Writing Instruction, the first in the state. As a 1993 PAWP Fellow, I believe that Upper Moreland's commitment to writing was a principal force in the establishment of its Middle School Writing Center.

This belief in the importance of teaching writing using the process approach coupled with a strong awareness of the importance of technology for today's students led Beverly Bride, our Director of Education, to write a unique grant that merged the two. In the past, computers were often purchased and then deposited in classrooms across America. Teachers were expected to integrate them into their programs, and students were magically expected to become both computer literate and more proficient in reading, writing, and math. It just didn't work. Not all teachers were comfortable using computers, and the software purchased often presented students with repetitious drill exercises that had little relevance to their classroom work.

In contrast, our district decided to design a networked computer center at the middle school using WordPerfect as the software writing tool for students. The Novell network in the Writing Center makes things simple for students and teachers. No disks are used since a file server handles all files. Students identify themselves by using a LOGIN name (initials plus a birth date) and a password that they create themselves. When the file server recognizes a user, it greets him or her by name and allows the student to start writing.

The district also made a commitment to staff the facility with a teacher who was familiar with both reading and writing as well as technology. I feel fortunate to have been chosen as the person responsible for implementing a truly unique program. After almost twenty years of teaching, the most recent in Upper Moreland, I relished the challenge. I had become familiar with WordPerfect while earning my M.Ed. in 1990, and I was a certified reading specialist. Furthermore, I had just taken my first PAWP course. I couldn't have asked for a teaching position that was a better match for my interests and talents.

My responsibility as the teacher in the Writing Center is to assist when students have difficulty with the technology and, more importantly, to encourage students to use the technology as they draft, revise, edit, and publish. In addition, I work with teachers when they develop writing activities across the curriculum. There are 25 Gateway 2000 computer stations arranged around the perimeter of the room making monitoring of students' work quite easy. Two laser printers enable writers to obtain fast, professional looking copies of their work.

Research done on the relationship between computers and writing says that word processing skills should be taught separately from writing instruction to avoid task confusion by the students. There is a difference between a computer lab and a writing center that uses computers as tools. According to Kristin, a sixth grader, the difference is as follows: "A writing center does more than a computer lab. A lab teaches you programming and a little typing. A writing center gives you a chance to use your writing skills and to learn what an updated computer has to offer." While I think that Kristin underestimates the value of a computer lab, she does zero in on the differences between the two programs. My middle school is fortunate to have both facilities. The computer lab teacher shows students how to use the technology available; keyboarding, computer literacy, basic programming, and many WordPerfect features are the focus of his program. My role is to encourage students to use the skills learned in computer class to become proficient in all areas of language. Although our primary purposes are different, our roles overlap. However, since the Writing Center was established a year and a half before the Computer Lab, I initially had to do both.

On March 1, 1992, the Writing Center was ready for students! I knew that I was supposed to enable as many children as possible to use the facility for their writing. In a school of 770 eleven to fourteen-year-olds, how could I do this? How could I schedule classes of students in five different disciplines, across three different grades, special education students, and still see kids identified as needing extra assistance in reading and writing? No one handed me a schedule. No one told me what periods to teach what grades. Incredible as it may seem, my principal offered the following challenge: *I chose you to run this program because I believe that you can offer kids opportunities to develop their abilities in reading and writing. I trust that you will learn what you have to learn about the technology to make it work for you. How you do this...your schedule...your methods...the way of making it work for kids is entirely up to you.* What a challenge! What an opportunity! I was trusted enough to get a brand new program underway in whatever manner I chose.

I began by seeing small groups of children who had been identified as needing extra help. These kids became my "pros." Within a few weeks, they became familiar with WordPerfect's basic features. They could log in without a problem. They established journal files and wrote an entry each time they came to see me. These students also wrote assignments for academic classes,

(Continued on page 21)

ABOUT PAWP'S SUMMER PROGRAMS

STRATEGIES FOR TEACHING WRITING: STILL THE JEWEL IN THE CROWN

Once again the WCU Exton Center will be hosting the frequently offered PAWP first course, Strategies for Teaching Writing (I). Begun in 1980 by the first cadre of PAWP teacher-consultants, Strategies has now been offered almost 200 times in southeastern Pennsylvania and beyond. The touchstone of the National Writing Project model, it is often said, is the course that it develops to teach other teachers. We are pleased to have created and maintained Strategies I as our "jewel."

Nine different presentations are included, in addition to the coordinator's, providing a generous variety of perspectives and lessons on successful ideas for teaching writing. At least two new presentations are added for each version of the course, so it remains fresh and benefits from infusions of current ideas and practices. More than any other course, Strategies I thus puts the teacher at the center of writing instruction.

Teachers' evaluations over the years have corroborated the initial positive response to Strategies I. One of the surveys completed by course participants focusses on changes in student writing behaviors. In 24 Strategies courses offered from 1988 to 1991, 320 participants noted that their students now:

- spend a longer time writing (86.0%)
- do more writing of various kinds (83.8%)
- do more self-sponsored writing (85.6%)
- do more pre-writing (81.6%) and re-writing (68.4%)
- do more reading and writing activities in class (86.0%)
- take more pleasure with the written products (86.9%)

Teachers' comments from the last offering of Strategies I are even more illuminating than the positive statistics:

"I am thrilled to have been introduced to PAWP and its knowledge...a truly valuable experience for me."

"The course has been extremely helpful and motivating. Having so many excellent presenters made me feel like I was becoming part of an enthusiastic community that shared some of my goals."

"It has been a truly wonderful experience and I will encourage other teachers to attend in the future."

"Great experience. I was able to unify my personal teaching philosophy and strategies."

"This course was excellent for ideas to teach writing and also to encourage my personal writing skills."

With this track record, it is no wonder that PAWP advises all teachers to experience the Strategies I course, especially as their first contact with the writing project.

The 1994 summer version of Strategies (I) is available for three graduate or in-service/certification credits.

WHAT TO DO AFTER STRATEGIES I: STRATEGIES II, OF COURSE

For the first time in several years, PAWP is offering the second-level Strategies for Teaching Writing course in a summer version. A logical follow-up to Strategies I, this second course provides more presentations by PAWP teacher-consultants, in-depth work on several areas of writing, and more opportunities to practice modelling different aspects of composing and responding to writing.

Strategies II was developed in the early 1980's because teachers who had taken Strategies I wanted more and deeper learning. Since then, the course has been offered occasionally and with excellent results. Twelve teachers taking Strategies II most recently have reported that as a result, their students now:

- spend a longer time writing (11 respondents)
- do more writing of various kinds (11)
- do more self-sponsored writing (11)
- do more pre-writing (10) and re-writing (10)
- do more reading and writing activities in class (11)
- take more pleasure with the written products (10)

The same 12 participants completed our course evaluation surveys. In judging the overall effectiveness of the course, all noted it to be either valuable (1) or extremely valuable (11). All participants noted as extremely valuable or valuable the topics covered, the quality of the speakers' presentations, the small group work, the writing activities, and the discussion and interaction with speakers. All but one valued the materials distributed.

We also surveyed these teachers to determine if the course had increased their general awareness and preparation for teaching writing. All 12 felt that the course increased their awareness of techniques for teaching writing. Eleven reported increases in their knowledge of the writing process, their enthusiasm for teaching writing, and their motivation to learn more about this field. Ten felt that the course increased their own writing output, and 8 reported increases in their students' writing competence.

Teachers' comments included:

"as useful as Strategies I"

"the district should be encouraged to have everyone take Strategies I-II"

"I didn't become a writing teacher till I was forced to become a writer"

"I have learned so many things that I have already used."

CONNECTIONS --A WHOLE LANGUAGE COURSE

Developed around the connections of reading, writing, and learning to learn, the aptly subtitled "Connections" course will enable teachers K-12 to understand and implement the integration of language, literacy, and learning. The course features such topics as portfolio design and assessment, responding to reading, content-area writing and reading, and outcomes-based teaching--all as presented by PAWP and PennLit teacher-consultants. Participants will be encouraged to try these classroom teaching strategies and report the results. The Pennsylvania Framework is built into the course design and modelled throughout.

The 1994 summer version of CONNECTIONS will be coordinated by PAWP Co-Director Jolene Borgese, who originated the course with Jim MacCall. Here are some comments from teachers participating in the last run of CONNECTIONS.

"I was totally against the whole language approach; this course has really opened my eyes to a new way of teaching." (junior high)

"extremely helpful in giving me the courage to continue moving in a positive direction" (gr. 3-6)

"These courses from the writing project are great! They give such wonderful ideas to use in our classroom. Thanks." (high school)

"This course has opened new doors for me--and in turn been helpful for my students in all areas of writing." (gr. 5)

"Because of this course, I have such enthusiasm to teach writing and to create portfolios in my classroom." (gr. 6)

"It offered a great wealth of information that I have already started to use in my classroom. Examples include new ideas for peer and teacher conferences, portfolios, double entry journals, time management, and publishing student work."

TEACHERS AS WRITERS: GETTING IT DOWN AND SENDING IT OUT

What *can* teachers write? What might teachers want to write? Do some teachers have (suppressed) urges to see themselves in print? PAWP offers two opportunities this summer for those who have felt the need to answer such questions for themselves. TEACHERS AS WRITERS will be held in two locations solely for the purpose of enabling teachers to experience writing in several modes and to further develop their writing skills. We can't guarantee that you'll have your work accepted by an editor, but we can warrant you a framework for developing and practicing your "writerly" skills and some guidance in seeking a market.

The course is for K-12 teachers who would like to grow as writers. The first part of each class session is a reading/writing workshop. Then the PAWP coordinators and published authors instruct in different genres,

including poetry, fiction, professional articles, and personal essays. Tentatively slotted as visiting authors are Judith Baldwin Toy, Bev Stoughton, Karen Blomain, Len Roberts, Julia Blumenreich, and Peter Catalanoto.

Participants in this course have called it "energizing," "a wonderful growing experience," "exhilarating," "grown up," and "professionally helpful and psychologically uplifting." Comments are invariably supportive:

"As I write, my confidence grows; I believe I'll be able to share this confidence with my students."

"The best part of this class is having the time to write."

"This year when teaching I will remember the accepting atmosphere and duplicate the same for my students. They will write with fewer or no restraints to release the author within."

TEACHERS AS WRITERS will be held from July 18-28, 1994 at the WCU Exton Center, with Cynthia Muse of the School District of Philadelphia as coordinator. Another section is scheduled from June 29-July 8, 1994 at the Souderton Area School District, with Pat Carney-Dalton as coordinator. Pat originated the concept for PAWP and has been getting her poems and essays accepted for publication. Both coordinators are eager to get started, because they intend to write along with the other participants and to produce something acceptable for publication.

CERTIFICATE IN WRITING INSTRUCTION AWARDED TO FOUR TEACHERS

PAWP continues to offer its special Certificate in Writing Instruction. The most recent recipients are Myrna Holweger, a Business Education teacher who was a Fellow of the Bucks County Institute in 1993; Dorothy Brett, an elementary teacher in the Tulpehocken Area School District and a 1993 Fellow; Patricia Vroman, an Exeter Township School District junior high English teacher; and Andrea Fisher, an Upper Moreland elementary teacher.

This certificate, earned through completion of 15 credits of course work with West Chester University through the Pennsylvania Writing Project, originated with the Upper Moreland School District, where a regular sequence of PAWP courses has been offered for teachers since 1990. Since then, 13 teachers have earned the certificate.

Teachers interested in the certificate should review their record of course work. Previous graduate credit earned through the Pennsylvania Writing Project may be applicable. *Address all questions in writing to the office of the Pennsylvania Writing Project.*

1993 NATIONAL WRITING PROJECT INFORMATION

Number of Sites: 173 Sites; 155 sites within the U.S. including 1 site in Puerto Rico; 17 sites outside the U.S.

Location of Sites: 43 states and thirteen foreign countries (Japan, Canada, Australia, Sweden, Norway, and Finland) plus sites overseas serving U.S. teachers in Department of Defense dependent schools (European, Pacific, and Atlantic Regions) and independent schools (East Asia Writing Project and The Athens Writing Project)

Numbers of Teachers Trained: 1991-1992 programs

Invitational Summer Institutes

Elementary	1,118
Junior High	733
Senior High	890
College	166
Other	75
Total:	2,982

School Year Programs

Elementary	29,810
Secondary	24,272
College	1,724
Other	2,275
Total:	58,081

All Other NWP Programs: **Total:** 43,905

**Total Teachers and Others Trained
in 1991-1992 Programs:** **111,086**

**Total Teachers, Administrators, and
Others Trained in NWP Programs
to Date, 1974 to the Present:** **1,150,244**



Opening up the free Polaroid camera.

POLAROID FOLLOW-UP

Anyone who has looked at the *Pennsylvania Framework for Reading, Writing, Speaking, and Listening Across the Curriculum* or at Howard Gardner's work with learning styles or at any current magazine or textbook aimed at teachers or at Theodore Sizer's *Horace's School* knows that teachers have taken their first steps down a path working with visual literacy.

The 100 teachers who were present in October at PAWP's Polaroid Saturday went home with the beginnings of many ideas. At subsequent PAWPDAYS, several teachers have shared some ideas informally at coffee breaks. These include photographing the Student of the Week for posting with the student's information, photographing small pieces of nature for later cinquain writing, and keeping a record of student work on long-term projects through pictures.

Attending teachers had so many successful ideas directly tied to writing that PAWP will be presenting another Polaroid Day on July 15 with an afternoon of short presentations from these teachers.



Newly trained photographers search campus for a good shoot.

PAWP TO RECEIVE PHOTOMAGIC KIT POLAROID EDUCATION AWARD ANNOUNCED

The Polaroid Company has awarded the Pennsylvania Writing Project at West Chester University a free Polaroid PhotoMagic Kit for use in its programs for teachers and students. PAWP intends to create many kinds of buttons with this special-effects photographic technology and to pilot the PhotoMagic Kit in its summer Youth Writing Project. PAWP teacher-consultants will be writing up the innovative activities they design for the PhotoMagic Kit and submitting them to the Polaroid Education Program for publication. Also, the kit will be in service for the special July 15 Polaroid PAWPDAY.

JOIN PAWP ON JULY 15 WHAT MIGHT DEVELOP?

Take part in the special pilot project linking the Pennsylvania Writing Project and the Polaroid Education Program.

A DAY OF TEACHER WORKSHOPS

Plus Continental Breakfast and Lunch

VISUAL LITERACY + PORTFOLIO ASSESSMENT The morning workshops will be led by Philip Seymour of the Polaroid Education Program. Get a free camera, a portfolio kit, and lots of materials for using instant photography in English/language arts, across the curriculum, and in authentic assessment.

IMPLEMENTATION DEMONSTRATIONS The afternoon workshops will be led by teacher-consultants from PAWP and PennLit who have been using photography in their classes the past year. Many grade levels and subject areas will be represented. You will have the chance to experience at least two.

Register early to reserve a spot! Only 100 people may attend!

REGISTRATION DEADLINE: June 15, 1994. **NOTE:** You must bring 2 packs of your own Polaroid 600 Plus series film.

COST: \$35.00. Payment must accompany registration.

TIMES: Friday, July 15, 1994. 8:30 AM - 3:30 PM

PLACE: WCU main campus. A map will be mailed to registrants indicating the location of the workshops and nearby parking.

For information, call the PA Writing Project (436-2202)

Registration Form: Please print

Name _____
Address _____
City/State/Zip _____
Home Phone _____
School _____
School District _____

Polaroid PAWPDAY, July 15, 1994

Send this form and your payment to :
Office of the Bursar/PA Writing Project
West Chester University, E. O. Bull Center Room 114
West Chester, Pennsylvania 19383

Fee: \$35.00 (includes basic materials and lunch)

Method of Payment

I am enclosing a check or money order payable to
PA Writing Project/West Chester University

Registration deadline is June 15, 1994

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PAWPDAY REPORT

"I can't believe it was free! Wonderful!" "I thoroughly enjoy coming to these workshops...it keeps my teaching and my classroom alive." These comments were typical of the response by the 179 teachers who attended the first three PAWPDAYS this Fall.

Charlotte Roede, a 1982 PAWP Fellow, was our kick-off keynote speaker in September. Charlotte, who is now the Staff Development Coordinator for the Ridley School District, presented a lively, informative hands-on workshop on "Changes in Assessing Student Learning." Included in the four concurrent sessions was the introduction to our own Whole Language Umbrella Group headed by Jim MacCall, Nancy McElwee, Cynthia Muse, and Lorraine DeRosa.

The annual Writing Project PAWPDAY for new fellows, held on November 6, consisted of eight new presentations from the Bucks, Exton, and PennLit Institutes recommended by their institute directors. Over 64 teachers attended this event, where such comments were heard as: "Great day--I'm fired up." "I needed this shot in the arm. Wonderful presentation." "Lots of useful ideas for me to take back and share with others."

The December PAWPDAY featured the writing project's Associate Director, Andrea Fishman, whose topic was "Multicultural Literature." Over 60 teachers read, wrote, and discussed a variety of genres, authors, and topics. One participant stated that, "This presentation cleared up many questions I had about what multiculturalism is and how to incorporate it in my classroom." Another teacher said as she was leaving that "Andy's presentation was enlightening. It helped me to put things in perspective and organize my thoughts."

With the onslaught of snow and ice, the January 8 PAWPDAY was cancelled and rescheduled for our planned "snow date," March 26. The keynote speaker, Alan Trussel-Cullen of New Zealand, is expected to return this fall. In his place, Jack McGovern, the new Curriculum Director for the Southeast Delco School District, will provide the keynote at the March event. February's PAWPDAY will feature Apple Computer's "Quick Time," and April 16's PAWPDAY keynote will be an interactive panel of PAWP teachers discussing how they use writing in different curriculum areas. Audience participation through question-and-answer is expected.

The PAWPDAYS illustrate and support the National Writing Project goal of teachers teaching teachers about writing and related topics. They are free events for teachers and other interested participants. They may be attended in conjunction with a school district's contractual in-service days or for graduate credit. Most PAWPDAYS have a keynote speaker followed by several concurrent sessions that feature PAWP teacher-consultants, our Whole Umbrella Group, our new

PennLit Project, and popular writing topics. A donation of \$3.00 is requested for coffee and snacks. Book sales by local book stores are set up in the lobby before the keynote speaker, during the break, and at the end of each event. Most PAWPDAYS are scheduled in West Chester University's Main Hall from 9am to 1 pm.

The PAWPDAY series for 1993-94 was planned by Jolene Borgese, PAWP's co-director and an English teacher at East High School in the West Chester Area School District. Teacher-consultants Sue Smith and Gloria Williams are responsible for the refreshments and program support services.

YOUTH WRITING PROJECT ROARS INTO TENTH YEAR

by Bruce Seidel

It is hard to believe that PAWP's 1985 pilot program for working directly with youngsters and their writing has evolved into a full summer program serving a population of over 300 and still growing. Changing over the years, the Youth Writing Project (YWP) now offers regular and computer sessions as well as a Writing and Acting class that has now expanded to two sections with increasing enrollments annually. Another pilot program, Writing the College Admission Essay, is scheduled for this summer. Part scholarships of \$80 are available in the regular and computer-based YWP sessions for students with demonstrated need, and substantial discounts are provided for children of PAWP Fellows or of West Chester University employees. New ideas for programs are always being considered as we are constantly looking for ways to get students excited about writing.

The 1993 summer was our finest to date. The National Writing Project asked us to lead its national network for young writers' programs, and we are in the process of implementing a three-year plan for involving NWP sites across the country. A four-page feature story in the Chester County *Daily Local News* on August 22, 1993 highlighted the success of our programs with photographs and interviews of YWP parents, students, and teachers. Some sample comments:

"...will make you confident in your writing."

"...neat, fun, and full of writing."

"I liked how I learned different kinds of creative writing, unlike the assignments we get from school."

"Thank you for providing the marvelous experience of YWP. My daughter has shared her experience with anyone willing to listen...Thank you a million times for caring about the success of children."

Such wonderful comments are attributable to the fine efforts of the staff of PAWP teachers, who regularly create writing experiences for students that they cannot readily imitate in a more crowded school setting. Here

teachers have considerable freedom to explore and try new ideas, and we believe that those explorations are what lead YWP students to return summer after summer, sometimes as many as five times.

The 10th YWP summer consists of three afternoon sessions: June 27-July 8, July 11-22, and July 25-August 5. A late start may be required because of our severe winter weather. Questions about YWP should be addressed to its director, Bruce Seidel, at 610-494-4215.



Gloria Williams working with a computer student.



Peggy Walsh instructs a YWP student.



Two computer session youth participants.

CHANT OF THE DESK

by Chantal C. C. Pasquarello

I am Writer, Creator,
 Against the wall stands my desk--my comrade;
 My frustration,
 My joy,
 My anchor.
 It is my mentor--my soothsayer.
 As I run my hands along its smooth curves,
 following the grain of the tree from whence it came.

It moves rhythmically with my mind;
 My pen dances across its wide, dark plain.

It speaks of giving, taking, loving, sharing;
 When I write, I tell it of solemn mourning--of loss.
 I rapidly whisper of tribulations--of Life and of Death,
 of confusion and enlightenment.

Often it stands unused, lonely, but always it beckons me.
 Adorned with past triumphs symbolic of Life's chapters,
 it cries out to me.
 It arouses me from fitful slumber to write, to create, as
 Night dwindles on the horizon and the soft, pale fingers
 of Dawn caress the horizon.

It is splendor in its simplicity.

It emerges from its wooden frame.
 Its soul tells me that
 'I am Writer, Creator.'

I silence its soul, saying,
 'You are my comrade.'

And we weave--
 I the maker, the desk my loom.
 We weave varying threads
 (The stark white of innocence and purity,
 Bold black of evil,
 The blushing crimson of love,
 The yellow of warmth so like the sun's slanting rays,
 reaching to kiss upturned faces)
 --Threads of vibrancy that breathe Life into the barren white
 nothing of the page until it overflows--the hostile lines
 and frowning margins burst;
 I emerge with story, poem, plea...

I am Writer, Creator.
 Against the wall stands my desk--my comrade.

Chantal, age 13, has been writing seriously for over two years. A native of Belgium, she says writing is "rarely easy or uncomplicated...but is very rewarding and creates my own unique mode of expression." This poem was completed in the 1993 Youth Writing Project.

LITERATURE DISCUSSION GROUPS: EXPLORING MEANINGS WITHIN A SUPPORTIVE SOCIAL CONTEXT

by Linda Getz

During my 23 years as a teacher of English, I led countless discussions on all types of literature. As "leader" of these discussions, I selected the material to be read, I decided what was worthwhile knowing about it, I generated the questions, and I (with the help of my teacher's guide) determined the right answers. While many of these discussions went well, there were times when I felt frustrated by my students' reluctance to participate or their lack of enthusiasm for reading. Surely my manner was not so intimidating or the literature so unappealing to warrant this kind of response!

As Keynote Speaker Christopher Baker of Salem College explained, what I failed to realize is that students actually learn more in a discussion group with less teacher intervention. For example, students should be allowed to choose some of the literature they read. They should also be involved in setting the standards of behavior within the discussion group as well as in deciding how they will respond to the literature. Last but not least, the teacher must provide a non-threatening, supportive environment that encourages all students to participate.

Baker presented John O'Flahavan's three step plan for sequencing discussion group activities. During the first step, Introduction-Review, students are asked to list guidelines for the discussion groups. For example, they might mention some of the following positive behaviors:

Don't interrupt

Pay attention

One person speaks at a time

Don't dominate the discussion

Don't put anyone on the spot

Once these guidelines have been established, then students are ready to participate in Peer Discussion, which is the second step. Students come to the discussion with written responses to questions that may have been devised by the teacher or by the students themselves. Instead of requiring factual recall, the questions should center on form and structure, require higher order thinking skills, and focus on ways authors use literary devices. Most importantly, they should assume an underlying respect for the child with success built in. For instance, most children should be able to tell how a story might be different if a character were removed or how a story compares with others they have read.

During the discussion itself, the teacher is more of an observer and facilitator than a leader or participant. Instead of dominating the discussion, she might be evaluating students' participation within the groups. Baker suggests using the following four-point scale to

assess areas like the student's ability to ask questions or to support his ideas:

1. *not yet*

3. *frequently*

2. *sometimes*

4. *consistently*

Toward the end of the peer discussion, the group should plan what will be discussed at the next meeting, including new questions as well as unanswered questions. Students might also determine ways to explore the text independently, perhaps by reading a related piece, conducting research, or relating the piece to current events.

The third and final step, which takes about five to ten minutes, is called Debriefing. This is a time for the group to reflect on how well students worked together. It is helpful at this point to have students refer to the discussion guidelines they set earlier.

By following this three-step plan, students can respond to literature in a risk-free environment without anyone feeling like a "wombat," to borrow one of Baker's Australianisms. At the same time, there is much the teacher can learn about the students' understanding of the literature by removing herself from center stage and carefully observing their interactions.

Linda Getz, a seventh grade English teacher at Schuylkill Valley School District, attended the Week of Whole Language last August.

PAWP AND SOUDERTON RECEIVE PDE/RBS GRANT

PAWP and the Souderton Area School District have received a grant for \$28,500 from the Pennsylvania Department of Education/Research for Better Schools as part of their Chapter 1 Desired Outcomes Network. Bob Weiss and Andy Fishman helped write the grant with Jack Eells, a 1985 PAWP fellow and Coordinator of Federal Programs/Supervisor of Communication Arts for Souderton.

The purposes of the grant project are: (1) to develop a set of desired student learning outcomes in reading, writing, and speaking for students in grades 1 through 5; (2) to develop alternative assessment procedures that would be used to measure student progress in terms of these outcomes; and (3) to support the dissemination and use of the outcomes and assessment procedures in districts across the state.

A total of 18 Souderton reading specialists, Chapter 1 assistants, and classroom teachers will participate in the project. The first meeting was held in December, 1993; the project ends in the summer of 1995. The grant money will pay for staff meeting time, development of outcomes and assessment procedures, and dissemination of the results, beginning in the 1994-95 school year.

PAWP SUMMER PROGRAMS 1994

Exton Center

Regular Session

STRATEGIES FOR TEACHING WRITING I

(PWP 502-76) 3 Credits (graduate or in-service)

- The Pennsylvania Writing Project "first course"
- Explore practical and imaginative approaches to the teaching and learning of writing
- For teachers in all subjects and at all grade levels
- Offered successfully almost 200 times: designed to fit the PA Framework (PCRP2)

June 27-July 14, 1994 8:30 AM - 11:45 AM

CONNECTIONS: WRITING, READING, TALKING ACROSS THE CURRICULUM

(510-75) 3 Credits (graduate or in-service)

- integrate language, literacy, and learning
- whole language strategies
- writing-reading workshops
- begin here or with Strategies I

June 27-July 14, 1994 8:30 AM - 11:45 AM

TEACHING LITERATURE INSTITUTE

(PWP 599-76) 6 Graduate Credits

- Theory and practice of teaching drama, poetry, fiction K-12
- Analyzes the experience of reading, classroom approaches to texts, curriculum development
- develop literature units and lesson plans
- guest speakers address topics of current interest

June 27-July 21 (Mon-Thur) 8:30 AM - 4:00 PM

WORKSHOP IN WRITING ASSESSMENT: CONFERRING AND FEEDBACK + ASSESSING SPEAKING AND LISTENING

(PWP 511-75) 3 Graduate Credits

- Models for formative classroom assessment
- Teacher and peer conferences; checklists
- Commenting on work in progress
- Develop outcomes in speaking and listening skills
- Activities to demonstrate literacy
- Interrelationships of literacy skills

June 27-July 8 8:30 AM - 2:30 PM

WORKSHOP IN WRITING ASSESSMENT: PORTFOLIOS

(PWP 517-75 & 76) 2 Graduate Credits

- Portfolio purposes and content
- Student involvement and choices
- Daily and long-term management

July 11-22, 1994 8:30 AM - 11:45 PM

STRATEGIES FOR TEACHING WRITING II

(PWP 503-75) 3 Graduate Credits

- more and deeper learning in writing
- opportunities to practice modelling strategies
- composing and responding to writing

July 18 - 28 8:30 AM - 2:30 PM

TEACHERS AS WRITERS

(PWP 599-77) 3 Graduate Credits

- Practice writing in different modes
- Presentations by practicing writers
- Writing and teaching poetry, fiction, and plays

July 18 - 27, 1994 8:30 AM - 2:30 PM

WRITING IN THE CONTENT AREAS

(PWP 505-75/76) 2 Graduate or Inservice Credits

- Using writing to teach content
- Writing to learn and to improve writing
- Effective practices K-12

July 25-28, Aug. 1-4, 1994 8:30 AM - 12:15 PM

PCRP2 SEMINAR: ADVANCED INSTITUTE IN WRITING-READING CONNECTIONS

(PWP 513-75) 3 Graduate Credits

- In-depth study of linkages and applications
- Develop presentations for Writing Project and Literature Project programs
- Open only to Writing Project Fellows

July 25 - August 4, 1994 8:30 AM - 3:00 PM

A WEEK OF WHOLE LANGUAGE

(PWP 599-79) 3 Graduate Credits

- addresses practical issues of teaching writing and reading, K-6
- Practicing teachers review ways to implement whole language instruction

August 1-5, 1994 8:30 AM - 4:30 PM

NOTE: Snow & ice may require adjustment in the start dates and hours of programs scheduled to begin June 27. All other programs are not affected.

PAWP SUMMER PROGRAMS 1994

Main Campus

August (Post-) Session

WHOLE LANGUAGE/LITERACY/WRITING PROCESS: CONFERENCE FOR K-8 TEACHERS

A program developed with Houghton Mifflin Co.

Graduate credit option (PWP 501-75)

- Lectures by well-known educators followed by hands-on sessions for teachers and supervisors
- Topics include: fitting whole language into your curriculum, practical suggestions for the whole language classroom, ways to present literature, writing, and skills in a whole language framework
- Includes continental breakfast daily at 8 AM, luncheons, author's reception
- Must register by July 24, 1994

August 9-10, 1994

8:30 AM - 5:00 PM

PAWP SUMMER PROGRAMS 1994

in Souderton

TEACHERS AS WRITERS

(PWP 599-78)

3 Graduate Credits

- Practice writing in different modes
 - Presentations by practicing writers
 - Writing and teaching poetry, fiction, and plays
- June 29 - July 8, 1994 9:00 AM - 3:30 PM

PAWP SUMMER PROGRAMS 1994

in Upper Darby

WRITING IN THE CONTENT AREAS

(PWP 505-77/78) 2 Graduate or In-service Credits

- Using writing to teach content
 - Writing to learn and to improve writing
 - Effective practices K-12
 - Located at Center for Advancement of Teaching
- August 8-11, 1994 8:30 AM - 3:30 PM

PAWP SUMMER PROGRAMS 1994

Institutes in the Teaching of Writing

Information and application/nomination forms appear in our Winter 1993 Newsletter.

**PENNSYLVANIA WRITING PROJECT
REGISTRATION FORM - SUMMER 1994**

Return completed form by mail or in person to:

WEST CHESTER UNIVERSITY
OFFICE OF THE BURSAR
E.O. BULL CENTER, RM 114
WEST CHESTER, PA 19383

PROGRAM/COURSE NAME _____ Course number: _____ Credit type _____
PROGRAM/COURSE NAME _____ Course number: _____ Credit type _____
PROGRAM/COURSE NAME _____ Course number: _____ Credit type _____

Credit types: G graduate credit I in-service credit N non-credit

PERSONAL INFORMATION (Shaded data required for University and program records)

Name: _____ Phone: (H) _____ (W) _____ Social Security # _____

Address: _____ Town: _____ State: _____ Zip: _____

Have you taken a WCU grad. course in the last 2 years? yes ___ no ___ (if not, add the \$25 application fee)

Birthdate: _____ Residence county: _____ Citizenship country: _____ Sex: Male ___ Female ___

Check one: Black/non-hispanic ___ Hispanic ___ Asian/Pacific Islander ___ White/non-hispanic ___

Bachelor's Degree from: _____ Year Awarded: _____

Present Certification: L1 (Instr. 1) ___ L2 (Instr. 2) ___ LO (Bachelor's degree; no teaching certificate) ___

Your School District: _____ Building: _____

Grade(s) levels presently taught: _____ Job Title: _____

Signature: _____ Date: _____

PAYMENT: TOTAL AMOUNT YOU ARE REMITTING (see Fee Schedule below): \$ _____

PAYMENT METHODS

I VISA ___ Mastercard ___ Card # _____ Expiration date: ___/___

Cardholder name: _____ Cardholder Signature: _____

II Check or money order #: _____ Check Amount: _____

(Make sure that your phone number and social security number are on the check or money order.)
(Check is payable to West Chester University)

This form may be copied.

wpdm13; 2-18-94

FEE SCHEDULE (subject to change without notice)

REGULAR SESSION

Strategies for Teaching Writing I	PWP502-76	Exton	Jun 27-Jul 14	492 3 cred	240 3 inserv cred	_____
Connections: Wtg/Rdg/Talkg	PWP510-75	Exton	Jun 27-Jul 14	492 3 cred	240 3 inserv cred	_____
Wkshp/Assess + Speakg & Listn	PWP511-75	Exton	Jun 27-Jul 8	492 3 cred	n/a	_____
Teaching Literature Institute	PWP599-76	Exton	Jun 27-Jul 21	1034 6 cred	n/a	_____
Wkshp/Assess:Portfolios	PWP517- 75&76	Exton	Jul 11-22	328 2 cred	n/a	_____
Strategies for Tchng Wrtg II	PWP503-75	Exton	Jul 18-28	492 3 cred	n/a	_____
Wkshp: Teachers as Writers	PWP599-78	Soudrtn	Jun 29-Jul 8	492 3 cred	n/a	_____
Wkshp: Teachers as Writers	PWP599-77	Exton	Jul 18-27	492 3 cred	n/a	_____
PCR2 Seminar: Adv. Institute	PWP513-75	Exton	Jul 25-Aug 4	492 3 cred	n/a	_____
Writing in Content Areas	PWP505- 75&76	Exton	Jul 25-Aug 4	328 2 cred	165 2 inserv cred	_____
Wkshp: Week of Whole Language	PWP599-79	WCU	Aug 1-5	492 3 cred	n/a	_____

Regular Session University Fee 23

POST SESSION

Writing in Content Areas	PWP505- 77&78	Up Drby	Aug 8-11	328 2 cred	165 2 inserv cred	_____
Writing Process/Literacy Conf	PWP501-75	WCU	Aug 9-10	219 1 cred	85 Conf only	_____

Post Session University Fee 38

ADDITIONAL FEES for Graduate
Credit participants only

WCU application/re-application fee* _____
Out-of-State resident, add \$125 per credit _____

TOTAL AMOUNT DUE WEST CHESTER UNIVERSITY (calculate from above) _____

* \$25 FEE applies if not a WCU graduate student within past two years.

TO REGISTER for Inservice or Graduate Credit, complete both sides of this page and mail with your payment to Office of the Bursar-PAWP, Bull Center, Room 114, West Chester, PA 19383.

DEADLINE: Register by June 7, 1994 to avoid late fee of \$25. Register by July 23 for the Literacy Conference or Week of Whole Language.

CONFIRMATION: Timely registration will be confirmed by mail. Confirmation cannot be sent to people who register after the deadlines.

RESIDENCE RATES in West Chester University dormitories are approximately \$15/day for single occupancy and \$11/day for double occupancy. Apply directly to University College, Bull Center, WCU, West Chester, PA 19383 before May 14, 1994. Identify yourself as a participant in a PAWP program.

LOCATIONS and PARKING: All courses are at the WCU Exton Center unless otherwise specified. Exton Center programs are located at the University's facility at the West Whiteland Corporate Center in Exton, 10 minutes from main campus. The Literacy Conference is located on main campus. Ample parking is available at all locations. We will send a map when we confirm your registration.

HOLIDAY: Class hours are adjusted for the July 4 holiday.

TRANSCRIPTS: Grade reports are mailed to participants in mid-August for Regular Session and in early September for Post Session. You may request an official transcript by writing to the Office of the Registrar, Bull Center, WCU, West Chester, PA 19383; include your Social Security number and \$3 check payable to WCU.

QUESTIONS: Call the PAWP Office at (215) 436-2297.

**OTHELLO:
A PARALLEL TO MODERN SOCIETY**

by Patrick Clark

Recently, I have been enlightened by a number of experiences (most notably PennLit), and I realize that I have been born into a tradition that may soon become extinct. Being a white, middle-class male, I am a member of a class that has controlled just about everything in the history of the world.

My initial reaction to this discovery was "so what?" What's wrong with that? I could not believe that people wanted me to change my outlook on life. I turned out O.K. (I think) and it seemed that every day minorities were gaining more and more equality. Well, after an enlightening experience, I discovered that it really would be necessary to explore other points of view.

My conversion was completed when my response group had to prepare a performance extension for Shakespeare's *Othello*. Our group decided that the best way to show our understanding of the play was to do a skit of *Othello* and *Desdemona* at a counseling session. Since we had just finished a week of feminist discussion, I decided that it would be interesting to play the woman. Little did I realize that my decision would become the focus of this essay. I began to think that *Othello* was not the only character who was betrayed in the play; the women were also treated badly.

For centuries, *Othello* has been a part of the literary canon (devised by my male ancestors). First, it was written by Shakespeare, who has been considered by some the greatest playwright in history. Second, *Othello* deals with the universal themes of love, revenge, jealousy, and violence. Finally, it has a plot that is enhanced by two richly developed male characters, Iago and Othello. What is missing from the play, though, is any focus on the female characters. *Desdemona*, *Emillia*, and *Bianca* are portrayed only as wives or mistresses whose only purpose is to serve their man. Throughout the play, Shakespeare allows these women to be abused in a number of ways. This type of treatment is still seen today in literature, television and some parts of our society.

First, I want to examine the portrayal of *Emillia*, Iago's wife. *Emillia* readily assists her husband in his revenge ploy. When *Emillia* finds *Desdemona*'s handkerchief, she remarks, "I am glad I have found this napkin....My wayward husband has wooed me to steal it" (III iii 328-329). She continues her thoughts by stating that she does not know why Iago wants it, but she will give it to him to please his fantasy (330-336).

Shakespeare makes it clear that *Emillia* has to satisfy her husband's wish. Although *Emillia* and *Desdemona* are close friends, *Emillia*'s first loyalty is to her husband.

Notice that Iago has been labeled "wayward" and has not told his wife why he needs the handkerchief, and yet *Emillia* willingly helps the evil Iago. When she finally does give the handkerchief to Iago, he thanks her by calling her a "good wench" (III iii 353), and dismissing her.

Shakespeare's portrayal of a powerless housewife is one that is still delivered by television. *Emillia* can be seen in the housewives of the 1960's television shows. She is an Elizabethan Donna Reed, waiting patiently to please her husband. She realizes that it is not her place to push her husband for an explanation. When she does, she is dismissed to the home where she patiently awaits her husband's arrival.

Another example of a sexist stereotype found in *Othello* and still seen today is the idea that a man's opinion always counts more than a woman's. *Othello* is convinced that *Desdemona* has been unfaithful and yet he never gives her a chance to give her side of the story. *Othello* accepts Iago's lies simply because he is a trusted male friend. In Act IV scene ii, when *Desdemona* swears that she is "your wife; your true and loyal wife" (40), *Othello* immediately responds that *Desdemona* is "...false as hell" (48). *Desdemona* quickly questions her husband's anger and he turns her away, refusing to discuss the issue with her.

Similarly, the lack of regard for a woman's opinion has been seen in present day crisis situations. Even when women do get a chance to defend themselves, they are usually faced with a "guilty until proven innocent" audience. This is especially true during rape trials. Women are often put on the defensive, accused of wanting or asking for it.

One such recent case was the "Texas Condom Rape." The victim's testimony and the physical evidence should have protected her, but that was not the case. The defendant's lawyer went so far as to suggest that because the rapist wore a condom that the victim consented. For a period of time the victim had to defend her right to have condoms. Clearly, the male point of view became dominant and it seemed that the female was the one who was on trial. Fortunately the judge wasn't Iago or *Othello*.

Television still seems to focus mainly on the male's voice. For example, Archie Bunker was never at a loss for words. Although *All In the Family* was a sit-com, I now see nothing funny about the verbal abuse that Archie used quite regularly. In almost every episode, Edith (his wife) was referred to as a "dingbat." Archie would yell and scream at his wife; her only defense was to whine "oh, Archie" and then leave the room. This type of behavior is also seen in cartoons. In *The Flintstone's*, for example, Fred would bellow "Wilma" at the top of his lungs and proceed to blame all of his problems on her.

This type of negative behavior is shown to children from the time that they are old enough to watch TV.

Finally, I want to examine the derogatory sexist language found in *Othello*. As I paraphrased passages into modern English, I could picture the male characters in the play as a group of construction workers discussing women as they walked past. In Act IV scene I, Iago and Cassio are discussing Bianca. Cassio calls her a "fitchew" (163), which translates into a whore who tries to pass herself off as a lady. Bianca is not the only woman described in a derogatory way. Throughout the play all of the women are regularly referred to as whores and strumpets. Iago states that it is "a common thing to have a foolish wife" (III iii 340-342). There are no references to the positive virtues that any of the females possess. Is Shakespeare implying that none of the women have any good points? Also, there are no references made to the negative traits that Iago and Othello reveal on several occasions.

Currently there has been another lawsuit filed to attack the sexist language that is common in twentieth century America. It seems that former waitresses of "Hooters" restaurants are claiming that the name of the restaurants is derogatory to women. In an article in the Delaware Co. *Daily Times*, a waitress recalled that a male customer refused to pay his bill until she took off her top. That, he thought, "was what 'Hooters' was for" (17). The company's response to the suit was the following: "For us, 'Hooters' is just a name...If it was our desire to blatantly name it after a part of the female body, there are much more blatant slang terms that we could use" (Kuebelbeck 17).

Unfortunately, it seems that some men refuse to even acknowledge that sexist language is wrong. (As Vicki said, "Is there really a Mr. Hoot?") My question is "Has society actually become worse since the Elizabethan Age?"

Now that I have identified three examples of sexism that still exist, I want to briefly examine the responsibility that I have in addressing these issues. As an English teacher, it is my job to make students question what they see and read. Unless I do that I will be helping to perpetuate sexist stereotypes. By using reader response techniques, my classroom will become a place where students will think about what was presented and hopefully see that there are always at least two viewpoints to any issue.

The specific techniques that I would use to accomplish this goal are the topic for another paper. My attitudes have changed, and I have made discoveries as a result of my change. By raising my own awareness of the sexist stereotypes that exist, I hope to change the attitudes of

my students and promote the idea that all people are equal.

Works Cited

Kuebelbeck, Amy. "Trouble For Hooters." *Delaware County Daily Times*; July, 20, 1993. p.17.

Shakespeare, William. *Othello*. New York: Washington Square Press, 1957.

WRITING PROJECTS FEATURED ON "TEACHER PAGES"

TEACHER PAGES, a 24-hour-a-day, free computer information bank for teachers developed for the Pennsylvania Department of Education, is up and running and featuring the writings of PAWP teacher-consultants. Starting September 1993, TEACHER PAGES has provided information to teachers who dial into it with a personal computer and modem. TEACHER PAGES is working to build a service that uses telecommunications to support and extend what individual teachers can do to improve student learning in their classrooms, so the NWP sites in Pennsylvania were a logical choice to begin this sharing network.

TEACHER PAGES also announces grants, publications, CNN Newsroom Teacher Guides, daily national education news, job vacancies, training opportunities, information about outcome-based education, and information for teachers on Gifted Education, Language Arts, Nutrition Education, Service Learning, Testing and Assessment, and Home Economics. It will also provide for teleconferences and professional association information.

TEACHER PAGES is a free information service. There is an access number in each of Pennsylvania's 67 counties. Most Pennsylvania teachers will be able to use TEACHER PAGES with a local telephone call; some will have to pay the toll charge to the nearest access number. Berks teachers should call 610-373-1213; Bucks 215-343-4930; Chester 610-692-5719; Delaware 610-565-3811; Lancaster 717-393-6640; Lebanon 717-272-3924; Montgomery 610-489-6261; and Philadelphia 215-888-7296. For more information, call the Network Field Coordinator in your IU or PDE staff at 717-783-9807.

All morning I worked on the proof of one of my poems, and I took out a comma; in the afternoon I put it back.
Oscar Wilde

PENNSYLVANIA LITERATURE PROJECT

APPLICATION FOR SUMMER INSTITUTE IN TEACHING LITERATURE, K-12 JUNE 27 - JULY 21, 1994

What is an Institute in Teaching Literature?

The PennLit Summer Institute, a National Literature Project model program, focuses on participants' experiences as readers of literature and teachers of literature. Core texts include fiction, drama, and poetry, as well as the most current texts and articles on teaching reading and literature.

Reading/writing response groups and grade-level interest groups meet daily. Participants experience Reading Workshop and Reading/Writing Workshop formats along with performance, portfolio, and outcomes-based assessment. They develop literature units, lessons, and assessment plans for their own classrooms and prepare one presentation sharing a strategy with other teachers. Visiting scholars and PennLit teacher-consultants present workshops on theory and practice.

Major topics include:

- Whole Language and Reader Response
- Using children's, young adult, and traditional literature
- Selecting texts: issues of gender, race, ethnicity, and censorship
- Managing a community of readers
- Teaching skills through literature
- Authentic assessment: performance, portfolios, and outcomes

Four weeks, Monday-Thursday, 8:30 AM - 4:00 PM

6 credits (9 credits with optional Fall follow-up)

At West Chester University's Exton Center

PLEASE NOTE: To be admitted to the Institute, applicants must have at least one year's experience teaching literature and/or reading, K-12 and must be endorsed either by a PennLit teacher-consultant or by a district or school official. Return the completed application to the Project by May 10, 1994 with (1) a brief description of your background and experience teaching literature and/or reading, and (2) the required endorsement. The Institute closes when 20 qualified applicants are accepted. Applicants will be notified on a rolling basis, no later than May 15, 1994.

Mail application to: Pennsylvania Literature Project, c/o Andrea Fishman, West Chester University, West Chester, PA 19383

APPLICANT INFORMATION

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

ENDORSEMENT BY SCHOOL OFFICIAL OR PENNLIT TEACHER-CONSULTANT

I endorse the above named applicant as a participant in the PennLit Summer Institute. I believe the applicant will be an effective contributing member of the Pennsylvania Literature Project.

Endorser's signature _____ Date _____ Endorser's name _____
Endorser's position _____ Address _____
District _____ Phone _____ City/State/Zip Code _____

PLEASE ATTACH A BRIEF STATEMENT, ADDRESSING THE RELEVANT QUALITIES AND CONTRIBUTIONS OF THE APPLICANT.

THE MAIDEN AND THE DISHWASHER WISH

by Brenda Krupp

Once upon a time in a small village, a fair maiden and her handsome, hardworking yeoman husband lived contentedly. They lived a quiet life with only the bare necessities. They had a roof over their heads, clothing on their table. Life was good, life was pleasant, they were in love.

Each evening, after toiling in the neighboring fields and pastures, the yeoman would come home to an evening meal prepared by the loving hands of his fair wife. Housewifery was not a natural skill for this beauty, so each meal was a chore. But with practice, the meatloaf soon became more edible, and her husband learned to appreciate "surprise" casserole.

After feasting, the couple would prepare to wash their dishes and cutlery. The fair maiden would draw the water, while her husband tuned in the stereo to the sounds of Montage. Then the ritual would begin--Wash, rinse, dry. Wash, rinse, dry. Stack, then put away. And when the music was just right, the happy couple would dance a quiet loving sway to the sounds from the other room. Could life get much better?

One day, after their evening ritual, as the handsome yeoman was settling into his easy chair to watch the magic screen, the maiden chanced upon an advertisement in the local newspaper about an appliance sale. "A dishwasher," she said longingly, "would make our life easier. Each night we could just rinse and place them in the machine.

"Then we'd be done. We'd have more time to do other things after dinner."

"But, in this cottage it would not be possible," replied the yeoman, "maybe in our next home."

And so life continued for the happy couple, the yeoman working the fields during the day, the fair maiden developing the minds of the village children. Then one day things changed; the maiden became a mother, and the little domain became very little indeed. And the dishwashing ritual became tedious and hard to accomplish with a toddler. And when a second lad was born, they knew something had to be done.

"We can't possibly live here much longer. There's not enough space. We're walking on each other," said the fair maiden.

And when the young lads learned to scale furniture and use crayons on things little hands should not touch, the yeoman announced, "We must find larger living quarters!"

So that night they picked up the magic bell and summoned the Fairy God-Realtor. She came quickly, sensing a sale and a buy. She waved her magic wand,

"Sign here, and here. I'm sure I can make all your dreams come true. Just tell me what you wish; I can make wishes come true."

Wishes, dreams coming true, oh this was a fairy godmother for sure. The fair maiden closed her eyes and wished. "I wish for a house with a dishwasher and a family room."

"And I," said the yeoman, "for a two-car garage and a big backyard." Then holding hands, they closed their eyes, visualizing their wishes, hoping to make them come true. The Fairy God-Realtor raised her magic wand. "No problem! Sign here and here. I make wishes come true."

The young family trusted her completely. They told her their wishes, their hopes, their dreams. And she listened, she took notes, she made them take hold of the magic wand and wave it.

And there it was, the new home. The home that would solve all their problems. The home their fairy God-Realtor had promised them. It looked perfect. It made them smile. Dreams could come true. Or could they?

One day, after settling into the new home, the maiden looked at the hour glass. The sands had fallen and yet the yeoman had not returned from his daily work in the fields. The sun had set, dinner was cold, and the yeoman was still not home. Finally, as the moon rose, an exhausted yeoman dismounted from his trusty Ford and dragged himself to his waiting maiden.

"I was so worried. Your dinner is cold. The lads are driving me crazy! Where have you been?"

Too tired to converse, the yeoman handed her his daily schedule. The fields had been extended, the hours expanded, and the days included weekends. The fair maiden knew this was too much to ask of one man, so she sought employment outside her wished-for home and began to work at a training ground for young princes and princesses.

Day after day the couple toiled, exhausted mentally and physically, with only the thoughts of their lovely dream home to keep them going. Many evenings the yeoman came home to a barren kitchen.

It was a magical Friday evening when the family finally gathered together in their family room for a much needed time of peace and relaxation. This solace was quickly shattered by the ear-piercing screams of the two lads as they played with their royal Ninja Turtles. The yeoman turned up the volume on the magic screen. The fair maiden shook her head. It was too loud, it was too cold, it was full of toys. "This is a dungeon. I can't relax here," and she quickly retreated to a quieter spot, the solitude of the upstairs chamber.

Reclining on her davenport, book in hand, the maiden thought, "Peace." But then the grumbling began.

It began as a low growl and grew into a tremendous angry roar. And with that roar came the stench and the maiden knew it was the deadly lawn dragons breeding in the garage.

Where had their wished-for home gone? Then the fair maiden noticed the glowing light coming from the machine that washed dishes. "Wishes do come true," she thought, and she ran to the beautiful machine. Only then did she realize it was full. It needed to be emptied before it could wash that day's dirty dishes. "This is not what I wished for!" she cried. The fair maiden laid her golden head down upon the formica counter and wept uncontrollably.

"Fair maiden, fair maiden," a small voice squeaked. The maiden looked down. There stood a small field mouse. Why do you weep?"

"Oh, little mouse," began the maiden, "I wished for a family room but got a cold, noisy dungeon suitable only for young boys and lots of toys. My yeoman husband wished for a garage, and the lawn dragons have inhabited it and refuse to leave. He wished for a yard, but he toils so long he has no time to enjoy it. And I wished for a dishwasher, but there it sits with dishes in it daily that need to be removed. This," and she pointed to the house, "is not what we wished for!"

The mouse, after listening intently, only shook his head. "But, my dear," he said knowingly, "your wishes were granted as you wished them. Unfortunately, you didn't read the fine print; wishes are not free. Your wishes came with a 30-year price tag from the mortgage god, 30 years of hard labor and sleepless nights until he is paid off. But don't despair; come, look into my magic mirror. Those lawn dragons, although noisy and smelly, help your husband appease the mortgage god each month. They also allow him to toil the fields more quickly than with the little Lawn Boys. The dungeon is equipped with a door, lockable from the outside. And a cool dungeon is a nice place to be on a hot, humid day."

The fair maiden nodded in agreement. "The dishwasher," the mouse concluded, "washes your dishes. Just as you wished." And with that the mouse scampered away.

The fair maiden stood and looked around. Her wishes had been granted. She still had her dreams and she could live happily ever after.

Brenda Krupp, a 1993 Fellow, teaches elementary students in the Souderton Area School District.

PAWP/PENNLIT JOINS THE NEW STANDARDS PROJECT

PAWP and PENNLIT have formed a chartered task force of the Standards Project for English Language Arts.

The Project is a collaborative effort of NCTE, IRA, and the Center for the Study of Reading to answer the question, "What should students know and be able to do so as to live literate lives in the twenty-first century?". The multi-year effort is funded primarily by the US Department of Education as one of several content area efforts.

Three Task Forces do the actual writing of the proposed standards, one each for Early School (pre-K through 4), Middle School (5-8), and High School (9-12). Drafts of their work are distributed twice a year to chartered groups of educators for response and suggestions.

What makes this reform effort significantly different from other attempts to establish national standards is its intention to "define a common core of what we value in the teaching and learning of language [while] emphasizing local involvement in the development of standards."

Members of the PAWP/PENNLIT group include Linda Baer, Judy Gehman, Judy Jester, Lynn Marta, Priscilla Maughn, Gretchen Maysek, Nancy McElwee, Martha Phillips, Kathleen Rauch, Marcia Rodebaugh, Tony Rotundo, Barb Turgeon, and Betsy Zaffarano. Anyone interested in joining the task force should contact Andy Fishman at the office (436-3475).

FELLOW WRITES BOOK OF POEMS

The mail recently brought a small book of poems by Cecelia Evans, a 1981 PAWP Fellow from the School District of Philadelphia. "Had it not been for the Writing Project," she handwrote in an accompanying note, she "might never have had the nerve to do this." Recently retired from her job as language skills teacher, Cecelia these days has time to reflect and compose herself; she also supervises student teachers for the University of Pennsylvania and gives an occasional poetry reading. Titled *My Rooster Didn't Crow!*, the book contains more than twenty poems, most of them capturing images and memories of family and friends, along with many a lesson and moral from an experienced, warm, and insightful heart.

FELLOW REPORTS FROM UNITED KINGDOM

A Christmas card from Diane Bates ('84), currently on sabbatical for a year, reports that living and working in London "has been the best!" Diane is encouraged by seeing writing processes "actively utilized in both British and American schools. The kids routinely draft, revise, and edit; they do original research and publish the work for the school community. Laptops are as common as calculators, facilitating the entire process. A very exciting environment!"

REPORTING: ANNUAL NWP DIRECTORS' MEETING

During the NCTE Convention in Pittsburgh, the National Writing Project held its one-day Annual Directors' Meeting on November 19, 1993. The morning began with an opening session headlined by NWP Director James Gray. Richard Sterling, Director of the New York City Writing Project, spoke on "The Urban Sites Network: The Trojan Horse of School Reform" and reminded attendees that city teaching is not the same as suburban teaching but that most research has been done in suburban settings. Millicent Veal, Co-Director of the Boston Writing Project, then spoke of her education and her early days as an educator. Her references to those days as ones where children were not allowed to speak brought reminiscent laughter.

The rest of the morning and the afternoon were taken up with dozens of breakout sessions. The following are several reports from PAWP attendees.

TECHNOLOGY NETWORK

by Judy Fisher

Stephen Marcus, of the South Coast Writing Project at the University of California, called it his hidden agenda, though it was the first point that he made in his presentation to us about the New NWP Technology Network. He said that most people use technology at a level of 20% of capability and if we would endeavor to increase our skill by just 10%, it would yield a higher result. As an example, he stated that a buyer might select a video recorder with every feature but use it only to point and shoot, never learning to edit or audio dub. All will agree, we also use computer applications far below their capabilities.

The NWP Technology Network promotes the use of technology (computers, laserdiscs, telecommunication, camcorders, fax, instructional video, and photography) as it supports and encourages writing. The network acts as a resource to those who wish to push technology in uncommon ways and it links project sites in order to share expertise.

If you want to share strategies in the use of video in teaching writing via The NWP Technology Network, you may submit a video of thirty seconds to five minutes to Stephen by March 11, 1994. Send a request for more details and an entry blank to him at SCWriP, Graduate School of Education, University of California, Santa Barbara, CA 93106. A general catalog may be obtained by calling 1 800 3 INTELL.

Marcus also encourages the use of Polaroid cameras in instruction. He demonstrated an uncommon use by pressing the camera to the side of my head, claiming the ability to take pictures of the right side of my brain. My

photograph was of a dessert tray. How did he do that? How did he know I had not eaten breakfast? (PAWP is now a site of the Polaroid Education Program and plans its own Polaroid Days). Polaroid cameras will be provided to workshop participants and demonstrations of their use will be followed by mini-lessons which will include authentic student products.

Computer use comes to mind when one thinks technology. Virtually all in the workshop were Mac users and far ahead of me both in school use and access and personal skill, but I was stimulated when surrounded by knowledge. What will be the next step as I reach beyond my 20%: CD ROM, more memory, a modem?

RESPONDING TO "EDUCATORS UNDER FIRE: CHANGE AND REACTION"

by Cynthia Muse

"Educators across the country are under attack by opponents of change. From textbook censorship to school boards that require the teaching of 'creation science,' to the clash over New York City's 'Rainbow Curriculum,' teachers and educational leaders face segments of their local communities who attempt to interfere with their best professional judgments about how and what to teach." How does this affect the National Writing Projects? This was discussed at the National Council of Teachers of English convention as educators from across the United States and other countries gathered to review the most recent research, share strategies, explore relevant issues and strengthen educational alliances.

It is no longer adequate for the teaching community to be expert in our art, we must also be astute about the process of "change." The philosophical beliefs of educators who create classroom climates which foster active teaching and learning may not be shared by the community we serve. In our zeal to promote critical thinkers in holistic learning communities we may construct learning experiences which are much different from those which were present in the classrooms of our students' parents.

In one New York community an elementary principal, Joanne Falinski, has come under fire because of her "whole language" philosophy. Parents and some teachers who insist on spelling lists, workbook exercises, and phonics drills, have coalesced to have her removed from her administrative responsibilities and filed disciplinary charges to have her dismissed. These dissident parents sent a letter to a school board meeting stating, "These are our children. We pay taxes, which in turn pay all the salaries of the teachers, Dr. Falinski and the administration. We expect modifications, improvements and accountability. We will no longer sit

in the wings...and watch the years of our children's education fly by."

Though modifications were made in the curriculum during the 1992-93 school year, which Falinski felt went smoothly, a group of special education parents bought a variety of complaints to the superintendent. Even though these were not specifically about "whole language," the board voted to bring disciplinary charges and banned Falinski from entering the school in September, 1993.

As we explore ways to create climates that ensure opportunities for learners to construct their own knowledge and develop in effective powerful ways, there will be change, but change is a process which requires teachers, parents, and administrators to respond to an array of environmental factors. Included in these factors are student needs, parent and community expectations, educational ideologies, local resources and previously enacted policies. Change takes time, must be supported by a theoretical base, and requires a shared vision among all constituencies.

As members of the National Writing Project, we have and will be affected by change. We must be mindful of the broader educational community, continue to share our responses, collaborate and maintain the Writing Project Network at conferences, conventions and retreats.

(Note: Joanne Falinski is the director of the Westchester Putnam Writing Project in New York.)

"WE HAD GOOD ADVICE AND TOOK MOST OF IT: BUILDING COMMUNITY BEFORE THE SUMMER WORKSHOP STARTS"

by Mary Lou Kuhns

Margrethe Ahlschwede (Director of the West Tennessee WP) ran this session with her co-director. Don Gallehr (NVWP, Co-Dir NWP) was their mentor, and she was effusive about their success. She kept talking about their great teamwork; but she had good information and we were asked to write.

We wrote with her guided imagery which asked for our literate history with questions like: an early memory of being read to, smells, feelings, sounds, an early writing, place, touch, sounds, an early book, why it appealed, what it meant to you, a current book, why important, an early writing that was important to someone else, what is the most important quality you bring to teaching, what made you the teacher you are, what books made you the teacher you are, how have you changed as a teacher, when did you discover your voice as a writer, teacher, how do you define a writer, a reader, write to the board of education about your reading/writing classroom, what stands out, what do you want to add, what do you want to develop, is there a face/voice/theme that comes out in the above?

An assignment that they give at the orientation meeting is to interview someone who experienced an historical event you haven't experienced.

More community building was established the first day having the participants anonymously write their expectations, hopes, fears about the institute. These are read anonymously the first day.

They discussed a slightly off-topic issue as well, videotaping demonstrations. Participants bring in a video cassette, a "rotating person" videotapes the presentation. The participant receives it, unviewed by others, including the co-directors. Then on Thursday afternoon, each presenter gets a half-hour conference on the presentation. The presenter starts the conference with self-critique.

(KIDPERFECT, continued from page 1)

using WordPerfect's editing features such as Spell Check and Thesaurus to polish their pieces. News about the Writing Center spread throughout the school. Other kids became interested in what these first groups were doing so I invited them in during study hall periods to become familiar with the Writing Center. My "pros" became my assistants, helping students log in and teaching them the basics needed to get started writing. These "pros" were often students who struggled academically. However, in the Writing Center, they were in a position of sharing what they knew with peers who were traditionally on the giving rather than the receiving end in terms of help.

After about half the school had used the Writing Center informally, I was ready to tackle entire classes of students. I am fortunate to teach in a school where there is cooperation among staff members and always a willingness to try something new. Getting teachers to give the Writing Center a try was no problem at all. As classes arrived, kids helped classmates that were unfamiliar with the technology, and many teachers were willing to come in on their own time to work with me and become familiar with the new tools of the trade.

I learned a great deal from March to June 1992. Some days were calamities! Sometimes the technology got in the way of the writing; kids had to learn to JUST WRITE--the "fixing" would happen later. Sometimes there were more questions than I could handle. Other days went smoothly. The unexpected was what I expected each day! I also learned that I wasn't a teacher in the traditional sense; I was a facilitator. I provided the place and the atmosphere where writing occurred, guiding kids rather than directing them. I learned what art teachers have known all along.

The kids, teachers, and I have come a long way since those first months in a brand new facility. The computer

literacy teacher's program has enabled me to spend more time on writing and less on keystrokes needed to perform a task. Most students arrive in the Writing Center knowing enough about the technology to get started writing quickly.

Teachers and students have discovered that arriving in the Writing Center with a prewrite works best when a classroom writing assignment needs to be completed. For example, eighth graders were comparing and contrasting the two gangs in the novel *Something For Joey*. They had used Venn diagrams as graphic organizers, writing the differences in the circles and the similarities in the intersection of the two circles. Having mapped out their ideas, they arrived in the Writing Center armed with ideas and were ready to draft their pieces.

Seventh grade science students learned about business letter form in language arts class. After that, they went to the library during science class and collected information about recycling. They used their notes and the information about writing business letters as they drafted persuasive letters to community businesses and local officials encouraging them to increase Upper Moreland's recycling efforts. Other persuasive letters to state and national officials were professional in appearance and published after many revisions. I believe that the quality and the appearance of the letters accounted for the many responses received from senators, representatives, the Vice President, and the President.

WordPerfect also enables kids to do creative formatting with their poetry. Students often center all lines for a different effect. Sometimes they change the size of key words for emphasis. Changing the font also adds to the power of the published piece. (*Ed.: poems from this writing center were printed in our last issue.*)

Students have used the Writing Center's facilities in every class, even math! They explained math challenge problems by writing and discussing their methods. The explanation was attached to the calculations they had completed, and their teachers evaluated both as they assessed the students' mastery of a concept. Seventh grade students wrote scripts for interviews of famous individuals after having read the biographies. Others created postcards or brochures, encouraging the reader to visit a particular U.S. state or a planet in our solar system. Sixth graders wrote blurbs for books that they wanted to recommend to others. Eighth graders wrote resumes that they used later as they looked for summer employment. Gifted students used WordPerfect's outline feature as they prepared their term papers. Once the outlines were completed, they drafted, revised, edited, and published their pieces in the Writing Center.

Many students find that the activity that they enjoy most in the Writing Center is free writing. When they choose to come to visit from a study hall period, they

usually begin by writing a journal entry. They use the automatic date feature each time an entry is completed, and students in grades seven and eight marvel at the length of these journals. They also enjoy rereading entries made in previous grades, noting changes in themselves as they do so. Periodically, they print this growing document and sit and read what they have written over their two or three years at the middle school. Eighth graders often print their favorite pieces and take them along with them before they leave the middle school and go to the high school.

Besides becoming more proficient as writers, students in all three grades often develop a love of writing. Creating life-long writers is just as important as creating life-long readers, and I believe that the Writing Center's mission is to do just that. Since everyone's hard copy from the printers looks similar, students who struggle with the mechanics of writing or poor handwriting see computer assisted writing as an equalizer. While pieces may sound very different, they look very similar.

On the other hand, the fine quality of the hard copy that students generate presents a problem. A draft copy from the laser printer looks wonderful--neat, clean, and professional. Some students mistakenly conclude that since they did on screen revision, editing, ran the Spell Check, and used the Thesaurus, a piece is finished. Classroom teachers and I often encounter kids that get their draft from the printer and just hand it in without reading the piece. If it looks good, it must be good, right? Wrong! They need reminders that the Spell Check won't catch usage errors or homonym mistakes. Students need reminders to conference with peers before saying a piece is finished. One redeeming aspect is that kids will continue to revise and edit because they know that changes are easy to make and another copy takes only seconds to print. Modeling and monitoring by the teacher during the revision stage is critical. In addition, word processing supplements writing instruction; it doesn't replace it.

Upper Moreland School District annually assesses the writing of students in grades four through twelve. A fall sample in a specific mode is collected and scored holistically. In the spring, a second sample is collected using a similar but different prompt in the same mode. To date, students have been assessed in the narrative, persuasive, and informational modes. The results have shown that the majority of students in the above grades have increased at least one point of a six point holistic scale. While our Writing Center does not account for all of this success, I believe that the facility and the focus of its program account for some of the progress that the middle school's students have shown.

After almost two years working with teachers and students, I can say without a doubt that the Writing Center has become an essential part of our school's program. Just as important as the growth my students experience as writers is the fact that they *like* to write and do so regularly. I think that my building principal best captured the philosophy of the Writing Center in a note he wrote to me after a walk-through observation in October: "I truly believe that all teaching should be like the teaching of art--all kids actively involved in the process of creating, alive with the enthusiasm of touching, doing, and making. Your classroom really is an art room. The kids come alive in the process of creating original work. Your products are different; your tools and materials are unique. But the process and the magic remain the same."

Mary O'Gorman teaches reading and writing in a computer assisted writing facility to students in grades six through eight at Upper Middle School.

PROCESS AND PORTFOLIOS IN WRITING INSTRUCTION:

Classroom Practices in Teaching English, Vol. 26

Kent Gill, editor

A Review by Mary Lou Kuhns

"Was this book mistitled?" might be the initial response as the reader of *Process and Portfolios in Writing Instruction* works through the first of two sections in this latest National Council of Teachers of English publication on classroom practices.

The first eight essays explain helpful strategies for writing instruction, but the word portfolio only appears once in one essay. The essays give techniques which can be tried tomorrow morning like Gail Young's image writing for reluctant learners and two prewriting activities: one is an extension of a mapping exercise; a second involves a scavenger hunt. Several articles discuss approaches to get students to revise such as writing multiple options for a draft and a group writing project. In addition, Section I features two college professors who want education majors to be aware of their literacy histories and their writing processes.

While Section I needs more explicit connections in relating the practices to portfolios, interwoven into these articles are subtle references to students performing in ways essential to portfolio design; for example, creating sufficient quantities of writing so that they can select best pieces or choose not to develop other writings. Also in the text's fabric is an encouragement of a process of writing that involves revision and reflection about that revision. Section I concludes with Marylyn Calabrese's article on "glossing," a technique that asks students to mark changes they have made to drafts and annotate why

they have made their changes. Having been a member of Calabrese's English Department, my students and I can attest to the reflective value of her "glossing" technique.

In his introduction, Gill contrasts English teachers from 1973 with those of 1993, assuming many are the same people but with the benefit of twenty years of research on teaching writing. He calls the research a "sea of change" for the better. Essays in Section II explain why portfolio assessment fits the newer strategies. Joseph Strzepek and Margo Figgins set the tone with the suggestion to "defer grading until a substantial portfolio of student writing has accumulated." Goals for portfolios and guidelines for a studio classroom are discussed. Linda Privette creates a metaphor from a Degas painting to justify the "empty space" of a portfolio--"the part that is rich with possibility."

For balance, one honest writer, Anne Sharpe, shows the problem she encountered when she and her principal had incompatible purposes for the student portfolios.

Donald Gallehr talks about portfolios in the college classroom by drawing an analogy to his professional portfolio. He adds, "Portfolio assessment is philosophically consistent with the other parts of my writing course. It recognizes and rewards revision, maintains realistically high standards, and places me in a position of guiding their writing with minimal evaluation."

The book concludes with two professors explaining what student portfolios are teaching them as they provide an opportunity for college students to be exempted from a required advanced composition class.

While connections might be more explicit between process and portfolios and while student reflection might be given more attention in the overall text, *Process and Portfolios in Writing Instruction* is still a bargain for teacher reflection at \$8.95 (NCTE members) and \$11.95 (nonmembers).

Mary Lou Kuhns, a 1988 Fellow, co-directs the Summer Institute at Exton and teaches senior high in the Tredyffrin-Easttown School District.

Write freely and as rapidly as possible and throw the whole thing on paper. Never correct or rewrite until the whole thing is down.

John Steinbeck

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

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Sponsors: West Chester University Pennsylvania Department of Education
The Intermediate Units of Berks, Bucks, Chester, Delaware, and Montgomery Counties

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 communications to Vicki Steinberg, Editor, *Pennsylvania Writing Project Newsletter*, West Chester University, West Chester, PA 19383.

The Pennsylvania Writing Project (PAWP) is an affiliate of the National Writing Project and is recognized as an Exemplary Program by the Pennsylvania Department of Education. PAWP was created under grants from the William Penn Foundation and the University of California at Berkeley, with the National Endowment for the Humanities.

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