



PENNSYLVANIA WRITING PROJECT NEWSLETTER

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Summer 1988

INSIDE THE PAWP SUMMER INSTITUTE

by Sally Maust

As a 1986 PAWP Fellow, I read many authoritative books and articles about the teaching of writing in the Summer Institute. Through numerous Institute presentations, I got firsthand experience writing in ways suggested by these authorities. Also, I had the opportunity to make my own presentation using a workshop approach in teaching writing. Because of these Institute experiences, I returned to my own teaching in the fall armed with better ways to implement a workshop approach in my own teaching of writing. Knowing the positive impact of the Institute to improve my own approach to the teaching of writing, I decided in 1987 to do research following several other PAWP Fellows through their Institute in an attempt to think through a clear answer to the question, "What happens to a teacher in the PAWP Summer Institute at West Chester University?"

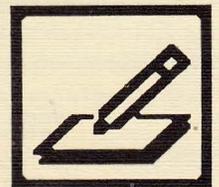
From my own experience and what I had seen of other teachers during my Institute, I knew that being a Fellow affected teachers in many ways. I formulated three essential categories to explore as part of my question: individual as teacher, as participant, and as writer. I wanted to know what writing theories each teacher had grasped and perhaps would try to adopt in his or her teaching. What ideas for using writing workshops in teaching had affected each most and what did each plan to do as a result in his or her teaching. Looking at the individual as a participant in the Institute, I hoped to find out personal reactions to the stiff requirements of the Institute and how each worked to complete those requirements. At the same time, I hoped to note any personal growth or broadening of experiences as the Institute progressed. Finally, focusing on the individual as writer, I wanted to see how individuals progressed as they tried different writing workshop approaches presented by others or if any new avenues opened up to them as writers.

I planned to gather information mainly through tape-recorded personal interviews with the individuals at the beginning, during and at the end of the Institute. To complement my interviews, I would observe my subjects during morning free-writes and sharing times, in their own

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FROM THE DIRECTOR

Some time last summer I met with Jolene Borgese, the PAWP Co-Director, and several of our summer staff to assess the success of our various invitational and open programs for teachers. That meeting was the beginning of our planning for 1988. Readers in general will not be especially concerned with the administrative planning for PAWP's comprehensive summer programs, but the two hundred and fifty plus PAWP Fellows who read this newsletter might smile a bit when they see how hard we have to work before a summer institute.



A month before each institute there is a 3-hour luncheon meeting held on a Saturday or a Sunday. Here the PAWP institute staff bring together all the institute participants and have them meet with participants from previous years. This year on May 15 we hosted 40 invited Fellows at the Exton Corporate Center and briefed them on the reading and writing expected of them.

Before that, we had reviewed and revised the PAWP reading list, developed a daily calendar for the 5-week institute, arranged the participants into response groups, invited guest consultants, and plotted each day's activities. This planning was preceded by the interviews we conducted to meet and select each potential Fellow.

Many pre-institute hours are spent by PAWP staff each year, so that the institutes run smoothly and well toward their desired objectives. Similar advance preparation is needed for the open programs—the strategies and computer courses and all the 1-credit workshops.

I guess that the point of this introduction is now clear: we work ourselves hard to create learning opportunities, and we are pleased that you come to learn with us.

In this issue...

The Evolution of a
Writing Project



WE GATHER TOGETHER...

Unlike fiscal years or new years or school years, we seem to count our writing project years from May to May. Appropriately and logically we start off anew as a National Writing Project site by inviting our new Summer Institute Fellows to a luncheon meeting. Getting acquainted, sharing information, ordering books, and generally being welcomed into our community of writing teachers is the order of the day.

This year our luncheon was held on May 15 at the West Chester University-Exton Corporate Center in Whiteland Business Park, Exton. The Pennsylvania Writing Project staff and teacher-consultants from previous Summer Institutes greeted new Fellows of not one but two 1988 Institutes, one at the Exton facility and the other at the Bucks County Community College.

On that day in May we welcomed these forty-two special teachers into our ranks:

1988 Fellows-Bucks Institute

Luana U. Aul	Central Bucks
Pat Carney-Dalton	Quakertown
Mary Lu Delaney	Pennridge
Susan Field	Bensalem
Deborah M. Gable	Pennsbury
Sheryl Geller-Verb	Council Rock
Phyllis Girard	Bucks Co. IU
Barbara Heisler	Bristol Township
Charyl Kern- Hills	Council Rock
Janet R. Kelly	Central Bucks
Karen Nina Klingerman	Bensalem
Carol Meinhardt	Allentown
Hildegard McGeehan	Council Rock
Rosemarie G. Montgomery	Central Bucks
Isabel A. Stefanisko	Cheltenham Township
Dolores I. Stehle	Lower Merion
Shari Stem	Central Bucks
John H. Strauss	Bucks County Community College

1988 Fellows-Exton Institute

Valerie J. Beimfohr	Oxford
Lorraine T. Bower	RoseTree/Media
Holly J. Clark	Rose Tree/Media
Beth T. Cox	Chichester
James M. DeRose	Wallingford-Swarthmore
Karen H. Dobson	Spring Ford Area
Barbara S. Fischer	Penn-Delco
Linda K. Geesey	Oxford
Barbara Gibbons	Downingtown
Meryl E. Goldberg	Upper Darby
Richard F. Joseph	Community School, Ardmore
Mary Lou Kuhns	West Chester University
Dona Lerew	Ridley
Joy P. McClure	West Chester Area
Florence Pollock	West Chester Area

Anita Rauch
Janet A. Ridgley
Donna Rubincam
Peggy June Schultz
John Tarves
Wendy S. Towle
Margaret K. Wales
Gail White
Gloria Williams

Springfield
Southeast Delco
Ridley
Tower Hill (DE)
Chichester
Wallingford-Swarthmore
Penn-Delco
Penn Manor
Chichester

A MESSAGE FROM THE EDITORS...

As our first year editorship of the PAWP newsletter draws to a close, we naturally find ourselves re-assessing not only the impact of the newsletter but its purpose as well—"to link together all teachers of writing." This whole idea of "linking together" has been one of our major concerns this year—one that we quite frankly find difficult to accomplish and almost impossible to measure.

When we attended the National Writing Project Regional Directors' Retreat in May, we found, that we were not alone in our frustration. All of the mid-Atlantic sites represented expressed similar concerns about linking together the projects, the programs and the people. The buzz word is CONTINUITY.

We believe that this notion of continuity—enhancing, nurturing, continuing our personal and professional development as educators—is so important that we have selected it as our theme for this issue. We examine PAWP's own continuity in relationship to the National Writing Project and our own programs and people. We also hope you enjoy Sally Maust's extensive research article Inside the Summer Institute as well as a look at the Summer of '88.

Thank you to those of you who have expressed your encouragement and given your support. Special thanks to Bob Weiss for allowing us the freedom to experiment with both the style and the substance of the Newsletter. Remember—this newsletter is a primary vehicle for CONTINUITY. We look forward to hearing from you.

Gail Capaldi and Lois Snyder
Co-Editors

THE EVOLUTION OF A WRITING PROJECT: WHERE DOES PAWP FIT IN?

by Gail Capaldi

In a recent *English Journal* (April 1988) essay: "Teacher Development and the Revolution in Teaching," Sheridan Blau lauds the professional development model of the National Writing Project as one that has been a seminal influence in redefining our conceptualization of inservice programming over the past ten to fifteen years.

He credits much of the success of the National Writing Project to James Gray (Gray laid out the initial set of principles and practices for the Bay Area Writing Project at the University of California in Berkeley). Gray's vision was grounded in two "distinctly American impulses that continue to characterize Gray's intellectual leadership—egalitarianism and pragmatism."

According to Blau: Gray's egalitarianism is reflected in his longstanding mistrust of the traditional sources of authority in inservice teacher education (that is, university professors and researchers). His pragmatism is reflected in his mistrust of theory and his contrasting trust in the authority of experience—the daily and long term classroom experience of good teachers as well as the experiences of writing writers (p. 30).

That the National Writing Project has been so successful comes as no surprise to many of us who have been connected with a Writing Project at either the national or local level. Articles that give such well-deserved praise to both the Projects and/or the people of the Projects are always welcomed, but Sheridan Blau goes beyond the mere heaping of accolades upon the Writing Project. He takes a critical look at the evolution and the impact of the National Writing Project, describing the stages that many of the directors of more mature writing project sites have observed in both the programs and people of the particular site—stages that he feels are almost inevitable "as if they are analogous to evolutionary or child development stages and can be counted upon to be recapitulated in the history of every new site."

Blau envisions three stages: "Show and Tell," "Show and Tell Why," and "Teacher Researcher." In "Show and Tell," the emphasis in summer institutes and follow-up programs is one of having "experienced and successful teachers showing each other what they do and then telling how they came to do it." The emphasis is on fostering fluency and developing communities of writers both within the project and in particular teachers' classrooms. The "ripple effect" seems to be the modus operandi for any kind of writing reform. Teacher-consultants in inservice train colleagues who in turn share their knowledge.

As the Writing Project becomes more sophisticated, "Show and Tell" becomes "Show and Tell Why." "Project presentations, therefore, increasingly become demonstrations of 'principled practices', with enough emphasis on theory to encourage resourceful teachers to generate instructional activities modified for their own classes, yet consistent with the principles demonstrated in the inservice presentation."

In this second stage there is much more emphasis on teachers as writers, encouraging various kinds of writing, e.g., newsletters and Project anthologies, in the hope that a "teacher is ready to become not merely a consumer of knowledge about teaching, but a contributor to it."

Blau finds the third stage, "Teacher Researcher," as an almost natural outgrowth of the experiences of both the teachers and the project sites in the two previous stages. As teachers become more and more experienced, many become more reflective about their teaching, both in theory as well as methodology: The role of teacher-researcher appears to be a logical third stage in a sequence of professional activities that begins with a focus on classroom practices, moves to a focus on practice in the context of principles, and ends up by reflecting and speculating on practices and principles in ways that challenge theory and suggest new hypotheses (p. 34).

Blau's evolutionary stages of Writing Project sites are of particular interest to PAWP as they provide both a framework within which we can gauge our past as well as a springboard for our future. One cannot read the Blau essay without wondering where we fit in both as a Project and as individuals. As individuals, people involved with the Project might find themselves in any of the three stages. As a Project, we think that we are located somewhere in stage two. In addition to having had the ripple effect introduce so many of our colleagues in the Pennsylvania area to the best in composition theory and practice, we now are "attempting to build and sustain an ongoing collegial community of teachers dedicated to their own continuing, mutual, intellectual nourishment and professional growth as teachers, writers, and colleagues."

In the pages that follow is evidence to support our perceptions as we look at PAWP in relation to the National Writing Project, its programs and its people.



PAWP and PhilWP Fellows take a moment to relax from their busy schedule at the Mid-Atlantic Sites of the NWP Director's Retreat. From left to right: Top Row: Gail Capaldi, Bob McCann; Bottom Row: Judy Sussholtz, Lois Snyder, Barbara Bennon, and Bob Weiss, Regional Director.

Continuity...the Project,

The Project...

by Lois Snyder

The National Writing Project (NWP) is now in use by 168 NWP sites in 48 states and 5 foreign countries. To ensure continuity various sites gather throughout the year at local, regional and national conferences, conventions and retreats. The PAWP is proud of Director Bob Weiss who is the Regional Director of the Mid-Atlantic sites.

This past spring Bob Weiss invited staff members to join him in Ocean City, Maryland at the Mid-Atlantic Sites of the National Writing Project Directors' Retreat. Joining Bob were Summer Institute directors Gail Capaldi, Lois Snyder, and Bob McCann. The retreat was held at the Francis Scott Key Motel from May 22 through 24. Thirty-nine directors and staff members from eight sites were represented.

Jan Currence (MWP) a resident of Ocean City, Maryland, graciously took charge of many of the social details of the retreat. Especially memorable was a marvelous crab and shrimp dinner at Waterman's Seafood Restaurant.

The busy agenda included a planning meeting and six workshops of which several were full group sessions and several were special interest group sessions.

The following excerpts are highlights from five of the summary reports.

SITE REPORTS

Bernadette Glaze (NVWP), Facilitator
Sharon Miller (MWP), Recorder

WESTERN PENNSYLVANIA WRITING PROJECT

Nick Coles, Director

Attending - Linda Jordan, Mimi Botkin, Betty Zierden, Georgeann Rettberg, Nick Coles, Dorothy Washington, Mary Ann Davis

The WPWP is a collaboration between the University of Pittsburgh and the public school system. This year a Young Writer's Institute will be initiated. The WP holds after-school meetings every six weeks in the college club. These meetings, which have been very successful and well attended, involve a blending of outside and inside speakers about projects and activities. On-going problems include funding and continuing involvement.

MARYLAND WRITING PROJECT

Keith Martin, Director

Attending - Doris Valliant, Jan Currence, Keith Martin, Maggie Madden, Carolyn Hill, Jack Forestell, Elyse Eidman-Aadahl, Elizabeth Fanto, Sharon Miller.

Permanent programs for the MWP include the summer institute for teachers, young writer's workshop, teacher

in-service conference, and a large bi-annual conference. Funding is good this year because of corporate grants offered for special programming in the Baltimore area. The newest program is the Technical Writing Project which works with business writing. The second site at Washington College on the Eastern Shore is progressing well. Problems include continuing involvement.

WEST VIRGINIA WRITING PROJECT

Fran Simone, Director

Attending - Fran Simone, Rosanna Reaser

WVP maintains the three operational sites. A previous grant from the state department of education allowed a significant network to develop through a statewide newsletter, a revision retreat, a state workshop, two county workshops (research and cubing/jigsawing), writing-to-learn training, and special training for teachers in a new high-tech high school. However, the network is currently disintegrating because state financial problems have cut into the funding. Inservice programs continue to be offered, and the project is co-sponsoring events with other groups, for example, the English Language Arts Conference and the Young Writer's Day Ceremony.

PENNSYLVANIA AREA WRITING PROJECT

Bob Weiss, Director

Jolene Borgese, Co-Director

Attending - Bob Weiss, Lois Snyder, Gail Capaldi, Bob McCann

PAWP maintains three institutes at two sites, one being an advanced institute on creative writing. They also have an expanded youth institute. The project offers an average of 12 inservices a year, as well as 6 to 7 one credit workshops.

They are producing a newly formatted newsletter. Funding is a concern; legislation is pending which may be helpful in this area. Conferences have been a strength; however, attendance was very low this year. The project employs a full-time secretary and is currently advertising for a part-time associate director with a part-time teaching schedule.

PHILADELPHIA WRITING PROJECT

Susan Lytle, Director

Attending - Judith Sussholtz, Barbara Bennon

This is still a new project with only two summer institutes held to date. However, an advanced institute was held last year and will be offered again this year. The advanced group will design their own course of study. Funding so far has been good with PATHS (Philadelphia

the Programs, the People

Alliance for the Teaching of Humanities in Schools) support. PATHS funded an institute for writing across the curriculum. The University of Pennsylvania supports by offering office and clerical services. The public school system supplies support from teachers from throughout the city to enable teachers to work with t-c's in team situations.

CAPITOL AREA WRITING PROJECT

Don Wolff, Director

Attending - Linda Martin, Don Wolff, Pat O'Brien

This project was new last year and this year's applications are very slow. Even though the mailing went out late, there is concern for the future of the project. Inservice programs have reached about 300 people. There is a real need for recruitment and the development of continuing programs. Some t-c's are going independent, offering services without going through the WP. There has been some interest in a youth writing project, and the group is looking forward to reversing certain trends and revitalizing the project.

NATIONAL CAPITAL AREA WRITING PROJECT

Rosemary Gates, Director

Attending - Virginia Newsome, Sharon Austin, Kathy Jenkins, Fran Etner, Rosemary Gates

Since D. C. withdrew support, the project is located at the University of Maryland temporarily for office and institute space. The city pulled out because they had a core of t-c's they could use to train teachers. A lot of inservice is going on, but not through the writing project—the state's department of education has "borrowed" t-c's for an assessment program, workshops without t-c's are being held. Since NCAWP no longer seems to serve the city, Maryland counties are the primary target; NVWP serves the Virginia counties. In spite of this, an advanced institute is offered, and applications for the summer institutes are good. There is a good cross-section of grades and contents covered.

NORTHERN VIRGINIA WRITING PROJECT

Don Gallehr, Director

Attending - Jean Edwards, Dave Argogast, Orlean Anderson, Don Gallehr, Bernadette Glaze, Carol Moore, Saranne Olzer

Inservice programs are strong for NVWP, even though some t-c's are being asked to operate independently here as in other projects. The project has expanded more into the southern counties. The Conference for Language and Learning was quite successful with both AM and PM concurrent presentations. It drew over 200 teachers, supervisors, and principals with a broad range of K-12 and

content. The "ripple effect" is working. The project is planning another young writer's workshop this summer, and feels on-going success in the areas of language and learning, writing and meditation, public policy, business and technical writing, and its local retreat.

SUMMER INSTITUTE REPORT, CONTINUITY AND PROGRAM DEVELOPMENT REPORT, NETWORKING REPORT, AND EVALUATION REPORT

Lively discussion resulted in the exchange of information and ideas at other sessions. In a session on Summer Institutes (Bob McCann [PAWP], recorder) - a number of common concerns were expressed. Among them were the issues of training teacher-consultants, assigned reading, and responding to writing.

In a session dealing with the important issues of "Continuity" and "Program Development" (Fran Simone [WVWP], recorder) the importance of continuing involvement in the Projects after participation in an Institute was discussed at length and seemed to be considered a critical issue.

Interesting and exciting new ideas in "Program Development" were shared such as a Memoir Project, involvement in Elderhostel, retreats, public programs, oral history projects, and conferences.

The whole group session on "Evaluation" (Nick Coles [WPWP], recorder) proved to be quite lively and resulted in the sharing of numerous ideas. The focus of this session was on evaluation of the effectiveness of writing project programs, both for teachers involved in them and for students taught by those teachers.

Elyse Eidman-Aadahl, Bob Weiss, Don Gallehr, and Orlean Anderson agreed to work on various aspects of evaluation such as guider instruments, and bibliographies.

Another session worth noting was on the topic of "Networking" (Barbara Bennon [PhilWP], recorder). Interest was expressed in co-operative exchange of t-c's, conferences, and Summer Institute exchange projects. Several projects have plans already underway. Such networking would promote the sharing of expertise as well as expand our community of writers.

Those who attended this retreat felt it was a valuable experience. Bob McCann (PAWP) wrote his impressions: "As trusted and successful project site leaders, we can become complacent. To attend a retreat such as the one in Ocean City helps one understand that there are other ways of 'doing' the project. Surely we all follow a basic model, but visiting with other site leaders we learn that others have creative solutions to what we may consider ongoing problems. They have expanded in ways that never occurred to us. Some have problems that won't occur in a suburban project. I'm impressed with the respect people have for each other because of their leadership roles."

The Programs...

by Gail Capaldi

An obvious indicator of the growth of the Pennsylvania Writing Project is its continuing expansion into additional school districts to include a burgeoning community of educators dedicated to the improvement of writing instruction. PAWP reflects growth in other arenas as well: the most noteworthy of which is the ever-increasing number and variety of its programs.

In addition to the inservice and follow-up school-year staff development programs, PAWP has moved in the direction of conducting many more ongoing programs that can sustain and allow for the kind of continuing and professional growth necessary to the development of a writing project.

This has most successfully occurred within the Strategies for Teaching Writing course. NWP program philosophy states that any program offered to teachers should be made up of a series of sessions, have coherence and variety, offer collaboration, and be voluntary for participants.

The strategies course meets such conditions and according to Bob Weiss: "It is always a series of at least ten sessions. Coherence is provided by the coordinator (a PAWP Fellow), variety by the presenters, and collaboration by the interrelatedness of coordinator, presenters and participants. Variety is also inherent in our rejection of the idea that any single approach to writing instruction is the "correct approach"—and this lack of party line means also that "the writing process" or the "the process approach" is not our only set of presentations or even represents the whole of writing instruction.

Strategies courses were offered in Northampton, Upper Darby, Bensalem, Bucks County, Cheltenham, West Chester, Springfield, Pennsbury, and Wissahickon over the past school year, significantly expanding the purview of the Pennsylvania Writing Project.

A variety of courses and workshops dealing with almost every aspect of writing including Computers and Writing, Strategies for Teaching Writing, Holistic Assessment, Writers Workshop, Teaching Poetry, Writing in the Content Areas, and Administering Writing Programs was offered this summer along with the Youth Writing Project open to students in grades 1-12. In addition to the Summer Institute and an Advanced Institute in Teaching Creative Writing at West Chester's Exton Campus, PAWP, for the first time, offered a concurrent Summer Institute in Central Bucks County at the Bucks County Community College.

Another dimension of program development that has generated a lot of excitement has been in the organization of professional conferences. This past year PAWP, supported by a grant from the National Endowment for the Arts, hosted "A Conference for Teachers and Writers" on March 11 and 12. The conference introduced teachers at all levels to short workshops conducted by practicing poets and writers of short stories, science fiction, and personal essays.

On May 20 and 21, the Pennsylvania Writing Project and the National Capitol Area Writing Project, in conjunction with the Heinemann/Boynton Cook Publishing Co., hosted "The Composing Process Revisited II." This conference took another look at the theory and practice of writing instruction and featured Tom Romano, Sondra Perl, and Tom Newkirk.

Perhaps the most exciting program for PAWP this year, by the very nature of its focus—the Fellows, has been a new continuity program orchestrated by Bob Weiss and Jolene Borgese. This continuity program took the form of two all-day teacher-consultant conferences, Wednesday, October 28 and April 20. Both conferences took place amid the splendor of the Oakbourne Estate in Westtown, PA. The purpose of the programs was to enhance the training that PAWP Fellows had received during their summer institutes so that they could better prepare themselves as teachers and inservice presenters.

Both conferences received much positive feedback from the participants, but more importantly they brought PAWP fellows together in a spirit of solidarity and reestablished the bonds that connect all of us to the Writing Project and to each other.

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"This has been the most helpful and thought-provoking course I've ever taken in sixteen years of teaching. It has given me some needed enthusiasm to try something that has a philosophy and focuses on the most important part of teaching—the kids' development as human beings."

-Barbara Silfies, Northampton Area School District, 6th grade teacher
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THE TEACHERS AND WRITERS CONFERENCE

by Bob Weiss

A lovely March day at a regal Victorian mansion opened PAWP's conference for teachers meeting writers on Friday, March 11, 1988. Presenting workshops on poetry, fiction and essay-writing were nationally and regionally esteemed writers Gary Soto, Tom Disch, Bruce Bawer, Craig Czury, Karen Blomain, and Dana Gioia. At the West Chester University campus on the next day, award winning poet Len Roberts and nationally heralded novelist Sharon Sheehe Stark also led workshops, I attended several sessions. Soto, a charming Hispanic rogue-of-sorts, read from his recent book of essays; Disch led me to new insights into science fiction and its sources in everyday life as depicted in newspapers; and the Czury-Blomain duo spoke with refreshing honesty about the need for poets in the schools. I read the teachers' evaluations of the other sessions which were very favorable, and I can only regret that more teachers did not take advantage of this opportunity for them.

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"The Strategies course has placed me a role I have thoroughly enjoyed—that of a writer. I came to this class fully expecting to be "trained" as a TEACHER of writing. Instead, I came away having experienced the anxiety, excitement, frustration, and pride a WRITER feels. I will be a far grater teacher for that experience...A great step towards increasing our professionalism occurs when we take advantage of learning from each other."

-Karen Tetor, Pocono Mountain School District, 10th grade English teacher.

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**"THE COMPOSING PROCESS REVISTED II"
 OUR MAY 20-21 CONFERENCE CONSULTANTS**

On Friday at PAWP, Tom Newkirk spoke on the politics of teaching writing, followed by Sondra Perl, who addressed the topic of trust in the classroom. Then Tom Romano advocated breaking the rules with an alternative style for teaching writing. Saturday, Glenda Bissex spoke on new understandings of the territories of reading/writing and teaching/learning, and Rosemary Deen focused on creative reading and writing as acts of attention and of understanding.

Newkirk, who directs the Freshman English Program at the University of New Hampshire and conducts the New Hampshire Writing Program, is the editor of Only Connect: Uniting Reading and Writing: To Compose: Teaching Writing in the High School; and co-editor of Breaking Ground: Teachers Relate Reading and Writing in the Elementary School.

Perl, a director of the NY City Writing Project at Lehman College, is the author of Through Teacher's Eyes: Portraits of Writing Teachers at Work.

Romano, a member of the Ohio Writing Project, has been a high school English teacher for sixteen years. The author of Clearing the Way: Working with Teenage Writers, his poetry has been featured in Language Arts and English Journal.

Bissex is on the faculty of Boston's Northeastern University Summer Institute on Writing. She is the author of GNYS AT WRK: A Child Learns to Write and Read, and co-author of Seeing for Ourselves: Case Study Research by Teachers of Writing.

Deen is a Queens College faculty member and the poetry editor of Commonweal magazine. She is co-author of the two books on the teaching of writing: the prize-winning Beat Not the Poor Desk and Common Sense.

All of the speakers have written under the imprint of Heinemann Educational Books or its recently acquired division, Boynton/Cook Publishers. Heinemann was the co-sponsor of the conference.

Bob Weiss and Jolene Borgese greeted about fifty Fellows and friends at the second all-day PAWP conference, held at Oakbourne Park Mansion on Wednesday, April 20, 1988. Bob noted the strengths of the project: its nine years of growth, its two institutes in 1988, its popular school-year programs (ten courses in 1987-88), its new Newsletter format, its new Creative Writing Project, and the chance to hire an Associate Director. With this growth, Bob said, came new needs: for more teachers to be involved more deeply in Project affairs, for upholding the prominence of the teacher rather than a formula, and for financial support. On the last matter, letters should be written to your state legislators in favor of the Pennsylvania Writing Project.

In the session on "Other Writing Projects," we heard from five teachers familiar with four other summer institutes or writing project sites. Mickey Bolmer of the New York City Writing Project explained that in his project half of institute time is spent on writing and that teachers become presenters after significant further training over 1-2 years. Shirley Farmer, a PAWP Fellow who also became a Fellow of the Philadelphia Writing Project (PhilWP), explained how the PhilWP institute satisfied her need for a more theoretical perspective on teaching writing; Ilene Winokur from PhilWP liked its many approaches to writing instruction, its K-12 rather than grade level emphasis, and its concern for writing across the curriculum.

Ron Shapiro, a PAWP Fellow who participated in one of the summer institutes at Martha's Vinyard, saw it as more of a combination of graduate courses on prose writing and responding to literature. Alice Tillitt, a Bucks County teacher who several years ago participated in the Oregon Writing Project, explained how her institute at first overwhelmed her but then emerged as the best educational experience of her life; she quoted a favorite line from it: "Don't apologize, just read the crap."

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"The writing I've done in this Strategies course has increased my awareness of what children struggle with when they write. When they say "I don't know what to write about," I understand, but now I can also say, "Let's talk about it. I can help you find ways to find what you want to say."

-Debbie Miller, Bethlehem Area School District, 2nd grade teacher

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"On a more personal level, I have adventured into the world of print. I have applied to write a floral column twice a month for a newspaper promotion. I have gained the confidence in my writing abilities through the systematic development taught in the process class. I am ready to try it personally."

-Marjorie Druckenmiller, Northampton Area School District, librarian

The People...

by Gail Capaldi

The National Writing Project (NWP) model is philosophically organized so as to include "built in mechanisms for ongoing teacher support and for the extension of benefits to an ever-widening circle of teachers and students." As such, it is recognized as an extremely successful grassroots program. However, it takes more than mere rhetoric to determine the success of a particular writing project. Philosophies are stated, objectives and goals are written and continually revised, standardization is sought, but as in any endeavor it is the individuals who breathe life into the project, that give it form and shape—they are the ultimate determinants of success, and the Pennsylvania Writing Project has been no exception.

As of last year there will be 299 PAWP Fellows. Last September over 300 educators were part of inservice programs sponsored by PAWP. Well over 200 educators took PAWP courses. The "ripple effect" continues, having now touched the professional, and in many cases, personal lives of over five thousand educators from all grade levels, content areas, and areas of specialization.

No one knows better than educators how slowly reform comes to education. By supporting and believing that teachers are the integral agents in bringing about educational change, PAWP, in concert with NWP, "strengthens teachers' conception of themselves as masters of an academic discipline, as educational innovators and as spokespersons for the profession."

All of us who are the people of the Writing Project: the staff, the Fellows, the participants, are all part of something very special. We all come together like pieces of some giant tapestry reminiscent of Carol King's, "Tapestry": "*of rich and royal hue/ An everlasting vision of the ever-changing view.*"

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"there is much to learn from each other, not to necessarily accept out of hand, but to creatively adapt for our own uses as well."

-Mary Lou Shortess, Bethlehem Area School District, 1st grade teacher.

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PAWP'S IMPACT ON CURRICULUM & RETRAINING

by Lois Snyder

Recorder: Debbie Roselle (PAWP '81)

In no way is it more rewarding to those of us involved with the Pennsylvania Writing Project than to see concrete changes occurring where it counts—back in the classrooms. Re-designing curriculum and retraining teachers are two primary avenues for local school districts to take when implementing writing programs. Progress in these areas was one important topic addressed at the PAWP Teacher-Consultant Conference held on April 20 at Oakbourne Park Mansion. One of the morning sessions at this conference brought together a panel of five energetic

educators with close ties to PAWP to discuss current and future staff development in writing programs. Following are some opinions, concerns, accomplishments, and concrete future planning shared at that session.

Ed Bureau (PAWP '80), now Language Arts Supervisor of the Springfield School District, discussed the district's focus on two major factors influencing successful teaching of writing process: teacher-training time and support for students. Ed believes that one-shot inservice programs are not effective as teacher-training workshops. He contends that students who are writing need feedback, critique, direction, and information. One method of providing this support is through a Writers' Exchange. In order to provide these opportunities for students and for teachers to grow, "a district needs to dovetail its writing programs with the district's teacher evaluation system, curriculum restraints, and district policies in order to create a better overall environment."

Nick Spennato, Language Arts Specialist for the Delaware County Intermediate Unit, reported on four exciting countywide projects emphasizing writing.

- The Delaware County Reading Council advocates writing in its Young Authors Project. It receives 500-800 entries from grades one through eight each year. A culminating conference produces a bound book and a visiting celebrity to congratulate the winners.

- Delaware County publishes a Young Authors' Guide for Publishing which consists of data from popular magazines and says in essence, "This is what you need to know to get published." This publication is student written and offers publication possibilities for grades one through nine.

- Showcase 1988 is a literary magazine for middle and junior high students. Teachers are invited to submit their students' best pieces.

- The Delaware Valley English Alliance, composed of English Department Chairpeople and Language Arts Co-ordinators, addresses the concerns of English educators and perpetuates PAWP's goals. The Alliance will help teachers adapt writing models to classroom needs as well as discuss plans to co-ordinate the teaching of writing and the assessment of writing.

Karen Steinbrink, Assistant Executive Director of the Bucks County Intermediate Unit, reported on a three-year project she is involved in. A ten-day program trains teams of teachers, bringing in well-known guests, language arts co-ordinators, principals, and teachers. The goal is to revamp curriculum based on the training teachers receive. This project has moved into the secondary level. It began with strong administrative support which Karen believes is needed at all levels of 'project' work.

Cecelia Evans (PAWP '81) from the Philadelphia School District reported on three areas of progress which she believes contribute to improved writing instruction.

- Teachers collect and post pieces of writing all over the halls, which has attracted much positive attention. The exhibit is featured for three weeks at the district office.

- In the Teacher-Consultants Program there is cross-school visitation by classroom teachers to other classroom teachers who want help with teaching writing more effectively.

• The Collegial Supervision Program also allows teachers to share freely with each other.

Jim Lee, Assistant Superintendent of the Lower Moreland School District, discussed the four levels of teacher commitment to teaching writing process which he believes exist in most school districts:

1. Teachers who reject or resist the "process approach" to writing instruction, the 'skill and drill' anti-collaboration teachers—these teachers can be shown how to integrate skill into writing instruction and to find time to do both.
2. Teachers who believe the writing process approach could work and try a few ideas; students get involved and teachers feel pleased—these teachers need encouragement and the opportunity to learn more.
3. Teachers who teach writing process but in a lockstep, simplified, step-by-step fashion; they see a formula with the teacher in control and few student options—these teachers feel more comfortable with peer coaching and increased student responsibility will help.
4. Bonafide writers who have workshops and active response groups going on in their classrooms; the teacher is the facilitator of the complex processes going on simultaneously in the classroom—these teachers would benefit by acting as peer coaches as well as continuing to write themselves and to begin doing classroom-based research about writing instruction.

In light of the fact that these four types of teachers are present in most of our schools, districts need to design staff development programs to meet the needs of all four levels. Teachers would reflect on their current methods and be encouraged to do and share their own writing. Outside consultants, authors, and peer coaches from within the district could be utilized to assist both teachers and students. He suggested that administrators take the course offered this summer at West Chester University-Exton, "Administering Writing Programs." This would be an opportunity for administrators to see how writing programs work in other districts.

Other noteworthy points discussed by this experienced panel included the concept of mentors or writing process teachers to assist new staff members as part of a district's teacher-induction program, the positive support from PSEA for all writing project activities, the involvement of teachers in the development of district writing evaluation models, and revision of teacher evaluation systems so that evaluation criteria are more supportive of teachers' taking risks and growing. Ann Berthoff writes in The Making of Meaning. "Theory can help us figure out why something works so we can repeat it, inventing variations.... Theory gives us perspective ... Teachers have to be pragmatic; they have to be down-to-earth, but being down-to-earth without knowing the theoretical coordinates for the landscape is a good way to lose your sense of direction."

It is most encouraging to know that men and women like Ed, Nick, Karen, Cecilia and Jim are among the change agents moving writing theory into classroom practice.

Did anything the panel discussed spark an interest in you? Do you want more information? Is something going on in your district that you want us to know about?

Let's hear from you.

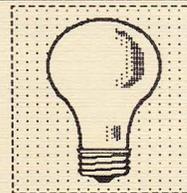
PAWP-POURRI

Nancee Goldstein (PAWP '87) interrupted her busy schedule in Pennsbury to call our attention to the involvement of several of our teacher-consultants in a project called Newspapers Make the "Write" Connections. Carol Reigh (PAWP '86), Nancy Werner (PAWP '86), and Rudy Sharpe (PAWP '85) are among the writing consultants at work with the Pennsylvania Newspaper Publishers' Association in their Education Committee developing lesson plan packets incorporating writing and newspaper use.

Two of Upper Darby School District's elementary schools, Highland Park and Hillcrest, were recently named among the best in the nation in the U.S. Department of Education's National Elementary School Excellence Program. Upper Darby is one of PAWP's strongest supporting school districts, having sponsored 20 fellowships since 1980. To have one school receive this award is outstanding, but to have two such distinguished schools is remarkable. Congratulations, Upper Darby.

Two bits of human interest: Donna Rubincam's preliminary interview for the Summer Institute was done by Gail Capaldi at the Springfield Mall in Delaware County. Gail White was interviewed in Maui by an associate director of the Hawaii Writing Project. No one can say PAWP isn't flexible.

Marilyn Sandberg (PAWP '86) found immersion in a foreign culture to be an inspiration for writing. Last winter Marilyn spent 3 weeks traveling throughout India with the Oberlin Alumni Association. We look forward to the final product in a subsequent newsletter.



Bright Ideas:

**Have any ideas
or information
for PAWP POURRI?**

**We'd like to know about them.
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INSIDE THE SUMMER INSTITUTE (Continued from front page)

response groups, in their individual and collaborative presentations, and during presentations by guest consultants.

In choosing subjects for my research project, I used five criteria. First, as a matter of self-interest, I wanted to focus on teachers who taught grades 7-9, since most of my teaching experience has been in those grades. Second, I wanted to explore how the Institute affected teachers with varying lengths of teaching experience. Third, I wanted to follow teachers who had different amounts of experience using a writing workshop approach as part of their teaching. Fourth, I wanted to include both male and female participants. Finally I wanted to follow at least one teacher in a content area.

What follows is an overview of the experiences of three teachers who participated in the PAWP Summer Institute at West Chester University and who fit the criteria of my study. The Institute was conducted four days a week for five weeks. The twenty-four participants gave one-hour presentations to illustrate techniques of effective writing instruction for the level they teach.

They did daily writing and sharing as part of, and in response to, individual Fellows' presentations and directors' requests in the form of journals, learning logs, and free writing. In addition, each individual was assigned one day to keep a detailed daily log of that day's total happenings. Another requirement each Fellow completed was to write a position paper reasoning through a rationale and personal theoretical framework for some aspect of the teaching of writing which pertained to his or her teaching career at the moment. Moreover, each participant wrote a piece based on personal experience, which was published in a booklet completed at the end of the Institute. Participants also wrote about this reading collaborating on two book reviews, one involving a 45-minute oral presentation with three other people, and the other presented as a written review done with one other person. In addition, each Fellow did other reading and responded to its theory and practice in their learning logs, and shared their responses orally with the entire group. Other Institute activities included working in response groups with staff and guest presenters.

Lisa

Although only a second-year teacher of ninth and tenth grade English, Lisa was no stranger to workshop approaches to the teaching of writing. Having done her student teaching at McCaskey High School in Lancaster, Pennsylvania, which had a writing lab, she was well-trained in using pre-writing, drafting, revising through response groups, editing, and publishing in teaching writing as a process. Lisa's classes had incorporated a writing workshop approach in many assignments ranging from poetry to composition to writing short stories for second graders.

Having always wanted to teach, Lisa felt it was her destiny. She viewed teaching as doing something worthwhile for humanity and willingly accepted the pressure of setting a good example for her students. One goal she had set for herself as a teacher was to help her students to be

able to communicate well both verbally and in writing. Also, she wanted them to be good, honest people.

Hearing about the Institute from two teachers in her department who had previously participated in it and enjoying anything having to do with writing, Lisa decided to apply. She looked forward to being trained to be a teacher-consultant for PAWP in addition to sharing ideas and absorbing theory from books about writing and the teaching of writing. A personal goal she had set in the Institute was to become more flexible.

Lisa had previous experience as a writer, something unusual for a teacher. She had once been an advertising copywriter for a radio station. Also, she had written short stories and poetry, and had an idea for a novel. However, she described herself as a disjointed writer. Having so many ideas and ways to express her thoughts in writing, she felt it was almost impossible to focus. She compared it to "being in a candy store and trying a little bit of each." A goal she had set for herself as a writer was to get something published, perhaps in the English Journal.

As a teacher, at the end of the Institute, Lisa felt she had achieved her goal of wanting to learn how to teach grammar in the context of writing. Also, she had learned enough about holistic assessment to use some of it in her teaching of writing and to pursue it in future studies. In addition, Lisa realized that revision was an absolute necessity for a good writer. As a result, the two challenges she saw for her teaching of writing were running response groups and fostering revision. Moreover, she gained much more self-confidence as a teacher. Coming into the Institute, she felt intimidated because of her very brief teaching experience. Afterward, having collected so many new ideas from her extensive reading and from all the presentations by guests and other Fellows, she felt as though she had a new idea for each week. Lisa was definitely more confident, feeling good about what she had done and where she was going in the next year of her teaching.

As a participant in the Institute, Lisa had been overwhelmed at the May luncheon when the expectations and requirements were presented to the Fellows for the first time. To her, everything sounded heavy-duty, serious, and threatening. Feeling somewhat fearful, she began to wonder what she had gotten herself into by participating in the Institute. Then, after the first day of the Institute, she was tired, angry, and frustrated. She had stayed up late the night before finishing two papers she thought were due the first day, only to find out, that in fact, the papers were not due in final form. She became more and more frustrated as directions for the requirements seemed unclear. It was not until the end of the first week that her frustration lessened as she clearly understood what was expected.

During the second week, Lisa did her presentation on writing a survival guide to prove James Britton's theory that transactional and functional writing can develop from expressive writing. Being one of the first to make her presentation and having had no previous experience as a presenter, she was very anxious and felt, as she put it "like jibbering on a street corner."

As a result of this experience, she learned that there was no reason to be so nervous, but she wouldn't have

known that until she had done her presentation. Also, she felt that even though everyone may not be receptive to her presentation, she could be confident that it would be respected as long as she was prepared. Lisa thus was looking forward to future opportunities to make presentations.

By week three of the Institute, Lisa felt she had a handle on everything. Some of her major requirements were already completed. During the remaining weeks, she still felt pressured as she hurried to complete other writing and reading as well as absorb the vast amount of information presented.

After turning in her last papers, she described herself as "feeling ten pounds lighter." Summarizing her Institute experience as intense, enjoyable, rewarding, surprising, and revealing, she compared it to having a baby, at times painful but rewarding in the end. Lisa also achieved her goal of becoming more flexible. She saw so many ways she could bend more than she had in the past. In fact, she recalled referring to herself as a "Gumby" somewhere along the way during the Institute.

As a writer, Lisa came to perceive herself as capable. She was amazed at the value of the feedback and help she had gotten in her response group. Even though she had previously written advertising copy for radio and had done personal writing of poetry and short stories, she never felt good about her writing because she either had written for an invisible audience and hadn't received feedback or she had never shared her personal writing with anyone. Working with her response group encouraged her to share her writing with others. She even used her parents and sisters as a response group for her personal piece about her grandmother. As a result of these experiences, she felt good about her writing and was eager to share it with others.

Dick

Having taught for seventeen years, at the time of the Institute, Dick was assigned to eighth and ninth grade English. He had first become interested in a workshop approach to teaching writing two years earlier. Because he was then ready to try something new, Dick followed up on a mail advertisement and took a course with Lucy Caulkins at Columbia University. Afterwards he tried to use a writing workshop approach as much as his prescribed teaching curriculum would permit. He used daily free writing or directed free writing as a pre-writing activity to generate ideas for later pieces of more structured writing. During that 8-10 minute free writing time, he communicated with his students in written dialogues, finding that some students would communicate concerns to him in writing that they otherwise wouldn't express. A student once told him, "I like free writing time the best. I always feel better after I've gotten things out." To Dick, that kind of response confirmed that the time he allowed for free writing in his classes was well spent.

As a teacher who had changed over the years, Dick characterized himself as non-traditional, creative, energetic, and responsive. Almost leaving teaching seven

years before, he now saw it as a prime commitment: "I get a kick out of it." A goal he had for himself was to become more effective as a teacher of writing. To him, writing skills were basically thinking skills, and he very much wanted to teach his students to think, reason, and question rather than just fill them up with facts. He has thought of pursuing a doctorate in writing.

Having taken courses in "Strategies in Teaching Writing" and "Computers in Writing" through the PAWP the year before, Dick met several Fellows who recommended he get involved in the Institute. One goal he had set for participating in the Institute was to get a validation of sorts to justify using the writing process in his classes and still be following the curriculum. Also, he looked forward to becoming a PAWP teacher-consultant and traveling to present to other teachers.

Dick liked to write to amuse others and laughed aloud himself sometimes while writing during the Institute. The whole group shared in that laughter as he read some of his freewrites on ways a writer can procrastinate or methods to send mental messages to a director to get her to end a fictitious freewrite when he had run out of words. In the past, he had written fictitious booklists aimed at teachers who had to use a broken down ditto machine and fictitious inservices for teachers who were always selling something to supplement their incomes. He would share these with colleagues by posting them in the coffee room at his school. Also, he often wrote his own materials for school, rather than using explanations from textbooks. Now he felt it was time for him to put finishing touches on some of his personal narratives and try to get them published. These included some Reader's Digest-type pieces, and he has also thought of writing articles about writing or teaching.

At the end of the Institute, a goal Dick felt he had accomplished was to gain a stronger commitment to using writing processes in his teaching. Having become a Fellow, he felt he now had the confidence, authority, and validation to use a workshop approach to the teaching of writing and to justify it within his teaching curriculum to his administrators. Also, he felt better able to take what he had learned about writing and be more effective in using it with his students. In addition, Dick thought he would do more with writing to learn in his classes. Furthermore, he realized the need to spend more time with pre-writing and pre-reading activities in his teaching. Finally, he learned the importance of sharing ideas and writing with others. He recognized the value of his own writing purely for his own satisfaction, but further realized that his own writing had more value when he shared it with others. He hoped to be able to teach that concept to his students, helping them to see the importance of sharing with others and gaining some pride and some feeling of value about their own thoughts and writing. A major challenge he saw for his teaching was finding a way to use what he knew to be good teaching, getting students actively involved in their own learning, and using writing as a process and still satisfying the curriculum guidelines. He felt confident that he could meet that challenge.

As an Institute participant, Dick had thought it all sounded like a "pretty neat thing and pretty exciting" after the May Luncheon. But he found the opening day to be

rather confusing as everyone was trying to clarify the requirements, and the clarifications only seemed to confuse the issues more. At that point, Dick began to feel like there would be an incredible workload, but it did not overwhelm him.

By the second week of the Institute, Dick thought that the group began to function well together. He noted this in his response group as well as in the entire group as there was a sense of freedom, openness and willingness to respond, discuss, and work with each other.

As weeks three and four arrived, it was difficult for Dick to believe that the Institute was so far along. In fact, in a free-write, he wrote about the question, "How did we come this far already?" He also noted that the group's spirits were high and that there was a lot of spontaneous joking and many very good feelings. During this period, Dick gave his own presentation, which was an introduction to computers and word processing, geared toward an audience of beginners or novices. Through this presentation, he learned about planning activities to fit within certain time constraints. As a result of his experience, he felt confident and eager about doing future presentations.

Week five of the Institute was for Dick a time to relax, since all his heavy work was already completed. As the Institute ended, Dick looked forward to returning to West Chester University to take more classes and to be with the people he had met in the last two years. As he stated, "There's a support group that clusters around the Writing Project, and I want to be a part of it because I don't have that kind of a group at my school."

As a writer, Dick felt that the Institute experience did not change him very much. However, the value and quality of his writing were reaffirmed, and he felt he was closer than ever to seeking publication for his writing. In his response group, he learned the importance of opening himself up to others and listening to their points of view about his writing. He made a conscious effort to try suggestions offered by the group and in many cases found a way to incorporate the suggestions with something else that he liked. Learning as much or more about responding to other people and their writing and learning to find ways to help them, he hoped he would be able to teach his students to be effective responders to each other as well.

Patty

As a fourth-year science teacher, Patty had not done much with writing in her classes other than insist on written answers on tests. She had experimented with her eighth graders in small groups using brainstorming and clustering techniques to solve problems. Teaching earth science rather than her specialty, biology, Patty was hesitant about presenting information to students through writing. As she said, "I could just keep teaching the same way I've been teaching. I guess some teachers do that, but I don't want to. I guess I'll have to take the plunge to change my teaching methods." Being concerned for her students, she wanted them to leave the year being able to think, and she hoped to have sparked their desire to learn more. Also, she wanted them to see that it was important for them to be able

to express themselves on paper as well as in speech.

It was hearing Bob Tierney at an inservice that drew Patty to the PAWP Summer Institute. Characterizing herself as being "kind of outspoken," she looked forward to becoming a teacher consultant. Her school district expected her to give inservices in the district as a result of her participation in the Institute. One goal she had set for herself was to learn how to combine writing workshop ideas with teaching science. Also, she wanted to start developing a teaching style to teach her students to know the questions to ask to find the answers necessary for learning. In addition, she hoped to become more comfortable with writing and feel better about it.

Aside from keeping a diary as a child, Patty had never done any personal writing. In elementary school, she was not encouraged to be creative and became hesitant about expressing herself. When she compared what she had written with what others had written, she felt that her product was inferior. Yet, in college, a creative writing course was one of her favorite electives. There she learned to let go in expressing her ideas. Now, she had two goals set for her own writing: she wanted to start doing some creative writing, and she wanted to start keeping a journal about her teaching.

As a teacher, Patty felt at the end of the Institute that she had reached her goal of knowing how to change her teaching style to benefit her students. She was excited about starting to make changes to shape her teaching using all that she had learned from listening to presentations and reading books and many articles about incorporating writing in teaching. Looking forward to relating to her students differently and having fun with using writing in her classes, she wanted to keep all of that in the back of her mind as she planned her science lessons. As she stated, "Participating in the Institute has definitely changed me. Even if I don't use everything I've learned, it will still shape a lot of the things I'm going to do."

In addition, she now possessed a greater vision of her responsibility as an educator as she opened up her mind to areas in education she never knew existed. As an educator, she saw it was her duty to go beyond just teaching the students. She felt she had a further responsibility to expand herself and keep aware of what was going on in education and learn new methods and new ways of presenting material. As a result, she now felt much better about herself as a teacher. Also, she learned what it meant to teach expressive writing to her students. Getting them to write expressively about what she had taught, she felt she could better determine if they really understood the material she had presented. Using this method as a stepping stone, she felt better able to produce students who were critical thinkers. The challenge she saw before her was to return to her district where she would be the only teacher to try anything like this and make it work. She thought it would be hard for her, since she would have no one to talk to about it or compare notes with. She did want to let other teachers see what she was doing with writing as a process in her classes and encourage them to try it as well.

Patty had been scared, nervous, and apprehensive, feeling that perhaps the Institute was not for her and that

she had gotten herself into the wrong thing. After the opening day of the Institute, she described herself as "definitely overwhelmed." She didn't know where to begin, and she just sat and tried to sort out her thoughts. As she said, "Things still seemed kind of a mystery to me."

Moving towards the end of the first week and into the second week, she began to feel more comfortable as she started to get things down on paper and see issues more concretely. In her response group, as people began to plan and give their presentations, she also felt better. Talking and working with others helped to remove her burdens.

During the third and fourth weeks, Patty began to realize that even though some writing tasks were good to personally tryout or experience, she would probably be unable to use them because she taught science instead of English. From the presentation she made on writing a lab report expressively instead of transactionally, she learned the value of giving her students more hands-on work in the classroom and then having them write about it. In addition, she learned that her particular presentation would be good for her students but would have to be adjusted if addressed to teachers. She felt better able to make the presentations her district would expect of her upon her return.

By week five of the Institute, Patty felt saturated. Although she found the experience and intellectual challenge, she felt she needed some rest and time to get away from the material and then go back to it before and she started teaching in the fall. Summing up her Institute experience, Patty thought that it had opened up new avenues to change her perspective on teaching. She was exposed to enthusiastic teachers ranging from elementary to secondary who were willing to talk about their teaching, thus helping her broaden her perspective on education.

As a writer, Patty met her goal of feeling good about her own writing. She was excited to share her writing with her response group to get their valued criticisms which helped her to improve her writing. She ended the Institute experience saying, "I can write. I would like to write. I know if I did write I could become a better writer than I am." A goal she now set, which she declared was a big step for her, was to keep a daily journal about her teaching. In addition to that, she thought of composing horse stories for teens.

Lisa, Dick, and Patty were hoping to become more effective teachers by using writing in their classes. Lisa and Dick had previous experience in this, while Patty had little, experimenting with it only for a few months before coming to West Chester. Even though the three teachers had varying lengths of teaching experience, the impact of the Institute on each was almost equal. Lisa thought that what she had learned at the Institute would be a means for her to expand her teaching as well as a measure to prevent her from developing bad habits early in her career. Dick viewed what he had learned at the Institute as a means for him to expand his teaching. He had a better view of how to combine his curriculum guidelines with his teaching of writing as a process. The Institute probably had the greatest impact on Patty. While Lisa and Dick went to the Institute looking for more ideas and more effective ways to use workshop approaches they were already using in their

teaching of writing, Patty entered the Institute looking for ways to change her teaching style by incorporating writing in workshop approaches. As a result of what she had learned, Patty saw how to meet the major challenge of changing her teaching style from one with which she was very dissatisfied to a teaching style which would benefit her students as she used writing to teach science. All three ended the Institute with a greater commitment to being more effective teachers for their students and having more confidence in themselves to do so.

As participants, all three individuals felt the stress of the total immersion into learning about a workshop approach to the teaching of writing. Each learned to cope with that stress created in the Institute by the heavy workload. Lisa discussed the Institute with her husband, brothers, sisters, and parents. Also, she did much of her writing while at softball games and tournaments with her husband. Dick found that although he worked on some reading and writing each night, he did the bulk of his composing on weekends. Living on campus, Patty did most of her work in the evenings during the week. She found that discussing her work with her response group at the Institute and her husband on weekends helped her the most.

As writers, all three felt better about their writing. While Dick had done personal writing before coming to West Chester and recognized himself as a good writer, the Institute pushed him closer to seeking publication for some of his writing. Although Lisa had written for her previous job in radio, she had never felt good about her writing and did not perceive herself as a writer. At the end of the Institute, she thought of herself as a writer and was excited about her writing because of the feedback she had gotten through sharing it. Patty, who had done no previous personal writing, perceived herself as a writer and set a goal to keep on writing.

In spite of the stress they experienced, all three individuals viewed the Institute as an invaluable experience for them because of the positive impact it had on them, building their confidence as teachers. They were excited and enthused about what they had learned and looked forward to using that knowledge with their students as well as sharing it with other teachers individually or through group presentations. Encouraged about their ability as writers, each recognized the importance of their own thoughts and wanted to convey that same feeling to their students. All three teachers left the Institute feeling more confident and better about themselves as teachers. They each had the challenge renewed for them to become the best that they could be.

Sally Maust teaches eighth and ninth grade English at Somerset Jr. High School, Somerset, PA. She also teaches German I, grades 8-11, and is currently seeking certification in German. She fills her free time coaching girls' basketball and softball and the Knowledge Masters Team at school, as well as working with her church youth group, teaching Sunday school and singing in the church choir. She was a 1986 PAWP Fellow and returned to the WCU campus in 1987 for additional PAWP courses and this research project.

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