



PENNSYLVANIA WRITING PROJECT NEWSLETTER

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REFLECTIONS ON PAWP IN-SERVICE COURSES

by Doris Kirk

What can happen when teachers are able to see writing as a process? The learning can be strewn with personal discoveries. The teaching can be filled with abundant insights into how our students learn and what they have to teach us. The opportunity to write in any of the Pennsylvania Writing Project's classes usually provides time in which an individual teacher can experience the pleasure or pain of writing. Each brings to the writing classroom a past history of successes, feelings, beliefs and apprehensions. Where some are at ease and enjoy writing, others are anxious and reluctant. In talking with and listening to teachers participating in in-service courses on the writing process one hears expressions of increased interest. It is easier to write many times after doing one or two pre-writing activities. Some who haven't done much writing of late, or are very uncomfortable with it, are surprised with the written products they get after proceeding through the steps of pre-writing, writing, conferencing, and revision. Here the stress is on process and not product; the red pen has been put away. There is a sense of satisfaction as the writings accumulate throughout the course. There is a growing awareness of voice and ownership. The position papers and personal pieces are tools of learning for the writer. But I have learned from them also. The papers are published and are exposed to a reading audience. I've laughed, cried and uttered many an Ah-ha! We all don't agree, and ideas are often put to the test. But there is appreciation for what the writer has done, for the writing process itself, and for what it means for our students.

The Writing Project also provides a time for being together. Educators by their work are often isolated from one another. Time before, during, and after class is consumed by the very task of educating. Our students and their concerns occupy our consciousness to an extraordinary degree. With the nation's concern to foster excellence in our schools and with parents, administrators, fellow teachers, even family and friends, all adding to the global feeling of being a teacher, it is no wonder that our energies are totally tapped into. Distance is needed, so is the time to write and observe. The writing courses provide this setting where teachers of all levels can share and learn from one another. They can find out from the first-hand experiences of others that writing is done before, during and after the level they teach. They can realize that writers of all levels go through the same steps as professional writers. They can have easy access to pertinent books and articles of the writing process. No one can escape the positive influences exerted by Donald Graves and the work done through the University of New Hampshire. He is an edu-

cator's educator. The respect and concern and humor he displays in person and in his writings enrich us all. It is not unusual to hear teachers speak of Donald Graves with genuine appreciation and warmth.

In-service courses must also cultivate this same respect for teacher participants. A quote from "What's Basic to Teaching Writing" by R. D. Walshe says it very succinctly:

Implicit here is a realization that only one thing is "basic" to the teaching of anything: the teacher. It is the individual teacher that makes the difference; one who approaches classroom and child in the right spirit.

Because of the varied talents and differences that exist within all teachers, participants will take from the Writing Project courses something which is their very own. No guarantees are made that all will be well pleased, or enthused, or convinced. But as sincere educators, each takes back to the classroom the best that he has to offer. It is in the classroom that the true magic takes place. To describe adequately or attempt to list all the facets that make up what occurs between a teacher and his class is impossible. But it can be said that each class has a life of its own. Just as we are arrived in the 80's, with all that that means for us as adults, professionally we must also aim within the 80's to prepare our students for their lives in the coming decades. A child who is 10 today will only be 26 in the year 2000. Moreover, the United States is moving away from an economy based on industrial production to an economy based on information sharing. The report of the Commission On Excellence in Education states: "Learning is the indispensable investment required for success in the information age we are entering." We will need to ensure to an even greater degree than in the past that our students possess the skills of reading, writing, listening, and speaking. Also, writing is a tool that can enhance our learning of all subjects — not just composition. Many teachers expressed great interest in using the writing process in the teaching of such content areas as science, history, and health. What this will do for learning and for generating interest in all subjects taught in our classrooms has yet to be tapped fully. There is no boredom ahead for us if we so wish.

Finally, two observations about using the writing process. It helps to make the classroom a very human place. Talking, sharing, questioning, and writing are greatly increased. Students and teachers are brought together in conversation. In PAWP in-service courses this can also happen. When given time a genuine writing atmosphere is created. We will have helped them to possess their own learning, and to begin to develop expertise in using it.

Doris Kirk, a 1981 Fellow, teaches at the Benner Elementary School in the Coatesville Area School District.

ABOUT OUR SUMMER ACTIVITIES

The Two Summer Institutes

PAWP's fifth West Chester summer institute and second Philadelphia institute ended on the same day, July 20. Closing ceremonies at the Kennedy Center in Philadelphia were catered beautifully by Mary Ellen McBride. Each institute's Fellows made presentations for the administrators who sponsored them. Bob Weiss, who generally likes to be present at all PAWP rituals, expressed regret at not being able to be in two places at once and wrote his message to the Philadelphia contingent. All of the Fellows of both institutes, generally exhausted, received certificates of accomplishment.

The Philadelphia Institute was led by Irene Reiter and Mary Ellen Costello, and the West Chester Institute by Lois Snyder, Jolene Borgese, and Martha Menz. Both groups met together to work with outside consultants and interacted profitably. In the first week, the visiting consultants were Mary Ellen Giacobbe (for grades K-3), Shelley Harwayne (for grades 4-6), Jane Kearns (for grades 7-9), and Keith Caldwell (for grades 10-college). Subsequent consultant presentations were made by William Lutz of Rutgers-Camden, Leigh Shaffer and Jim Trotman of West Chester University, and Marion Mohr of Fairfax County (VA) Public Schools.

Participants wrote, shared, reacted, re-wrote, presented, critiqued, read, and wrote some more. Inundated with paper, they finally retired to well-earned vacations. Two short pieces by summer Fellows appear later in this issue.

The Holistic Assessment Workshop

On June 20 and 21, Bob Weiss led 40 teachers, elementary through college, in the fourth consecutive annual workshop on holistic assessment of writing. Although initially unable to agree upon what scores to apply to the introductory training samples, by the second day the group reached a high level of reliability (.92) in rating over 1000 writing samples on a 6-point scale. The group also discussed other general-impression scales, analytic and development scales, and primary trait methods of assessment. Again assisting Bob this year were Dolores Lorenc Weiss (Holy Family College) and Lois Snyder (Upper Darby School District). (See articles by Jane Barthold and Emily Vanderselt).

The Course on Teaching Composition

During the three weeks between June 25 and July 13, a course in Teaching Composition was conducted for 19 teachers from all grade levels and disciplines. The workshop, which was directed by Jim Trotman of West Chester University, featured various activities to give teachers practical approaches for writing in the classroom. Most of the participants were involved in the three-day workshop which featured Keith Caldwell, Mary Ellen Giacobbe, Shelley Harwayne and Jane Kearns. These outside consultants, later joined by PAWP Fellows who made presentations, helped give Teaching Composition a broad but focused view for all participants.

The 3-Day Workshop on the Writing Process

On June 27, 28, and 29, from 9:00 a.m. to 3:15 p.m., 94 teachers participated in a three day workshop designed to deepen teachers' understanding of the writing process. Coatesville Area School District sent more than twenty teachers, mostly elementary. Nationally recognized experts

from the Writing Process Laboratory (University of New Hampshire) and the Bay Area/National Writing Projects led workshops during the first two days. Joining in these workshops for the first two days were the Philadelphia and West Chester Fellows. Cooperating in the Wednesday Workshop session were several children, who merit our appreciation: Danielle Charles, Vicky Cipillone, Jonathan Flynn, Gabrielle Mellon, Dienne Nicolini, Rachel Olsen, Stephen Patras, Brad Stump, Stacey Stump, and Aimee Jo Willcox.

The last day was led by Bob Weiss, Jolene Borgese and Mary Ellen Costello. Participants wrote, reviewed approaches to the teaching of writing, studied research in the field, and shared ideas and concerns.

An article by Joan V. Sickler explaining more about this workshop is printed later in this issue.

The Advanced Institute

This year's Advanced Institute, like last year's, focussed on revision. The eight participants studied a variety of books and articles, including the pieces written the previous year, examined their own processes as writers, and wrote a series of working papers on the subject. Guided by Marian Mohr of the Northern Virginia Writing Project, each participant also wrote at least one "revision workshop" for classroom use. The collected papers from both advanced institutes are being sent to likely publishers.

The Computers and Writing Project

The twenty participants in the Computers and Writing project heard Kate Kiefer present her students' experiences with word processing and the Writer's Workbench. Then, having scattered into different sessions during the 2-day Conference on Computers and the Humanities, they regrouped to share their comments. Visits by Helen Schwartz and Stephen Marcus brought the group into a room of Apple II's, where several different word processing programs (among them Homeword, Applewriter II, Bank Street Writer, and Milliken) were explored. In addition, experimental software was demonstrated. Participants worked with Schwartz's SEEN and ORGANIZE (for writing about literature), Marcus's COMPUPOEM (for writing certain kinds of poems), Marcus's text-files (soon to be published by Scholastic) incorporating prompts for writing and writing instruction, and (on the IBM-PC) WANDAH, a full writing process program including pre-writing, word-processing, revising, and editing features.

The participants, teachers whose responsibilities ranged from elementary to community college levels, were enthusiastic about the course and about the plans to bring it off campus to school districts for other English and language arts teachers interested in computer-assisted instruction and word processing.

For more information about off-campus versions of this course, contact the Project office at 436-2297.

The Computers and Humanities Conference

Bob Weiss and Kostas Myrsiades, also of West Chester University's English Department, directed the conference which ran from June 28-29 and included 28 sessions on computer applications to enhance humanities instruction. Language arts, English, history and social studies were the major areas of concentration, and philosophy, values, linguistics and literature were other areas discussed. Teachers and administrators from all grade levels attended.

SUMMER ACTIVITIES (Continued)

Joseph Raben, editor of *Computers and Humanities*, and Michael Worman, Deputy Secretary of Education, Commonwealth of Pennsylvania, were the featured speakers. Raben spoke on why humanists must learn about computers, maintaining that all members of a changing society must be aware of the changes associated with computers. Computers significantly alter the way research is done by scientists as well as humanists, and are now used for storing and "massaging" research data. The teaching of the humanities is also being altered by the availability of electronic teaching aids, such as TAGY, Compuwriter and Compu-poem.

Worman spoke on how technology can help education, specifically in the areas of social studies, language and values. He also pointed out that the computer should be applied cautiously in education. Interactive and integrated software should be designed to avoid dehumanizing the learning process.

Topics at the conference varied from demonstrations of computer simulations in social studies to legal advice about protecting the software you write, and what you can do legally with the software you buy. Bob McCann and Ed Bureau of the West Chester Area School District discussed ways to use computers to teach writing in secondary English classes.

The conference also highlighted another topic of interest: can a computer write poetry? Participants were exposed to poetry written by computers and found the answer to be a qualified yes.

CONFESSIONS OF AN EXPERIENCED SECOND GRADE TEACHER

by Joan V. Sickler

Unfortunately this second grade teacher is not experienced in the Writing Process. Oh, how I wish I had my twenty-seven classes of years gone by back. But I would settle for my 1983-84 class to undo some of the things I now understand and wish I had done. I didn't mean to hurt any of those children. I meant to teach them to write and I thought I had done a good job.

Those twenty-two 1983-84 second graders of mine loved to write. I thought I was doing a marvelous job of picking unusual and innovative topics. I wondered why the children cheered when I would every once in a while allow them to pick their own topics. I only did it because I ran out of "catchy" titles.

Michelle, I should have known that something was amiss with my teaching when you said, "I'm so glad we can write anything we want. I've been planning a story for a long time and wondered when I could write it."

Bryan, you were trying to tell me something when you said to Josh, "Now we can write about the fishing trip we took Sunday. Remember when . . ." Laughter! Joy!

Eric, you wouldn't have had to have such a forlorn look on your face when I would take your paper from you as I sat at my desk and you stood by me. You looked so sad as I read your paper aloud to you and I corrected the spelling and asked you if you wouldn't like a sentence moved and at the same time my pen was moving it for you. Oh, Eric, if only we could go back I would sit at a round table with you and ask you, "How is it going?" As you proudly read your story I would have mirrored it back to you, asking clarifying sentences, telling you the parts I really liked. You would have kept ownership of your writing.

At a later conference when we got to the spelling, I would have asked you to underline a few words you thought were right and circle three or four you thought were wrong. Then I would have asked you to try to spell the ones you thought were wrong. You would have seen that you knew how to spell quite a few words and together we would have been focusing on the "half full cup, not the half empty cup."

Ian, when you had trouble remembering commas in a series, I would have called a mini conference with you, John, Sheela, and Jaime and we would have learned it together using your actual writing.

Dear children, we wouldn't have copied so many sentences from the board putting in commas and quotation marks. Tommy, Josh, and Jeb, when you had people talking in your stories we would have sat down together and learned where to put those quotation marks using your pieces of writing.

June, you wouldn't have been poked by Steven while waiting in line to have your turn to "edit" your piece of writing. I would have walked around the room and had quick, quiet conferences.

Ian, at the beginning of the year you wrote so concisely and finished so quickly. I wouldn't have had to yell at you when you finished your writing and bothered Ryan in the back of the room. I would have said quietly, "What are you going to write about next?" At the end of the year, Ian, you wouldn't have had to ask, "May I write another story?" You would have excitedly looked in your folder and gone on to the next story using one of the suggested topics you had written in the folder.

Jennifer, I would never have read your paper to the class nor would I have let your friend, June, take your paper from your hands and read it to the class. Jennifer, you hadn't talked to the first grade teacher at all and when you finally whispered treasured thoughts to me, I was thrilled. I thought it would be too much to ask you to share your written stories (but after taking this course, pangs of guilt have set in). Jennifer, I would let you own each piece of writing, and if I had only been patient I'm sure you would have shared your writing. You read the pieces to your friend, June, and if we had shared in small groups instead of the whole class you would have gained confidence and probably been willing to share.

Amy, I remember you're asking for a different kind of paper. I told you we were using a certain kind of paper that day. Amy, if we could go back, you could use the kind of paper you wanted. Bryan, you could write with any type of utensil you wanted.

Children, remember we published a book of "How to . . ." pieces. You were allowed to make up or choose your topic: How to Wash a Car, How to Burp a Baby, etc. We published the book with your innovative spelling. I would have corrected your spelling to protect you from the public.

Children, I think we would have enjoyed publishing your individual books as Mrs. Giacobbe demonstrated. You would have each had four or five books written and illustrated. We could have started a library of your books and used them as our reading books. You could have checked out the books to take home and all had a chance to act as librarian. Think of the thrill of publishing your own book. Why, you would probably remember it all your life and be proud of what you did in second grade. You would have felt so important and your self esteem would have been enhanced.

Jeb, Amy S., Amy B., Jaime G., Jaime S., Michelle, and Michele, and the other fifteen of you, I would have known what each of you needed to learn as individuals at a

specific time if you had kept writing folders. You would have had a record of the pieces you wrote and the ones published would have been starred. On the inside of the folder you would have had a list of topics you would like to write about. Ryan, you would not have been so apt to say to me, "I don't know what to write about." Wayne, you could have edited your own paper if we had had folders for you would have had a list inside your folder listing "Things I know how to do." That would have served as your editing list. Of course, on the back of your folder, Scott, I would have had a list of skills we worked on from your pieces of writing and we both could have seen what you had mastered. Each entry would have been dated. What a wonderful way of individualizing your learning and keeping track of exactly what you had learned. J.T., wouldn't your mother have liked to have seen this at our conference.

Luckily the year was not completely wasted, children. You did write poetry, your own plays, diaries, recipes, letters, get well cards, thank you notes. You shared your writing. You enjoyed your writing. You learned the difference between fiction and nonfiction. You could identify your own type of writing in each piece. You did some research and wrote articles in your own words. You had a chance to pick out good titles choosing from three or four you had written. Some of you won "Oscars" at the Academy Awards of Writing at our school.

But it would have been so much better if I could have helped you make sense of your life. You live in suburbia where you race from Brownies or Cub Scouts to Little League to gymnastics or karate to music lessons, etc. How wonderful to be able to make sense of this rushed life of yours and be able to focus on an event and your feelings and be able to feel free to share those feelings.

Fortunately I have another group of second graders waiting for me in September. According to tests given to this new group they have not achieved as high a maturity level as my 1983-84 second graders. Luckily I took this course and will be able to understand the level of writing maturity of my new students. Mrs. Giacobbe showed us in class examples of prephoneme and early phoneme stages. I will be able to ask the children about their stories and take them where they are and help them to grow. I will not be discouraged because when I look at their writing I have learned to focus on what the children know, not what they don't know. What a wonderful feeling to be able to teach this way and celebrate the children's writing. It's only the first week in July and I "can't wait" to go back to school and work on the writing process with my children.

Joan V. Sickler teaches second grade at the Russell School in Marple Newtown School District.

MY REACTION TO THE HOLISTIC ASSESSMENT WORKSHOP

by Jane H. Barthold

Wednesday, June 20, 1984. Exactly one week after the 1983-1984 school year has finished, and I find myself still grading, or should I say "scoring" papers. Why would anyone who has just spent the last 9½ months perusing mountains of student papers want to subject herself to even one more scribbled paragraph until September? I wonder about the answer to this question as my friend and I finish lunch and discuss the Holistic Assessment Workshop on our way back to Room 403. I had hoped to learn some techniques that I could use in my own classroom, but I am not

quite sure just how to use holistic assessment. I am one-half of a two-person Language Arts Department in my school and the opportunity for sharing new ideas with other teachers in my area is limited. Also, I had wished to understand more about this phase of our Language Arts curriculum labeled "Written Expression", but by the end of the first day, I have realized that I know very little about this vast area, and that I am not alone.

I feel slightly off balance as our group of forty aims at unanimity in the scoring process. Clearly, each teacher has a special interest, a favorite emphasis, when scoring a paper — diction, punctuation, spelling, word choice, stylistic devices, and of course, creativity. I keep Remondino's factor and the "halo effect" in mind. We must decide how the majority of the group evaluates the papers and work towards that end. I want to feel the security of the majority evaluation and cringe at the prospect of differing too greatly from the general agreement. Divergence from the group consensus is met with sufficient self-admonition to try harder on the next round of scoring. As we practice, a few ideas become part of my understanding of the holistic process. Immediately, the scorer should ask if the paper falls into the upper half or lower half of the scale. We must not regard length or handwriting, nor penalize for limited deviation from the directions on the assigned task. We are stripping away any and every extraneous detail which may hinder the scorer from making an objective evaluation of the piece of writing. This seems easy, but is very difficult because of our own personal areas of emphasis. The goal is that no one attribute of writing should stand out. Rather we must glean a "general impression" from a single complete reading.

As I review the first day of the workshop, I begin to see applications for the holistic assessment approach in my own classroom. Involving students in the evaluation process may help to develop or to sharpen their proofreading skills and help them to recognize more than just grammatical errors.

Thursday, June 21, 1984. Today everything seems to make more sense. I feel more confident in my scoring judgments and I fall into the majority "cell" everytime in training. During the latter part of our workshop, we learn about other types of approaches to holistic assessment, including "feature oriented" scoring and Diederich's scale. I believe the explanation on the handout of Diederich's scale is concise and would be comprehensible for my students. I know they will be comfortable with it. As a matter of fact, I think they may be able to use this when we begin our new "literary and artistic venture" this fall. We plan to undertake the task of creating a magazine which will reflect the students', teachers', and — yes — administrators' achievements of the 1984-1985 school year. The students are so enthusiastic that a few of them voluntarily offered to help set up a classroom this summer which could be used as our workroom. Because I want the group to be more than nominal editors, I think the analytical or feature oriented approach might be feasible.

As the workshop ends, I feel a sense of accomplishment. With one more referent added to my mental library, I am eager to share my new knowledge with my students. Although I am doubtful that our school will engage in an overall assessment of student writing, the holistic assessment approach will be an invaluable tool when we organize our magazine and begin to receive contributions. With patience and practice, I am hopeful that I will help to further my students' growth and self-confidence in writing.

Jane H. Barthold teaches 11th and 12th grades at the Bethlehem Area Vo. Tech. School.

AN ATTEMPT TO EXPLAIN THE LANGUAGE OF HOLISTIC SCORING IN THE FORM OF A QUIZ

by Emily Vanderselt

Note: All definitions not otherwise footnoted are the products of the learned mind of Dr. Weiss or the fevered imagination of the author.

1. Prompt
 - a. To suggest; to rouse to action.
 - b. An egregious digression producer.
 - c. The course which inspired this paper.
 - d. A subject which spurs the writer onward to a new angle on the topic; perhaps a narrative.
2. Holistic
 - a. A word which does not even exist in any dictionary printed before 1974.
 - b. Homeopathic physician's approach to health.
 - c. Gaping object.
 - d. Rating on general impression; gives a single grade or score to each essay rather than a number of ratings on various qualities.¹
3. Correlation
 - a. A reciprocal relationship as between causes and effects; the act of bringing into some mutual relationship.
 - b. The nuclear family.
 - c. The connection between using your eyeball and calculators when doing grades.
 - d. Mathematical procedure that shows to what extent it is true that the higher a student stands on one measure, the higher he stands on another.²
4. Primary Trait Scoring
 - a. Trait: individual characteristic.
 - b. Test done on newborn's feet.
 - c. Analysis of facial structure of a blind date.
 - d. Identifying the presence or absence of traits required by the rhetorical situation in the writing assignment.³
5. Analytical
 - a. Analytical scoring; separating into component parts.
 - b. What math teachers do. What am I doing here?
 - c. What Freud said Jung wasn't.
 - d. Scoring which focuses on problems which are not specific to a given writing assignment (mechanics, word choice). Line by line exhaustive review of more than organization and wording.⁴
6. Reliability
 - a. The state or quality of meriting trust or confidence; trustworthiness; dependableness.
 - b. Your husband saying, "Why get an electrician at 40 dollars an hour? I can do it myself."
 - c. The kid you send to the nurse when another kid is bleeding all over your desk.
 - d. When raters from similar backgrounds who are trained in holistic scoring can achieve nearly perfect agreement in choosing the better of a pair of essays.⁵
7. ETS
 - a. Not in the dictionary.
 - b. Mecca.
 - c. Hell.
 - d. In Princeton, New Jersey, pioneered holistic scoring for the past twenty-five or more years.
8. Rubric
 - a. Any rule of conduct.⁶
 - b. Game invented by a communist which made capitalists crazy for about two months.
 - c. Country bumpkin named Richard.
 - d. A descriptive guide for readers to use in assigning paper to categories.⁷
9. Anchor
 - a. Any device for holding fast a movable object; figuratively speaking, that which dependence is placed on for security or stability.
 - b. What is attached to your behind after scoring papers for three hours straight.
 - c. A new beer.
 - d. Ideal samples, on which there was strong scoring agreement.⁸
10. Table Leaders
 - a. Table: the persons seated at or gathered around a table for the purpose of eating or playing games.
 - b. Daddy, if he still lives in your house.
 - c. Parliamentary big whigs like Lady Astor before she flipped.
 - d. Those people who write rubrics or assign anchor papers; they also re-read papers already scored by individuals at their tables.⁹
11. Halo Effect
 - a. Halo: the ideal glory lent by the imagination of a person or object highly prized.
 - b. What blonde hair and blue eyes and a pushy mother does for your grade.
 - c. What writing about your relationship with God or about your parents' divorce does for your grade.
 - d. Making a judgment on a total paper based on success in some particular aspect of writing.
12. Scorer
 - a. One who keeps a tally or account.
 - b. Lucky guy on a Friday night at Elan.
 - c. Heavy footed soccer player.
 - d. The reader making a holistic judgment on an essay.
13. Adjudicator
 - a. One who hears, tries or decides as in a claim in court.
 - b. Divorce lawyer making a fortune on the halo effect's parents.
 - c. What every house with teenager needs.
 - d. The table leader who re-reads the essay when there is a wide discrepancy in score.
14. Fractionated
 - a. Fractionate: To subject to fractional distillation or the like.
 - b. English teacher trying to average 25 grades per pupil multiplied by 115 pupils by 8 a.m. Monday.
 - c. Psychotics: English teachers who wouldn't give up and guess.
 - d. The result of a multiple choice test because writing skills must be separated into parts to be measured independently.
15. Inter-rater reliability
 - a. Inter: among; between.
 - b. Rater: One who estimates.
 - c. When the water meter man comes to read the gauge.
 - d. Two referees from the team's hometown.
 - e. Agreement between any two readers.

16. Intra-rater reliability
 - a. Intra: within, inside.
 - b. When you read your own water meter.
 - c. One referee from the team's hometown.
 - d. The scorer's own reliability over time. Does he or she evaluate the same way at various points in the process?
17. Canned Response
 - a. Canned: preserved in tin or glass containers.
 - b. The laugh track on the Uncle Floyd Show.
 - c. The students' laughter when teachers tell bad jokes.
 - d. An essay prepared ahead of time which has little to do with the subject at hand.
18. Training
 - a. The process or state of being guided, drilled or prepared.
 - b. Big girl pants.
 - c. What education departments try to do.
 - d. Also called "tooling up process" in California; table leaders teach readers how to come to agreement in the holistic scoring process by using sample papers and then progressing to actual papers.¹⁰
19. Agreement
 - a. Harmony of opinions or feelings.
 - b. When you give in and let your son take the car for the night.
 - c. When the police bringing him home ask your opinion on revoking his license forever.
 - d. Scorers come within one to two points of each other in grading essays. When discrepancy is too great, table leaders adjudicate.¹¹
20. On topic
 - a. Topic: the subject of a discourse, argument or literary composition, paragraph or the like.
 - b. Street name as in: The administration building is on Topic between Third and University.
 - c. What the tall short haired woman in the second row of English 599 wasn't, ever.
 - d. Writer addresses the question which he has been asked.
21. Audience
 - a. A group of persons assembled to listen or see.
 - b. The people sitting in the rain at Mann Music Center.
 - c. As in captive, anyone between 6 and 18.
 - d. The person to whom the writer addresses his remarks.
22. The Writing Process
 - a. Process: a series of motions, actions or events; also an act which continues or progresses, an operation or succession of operations leading to some result.
 - b. Blood Sweat and Tears.
 - c. Something to do with the instruction booklet of your Cuisinart.
 - d. An educational theory; writing as a procedure rather than a product; involves pre-writing, writing, and other activities within the process.
23. Second Reader
 - a. Reader: one who criticizes manuscripts offered for publication.
 - b. When *See Spot Run* becomes *Observe Spot Ambulate*.
 - c. The scorer who sees the light at the end of the tunnel.
 - d. The second person to holistically score an essay.

24. Code Letters

- a. Code: a system of characters, words or sentences arbitrarily used for the sake of brevity or secrecy to express or convey ideas.
- b. Given to the crew to destroy the Enterprise as the Klingons came on board.
- c. What Boris sends Natasha.
- d. Given to scorers by table leaders to avoid bias by second readers.

ENDNOTES

¹Paul B. Diederich, *Measuring Growth in English* (National Council of Teachers of English, 1974), p. 100.

²Diederich, p. 99.

³Miles Myers, *A Procedure for Writing Assessment and Holistic Scoring* (National Council of Teachers of English, 1974), p. 60.

⁴Myers, p. 44.

⁵Charles Cooper, *Evaluating Writing* (National Council of Teachers of English, 1977), p. 19.

⁶Ruby S. Bernstein, *The California High School Proficiency Examination: Evaluating the Writing Samples* (Bay Area Writing Project, 1977), p. 2.

⁷Bernstein, p. 3.

⁸Bernstein, p. 3.

⁹Bernstein, p. 1.

¹⁰Bernstein, p. 3.

¹¹Bernstein, p. 4.

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USING A WORD PROCESSOR TO UNDERSTAND POINT OF VIEW

by Vicki Steinberg

The search and replace function available on most word processing programs can help teach the concept of point of view in literature through its ability to replace one set of symbols with another, quickly and painlessly. The search and replace function can be used both in literature or writing lessons.

Perhaps the class is reading Poe's "Tell Tale Heart" and the discussion concerns whether the first person narrator can be believed. Or the discussion concerns the art of comic writing in Benchley's "The Real Public Enemies" where a major comic device is the conversational tone of the author. Or the student is preparing a book review of an early Agatha Christie mystery which infuriated readers because the storyteller is also the murderer. In each case the author's decision to use the first person singular pronoun is of great importance to an understanding of the style and of the story's effect on the reader.

The word processor can enlarge the teacher's presentation with a clear and graphic demonstration which can easily be adapted to the lone TRS80 sitting in the back of the English classroom or to the writing lab of 30 Apple II machines. The teacher, student, or lab assistant boots whatever word processing program is available and then boots a prepared disk containing an already typed paragraph or two from the story under discussion. The student calls up the passage, reads it, and jots a few notes to herself about the effect the author's choice of pronoun — first, second, or third person singular as point of view — has on her. Then she calls upon the processor's ability to search and replace. In Benchley's anecdotal essay the student replaces "I" with "he" or "she," "me" with "him" or "her," and so on. If the program has global search and replace capability the student will be instantly faced with

an entirely new passage, whereas if the program finds each pronoun and asks for student confirmation of the change, the student will immediately read the passage again carefully. In either case, the student notes the changes the pronoun replacement has on her as reader. The same replacement technique can be used for the pronoun "you" to show second person point of view.

After the class has shared notes and conclusions in groups of two or three, a general discussion follows with the students coming to a consensus of opinion based on the word processor experience, not a teacher based lecture.

The same search and replace capability can be used in a similar way in a writing class. A frequently used point of view assignment is the rewriting of a well-known fairytale using first, second, or third person narrators. Decisions as to who in the class will use which pronoun and which story are best left to the individual instructor, but once each group member has finished a past tense rough draft, those using first person singular form a response group as do those using second person and those using third. If the class is a large one, response groups should be arranged with no more than five members. In the groups the discussion includes the effect on the reader of the pronoun choice and also the problems the choice forces on the writer. Each class will, of course, evolve its own answers but one thought usually discussed concerns how the first person narrator can reveal to the reader everything she needs to know, while students writing in third person generally find they have too much to say since they cover the knowledge of all the characters.

Following this group work, the class shares findings and proceeds to the computer where, after the word processing program is booted, the student authors type their stories as written and then replace the pronouns. Here printouts of both versions are necessary because the next step requires each student writer to compare her two versions and note what must be added, subtracted, or changed in the work due to the point of view change.

Again response groups form to discuss the findings before sharing with the entire class. The exercise can end at this point or the writer could decide which point of view she is most comfortable with or which best tells the story and revise and edit for publication.

The simple search and replace function of the word processing program, then, enables the instructor to demonstrate a commonly discussed writing technique in a more visual, hands-on way than heretofore possible. Perhaps more importantly, the student discovers the truths herself.

Vicki A. Steinberg, a 1983 Fellow, teaches English at the Exeter Township Senior High School. She participated in the 1984 Computers and Writing Project.

"Writing is an unsettling and disconcerting task for most people. It forces them to think—something they have little confidence about doing—and this makes them self-conscious. . . . When we write we have no eye contact, no body language, no sound, nothing. Faced with silence, the expectant paper, and our own thoughts, we are suddenly forced to listen to ourselves and to be good critical judges of what we say. In other words, writing is thought speech, and since most of us feel at some level that our faculties of thought—let alone our writing skills—are not what they should be, we become self-conscious when we pick up a pen and must listen to ourselves think.

—Daniel Shanahan

from "Why Johnnie Can't Think," *Change*, Vol. 9, No. 9, 1977

PERSONAL PIECE: AN AUTOBIOGRAPHY OF MY WRITING

by Anne Bailis

When I was six months old my mother thought I was deaf, dumb and blind. I tell you this from the start because having had my adequacy doubted by my own mother at such an early age accounts for the peculiar relationship I've had to communication in general and to writing in particular. When I talk about my writing please also remember that I'm talking about a scant teaspoonful of clarified thinking transcribed and sprinkled over forty-four years of conscious mental existence.

It all started when my young and apprehensive mother became alarmed that I was not responding to her as a normal child should. I didn't gurgle or coo; I hardly ever cried; I just lay around in perfect bliss unaware that to be considered normal by my family I would have to become frantic like them. My unresponsiveness finally called on a visit from our family physician, Dr. Muldower, who arrived with an assortment of gross auditory and visual stimuli including gongs, buzzers, whistles, alarm clocks and flashlights of various colors and intensities. Fortunately, he also brought along his habitual baggage — good common sense, a lifetime of experience in pediatrics, and a very fatherly feeling toward my nearly hysterical mother. I can only imagine how that visit must have transpired from the stories I've heard over the years of the doctor setting up a light and sound show that would have fascinated any infant but it did not move me. I did not blink or budge. I sat squarely in my diapers unaware that response was incumbent upon me. Actually it was the maid who called an end to these fruitless attempts to test my sensory awareness by telling the doctor and my mother that she knew I could hear because I always "carried on high" when she approached my room, though I could not have seen her from my crib. The doctor was very relieved by this news, having suspected my mother of unwarranted emotionalism all along, but now with objective truth to verify his words, he declared me a hearing child. Though my ability to see and speak were still a matter of doubt, everyone agreed that not more than one sensory dilemma could be resolved in a day.

I must confess that having my sufficiency doubted by my own mother haunted me through much of my childhood. Not on a daily basis, of course, nor even monthly, but especially when the family would be telling funny stories out of the past, that story would become a part of the general hilarity because after all I had turned out to hear, speak and see just as well as anyone else. Or did I?

Yes, I did eventually learn to talk and I became an avid communicator though I must confess that until this day what I stay most in touch with are my own thoughts. I did not write poetry or stories as a child except on demand at school but what I did enter into eagerly was letter writing memorably to a new friend I made while spending Christmas in Miami in 1949. Both our families were vacationing and for us girls it was a first experience of glamorous high-life that kept us in constant gabble that poured over into a year-long correspondence when we returned to our separate cities. These letters were the first into which I put my self. It was the first time it occurred to me that there was a possibility, a necessity, of maintaining a feeling through words over time and space. It was the first time I wanted to affect another person in writing. Mostly I wanted to make her laugh because that was what we had done so much of together. We had found each other very amusing.

From my ninth year to my seventeenth I experienced very few insights into writing. The only pleasurable writing

I did continued to be letters to friends, in this case camp friends who lived in New York. I seemed to have developed a reflex for humor as soon as I put words on paper. Something compelled me to be funny in print even though I rarely experienced the compulsion socially. My letters were in hot demand!

I cannot remember enjoying any of the writing I did in school with one notable exception when a tenth grade teacher asked us to respond to the work of an American writer and I chose Walt Whitman. We were asked to respond honestly and any response was acceptable as long as there was evidence of sincere effort. Now I'm quite certain that I wrote four book reports per school year, research papers in eleventh and twelfth grades and two compositions a report period that pleased my teacher, but I cannot remember writing anything else that asked me to express my own thoughts in such an engaging and kindly way.

Another experience was beginning to shape my use of language and that was an interest in the theater. It gave me a strong sense of how language should sound and improved my ability to imitate the rhythms of speech in writing. Even though I loved putting life into words on the stage, I had no natural desire to invent them. My deeper need was to put myself in the most uncomfortable position ever devised by man, with the possible exception of public execution, that is, on stage with spotlights blazing into my temples blinding me to everything but the appearance of reality. Why did I do this to myself? I could have joined the Chess Club. Ah yes, I needed to prove to Mom and the rest of the world that I was neither deaf, dumb nor blind!

So there I was an actress in my freshman year of college where English teachers actually talked about books. I was in heaven empathizing with the great heroes and heroines and discovering in them my Self, as every freshman must. But since no one had ever taught me anything about composition and there were so many papers expected of me now, I was at a loss. I therefore did what I did best — I emoted, rhapsodized, hyper-ventilated on every paper regardless of the question or the subject. I can remember my English professor's frequent comment: "These are beautiful words, Anne, but what do they mean?" How could anyone not know that "full-cheeked, sun streaked gusts of God's breath" was the wind? I stared into lights a lot hoping for a good hallucination to get me through the next theme.

I was obviously very confused about what college writing was meant to be but I was not stupid and by the second half of my freshman year, I had become a pragmatic young lady with research skills that awakened in me a passion for clarity, concision and good organization. My professor was astonished by my quick transition but what appeared to be dramatic progress at first, levelled just as quickly into a plateau. I never learned very much more about expository writing and I never experimented significantly with any other written form through the rest of my college days.

Since that time I've written to clarify my thoughts when I was too muddled to act decisively, though decision was essential, and I've maintained lengthy correspondences with friends that I see only infrequently. Oh yes, whenever I join a community group, I'm invariably elected secretary. But that's really been the extent of my writing. Interestingly, letter writing remains a vehicle for insight in my life. It was in a very provocative exchange of letters with a friend about a book that I first experienced voice in my own writing. I had no idea that there was a name for this exalted state of self-expression until recently when I read Peter Elbow's book *Writing With Power*. I experienced a correspondence between my words and ideas that aston-

ished me at the time and made me feel for the first time that I could write if I worked at it. The book, *Bhagavad-Gita*, is a Sanskrit scripture that is remarkable in its power to generate realization emanating from its main idea that in the pursuit of Truth we experience God. By taking my own thoughts seriously enough to write them down and make them a part of my personal record, I took a step I'd never taken before. I feel that writing is a matter of valuing your own thoughts enough to record them and preserve them. A writer is a person who holds that fundamental belief from an early age. It was in my thirty-first year that I came to realize that my thoughts were worthy of such respect. While I doubt I'll become a writer in a professional sense, still a person doesn't take a course like this one without also making an imaginative leap into some new identity as writer, perhaps making writing a more significant part of your life, perhaps including in your responsibilities to your children that there be a personal written history that you need not offer to Random House or Knopf because after all, Mother can publish it herself.

Anne Bailis, a 1984 Fellow, teaches at the Beverly Hills Middle School, Upper Darby School District.

A MEMORY

by Susan M. Smith

When I was thirteen and you were eighteen I thought you were the sharpest guy in the world, but you thought I was just a nice kid. I hung around your house and waited for you to ask me out. You asked me to play ping-pong instead. We played one game in your garage and lost the ball twice. You ended up winning 21-16 and I was now hopelessly and romantically in love.

The next three weeks my life was in constant turmoil, my stomach forever filled with that carbonated soda feeling. I stopped eating desserts, told Mary Jane four imaginary conversations I wish we had had, and feverishly filled twenty-eight pages in my diary. I pondered our children's names, told my sister I was in love, and got a D on a social studies quiz.

My father finally demanded to know the cause of my erratic behavior. Mother calmly labeled it infatuation. I immediately looked that up in the dictionary and decided, "to make foolish; act with folly," was certainly not an accurate description of this powerful feeling I possessed.

From my window one humid summer morning, I saw you cutting your front lawn. You were wearing dirty white sneakers, frayed cut off blue jeans, and my favorite Beatles t-shirt (the one you said you'd give me if I ever beat you in ping-pong).

Now was my chance to get you to take notice. I brushed my hair, checked my teeth, and stole my sister's white tie-up sandals that she had gotten at Korvettes the day before. I took one deep breath, walked across the street, and asked if you needed any help.

You said, "Sure."

I raked for an hour and a half and stuffed six oversized Hefty bags with grass.

You said, "Thanks."

My sister's sandals were now green, Mary Jane thought you should have at least paid me, and Dad said that if I was that ambitious I could do our lawn tomorrow.

On Wednesday we played ping-pong again, you winning at a close score of 21-18. I think you felt sorry for me and gave me your renowned Beatles shirt anyway. It remained in a rolled up heap under my bed, never worn, because Mom had told me never to accept anything from a boy until I was twenty-one.

At the end of August you went away to school and never wrote. I was going to, but I couldn't find the zip code for Annapolis in our phone book.

Five years later you visited me at college. You no longer thought I was just a kid and you asked me out. I still thought you were sharp — too sharp for a nice kid like me to handle, so I suggested we play ping-pong instead. We didn't play, we didn't go out.

After all these years I finally feel secure enough to let two secrets out of the closet. I still remember you and I sometimes wonder what it would have been like.

By the way, you were a lousy ping-pong player, I let you win.

Susan Smith teaches at the Media Elementary School, Rose Tree-Media School District. She is a 1984 Fellow.

PROJECT ACTIVITIES THIS FALL

The Project's First Course is being offered to teachers in the Oxford Area School District, the Great Valley School District, and the Bucks County Intermediate Unit. In addition the Great Valley School District is hosting a PAWP Second Course, and the Montgomery County Intermediate Unit is sponsoring our first course in Computers and Writing. In-service programs have been presented (or are scheduled) for teachers in the following school districts: Derry Township, Jenkintown, Philadelphia (I), Pennsylvania, Avon Grove, Conrad Weiser, Chichester, and the Archdiocese of Philadelphia. Additional presentations were on the programs of three conferences: the Pennsylvania Association of Elementary School Principals (October 12), the Delaware Valley Writing Council (October 27), and the Delaware Valley Association for Supervision and Curriculum Development (November 1).

KATHRYN HEAD, a 1980 PAWP Fellow from the West Chester Area School District, received a grant from the National Endowment for the Humanities to spend her summer at UCLA studying five Victorian novels, each of which had, as theme, the adolescent in society.

JOAN SKILES, a Fellow of the 1983 institute, has been designated a writing coordinator for grades K-2 in the Octorara Elementary School. She will offer support services to teachers, as well as conduct in-service courses in writing.

PAWP AT THE DVWC CONFERENCE

The Delaware Valley Writing Council will be holding their fall conference on October 27 at the Philadelphia College of Textiles and Science. PAWP will be responsible for two of the several sessions held during the day. Presenters for the first session, which will run from 10:00-11:00, are Bob Weiss ("Writing in Literature Classes"), Joseph Tortorelli ("Developing Understanding of Characters in Literature by Letter Writing"), Patrick Hallock ("Using Writing to Teach Literature Skills"), and Barbara Marshall ("Poems for Kids Who Hate Poetry: Motivating Writing with the Poetry of Shel Silverstein").

The second session will run from 11:00 - 12:00. Led by participants from the 1984 Advanced Institute on Revision, the presentations will focus on lessons, suitable for elementary and secondary students, linking writing and reading. The participants will be William Bachrach ("Show Me, Don't Tell Me: Teaching Elementary Children to be More Specific in Their Writing"), Diane Leventhal ("Using Writing Activities to Help Elementary Children Read"), and Melanie Cohen Goodman.

THE SEPTEMBER 22 MEETING

After coffee and introductions had been set aside at the fall reunion PAWP meeting, everyone wrote. Optimism was the watchword for the 47 participants in the Francis Harvey Green Library at West Chester University. As one participant put it: "Oh, what a wonderful feeling to walk into today's meeting and see smiling, familiar faces!" Other participants were even less restrained: "Writing is contagious! The conversations among colleagues and friends are pure evidence. There's an air of excitement in the room, being generated by fellow writing institute participants. From just being in this room, I can feel that there is a lot of writing going on in the Greater Philadelphia area."

Presentations were given by Joe Tortorelli, Pat Hallock, Barbara Marshall, Diane Leventhal, Bill Bachrach, Melanie Cohen-Goodman, and Evelyn Lawrence — all of whom had participated in the 1984 Advanced Institute on Revision.

The opening writings told us much about how writing was being taught in area schools and about how Writing Project ideas were being implemented. Jon Morelli (Southeast Delco School District) reports that three of his colleagues and he are beginning a lunch-time response group. . . . Bruce Fischman and Tom O'Conner (Upper Perkiomen School District) are leading several series of workshops in their district for elementary and secondary teachers. . . . Audrey Badger (Philadelphia School District) has been appointed as a trainer in the Affective Education Office's program for "Replicating Success". . . . The participants in both the 1983 and 1984 advanced institutes on revising are getting together to — what else? — revise their work. Bill Bachrach (Philadelphia School District) is spending some sabbatical time to edit their pieces. . . . Doris Kirk (Coatesville Area School District) and Joan Flynn (West Chester Area School District) are among the teacher-consultants for the Pennsylvania Department of Education's Writing Project. . . . Shirley Farmer and Carol Adams, both of Kensington High School in Philadelphia, are on the program committee for the newly reorganized English/Language Arts Club of Greater Philadelphia. They have organized a Writing Workshop for October 30. Also, they are developing workshops on the writing process for their department. . . . Shirley Rhone (Philadelphia School District) reports on monthly workshops on writing conducted by the Affective Education Office. . . . Conne Broderick (Southeast Delco School District) has written a proposal for a November in-service for elementary and middle school special education teachers. . . . Sarah Hnidey (Philadelphia School District) has developed a slide presentation about the 1984 summer institute in Philadelphia. She reports that her classes are using journals and sharing their writing with one another. . . . Eileen Lynch (Upper Darby School District) has received a grant for microtechnology in special education. She reports that her colleagues are using pre-writing ideas she's passed on in a faculty workshop. . . . Mona Kolsky (Philadelphia School District) received a PATHS mini-grant to teach the writing process to her colleagues at the Rhodes Middle School. All 192 of her students — 192!!! — are keeping a journal, and she has established a pen-pal program with the Welsh Valley Middle School. . . . Brenda Polek, Pat Richards, Mary Corcoran, and Mike Gerrity (Centennial School District) have prepared a three-day workshop for colleagues on Writing Across the Curriculum, to start November 6. . . . Chuck Jones (Exeter Township School District) is preparing an in-service workshop on all aspects of the writing process. . . . Sue Wright (Upper Darby School District) reports that she is assisting teachers of psychology and physics to use writing in their classes. . . . Judy Fisher (Philadelphia School District) and a colleague will be running at least one parents' workshop this year. . . .

Pat Turner (Upper Darby School District) reports that various aspects of the writing process "unconsciously creep" into her lesson plans and surprise her daily, so that her students are "really enjoying writing now with much less anxiety." . . . Judy Yunginger (East Lancaster County School District) is program chairman for this year's Conference of the Keystone State Reading Association. She reports that many sessions will be on writing and on computers. Her district has re-titled the reading staff as "learning specialists". . . . Janet Smith (Avon Grove School District), taking a tip from elementary teachers, has learned how to hold small group conferences. . . . One of Debby Roselle's students (Kennett Area Consolidated High School) won 1st place in the PCTE-Penn State Essay Contest, receiving a bond, a certificate, and a booklet publishing all of the state's winners in grades 9 through 12. . . . Rosemary Buckendorff (Exeter Township School District) is presenting at two statewide conferences this fall. For the PSPA, she will do a creative writing workshop, and for the PASCD she will describe her district's humanities quarter course through a slide presentation. . . . Marie Wardynski (Southeast Delco School District) recently presented a workshop for Chapter I teachers and aides. . . . Doris Kahley (Philadelphia School District) expects to be part of the District II Writing Team as supported by PATHS grants. . . . Chris Cardamone (Southeast Delco School District) has the final word: of her first few weeks this fall trying free-writing in a sixth grade class, she writes, "This is more fun/excitement than I imagined it would be."

PAWP PROGRAM QUESTIONNAIRE RESULTS

Earlier this fall, a questionnaire was distributed to assess the type of program that would best serve the needs of PAWP Fellows as teachers of writing. Responses indicated that most people prefer to meet on Saturday morning rather than weekdays or evenings. Over thirty people showed interest in a dinner meeting.

Although West Chester University was chosen as the most favorable location for program meetings, a number of people also mentioned the Northwest Library as well as the Board of Education in Philadelphia as possible meeting places.

More than twenty-five people said that they would be willing to do a brief presentation at the meetings. Many guest speakers were also suggested, among them being: Mary Ellen Giacobbe, Bob Weiss, Keith Caldwell, Don Murray, Donald Graves, Marian Mohr, and Chris Kane. In addition to these guest speakers, a number of ideas were suggested for future meetings. For example, respondents indicated that more sharing of problems and successes among teachers was needed. Several people proposed that small groups with teachers of similar grades could share ideas. Another topic mentioned was the problems that arise when implementing the writing process and possible solutions. Other ideas frequently submitted were: writing across the curriculum, various methods of evaluation, and work on developing effective presentations.

Although the questionnaire was sent to all PAWP Fellows, most of the responses came from participants in either the 1983 or 1984 Institutes.

★ ★ ★ ★ ★

"Put it before them briefly so they will read it, clearly so they will appreciate it, picturesquely so they will remember it, and, above all, accurately so they will be guided by its light."

—Joseph Pulitzer

PREWRITES: WHAT TO DO BEFORE PROCESSING WORDS

When Linda, a college student, booted a PREWRITES disk for the first time, she was thrust into a dialogue that coached her toward richness in her writing. In 22 minutes, the computer helped her to find a subject, to narrow it down, and to develop her ideas. She liked the computer activities she went through, because she felt confident afterwards about being able to write meaningfully and formally about her newly discovered subject — the influence of the automobile on American culture in the 1940's.

If you have ever been a student in a writing class, you have known the problem of finding something to say. You knew that your primary reader was your teacher — who was interested much less in what you had to say than in how you said it. You probably knew some specific paragraph and sentence patterns and some rules for spelling, grammar, and punctuation, but you stumbled when you had to apply these to topics that you did not care about and for an audience that had to be paid to reach your work.

Traditional instruction assumes that the student has something to say and merely needs a form (organization, plan, outline) in which to say it and a sense of correct sentence structure, grammar, and mechanics. It's the "just knock-it-off" attitude, and it produces deadened writing that lacks ideas and takes no risks. If it fills up the required space with a minimum of errors, it's okay. The trouble is that neither the student nor the teacher focus first on intellectual processes — in other words, finding meaningful ideas that someone would want to read about.

Writing teachers, however, have recently developed a battery of techniques that help do just that. Pre-writing, the general term for these techniques, consists of activities that overcome obstacles to writing, generate ideas, and help a writer gain a sense of direction. PREWRITES attempts to create a user-friendly environment immediately, gently guides the user through each step of a menu-driven program, and provides help-messages and advice as needed.

At present, PREWRITES incorporates four prewriting subroutines: brainstorming, pre-writing, audience analysis, and formatting. The program tells users how they work.

- In my first routine, BRAINSTORM, you'll make lists as quickly as you can. Your goal will be to list as many things as possible in the allotted time — the more, the better when you brainstorm. First you list subjects you might want to have to write about. Then, with these screen-printed, you choose the single subject you want to think about today and begin to brainstorm things to say about it.

If you already have a subject before you begin, BRAINSTORM will enable you to narrow it down. Of course, you can by-pass the routine and choose one or all of the others.

- My second routine is called FREEWRITE. Here, too, the more you produce, the more you win. In only a few short minutes, you will write rapidly about the subject you have chosen. You must not worry about any errors you make but keep on writing without pause. Freewriting works best when it is truly non-stop and when ideas are your sole concern. No one but you will read it, so do not let your ideas be impeded by any concern with correct spelling, punctuation, grammar, word choice, or sentences. Just let your thoughts flow on to the screen.

In fact, if students try to go back to correct an error, the routine won't let them. FREEWRITE is timed for five

