



VOLUME 5 NUMBER 2

PENNSYLVANIA WRITING PROJECT NEWSLETTER

WINTER 1984-85

WHAT'S COMING THIS SUMMER

Brochures and flyers describing PAWP's summer programs are at the printer and will be mailed to you shortly. Again we plan an active summer. If all goes well, we will have a program suitable for nearly everyone:

- a 4-week institute at West Chester
- another in Philadelphia
- a 2-day workshop in holistic assessment
- a 3-day workshop in the writing process
- a 3-week workshop in strategies for teaching writing
- a 2-week advanced institute on evaluation
- two 1-week Elderhostel programs on writing
- three 2-week programs of a Youth Writing Project
- sessions with resident Pennsylvania authors

Additionally, for those interested in graduate level course work in English, the WCU English Department is offering courses on computers and the English curriculum and on teaching composition.

Watch your mail for material on all these activities. Further description will appear in the Spring *Newsletter*.

THE 1984 PAWP WORKSHOP AND PETER ELBOW'S WRITING WITH POWER

by Margaret B. Urda

"So, what else is new?" was my general reaction at the end of that day, the first of the 1984 three-day PAWP Workshop in the Writing Process. Now, with the distance of time, more than one week later, I must admit that many of Keith Caldwell's concepts were much more significant than my initial admission would allow.

That first day seemed to be disorganized and uneventful—what with room changes and physical comfort, or lack of it, having priority over thoughts, devices, theories, etc. After all, I was *told* nothing I either did not know or could not learn by personal reading and research. However, I now have tremendous respect and a huge "Thank you!" for Keith Caldwell. He did not *tell*, but *showed* us what our students go through in our classrooms.

Gripped by the total panic of uncertainty when he told us to do a free/fast-write on photosynthesis, I screamed inside, "How dare he! OK—have us do a fast-write, but use a topic in my field!! That's only fair!!" Or is it? No doubt, feelings of unfairness must be what my students experience when I ask them to write outside of their lives.

Then he again bewildered me as I sat on the student-side of the desk with the exercise which involved following only three prescribed rules on the topic of elephants! I now do realize his unique object lesson. Oh, Lord, forgive me for I knew not, but know now, what I have done every time I have said to my college freshmen, "Be sure to use specific details and allow time to correct fragments and run-on structures. Check your punctuation, and use that dictionary!" Oh, the realization and, frankly, the shame of it all!! I have been handicapping my students, and all in the name of "concerned" teaching!

One of the questions I still cannot completely answer was presented that first day. Keith asked, "How many of you *knew* grammar *before* you had to teach it?" I rapidly side-glanced, and, seeing no affirmative response from the others, I could not, or would not, raise my hand. I still do not know why, but I was (I think) ashamed of my youthful love-affair with the magic movement of words and punctuation. I guess I've grown to realize just how unique my writing/English instruction in grades seven through twelve really was; I had been in a small class of eighteen students taught by the same teacher for six years. Of course, this situation could have been deadly; but luckily, in my case my teacher was, and remains, a very challenging instructor who stressed content before form. "Get the ideas down first; then worry about the mechanics," was his constant command. He knew and met each student's writing level and was able to demand continually improved effort and results year after year. As a senior I remember almost painfully being held responsible for vocabulary presented once a week for six years, as well as ideas, concepts, and structure or style development. Recently, when asked by my more open students why I wanted to teach English, I honestly answered, "Because I am fascinated by words and grammar." Perhaps it is the echo of their laughter and their reaction to my comment ("You're not serious!") that stopped me from an honest response to Keith's question that first day of the 1984 PAWP Workshop.

Thus I was led to understand Peter Elbow's reaction to grammar in his 1981 book *Writing With Power*. Grammar rules are absolutely the last item on the writer's agenda, if included at all. Elbow stresses the need to *ignore* grammar until thoughts and experiences produce "strong writing." Keeping a file of only recent errors, after he completes a revision, enables a writer to address the rules as needed, not as dictated in a handbook's table of contents. Elbow is emphatic that the writer's primary need for grammar is in order "to make writing easy to read." Reading aloud and having others read a piece of writing for correctable

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grammar mistakes should take place only *after* these same practices have produced a clean copy of acceptable content. Elbow continues to stress the idea that errors are actually healthy—on the first, second, and even the third drafts. He points out that “trying to write it right the first time” is actually “dangerous”—both to the writer and to the piece. When faced with that huge, blank page, just getting started—anywhere—helps.

Elbow admits that no one, not even he, is perfect when it comes to correcting grammar errors. This admission is a very important one. So many students assume that writers and/or English teachers “have it all together” and are able to write without error and/or confusion the very first time they write. To *show* our students that writing is a never-ending process of hard work for *every* writer, regardless of level, is vital to the teaching of writing. Accepting areas of content and/or mechanical weakness is, likewise, important for every writer. Personally, spelling has always been my Achilles’ heel. I was taught to read by what was then called “sight reading.” Using flash cards that contained a black silhouette of a word, my teacher demanded that we guess what the word was; the teaching of phonics simply came too late. However, as Elbow notes, handbooks and programmed texts of many kinds exist for the asking. I do remain puzzled, however, whenever I mention my spelling weakness to my students and/or teaching colleagues; their usual reaction is one of, “But you *teach English!*” My retort is, “Yes, but I do not teach spelling, and I’m only human.” I often wonder how we, as teachers, can step down from that pedestal where society has placed us; perhaps, we need to make it crumble just a bit or, maybe a lot! I can’t help but think that both Peter Elbow and Keith Caldwell would agree with me.

On the second day of the 1984 PAWP Workshop, Caldwell involved us in clustering and mapping as devices or methods in addition to the free/fast-write to get students started on a piece and to initiate them in a form of organizing or outlining a topic. I found the endless options which our groups produced very graphic, and I plan to use these techniques with, not only my writing groups, but also my literature classes. These procedures almost guarantee that the writer will go from what may seem abstract (theme, symbol) to the concrete (conflict, character), or from the concrete (an action or reaction) to the abstract (character analysis).

Elbow’s “Loop Writing Process” will also be very valuable to me as a writing teacher at the college level because my first objective will be to give my students writing confidence, and my last objective will be to help them develop a skill as a writer that will enable them to get the job *done* when writing for an essay test under the pressure of time. While Elbow himself prescribes his “Direct Writing Process” for this deadline writing condition, often my students need the best of both worlds—Open-ended creativity with the control of the Direct Process; thus, the Loop technique (especially the Stories, Scenes, and Portraits) will get them through those “required,” but rarely enjoyed, writing assignments. Likewise as useful will be Elbow’s lists of metaphor questions for “priming the pump” to fit specific writing tasks (useful to my students; also, useful to me as a writer).

On the third, and last, day of the 1984 PAWP Workshop, I wrote, for the first time in letter form, my honest concerns as a writing teacher; I also verbally shared these concerns with others attending the Workshop; lastly, I wrote about my personal writing process and compared it to my own in-the-classroom instruction of the writing process. Frankly, I hope to have the nerve to complete and deliver that letter; I am encouraged by the fact that all

levels (K-College) of English instruction took part in the Workshop, but discouraged that many seemed to be there only because they were “sent” by some authority’s dictate. I realize it will take time for the benefits of the process-centered writing techniques to filter through all levels, but I am convinced the success of developing good writing from average, below average, and always reluctant writers will speak for itself. Realizing that my own writing procedures differ from what procedures I’ve been teaching and that I would have trouble writing many of the assignments I have been giving to my own students came as rather rude, yet refreshing, self admissions; I **MUST** change—for *my* sake, as well as that of my students. And change I **WILL!**

Peter Elbow paints an all-too-painfully-true picture of teachers. Actually, we often hinder our student writers by stealing their concrete ownership of a piece and by erasing their natural or real voice, only to replace it with the artificial “to be read by teacher only” tone. We must step away from the desk of critical authority to show that each of us is a person first and a writer second. Writing teachers must function as a “coach” and a “real” audience for our student writers. We must be authentic, and, yes, that does mean being vulnerable. Keith Caldwell echoes Elbow’s concepts that writing is a search for meaning—a learning process of speaking, reading, and writing. One’s knowledge can be judged only when he can communicate that knowledge in the speaking process or in the writing process. Viewing the process of writing as a process of learning is, to me, the most effective argument for using the process-centered approach, an argument needed to present to reluctant students and often times more reluctant teaching colleagues.

At the heart of the process-centered paradigm is SHARING—LETTING GO. It is a way to sort out feelings, experiences, facts, ideas; and it is a way to share, not only with others, but also, and most important, with one’s self. In this act of, and need to, share, I strongly identify with T. S. Eliot’s *J. Alfred Prufrock*, who also has “known them all already,” and wonders, “Do I dare/ Disturb the universe?/ . . . Do I dare to eat a peach?” Keeping in mind Elbow’s caution about the “demons” of “nausea,” I **WILL** this fall, dare to disturb *my* universe, and I will share my eating of a peach. Will I succeed? I don’t know, I hope so. Ask me in January.

Margaret Urda teaches writing at the Lehigh County Community College.

TEACHING COMPOSITION: A POSITION STATEMENT

The NCTE Commission on Composition has prepared this position paper to state essential principles in the teaching of writing. We hope that this statement will guide teachers, parents, and administrators in understanding the power of writing and in teaching it effectively.

I. The ACT of Writing

Writing is a powerful instrument of thought. In the act of composing, writers learn about themselves and their world and communicate their insights to others. Writing confers the power to grow personally and to effect change in the world.

The act of writing is accomplished through a process in which the writer imagines the audience, sets goals, develops ideas, produces notes, drafts, and a revised text, and edits to meet the audience’s expectations. As the process unfolds,

the writer may turn to any one of these activities at any time. We can teach students to write more effectively by encouraging them to make full use of the many activities that comprise the act of writing, not by focussing only on the final written product and its strengths and weaknesses.

II. The PURPOSES for Writing

In composing, the writer uses language to help an audience understand something the writer knows about the world.

The specific purposes for writing vary widely, from discovering the writer's own feelings, to persuading others to a course of action, recreating experience imaginatively, reporting the results of observation, and more.

Writing assignments should reflect this range of purposes. Student writers should have the opportunity to define and pursue writing aims that are important to them. Student writers should also have the opportunity to use writing as an instrument of thought and learning across the curriculum and in the world beyond school.

III. The SCENES for Writing

In the classroom where writing is especially valued, students should be guided through the writing process; encouraged to write for themselves and for other students, as well as for the teacher; and urged to make use of writing as a mode of learning, as well as a means of reporting on what has been learned. The classroom where writing is especially valued should be a place where students will develop the full range of their composing powers. This classroom can also be the scene for learning in many academic areas, not only English.

Because frequent writing assignments and frequent individual attention from the teacher are essential to the writing classroom, writing classes should not be larger than twenty students.

Teachers in all academic areas who have not been trained to teach writing may need help in transforming their classrooms into scenes for writing. The writing teacher should provide leadership in explaining the importance of this transformation and in supplying resources to help bring it about.

IV. The TEACHERS of Writing

Writing teachers should themselves be writers. Through experiencing the struggles and joys of writing, teachers learn that their students will need guidance and support throughout the writing process, not merely comments on the written product. Furthermore, writing teachers who write know that effective comments do not focus on pointing out errors, but go on to the more productive task of encouraging revision, which will help student writers to develop their ideas and to achieve greater clarity and honesty.

Writing teachers should be familiar with the current state of our knowledge about composition. They should know about the nature of the composing process; the relationship between reading and writing; the functions of writing in the world of work; the value of the classical rhetorical tradition; and more. Writing teachers should use this knowledge in their teaching, contribute to it in their scholarly activities, and participate in the professional organizations that are important sources of this knowledge.

The knowledgeable writing teacher can more persuasively lead colleagues in other academic areas to increased attention to writing in their classes. The knowledgeable teacher can also work more effectively with parents and administrators to promote good writing instruction.

V. The MEANS of Writing Instruction

Students learn to write by writing. Guidance in the writing process and discussion of the students' own work should be the central means of writing instruction. Students should be encouraged to comment on each other's writing, as well as receiving frequent, prompt, individualized attention from the teacher. Reading what others have written, speaking about one's responses to their writing, and listening to the responses of others are important activities in the writing classroom. Textbooks and other instructional resources should be of secondary importance.

The evaluation of students' progress in writing should begin with the students' own written work. Writing ability cannot be adequately assessed by tests and other formal evaluation alone. Students should be given the opportunity to demonstrate their writing ability in work aimed at various purposes. Students should also be encouraged to develop the critical ability to evaluate their own work, so that they can become effective, independent writers in the world beyond school.

IDEAS ON LEARNING LOGS FROM NEW MEXICO STATE WRITING PROJECT

by Bill Bridges

One of the most important aspects of our Institute is the learning log, which becomes a repository of ideas for future work with writing, of responses to the Project in its entirety, of trial runs of assignments. It becomes a place to which participants can repair to think through topics for discussion, to establish fodder on which to feed in responding to essay assignments, and to evaluate their individual approaches to writing and its teaching in light of readings and class discussion. Further, participants need a way to maintain some sense of equilibrium in the face of the Project's onslaught, something of a psychological safety valve.

While participants are free to respond to readings and the course in their logs as they think best, we do make formal learning log assignments that help participants prepare for class discussion. These assignments point participants to important points in readings or to formal consideration of some of the questions listed in our statement of purpose. In 1983, we distributed these assignments to our participants.

The first log assignment was made two months before the Project started:

LEARNING LOG ASSIGNMENT #1 A WRITING PIE

Over a three or four day period keep a list of all the different occasions of the writing you do. If, for example, you make a grocery list, that's a type of writing—a writing occasion. If you respond to an outstanding essay assignment like "What is good writing?" that's another type of writing. When you've finished your writing list, review it and place each occasion in a category by its function (i.e., classify your list). A function could be something like "memory jog" as the grocery list might be. Writing out a phone number could be "record keeping." Put these categories in an order determined by the percent of all writing represented by that particular function. Then rank the functions by your preference. (While personal writing in the form of love letters may represent only a small percentage of all your writing, it could still be your favorite type of writing.)

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Consider the contrast, if any, between your actual percentages and your preferences. Finally, consider how these percentages and rankings compare and/or contrast with the writing you teach your students or with the writing your school's curriculum requires you to teach. What conclusions do you draw?

LEARNING LOG ASSIGNMENT #2

1. Read and respond to Graves' *Balance and Basics: Let Them Write*. What does Graves have to say about the teaching of writing in schools today? With what do you agree? Disagree? Why? If you were to adopt or adapt Graves' ideas, how would your teaching change? What specifically would you adopt or adapt? Why?
2. What's basic? We hear a number of people—politicians, parents, school board members, even students—saying we ought to get "back to the basics." What are the basics? What's basic to writing well? To teaching well? How do these basics (*your basics*) find their way into your teaching?

LEARNING LOG ASSIGNMENT #3

In *Language and Learning* James Britton describes a particular view of learning. He sees humans as innate "meaning-makers" who abstract from experience a world-view, a set of expectations, which are used to guide subsequent behavior. Learning occurs as a result of interactions and real experience. Experience can either confirm or contradict expectations; the world-view can be rejected, revised, or remain unchanged as a result of experience. The healthy person is one who can use expectations to guide behavior and adjust the world-view in light of experience. There is a continuing tension between past and present as these combine to guide the future.

I ask you to do two things. First, compare this view of learning with the one which presently guides your teaching. If you do not have an explicit theory of learning, then derive one from your experience and check it against Britton's theory. Second, recall from your teaching experience one memorable success and one memorable failure among your students and try to determine *in Britton's terms* what the source of that success/failure may have been. If you have the energy, try to redesign your teaching to turn that failure to a success.

LEARNING LOG ASSIGNMENT #4

Britton describes the human environment which must be created in order for his theory of learning to have greatest impact in this directive to teachers:

In whatever circumstances, and whether the going is hard or easy, the establishment first of a reciprocal person-to-person relationship and next of a professional relationship with individual children must be sought by any means, while at the same time the teacher's management of the group as a whole is conducted in such a way as to threaten least damage to these individual relationships (p. 188).

How does this description compare with your experience as a student and teacher? Do you find it a realistic and workable approach to teaching in contemporary America? Write as if you are involved in a dialogue with Britton.

LEARNING LOG ASSIGNMENT #5

Select two teachers from your educational experience. Brainstorm your remembrances of them—what you remember and why you remember them. Next, analyze these teachers in terms of Elbow's doubting/believing game

dichotomy. Did both teachers you remembered play the same game? Do you seem to favor one game and not the other? Do you agree with Elbow in his assertion that learning resides somewhere in the middle, in an interaction between the two? How can you apply your insights to your writing teaching?

LEARNING LOG ASSIGNMENT #6

Invention has been one of the coordinates of rhetoric and composition since the time of Aristotle, who listed invention as the first of the five arts of rhetoric. Invention involves the discovery of ideas and form and the generation of materials to use in a piece of writing. What do you do to help your students with this discovery and generation? What prewriting activities, for example, do you typically have your students do as they prepare to write? Once past prewriting, what role does invention play in your approach to the teaching of writing? Other than telling your students just to write, what writing strategies do you have them use? What rewriting activities do you have your students do? From your consideration of these various activities, derive a list of invention strategies.

LEARNING LOG ASSIGNMENT #7

Before you read the essays by Jenkins and by Hoffman and Schifsky, write about the best and worst writing assignments you ever had. What made the best the best and the worst the worst? How did you feel about the writing you did in response to each assignment? What was the result—how good a piece of writing did you produce? From your consideration of these two assignments, derive a set of criteria for good and bad assignments. As you read the two essays, hold your criteria for assignment making in mind. How does your set compare with that presented by Jenkins? By Hoffman and Schifsky?

Hoffman and Schifsky outline some poorly made assignments and then a revision of each. How good is each revision? Do H & S practice what they preach?

[NOTE: the articles referred to in this log assignment are these: Eleanor M. Hoffman and John P. Schifsky, "Designing Writing Assignments," *English Journal* (Dec. 1977). Cheryl Sanford Jenkins, "The Writing Assignment: An Obstacle or a Vehicle?" *English Journal* (Dec. 1980).]

LEARNING LOG ASSIGNMENT #8

You are preparing an inservice workshop for your school's entire faculty. There are several purposes for the workshop. You must demonstrate the need for writing in all subject areas, you must illustrate the types of writing that reinforce writing development, and you must present ways of dealing with the writing done in the subject areas which benefit students without overwhelming teachers.

By some accident of fortune, your school's administration procured copies of Moffett's *Active Voice* to serve as the text for your workshop. You can assume that all the teachers will have read and understood, to varying degrees, Moffett. Your log assignment—a form of prewriting for the workshop—is to mine Moffett and find how he can help you accomplish the three purposes of your workshop.

LEARNING LOG ASSIGNMENT #9

Describe the best and worst experiences you have had with a teacher's evaluation of your writing. What characterized each experience? How did you feel about each? Why? From these descriptions, develop a rationale for responding to and evaluating student writing.

LEARNING LOG ASSIGNMENT #10 LOOSE ENDS BRAINSTORM

As much as we've done this summer, there is still a lot that we wished we could do. We're sure you are feeling the same way. When you came there was something you were sure you were finally going to understand, something like sentence-combining or generative transformational grammatical patterns (!). We are proposing a loose ends session for early next week. Today we'd like to establish an agenda. Spend a few minutes brainstorming your loose ends. You need not feel compelled to have any loose ends, some of us are neater than others, and you are permitted a maximum of *three* topics. We will review the suggested agenda items and determine which ones we can handle.

This year we'll change the second log assignment, in that we're substituting Graves' *Writing: Teachers and Children at Work* for *Balance the Basics*. And we're currently toying with the idea of requiring that this first reading be completed before the Project begins, which means that we would require the completion of one reading and two log assignments prior to the Project's start. We collect learning logs twice during each Institute, not to grade them (save as satisfactory or not) so much as to monitor them, to see what questions may still be unanswered and what topics we need to reconsider.

Bill Bridges is Director of the New Mexico State Writing Institute, New Mexico State University, Las Cruces, and a member of the National Writing Project Advisory Board.

PROJECT NEWS

PAWP at Delaware Valley Writing Council Conference

The Delaware Valley Writing Council Fall Conference was held on a lovely, sunny day at the Philadelphia College of Textiles and Science. Two PAWP sessions were featured.

The first was run by Bob Weiss ("Learning Centered Writing in Literature Classes"), Joseph Tortorelli ("Developing Understanding of Characters in Literature by Letter Writing"), Patrick Hallock ("Using Writing to Teach Literature and Intellectual Skills"), and Barbara Marshall ("Poems for Kids Who Hate Poetry: Motivating Writing with the Poetry of Shel Silverstein").

The second session was led by participants from the 1984 Advanced Institute on Revision. Participants were William Bachrach ("Show Me, Don't Tell Me: Teaching Elementary Children to be More Specific in Their Writing"), Diane Leventhal ("Writing to Help Elementary Children Read"), and Melanie Cohen Goodman ("High School Students Writing Children's Literature").

Other PAWP Fellows noticed at the conference were Doris Kahley, Vicki Steinberg, Gloria Wetzels, and Sister Regina Noel Dunn.

December Presentations by New Fellows

The December 8th meeting featured presentations by four 1984 Fellows, two from each institute. Philadelphia Fellow Carol Adams described a cooperative project on writing and photography between her English Department at Kensington High School and the Community College of Philadelphia. Her project, funded by the Pennsylvania Council for the Humanities, has produced a fascinating exhibit of photos and reflective essays. Janice Peirce of

Bartram High School presented a short version of her drama-based writing program, including improvisation and pantomime as stimuli for engaged writing. Conne Broderick of the Southeast Delco School District discussed how the writing of very young children should not be hurried and how it would become successful without formal instruction. Susan Smith described the ways her 4th graders in the Rosetree/Media School District submit work for publication and suggested publication ideas for other grade levels.

PAWP Fellows Honored

Joan Flynn, a 1980 PAWP Fellow from the West Chester Area School District, was recently named by the Pennsylvania Department of Education as a Writing Project Teacher/Consultant for this school year. She now teaches at the Westtown-Thornbury School and conducts workshops in other districts.

PAWP at Local Conference

On October 30, 1984, the English Language Arts Club of Greater Philadelphia held a conference entitled "Using Writing to Advance Literacy" at the Community College of Pennsylvania. Presentations were made by Susan Smith, Barbara Marshall and Karen Scholnick.

"THE WRITING PROCESS"

by Vivian Childs

"Write but make it right."

"Be creative." (It better be a topic I like.)

"Express yourself." (Where is the comma and what are you going to do with that dangling participle?)

I can hear it all now! When a teacher would assign a written report, I felt immediate defeat. I knew that everyone else in class knew exactly what to write, the correct grammar and of course, those 50¢ words that told the teacher how intelligent you were. Through association and even osmosis (I'd try to sit next to them during lunch period) I tried absorbing the magic potion from the literary geniuses — but to no avail! I am still a very poor and inexperienced writer.

As a classroom teacher, I now realize that my classmates may not have possessed the magic of the pen and paper. But instead, they might have owned a better set of encyclopedia and a parent who pre-corrected all papers. They were also very good at paraphrasing for our reports were rehashed reference materials.

I survived my English classes and any other class which required written reports. I do have sympathy for those teachers who had to read 120 reports on the landing of Christopher Columbus or the difference between two authors. Wow, the torture they put themselves through!

But now you ask me to "write". I'll admit it. I still feel a bit threatened. At least the feeling does not consume me as it did in the past.

This growing sense of confidence was gained from reading Donald Graves' book, *Writing: Teachers and Children* and attending the three day *Process Writing Course*. The benefits have been two-fold. I feel better about teaching writing to my students and also my own personal writing.

Since the two experiences are so closely related, I have chosen to combine the book report and the daily log.

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These people actually practice what they preach! Mary Ellen Giacobbe puts her reputation and that of "the Process" on the line with impromptu demonstrations as the one we saw with West Chester children on Wednesday.

You observed "the process" at work. From choosing the topic, conferencing, to helping children maintain ownership, the teacher's role as listener and one who encourages became quite obvious.

The techniques and application of what I had read became real. The children who were somewhat familiar with the writing process were not all performing to perfection. This in itself was reality. Yet, in various degrees, all children were writing. We had Brian who at first refused to participate. After the group shared ideas and encouragement, Brian did in fact, write a brief story. It was not so much what he wrote but that he wrote! We became believer when we saw and heard a "Brian" or a "Rachel", who was shy and hesitant in the goldfish atmosphere, become involved. As her confidence grew within the group, she was able to take the risks necessary to produce results.

What impressed me the most was that we were watching four children at totally different writing levels and yet the teacher could easily accommodate the needs and promote comradery among the children. In a regular classroom the mini lesson would be extracted from the various drafts and taught to the entire class or to those who needed additional work on a certain skill.

We as educators often run across articles or guest speakers with new and innovative ideas. They sound great until you try them out in the real classroom, with the real children and the real time limitations. Credibility is given to "the process" by both the book and the workshop when classroom organization was discussed. The slide presentation and Graves' chapter gave practical suggestions that will help the children know the limitations and feel the structure within the classroom necessary for them to take risks in their writing and for the teacher to meet individual needs. Both the workshop and the book gave many versions to "the process" which also encourages every teacher to implement it at their own pace and through their own style.

Why do we publish? Not only does the child feel a sense of pride and accomplishment from a published work but others may also share the knowledge and pleasure. It is a way of preserving our selective writing. Again, the author (the child) should decide what is to be published, maintaining ownership.

The use of the following quote during our course, sums up the success of "the process".

"The logic by which we teach is not always the logic by which children learn."

"The process" is simply logical. It is supported by all we know about developmental stages of learning and human nature.

While teaching kindergarten, I never really considered a writing exercise to be more than children dictating experience stories or their copying daily news. Please forgive me, kids!

I have already experimented with my summer school class and have set "the process" as my #1 objective for school year 1984-85. Donald Graves and Mary Ellen Giacobbe have contaminated me with enthusiasm and structure to help me take the necessary risks in implementing "the process" in my classroom. "Part V, Document Children's Writing Development" will be used extensively as a reference throughout the coming year. It has given a logical and time conserving approach to this necessary task.

With this documentation, I will find it easier to inform and in some cases, persuade parents that, indeed, their children are learning.

The final day of our workshop gave me still more practical information. I was in a group of kindergarten teachers working on our own group writing. One of the teachers in the group has worked with the writing process for two years and was able to give us not only first hand experience and knowledge but also answer our more specific questions. My concern is winning over the apprehensive parent. She agrees with Giacobbe and Graves in that an informed parent is a happier parent. The teacher shared suggestions on first day letters, weekly newsletters and conference notes.

Graves' last chapter on working with parents and administrators gave practical advice to common Parent-Teacher conference questions and also dealing with anxious administrators concerned about "covering the curriculum" and "making grade level progress." Actually, by winning both of these influential groups, "the writing process" can be strengthened. Their knowledge of the child and scheduling can only enhance the process in your classroom.

I have learned more in reading one book and taking a three day workshop than when I have taken regular session courses with costly texts.

Vivian Childs is a Kindergarten teacher in the Coatesville Area School District.

OF NOTE . . .

National Writing Project Honored

On March 19, 1984, at the American Association for Higher Education's annual convention in Chicago, the National Writing Project was honored as an "outstanding and nationally significant example of how schools and colleges can collaborate to improve American education." The ceremony, "A Time For Celebration," was the culminating event of the conference and was sponsored by AAHE, the Carnegie Foundation for the Advancement of Teaching, the Council of Chief State School Officers, and the National Association of Secondary School Principals. Ernest Boyer, the featured speaker at this special event, recognized the National Writing Project and three other programs — the Yale-New Haven Teachers Institute, Syracuse University's Project Advance, and UC Berkeley's MESA Project — for their notable achievements as model university-school collaborative programs. Each of the four projects honored was represented by a university faculty member and a classroom teacher. James Gray and Marian Mohr represented the Writing Project.

New Books by National Writing Project Fellows

The following new books by Writing Project Fellows have recently appeared:

Rebekah Caplan, Bay Area Writing Project: *Writers in Training: A Guide to Developing a Composition Program in Grades 7-12.*

Flossie Lewis, Bay Area Writing Project: *Getting Engaged: Falling in Love With Your Paper.*

Both of the above books were published by Dale Seymour, Publisher, P.O. Box 10888, Palo Alto, California 94303.

Marian Mohr, Co-Director of the Northern Virginia Writing Project has published *Revision: The Rhythm of Meaning* with Boyton/Cook, Publisher.

LiveWire and NotesPlus

Now available from NCTE are two periodicals of classroom ideas: *LiveWire*, for grades K-7, and *NotesPlus*, for secondary levels. Both publications offer lively and practical suggestions for teaching across the curriculum. *LiveWire* directs itself to the teaching of writing and reading in Language Arts, Math, Science and other areas of the elementary curriculum. The contents of *NotesPlus* include "Writing Assignment of the Month," "Word Lore," reviews of young adult literature and information on fellowships, teaching exchanges and travel. Unfortunately, the methods presented in each periodical aren't clearly grounded in theory, so they appear to offer multiple versions of the "quick fix." If you have a well considered philosophy of writing, try either publication.

LiveWire is published five times a year (August, October, December, February, April). Regular subscription is \$15, but NCTE is offering a limited-time subscription of \$12. *NotesPlus* is published quarterly; the subscription rate is \$50 and includes a companion annual, *IdeasPlus*, as well as a subscription to *English Journal*. More information on either publication is available from NCTE at 1111 Kenyon Road, Urbana, Illinois 61801.

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National Institute of Education Recommends 10 Ways to Help Students Write

Dr. Manuel J. Justiz, Director of the National Institute of Education, has outlined ten ways for teachers to help students improve their writing skills. He stresses that these ideas are not for English teachers only—they are adaptable to other classes as well. Here is a summary of the NIE recommendations:

1. Spend time on activities that require real writing rather than on exercises that call for short answers and fill-in-the-blank responses.
2. Give students plenty of practice in putting their thoughts on paper in a coherent, logical, and well-organized way.
3. Include research and brainstorming as part of the writing assignment. As students plan and research a particular topic, they become confident that they know enough to write about this topic.
4. Make writing assignments that relate to students' own lives or to events in the outside world. Students need to see that writing serves a purpose and that it is directed toward a real audience.
5. Stress the importance of drafts so students recognize that the process of writing is just as important as the end product. The teacher or other students can provide constructive criticism as students revise and edit their drafts. These suggestions are made while the writing is actually happening.
6. Respond to the ideas expressed in a writing assignment. All too often students believe a teacher is more interested in the mechanics of grammar, punctuation, and spelling.
7. Allow students to choose their own topics. Writing often improves when students are allowed to write about something that interests them and are free to select how they are going to express their thoughts.
8. Take advantage of language skills that students use outside the classroom. Such activities as oral storytelling, rhyming games, and letters written to friends

can help develop skills used in writing and may serve as the basis for classroom writing activities.

9. Reward students who write clearly and concisely. There is a tendency to regard flowery language and the use of big words as good writing, when in most cases just the opposite is true.
10. Use writing assignments to help students see that writing can help them in the real world. Such assignments as writing a letter to the editor of the school newspaper, developing a resume, or filling out a job application help show students that good writing skills are useful.

The text of these writing recommendations is available by sending a self-addressed label to the National Institute of Education, Office of the Director, 1200 19th Street N.W., Mail Stop 12, Washington, DC 20208. Please request the fact sheet titled "Research in Brief: 10 Ways to Improve Writing Skills." For information on current research on writing, contact Dr. Stephen Cahir at the same address.

* * * * *

Conference on Writing Projects

"Models for Excellence: Improving Writing in the Schools" is the theme of a conference to be sponsored by the Conference on English Education May 30-June 1, 1985, at Stouffer's Five Seasons Hotel, Cedar Rapids, Iowa. James S. Davis, Grant Wood Area Education Agency, and Miles Myers, Bay Area Writing Project, Berkeley, California, are cochairs for the two-strand program, planned for teachers in elementary and secondary schools and for college people involved with writing projects. One program strand will be designed for those setting up, managing, and teaching in writing projects; the other will serve teachers interested in applying writing project techniques in their classrooms.

Among the speakers for major sessions will be James Gray of the Bay Area Writing Project and the National Writing Project; Richard Lloyd-Jones, University of Iowa, vice president of NCTE; and Dixie Goswami, Breadloaf School of English, Middlebury College.

For information and registration materials, write to James S. Davis, Grant Wood Area Education Agency, 1945 8th Avenue, SE, Cedar Rapids, Iowa 52403.

YOUNG AUTHOR'S MAGAZINE

If you are involved in creative writing — or if you are simply interested in helping young people grow and learn — then you are sure to be intrigued by *Young Author's Magazine (YAM)*. This new magazine, designed to give young authors and artists a place to share their work with a wide audience of their peers, is now available for a small fee. Aimed at students from elementary school through college, *YAM* recognizes students interested in the arts and in improving writing skills. Students may submit photographs as well as pieces of fiction, non-fiction, poetry, and drama. If a piece is accepted, the author is paid!

If you or your students would be interested in subscribing to this magazine, write to: *Young Author's Magazine*, P.O. Box 6294, Lincoln, Nebraska 68506-0294.

CALL FOR PAPERS

The Humanities, the Sciences and Writing: Assignments that Teach

SPRING CONFERENCE: MARCH 2, 1985

Sponsored by Delaware Valley Writing Council, PATHS
and La Salle University

At: LA SALLE UNIVERSITY, PHILA., PA

We invite ELEMENTARY, SECONDARY AND COLLEGE INSTRUCTORS IN ALL DISCIPLINES to submit proposals for three types of program sessions:

INDIVIDUAL PRESENTATIONS: (three to a panel)
Submit a 200 word proposal on such topics as (though not limited to):

- The Report Assignment in the Social Sciences and Physical Sciences
- Using Primary Sources in Research
- Library Assignments in all disciplines
- Informal class writing in foreign language classes
- Peer-review in humanities classes
- Writing about art
- Assignments using the computer
- Assignments in writing classes

ROUND TABLE DISCUSSIONS: (Six) Submit a 200 word description of topic and names of six panelists.

ASSIGNMENT WORKSHOP: Submit a plan for conducting an hour long workshop.

PLEASE SEND ALL PROPOSALS BY JANUARY 4 to:

Margot Soven
English Department
La Salle University
Philadelphia, PA 19141

YOU BELONG TO ME

by Martha Strebel

Each of us remembers the first experience of falling in love. The sweet sense of belonging . . . the undivided attention of one special someone who made you feel important beyond imagining.

Red was a senior, co-captain of the football team, all-state tackle . . . one of the most popular boys in his class.

I was a lowly sophomore. Certainly nothing someone as prominent and popular as Red would notice.

We met in an elective history class. He needed the course to graduate. I took the class because the powers that be said college prep students couldn't take typing, home economics or woodshop. My only free choice time was the period World History was offered. Fate put us in class together.

Miraculously, Red began to notice me. He seemed to be everywhere I was. He filled my life and it appeared as if he wanted me to fill his. I remember thinking I might die of happiness.

Mother allowed me to begin dating . . . movies, parties, Howell Park, American Bandstand. I even had the honor

of keeping his false tooth Saturday afternoon while he played on our undefeated football team.

Winter was like a dream come true. I went to dances and basketball games on the arm of a giant redhead. My mountain of books was carried from class to class in the freckled, strong, hairy arms of Red Curtis. My right hand was warmed without aid of mitten because it was securely captured in a huge paw that normally halted opposing team tackles.

Instead of climbing the long hill to Summitville High School with my girl friends, I often had the honor of being driven in a '41 Mercury with a '49 Ford engine. On those days I always arrived at school in a flurry of excitement, noise and exhaust fumes. The car had a Hollywood muffler with dual exhausts. It was almost as famous as the exuberant owner.

I remember thinking this all had to end soon because Red had been known to have a quantity of girls occupying the passenger seat of his Merc. Someone new would shortly take my place . . . all the girls swooned over Red . . . my rejection was inevitable. I mentally prepared myself to handle that time. However, even though I felt ready to face rejection, it didn't occur.

I particularly remember a cold, windy day in March being transported up the hill in the Merc and roaring into the parking lot. I was ushered from the car into a crowd of senior football players. Red took my pile of books and laughingly distributed them among his friends. He then announced, "It's less work to carry the lady than her books." That morning I was carried into high school. My face was as scarlet as Red's hair and I shivered with fear that my Latin translation and the dreaded algebra paper might be lost in the noisy crush.

The air softened. The track team practiced daily. Red ran the mile and I was elected to the honor society. I had not been replaced in the passenger seat of the Merc. A huge school ring hung on a long gold chain around my neck. I was in love but more importantly I was loved.

What bliss. The ugly duckling really did have the makings of a swan.

Senior prom time came and I was going. I'll always remember the gown . . . white tulle with silver butterflies on the skirt and bodice. It's a miracle the gown lasted until prom night, it was inspected and tried on so often.

That same spring I learned how to clean a car's clogged fuel pump, install a new water pump and change a tire. I also discovered the correct way to rev an engine while the car's owner checked under the hood to be sure everything was in proper working order.

Red's buddies often called my house in search of him. Frequently, senior boys would arrive in my driveway for Red to repair their cars or confirm plans for Friday night.

With a joyous laugh, Red would say, "Ask the lady where we're going. I only follow her." Suddenly I was social secretary. My wants were important. Yes, this had to be love.

Spring meant graduation of the seniors. After graduation Red would be a U.S. marine. I was going to be an advanced standing eleventh grader. Red was going to leave for Parris Island, South Carolina. I was going to spend the summer reading selections from the required reading list, working part time at The Sandwich Shoppe and being with my girlfriends.

I still remember the awful void in my life after Red left. My few swan feathers still appeared to be in place but I was bored, lonely, depressed and definitely in love. I was waiting for the twelve weeks of boot camp to end and my conquering hero to return.

Letters arrived from Parris Island scrawled in a bold

hand on Marine Corps paper. These letters passed the ones written in neat blue script composed and arranged on carefully selected blue vellum. The letters from Parris Island were filled with stories of hikes, rifles, obstacle courses, prickly heat, loneliness for me and homesickness. Only Red and God know what my letters said.

That summer Jo Stafford sang:

"See the pyramids along the Nile
Watch the sunrise on a tropic isle
Just remember darling all the while
You belong to me"

I played that song on the juke box. I listened for it on the radio. Silent tears rolled down my cheeks. Surely when the lyricist wrote the words he had me in mind.

One day I was called by the post office to pick up a package from Parris Island. Lee and Penny were with me. All the way to the post office we speculated about the package in hushed tones. What could it be? Why was it sent? No one doubted for a moment it wasn't from Red. I remember sitting in the car with my heart pounding and hands shaking.

It seemed like an eternity until my treasure was revealed. The gift was Jo Stafford's record — "You Belong to Me." Taped to the record label was a tiny note that said, "I pretend it's you singing to me. Play it and remember."

Oh, to be in love. That lovely first time in life when you belong to me . . . the time of swan feathers for an ugly duckling.

Three months after the delivery of the record, Red and I no longer belonged to each other. I became a dermatologist. Red came back from the Marines and eventually opened a chain of garages well known throughout the midwest. His life has been filled with tragedy . . . unhappy marriage, failed business, a lot child and serious illness.

I am married to someone who is the complete opposite of Red. My husband bought me the record a few years ago. I seldom play it. When I do, those bittersweet memories invade my mind, then return to their place in the past.

Martha Strebel participated in the Summer, 1984 Neshaminy School District Workshop.

★★★★★★

DON'T USE NO DOUBLE NEGATIVES

Some writers perplex readers by using multiple negatives in a sentence. We're not referring to the kind that says, for example, "He does not have none." We mean correct constructions with two or more negatives or negative implications.

Examples:

"We will *not* go if the sun is *not* shining.

"We will *not* pay *except* when the damages exceed \$50."

"The lever will *not* function *without* the power turned on."

Solution: Make the statements positive.

"We will go only if the sun is shining."

"We will pay only when the damages exceed \$50."

"The lever functions only when the power is turned on."

—From *Reporting Technical Information*, Fifth Edition, Kenneth W. Houpp and Thomas E. Pearsall, Macmillan Publishing Co., 866 Third Ave., New York, NY 10022.

SOME EXCERPTS FROM "EMPTY PAGES"

The following excerpts are from Clifton Fadiman and James Howard's *Empty Pages: A Search for Writing Competence in School and Society* in which the authors discuss the methods of teaching writing to today's students:

The hodgepodge [of grammar, syntax, spelling and punctuation], is not grammar, and the truth of the matter is that knowledge of grammar — in and of itself — has little to do with the process of writing (p. 63).

Undoubtedly some teacher's relentless drilling in mechanics has contributed to the indelible impression of hosts of sensible people that learning to write is difficult, dull business. More's the pity (p. 84).

Inevitably, young writers make mistakes, lots of them, but freedom to make mistakes is a most important condition of learning to write. Ordinary mortals may not understand that, and adults are often too zealous, if not insufferable, about correcting children (p. 94).

If "back to basics" means anything at all, it should mean a return to the expectation that every teacher in every subject area is first of all a teacher of writing and reading (p. 124, quoted from Elaine P. Maimon).

Teachers should do the same sorts of writing their students do — the same assignments, in fact. If they do, they will be better able to gauge the difficulty of the assignments, and their expectations of what students can accomplish will be more accurate (and perhaps more generous) than those who do not write (p. 111).

★★★★★★

FROM "CONFESSIONS OF AN EX-COLLEGE FRESHMAN"

by James Moffett

. . . The dissociation of writing from reality afflicts most students in this country. The main reasons for this are two. Traditional schooling has shown no respect for writing, exploiting composition instruction as a way to service its testing system and as a way to spawn the pencil-pushers required to stock all those clerical jobs in industry and government, where you do not want thinkers. You just want people who have passed minimal standards — can read just well enough to follow directions and write just well enough to take dictation. But I'm not talking about some conspiracy by *them*. All of us share through our culture and bear within us a deader, less evolved aspect of being that calcifies because it is still mineral or vegetates because it is still animal, all while the human aspect of the self works toward its partly divined divinity. This sludgier element of individuals settles out in society as sedimentary attitudes and institutions that mire down efforts to better ourselves.

The other reason for the shallow tradition that has neutered the teaching of writing is that teachers themselves have practiced writing so little that they fall back on hopelessly irrelevant procedures. Many simply don't know how real writing takes place. It is patent to anyone who has worked much with teachers that the less practice they have had, the more they rationalize book reports, formal grammatical analysis, paragraph formulas, sentence exercises, vocabulary quizzes, and a prescriptive/proscriptive methodology. "You have to *teach* them," they say, never having learned how themselves. Compelled once to coach a sport I had never played, lacrosse, I too gravitated toward a simplistic rules-results approach that was an effort to distill experience I had never had.

WRITING ACROSS THE CURRICULUM

If you are interested in developing a Writing Across the Curriculum Program within your school, surveying faculty in content areas is a good way of beginning. This is especially true in secondary schools and colleges. For example, Lycoming College distributed the following questionnaire in order to get a better understanding of their faculty.

- 1) In how many of your courses do you require writing assignments that are formally reviewed and graded?
- 2) In how many of the courses do you require *some* writing, whether formally reviewed and graded or not?
_____ (number) out of _____ (total number of courses taught)
- 3) Which of the following types of writing assignments do you regularly use in your classes:
 - a. _____ research paper
 - b. _____ critical review
 - c. _____ short written responses (e.g., definitions, explanations)
 - d. _____ long essays
 - e. _____ reaction papers
 - f. _____ a log or journal
 - g. _____ class notes
 - h. _____ other (please describe)
- 4) On the basis of your experience, what do you regard as the main benefit of student writing *in your classes*?
- 5) What do you regard as the major problems students have with writing *in your classes*?
- 6) What kind of information and/or assistance would be most helpful to you in using writing assignments in your classes?
- 7) One way to increase student writing is to require students to take some subject-matter courses that are designated as "writing-intensive" courses. These courses would include graded writing assignments, ungraded or "practice" writing assignments, and some instruction in writing. Faculty members who teach such courses would be provided training to develop expertise in assisting students with their writing skills. Courses *in any department* could be designated a writing-intensive course.
- 8) If our school adopted such a program would you personally be willing to consider offering a writing intensive course?
_____ Yes _____ No _____ Other

AFRO-AMERICAN HISTORICAL MUSEUM: LARRY NEAL CULTURAL SERIES

Date

February 14, 1985
March 14, 1985
April 18, 1985

Writer

Amiri Baraka
Charles Fuller
Toni Morrison

Free and Open to All

Afro-American Historical Museum
7th and Arch Streets, Philadelphia, Pennsylvania
7:30 p.m.

CALL FOR MANUSCRIPTS

The *PAWP Newsletter* always needs short pieces describing what you're doing to teach writing that works and excites you and your students. Include what your aim was, what you did, tips on what to expect and how to troubleshoot the problems, grade level, your name, and school address.

No time to write it? Call the Project office (215-436-2297) and give us a short report on what you're doing.

TEACHERS' BOOKLETS FROM THE WISCONSIN WRITING PROJECT

Each year, teachers in the Wisconsin Writing Project's summer institute produce a set of booklets about some aspects of writing instruction. We thought that you might be interested in some of these titles:

1978 Booklets:

Evaluating Students' Writing
Using Models to Teach Writing
Teaching the Writing Process
Teaching Importance of Subject and Audience
The Role of Grammar in Teaching Writing

1979 Booklets:

Using Popular Culture to Teach Composition
Using Fieldwork Technique to Teach Writing
Reading and Writing
Using Dramatic Performance to Teach Writing
Creating Materials and Activities for Writing

1980 Booklets:

Helping the Gifted Student Write
Writing Assignments for the Mainstreamed Student
Interdisciplinary: Writing Across Curriculum
Helping the Reluctant Writer
Writing Labs/Writing Centers

1981 Booklets:

Creative Writing: Poetry
Developing the K-12 Writing Curriculum
Writing Local History
Public Relations for Writing Programs
Teacher's Role in the Writing Program

1982 Booklets:

Stimulating Student Writing
Creative Writing: Fiction
Research and Report Writing
Integrating Language Arts
Self/Peer Editing

1983 Booklets:

Building Self-Esteem Through Writing
Using the Computer in the Writing Process
Journal Writing
Expository Writing
Easing Writing's Rigors: Having Fun with Language

If you wish to place an order, single copies cost \$2.50 each and sets of one year's booklets cost \$12.50. Postage is included. Make your checks out to University of Wisconsin and send your order to Wisconsin Writing Project, 556C Teacher Education Building, 225 N. Mills St., Madison, WI 53706.

MAGAZINES FOR WRITERS

Scholastic Scope encourages manuscripts from writers 15-18 years old. All work should be accompanied with the statement, "This is my original work; it is not a copy of someone else's work. I understand that if it is published in *Scholastic Scope*, it becomes the property of Scholastic Magazine, Inc." A teacher or parent must sign the pledge, as well as the student. Send material to Kathy Robinson, editor, *Scholastic Scope*, 50 W. 44th St., New York City, New York 10036.

Stone Soup accepts stories up to 2500 words. The entire content of this magazine is by children to age 13. Fiction, poetry, artwork or photography may be sent to *Stone Soup*, Box 83, Santa Cruz, CA 95063.

Writer's Update, a newsletter for full-time writers and for professionals who write as a sideline, digests information of use to writers from a variety of sources and surveys professional writers on issues related to publishing. Recent surveys have covered dealing with editors, writing skills that contribute to success in business, and activities that established writers see as most useful in conducting writing classes. T/Cs who write for publication may find this useful. Write *Writer's Update*, 4812 Folsom Blvd., #250, Sacramento, CA 95819.

"I love to write. But it has never gotten any easier to do and you can't expect it to if you keep trying for something better than you can do."

—Ernest Hemingway

THE WILL OF THE PEOPLE

by Angela G. Dorenkamp

Someone asked me recently whatever happened to the *shall/will* rules. The distinction, as older instructors will remember, was between the use of *will* and *shall* in the first person and in second and third person statements. In the first person, *shall* indicated simple futurity (I shall be indicted tomorrow); in the second and third persons, determination, promise, inevitability, command, compulsion, or permission. The rules for *will* were the opposite: first person *will* indicated determination, *et al.*; second and third persons, futurity.

The rules were formulated by John Wallis, a geometry professor at Oxford, who wrote a grammar of English in Latin (*Grammatica Linguae Anglicanae*) in 1653. The grammarians of the 18th century, especially Bishop Lowth, elaborated on these rules and even engaged in serious controversies over the precise distinction between *shall* and *will*. By 1940, however, Charles Carpenter Fries, a linguist at the University of Michigan, could observe that, after decades of discussion, there were "no accepted views of what the actual usage of these two words is, of the meaning and trend of the development of that usage, and of the causes that gave rise to it."

The rules probably never reflected actual usage, and they certainly do not today. The widespread use of contractions (I'll, we'll, you'll) has enabled us to avoid making any distinctions, and *shall* has become an endangered species.

Angela Dorenkamp teaches English at Assumption College and is the editor of the *Comp Post*.

SCHEDULE OF PROJECT MEETINGS, 1985

<u>When</u>	<u>Where</u>	<u>What</u>
Saturday, Jan. 12 (Snow Date: Jan. 19)	Lawrence Dining Hall #5 West Chester University	Working Session for all PAWP Fellows
Saturday, Feb. 16 (Snow Date: Feb. 23)	To Be Announced	Year of the Pennsylvania Writer: A reading and discussion session with Clark Blaise, noted author
Saturday, March 16 (Snow Date: March 23)	West Chester University	Computers and Writing presentations from the summer project participants
Saturday, April 20	West Chester University	To Be Announced
Saturday, May 18	West Chester University	New Fellows Luncheon

PENNSYLVANIA WRITING PROJECT NEWSLETTER

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Director: Robert H. Weiss
Assistant Directors: Martha J. Menz, Jolene Borgese

Editor: Martha J. Menz

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Montgomery County Intermediate Unit Pennsylvania Department of Education

The purpose of the *Pennsylvania Writing Project Newsletter* is to link together all teachers of writing in our area. The *Newsletter* features articles on the teaching of writing, information about writing courses, conferences, project meetings, reviews of books, and events relating to the writing process.

We seek articles from all teachers of writing at all grade levels and from anyone else interested in writing and the teaching of writing. All articles will be considered. Please send all articles, questions, and comments to: Robert H. Weiss, Pennsylvania Writing Project, West Chester University, West Chester, PA 19383.

The Pennsylvania Writing Project (PAWP) is an affiliate of the National/Bay Area Writing Project and a training site for the nationally validated New Jersey Writing Project. PAWP was created by the sponsors under grants from the William Penn Foundation and the University of California at Berkeley, with the National Endowment for the Humanities.

**Pennsylvania
Writing Project**
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