

NATIONAL WRITING PROJECT AT WORK

Summer Institute

A Work in Progress: The Benefits of Early Recruitment for the Summer Institute

by Anne-Marie Hall, Roger Shanley, and Flory Simon

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The National Writing Project at Work monograph series documents how the National Writing Project model is implemented and developed at local sites across the country. These monographs describe NWP work, which is often shared informally or in workshops through the NWP network, and offer detailed chronological accounts for sites interested in adopting and adapting the models. The programs described are inspired by the mission and vision of NWP and illustrate the local creativity and responsiveness of individual writing project sites. Written by teams of teachers and site directors—the people who create and nurture local programs—the texts reflect different voices and points of view, and bring a rich perspective to the work described. Each National Writing Project at Work monograph provides a developmental picture of the local program from the initial idea through planning, implementation, and refinement over time. The authors retell their journeys, what they achieved, how they were challenged, and how and why they succeeded.

Please see the inside back cover for more information.

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National Writing Project
Berkeley, California

NATIONAL WRITING PROJECT

The mission of the National Writing Project is to improve the teaching of writing and improve learning in the nation's schools. Through its professional development model, the National Writing Project recognizes the primary importance of teacher knowledge, expertise, and leadership.

The National Writing Project believes that access to high-quality educational experiences is a basic right of all learners and a cornerstone of equity. Through its extensive network of teachers, the National Writing Project seeks to promote exemplary instruction of writing in every classroom in America.

The National Writing Project values diversity—our own as well as that of our students, their families, and their communities. We recognize that our lives and practices are enriched when those with whom we interact represent diversities of race, gender, class, ethnicity, and language.

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More than thirty years after the first Bay Area Writing Project Invitational Summer Institute in 1974, nearly 200 National Writing Project sites continue to hold invitational institutes each summer. Several thousand teachers participate yearly in these summer institutes, and every year new groups of summer fellows at local sites across the country describe their summer institute experience as “life-changing,” “the place where I rediscovered myself as a writer,” “the best professional development I have had in all my years of teaching,” or “the reason I have decided to continue to teach.”

This set of monographs in the NWP at Work series offers readers a behind-the-scenes look at the intentional and complex thinking that supports teachers as professionals, as researchers, and as writers in NWP summer institutes. Collectively, the monographs provide insight into both the principles shared by writing project sites and the unique imprints that individual sites put on their invitational institutes.

National Writing Project summer institutes are lively venues where, for four or five weeks every summer, groups of experienced teachers, K–16, gather on a college or university campus to engage in collaborative learning and inquiry into teaching practice. With teacher knowledge and expertise squarely at the center, participants discuss current research, share demonstrations, and brave going public with their own writing. During the process, not only do they develop their capacity as leaders at their schools and writing project sites; their understanding of what it means to be professional teachers and colleagues is transformed, and they take this new vision back into their classrooms.

What makes each writing project site unique is the nature of its local context, the challenges presented by that context, and the kind of risk taking involved in addressing the site’s concerns. Each of the monographs in this set describes in vivid detail the way a writing project site identified and took steps to refine a local practice in order to improve the impact of its summer institutes. The monographs’ foci range from developing more effective recruitment to improving the responses to demonstrations. In one case, a site determined that application to its summer institute needed to be a year-long process and required a greater pool of applicants and a structure for increasing diversity. In another, site leaders took a magnifying glass to the process of response to teacher demonstrations and developed a collaborative approach that moved the responses from a kind of “thank you very much” to a richly nuanced critique. In yet another case, site leaders developed a summer institute curriculum that included the arts as a focus, from the “writing wall” created by participants the first day to a group improvisation at the end. No matter what the primary focus of the monograph, readers will notice a strong commitment to equity and diversity throughout.

While each site's summer institute has its own distinctive stamp, the institutes share common components:

- Teachers attend voluntarily, by invitation.
- Their participation places them in a national network of K–12 and university practitioners.
- All are exposed to the power of collaborative practices.

Significantly, the summer institute is not a venue for turnaround training. For teachers, it is a form of professional development that focuses on classroom and social practices that take into account their local context, opportunities, and challenges. The summer institute is never a “one size fits all” approach to professional development.

At the site level the institute purposefully prepares teacher-leaders to extend and deepen the ongoing work of the local site. Following the summer institute, teacher-leaders continue their connection to the professional community in a number of ways. For example, they lead study groups, conduct classroom inquiry, join the local site's leadership team, and facilitate professional development in the site's programs in schools and districts. These multiple opportunities to exercise leadership become for the teachers an ongoing form of professional development. These and other activities all begin with an intensive summer institute experience. Nor should we overlook the power of personal connections that begin at the summer institute and continue to deepen as teacher-consultants find their place in the NWP network.

The National Writing Project at Work monograph series debuted in 2002 with four monographs focusing on professional development, followed by four additional models of professional development published in 2004. The monographs, authored by teams of writing project teachers and site directors, focus on various aspects of the work of local writing project sites. We are pleased to add the summer institute monographs to the NWP at Work series. We are hopeful that teachers, site directors, policymakers, academics, and all who work in the realm of school reform will find much to think about in this series. This second set will be followed by monographs on continuity and on sustaining professional communities at local writing project sites.

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INTRODUCTION

In 1998 we—Anne-Marie Hall, Roger Shanley, and Flory Simon, respectively the director and co-directors of the Southern Arizona Writing Project (SAWP)—met to review our site’s invitational summer institute, celebrating the successes of that summer and reexamining the process by which this powerful annual event came together. One problem stood out. Year after year when April rolled around, we had very few applicants for our summer institute. Even as late as May, we were calling curriculum coordinators, principals, other teachers, and even the incoming summer institute participants and begging for nominations and applications. Often, by the time the summer institute started, we were frustrated and exhausted—just thankful for a group of eighteen teachers.

We had been recruiting participants for the summer institute as a team for more than six years, and yet each year was the same. Like clockwork, we grew anxious as the fall semester rolled into the spring semester, knowing that the demands of summer institute recruitment would soon be upon us, colliding with our teaching duties. At first we could think of only two reasons that our recruitment wasn’t working: either our summer institute was not worthwhile or our recruitment process was not effective. We knew our summer institute, based on the National Writing Project model of teachers teaching teachers, was a success. That left recruitment: we were doing something wrong in getting our message out.

So finally we decided to try recruiting early. Our primary reason was simple: we needed participants. And our initial plan was equally simple and embarrassingly reductive: recruit in the fall. Our first step, however, was drastic: we changed the application deadline—moving it from April to the preceding December—to get a better pool of nominations and to create a sense of urgency around the applications. Our best recruiters, we have learned, are the teachers from the most recent summer institute, whose enthusiasm is at its peak right after the summer. When we recruited in the spring, we felt we had not been making the best use of the new teacher-consultants. In the spring, even when we made personal calls and wrote letters to them, the demands of teaching had created a distance from the writing project and lessened their enthusiasm about recruiting. With early recruitment we would be asking for nominations in the late summer and fall.

At that meeting in September 1998 we also talked about other concerns—matters such as raising the profile of SAWP and increasing diversity among the site’s teacher-consultants. While we could not predict that early recruitment would aid these matters too, it in fact did. In short, we did not know that the simple change we were imagining in 1998 would make our summer institute process a working theory—each year clearing up one thing and setting up another—but that is essentially what our process has become. In this monograph we share our developing recruitment process and its many benefits—including reducing our stress and beginning the summer institute with much better prepared participants.

A WORK IN PROGRESS: THE BENEFITS OF EARLY RECRUITMENT FOR THE SUMMER INSTITUTE

by Anne-Marie Hall, Roger Shanley, and Flory Simon

THE SOUTHERN ARIZONA WRITING PROJECT AND ITS SUMMER INSTITUTE

The Southern Arizona Writing Project (SAWP) has been around since 1978; to date more than four hundred teachers have participated in its invitational summer institute. SAWP is both a rural site—a pastiche of border towns with large immigrant populations, farming communities, and mining company towns—and an urban site, including the cosmopolitan city of Tucson and surrounding areas of more than 900,000 people. Southern Arizona is small in terms of population (it has about 1.2 million people) but large geographically (its total area is larger than that of most states). Covering the entire southern third of the state, our site serves five counties with seventy-one school districts—some with only one school—and includes three Native American reservations.

The teachers and students of southern Arizona are a mix of cultures and ethnicities. The Tucson area population is 61 percent Anglo, 29 percent Mexican American, 3 percent African American, 3 percent Native American, and 2 percent Asian American. In Arizona generally, the Native American, Mexican American, and Anglo cultures are all influential. However, in Santa Cruz County, along the Mexico-Arizona border, the demographics shift dramatically. There, the Mexican American population reaches 81 percent. About 40 percent of SAWP teachers report that they teach in classrooms that include English language learners. This may mean that as few as one or two students or as many as 100 percent of the students are English language learners.

In 2000 the people of Arizona passed Proposition 203, which repealed bilingual education laws and required that all classes in Arizona be taught in English only. The effects of this law include everything from discussions about whether children can speak Spanish on the playground, to more invidious top-down programs and mandates on the schools most likely to perform poorly on standardized tests, to dispirited discussions among teachers, who are literally not allowed to speak one word of Spanish to a classroom of predominantly Spanish-speaking children. Because of Proposition 203, the teachers in schools where there are many English language learners have tremendous need for professional development that takes into consideration current theory and practice in the teaching of writing to diverse language learners. Thus it is imperative that SAWP increase diversity among its teacher-consultants / institute participants to better serve the needs of the schools most affected by Proposition 203.

Traditionally the SAWP Summer Institute has attracted female Anglo teachers. Over the years this tendency in turn led to more of the same, since those teachers told their colleagues, who recommended their colleagues, and so on. In light of our site's geographical location, the cultures and communities that we support, and the National Writing Project model, which stresses that participant diversity is crucial to a successful summer institute, we began to focus critically on developing a more diverse group of teacher-consultants, representing both genders and a range of teaching levels and ethnic and socioeconomic populations. We knew the summer institute was the doorway into the site's teacher-consultant population; anything we wanted to do to address diversity had to start there.

In 1992, looking for additional funding to both support and diversify the writing project site and, specifically, the summer institute, Anne-Marie found an ally in the university's Office of Multicultural Programs and Services (originally the Office of Multicultural/Academic Student Affairs). With assistance from that office, we were able to offer five full scholarships for summer institute attendance in 1993, and, within four years, this number had risen to eighteen full scholarships. To award these scholarships, we began to rank our applicants by a simple hierarchy. This hierarchy, which we continue to use even today, reflects our goal for diversity: 1) teachers of diverse ethnicity, 2) teachers of ethnically diverse students, and 3) rural teachers. As we review applications for the institute, we have these three priorities firmly in focus. We keep in mind, as well, the diversity of the NWP model, which includes a range of grade levels and subjects and a balance of gender. After selecting the applicants who will receive scholarships, we then fill any remaining slots with other teachers.¹

By the time of that September 1998 review meeting, we had a lot of thoughts about the summer institute and how to make it better. While on one hand we were already focusing on making the summer institute accessible, relevant, and functionally possible for the diverse and far-flung communities of educators in our southern Arizona service area, on the other hand we were taking a hard look at the number of applicants we were getting. We still weren't getting the numbers of participants we wanted—regardless, for a moment, of gender, teaching level, race, or any of the other numerous but important considerations—and the process of getting them, as mentioned, was not working. It was then that we began to focus on changing the process and making early recruitment the cornerstone of that change.

SAWP EARLY RECRUITMENT PROCESS: A NEW THOUGHT

The summer institute recruiting process as we had been conducting it led to frenetic activity in April and May—the period leading up to the institute—with some applicants admitted to the summer institute as late as one to two weeks before it began. Figure 1 gives a broad overview of how our time line was operating—and specifically where the director was having to be involved—versus how we have realigned it.

¹ The Southern Arizona Writing Project has eighteen full scholarships to award for each summer institute. Applicants not receiving a scholarship can be put on a waiting list. Theoretically, three applicants beyond the eighteen can pay their own way—making it possible for a summer institute to include a maximum of twenty-one teachers—but tuition is so high (almost \$1,400 for six credits) that few people seem interested in accepting our “pay your own way” offer. Often applicants not accepted among the eighteen scholarship recipients withdraw their applications and reapply another year.

Director’s Timeline Before and After

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY
DIRECTOR’S TIMELINE BEFORE EARLY RECRUITMENT	September Review Meeting: Summer institute closure		Start planning new recruiting brochure	Mailing: 1,500 brochures and 600 letters to candidates, school districts, and administrators				Application deadline: Review and chart applications Interviews: Recruitment continues	Effort to increase enrollment for SI
DIRECTOR’S TIMELINE WITH EARLY RECRUITMENT	September Review Meeting: Summer institute closure and start of recruiting New recruiting brochure planned	Update mailing database Mailing: 1,500 brochures and 600 letters to candidates, school districts, and administrators		Application deadline: Review and chart applications		Interviews		Cruisin’! The class is set; focus is on presessions, coaching, planning for summer institute	
						Special needs recruitment: If first pool does not meet diversity goals			

Figure 1: Director’s Timeline Before and After

Since we first began reworking the institute’s recruiting process, our planning has been informed by our director, Anne-Marie. Her knowledge of our diverse population, her rapport with administrators, and her information about state policies have helped us build strength and cohesiveness into the changes we make. And, although we hadn’t originally thought of it, early recruitment is a better fit with Anne-Marie’s schedule (as it probably would be for many directors). This allows the process to get the most from her that it possibly can. As a university faculty member, Anne-Marie finds that the beginning of the semester, after syllabi are done but before papers are due, is an easier time for her to focus on summer institute recruitment. As the participant applications come in, they get scanned for completeness, put in a folder, and charted for diversity. The closer scrutiny now waits until January—again the beginning of the semester. Early recruitment also allows Anne-Marie time to work with the writing project advisory board in the fall, seeking additional funding and meeting the specific needs of school districts.

More time is a real strength of the “after” plan, whether for the director, the co-directors, or any of the other many people involved in the summer institute’s success, and it allows for a dispersal of activity and work over time with a minimum of anxiety. But these improvements, in fact, are only the tip of the iceberg when it comes to the positive effects of having revamped our recruitment process. Only a closer look at the individual pieces of the recruitment process—what we were doing, how we changed the various process parts, and the results of those changes—will tell the whole story. Figure 2 gives a detailed version of the new timeline.

Detailed Timeline

Month	Event or Activity	Monograph Appendix	Who
July	A Slice of SAWP: <ul style="list-style-type: none"> last event of the summer institute recruitment for next summer begins. 		directors, fellows, guests, and prospective fellows
September	Directors meet to <ul style="list-style-type: none"> review summer institute revise brochure continue recruitment. 	Appendix A: Brochure	director and co-directors
October	Information and nomination letters mailed.	Appendix B: Information and nomination letters	director and co-directors
December 15	Deadline for applications		
December through January	Directors meet to <ul style="list-style-type: none"> review applications organize folders select candidates for interviews. 	<ul style="list-style-type: none"> Appendix C: Chart Appendix D: Interview letter 	director and co-directors
January (evening)	Interviews conducted by directors and teacher-consultants.		director, co-directors, SAWP teacher-consultants, and potential fellows
January	<ul style="list-style-type: none"> Directors select final candidates. Acceptance/rejection letters mailed. 	Appendix F: Acceptance letter	director and co-directors
January through April	Focused recruiting for racial, grade, gender, and geographic balance		director and co-directors
January through April	Preinstitute event: SAWP Saturday Seminars (mandatory for new fellows to attend one or two)		fellows and past fellows as presenters
March (evening)	Second preinstitute event: Model demonstration (mandatory for new fellows)		director, co-directors, and fellows
April and May (two Saturday mornings)	Coaching sessions for summer institute demonstrations		director, co-directors, and fellows
June	SAWP Invitational Summer Institute begins. We're ready!		director, co-directors, and fellows

Figure 2: Detailed Timeline

Director and co-directors receive one stipend that covers all of the work shown in figure 2. The co-directors used to make \$4,000 each for this work, but with the year-round summer institute responsibilities they handle (recruiting, follow-up, setting up the school-year and summer programs, revise brochures, and so forth), we raised this to \$5,000. Their salaries are paid primarily by the University of Arizona and augmented by money that we allocate from our National Writing Project funding. We also use an additional \$1,500 to \$3,200 out of NWP monies for a teacher-consultant who is dedicated exclusively to summer institute work. This TC serves on the advisory board and helps with the interviewing, coaching, and running of the summer institute. The pay rate varies depending on the teacher-consultant’s experience and level of education and the university’s pay scale.

The New Timeline

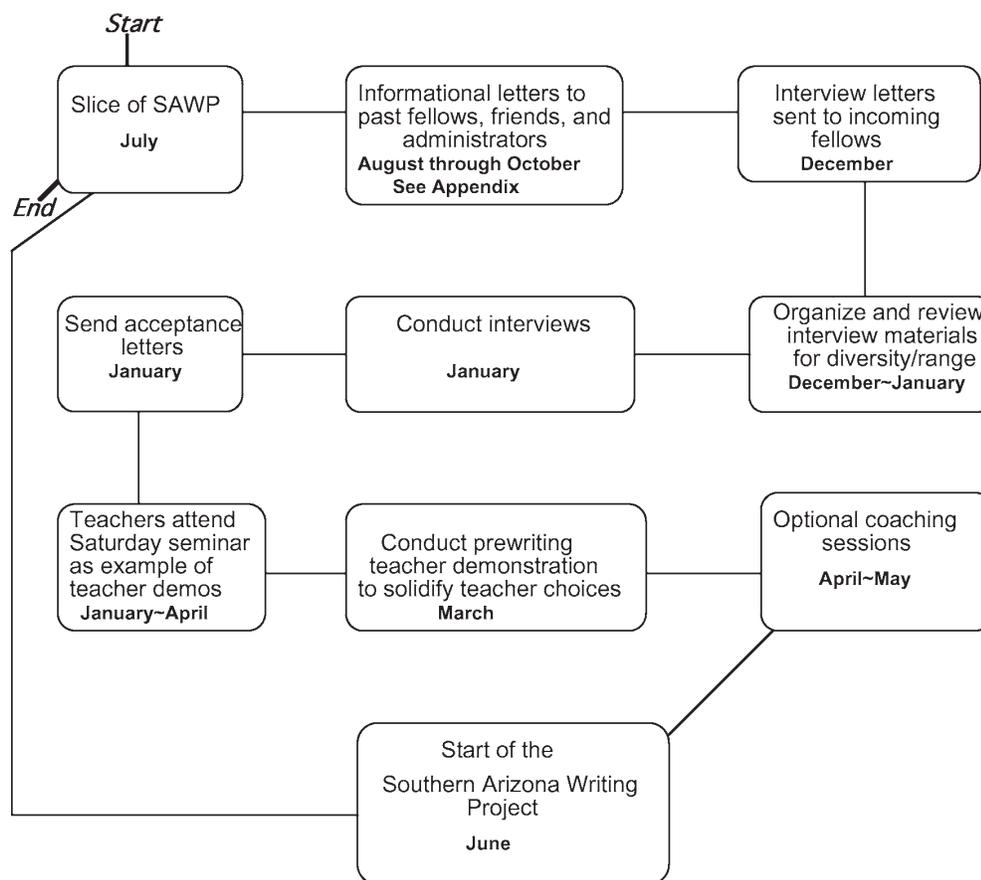


Figure 3: The New Timeline

A Slice of SAWP: The First Recruitment Event

Once we began revamping our summer institute recruiting process, we looked at everything we did in a new light. We found that many parts of our process, with slight tweaking, now served our goals even better. For example, the final day of the summer institute, known as A Slice of SAWP, became our first recruitment event. This event had come into being—as many practices do in the NWP network—

through one site's borrowing ideas from another. In 1992, Roger visited the last day of the summer institute at the Oregon Writing Project at Lewis and Clark College. There he watched the fellows present a condensed version of their summer institute to invited guests—including potential participants for the following year. In 1993, building on what Roger had seen, we launched A Slice of SAWP. The purpose of this event, to which we devote the last morning of our summer institute, is much the same as that of the Oregon site's day: allowing the summer institute fellows to demonstrate what they learned and how they learned it during the five-week institute.

At our event, summer institute participants invite principals, district administrators, superintendents, and, most important, potential candidates for the following summer institute. On top of this, Anne-Marie, as director, invites notable community and university members, such as deans, department chairs, state representatives, congressmen, and senators. Inviting those on this extensive guest list reaps benefits beyond enticing future participants, however. The attendance of these guests raises the visibility of both the National Writing Project and our site. And the guests—particularly the administrators—have an opportunity to see firsthand the new skills and growth of their teachers. With this mixture of high-profile politicians, members of the educational community, and potential summer institute candidates, we launched A Slice of SAWP in 1993.

A Slice of SAWP Agenda

9:00–9:30	Gathering and introductions
9:30–10:00	Writing from a prompt, small-group sharing, and large-group reading
10:00–10:30	Brief choreography of teacher demonstrations
10:30–10:45	Break
10:45–11:30	Reader's Theatre
11:30–12:00	Portfolio sharing with guests
12:00–1:00	Lunch
1:00–?	Goodbyes

For the four hours of this final morning, the summer institute participants direct all the activities, orchestrating a minireplication of the summer institute. Anne-Marie, in her role as director, welcomes the group and describes the National Writing Project, its scope, and its significance, and then the participants take over. Typically the morning starts with a writing prompt. The invitation to write goes like this:

We invite each of you to experience an activity similar to one we might do in the summer institute. Write about what comes to mind when you hear the word *windows*—or you can write on anything that comes to mind. Correctness doesn't matter; this is a first draft. You will have the opportunity to read your writing to a small group of supportive people.

Guests, who are seated at tables of ten, write and share in small groups, and some are brave enough to share with the large group as well. One summer Mary Belle McCorkle, president of the Tucson Unified School District School Board, shared her writing, which focused on the struggles of budget and salary raises. It was an emotional and cathartic reading that brought her and her tablemates to tears.

Next the summer institute participants model their teacher demonstrations. These demonstrations are central to the work of a writing project site's summer institute, and each teacher-participant prepares one over the institute's duration. Presenting a taste of these demonstrations to our guests, participants point out the significant aspects of writing in their demonstrations and highlight the value of the demonstration for the schools and districts. In his demonstration several summers ago, Curtis Acosta, who was then a relatively new teacher, showed his awareness of the challenges Arizona students face in the state assessment test, which they must pass to graduate. Drawing on Vickie Spandel's *Creating Writers*, he demonstrated strategies for teaching student voice, one of the six traits that Arizona has adopted to assess student writing. Curtis emphasized the use of writing about personal experiences to develop voice, and then he shared writing from his students, many of whom were English language learners. His presentation illustrated the relevance and immediate usability of the teacher demonstrations.

After modeling demonstrations, the fellows read excerpts from an anthology of their writing, and, as a finale, share their portfolios at their tables, showing writing of which they are most proud and providing evidence of their hard work. Guests are often impressed by the depth and breadth of the portfolios, which are complete with prewriting pieces, drafts, and peer responses to the work. The morning's agenda ends with lunch and time for socializing. We have an income-generating account set up at our university to pay for things like food. We put money into that account from such sources as school districts and fees from teachers for programs.

At this final celebration, we attract a range of potential candidates for the next summer institute. Among these candidates is the tentative teacher who has heard of the writing project's transformative power but has not applied to attend because of time conflicts or a lack of confidence. Another potential participant is the graduate student looking for a perfect ending to an advanced-degree program. Yet another candidate is the classroom teacher who wants to enhance his or her skill at teaching writing. As we chat with these guest teachers, we inform each that one of our teacher-consultants has recommended him or her as a potential summer institute candidate. We gather names and contact information, as well as information on where and what each candidate teaches, and we promise these teachers that they will hear regularly from us this year. Each year this event results in five or more applications from teachers who attend as guests, as well as three or four inquiries from teachers who learn of the summer institute from other invited guests, such as the administrators. Of this later group of inquirers, one or two will usually apply. In addition, all these names are added to our SAWP database, so the teachers receive invitations to numerous writing project programs and events. The

cycle lasts about three years; that is, teachers who attend A Slice of SAWP may apply to the summer institute up to three years later, depending on such factors as their personal schedules.

The September Review Meeting

Before we began early recruitment, our September meeting was used more as a wrap-up for that year's summer institute than as a launch for the next year's gathering. Although we read and discussed the final evaluations with an eye toward improving the next institute, active recruitment was the farthest thing from our minds. Between 1993 and 1998, as part of our post-meeting work, we mailed letters to and made personal contact with the teachers who had been invited to A Slice of SAWP, but actual recruitment was months away.

Once we focused on early recruitment, however, we began to make better use of the September meeting and that list of guest teachers. Our September meetings now include solid planning for following up with the teachers through phone calls, emails, and recruitment brochures. In addition, we ask our teacher-consultants to contact the teachers they invited as guests and encourage them to apply to attend the summer institute.

Finally, we now also use the September meeting to look at the teachers who just completed the summer institute. We usually invite one or two outstanding teacher-leaders from each summer institute cadre to serve on the advisory board. Often we select a teacher based on a perceived need of our site (i.e., representation from a particular geographical region, district, or discipline; interest in a topic, such as young writers or social justice, that we plan to develop as a program). This part of our process also feeds back into recruitment by giving us strong contacts in new areas. We ask each of the invited teachers to serve at least two years on the site's advisory board; this planned rotation enables us to add one or two teachers each year from the most current summer institute.

Reviewing Applications, Selecting Candidates

With our new process, we now take a slightly different approach to creating and organizing the summer institute applications we receive. In past years, we placed applicants' materials in a file, where we left them until April. Now we organize and collate folders as applications arrive in order to be ready for contacting teachers about January interviews. Applications go to Anne-Marie's office, and she places each applicant's required material—the letter of application / personal statement, the résumé, and the letter of recommendation—in a personalized folder and writes the applicant's level of instruction and any other identifying information, such as demographics of students taught, on the folder's cover. Although this may sound like a simple clerical task, we use this information to review the applications and informally prioritize them for diversity. We organize the applications according to teaching level, gender, geographical locale (urban/rural), and whether the teacher

belongs to or instructs an ethnically diverse population. This process allows us to assess the group's diversity early in the process. Anne-Marie eventually commits this information to a chart so that we have the whole picture at our fingertips. (See appendix C for a draft of this chart.) During this period, Anne-Marie works with Flory, Roger, and several of our site's senior teacher-consultants, asking for ideas about achieving the diversity we seek. This early sorting period has proven to be one of the real benefits of early recruitment because it keeps us focused on the diversity of participants from the beginning of the selection process.

After applicants' files are complete, we send each candidate a letter informing him or her of the January interview date. (See appendix D for letter samples.) Before the interview we check to make sure each candidate's paperwork is complete, allowing ourselves time to notify people about any materials that may still be needed to complete scholarship, registration, and dorm room applications. At the interview, we tell applicants that we accept a maximum of twenty-one participants for each summer institute, only eighteen of which will receive scholarships. We inform them that they may be put on a waiting list while we work to balance the group, and that they have the option of paying their own tuition if they are not awarded a scholarship.

Although some applicants have expressed frustration at being wait-listed, we have found this process successful. Some wait-listed teachers reapply for the next year, at which point they are given first priority for that institute. Occasionally we have teachers who are less suitable or need more experience to get the full benefit of the institute; we encourage these teachers to investigate one of our continuity programs and then reapply.

Interviews

Interviews take place one evening in early January. (See appendix E for more details about the interview evening.) We begin the session with a writing prompt and then share our writing. This is a key point in the teachers' evaluations; we note not how well they write but whether they embrace the writing task with honesty and gusto. After that Anne-Marie, Flory, Roger, and two senior teacher-consultants conduct interviews with small groups of five to seven candidates. At least two of us are in each group. As we interview, we note the candidates' strengths, get a feel for their interpersonal skills, and become familiar with their scholarly reading, listening for references to authors such as Donald Graves, Ralph Fletcher, Peter Elbow, Lucy Calkins, Donald Murray, Nancy Atwell, Tom Romano, Linda Rief, Carol Booth-Olson, Reggie Routman, and Randy Bomer.

We used to ask two simple questions during the interview: "How do you teach writing?" and "Why do you teach it that way?" Now that we have more applicants than we can accept, we have broadened our questions, adding such items as these:

- Describe something new you tried in the teaching of writing that didn't work.
- Tell us about the best professional development in which you've participated.
- Have you conducted inservices?
- Are you willing to conduct inservices?

The group itself guides the format of the responses. Most often each individual takes a few minutes to answer the questions, and the conversations develop from their personal responses. Thus while the initial questions are the same, the talk can be very different from group to group.

The small-group interviews enable us to look for a baseline of expertise, familiarity with the writing process, and examples of thoughtful teaching of writing practices. We observe candidates' behaviors in the group. We pay attention when a participant monopolizes the conversation or says very little in response to the dialogue. We also note when a participant adheres rigidly to a particular school of thought or doesn't indicate an awareness of the writing process and its application. Since we hold interviews in January, we know very early the participants' experience with and knowledge of the teaching of writing, and we can tailor the institute to their needs. We also spend time in the small group answering any questions they have about the summer institute. Even with all this preplanning, we sometimes still run into problems during the summer institute; strained interpersonal relationships and gaps in participants' writing process knowledge are two likely areas.

Saturday Seminars: The First Preinstitute Event

Teacher demonstrations, which are a central feature of the writing project model, are always a source of stress for our summer institute participants. Early recruitment has made it possible to ease some of this anxiety, since future fellows now have three to four months before the summer institute begins to see model demonstrations, talk through their ideas for their demonstrations with us, read, gather materials, and prepare for their demonstrations.

Each year SAWP offers five Saturday Seminars to the southern Arizona education community. Four of these seminars give the previous summer's teacher-consultants the opportunity to present strategies for teaching writing, many based on their demonstrations from the summer institute. The fifth Saturday Seminar is a mini-conference at which participants from the Teacher Research and Inquiry Institute—one of our newer programs (which is discussed below)—present their projects. The Saturday Seminars serve many purposes. Teacher-consultants get a chance to give demonstrations. Local teachers come for professional development. Teachers and administrators from throughout the city, after watching a demonstration, make contact with the presenters for future inservice and teacher training opportunities. The Saturday Seminars, which have served to raise the visibility of the Southern Arizona Writing Project in the community, now also provide models of good teaching demos for new participants.

Although attending Saturday Seminars was originally optional, we now require the future fellows to attend at least one. From our teachers we have learned the importance of seeing demonstrations before planning one. Through this experience, participants gain a greater understanding of the nature of a teacher demonstration and an awareness of the time frame and purpose of the activity.

Model Demonstrations in March: The Second Preinstitute Event

Before early recruitment, Roger did a model demonstration for the participants the first week of the summer institute. With early recruitment, we tried offering this session in March, and once we did, we knew we were onto something. Participating in the Saturday Seminars, the fellows begin percolating ideas about their demonstration subjects. When they come to Roger's workshop, many have a vague idea, and through Roger's session they are able to refine their demonstration plans.

We have made this session mandatory because it both encourages preparation for the teacher demonstration and reviews the writing process before the summer institute begins. At this session, Roger offers a two-hour evening demonstration on prewriting strategies using "the teacher demonstration" as the subject of the prewriting. We send participating teachers an invitation with possible areas of interest listed, and encourage them to come with a demonstration topic chosen. Most do. From the ideas they have brought, the teachers brainstorm. Then Roger engages them in prewriting strategies, such as webbing, prism thinking, and cubing. As each member writes from one of three "angles" in prism thinking (participant, reporter, spectator) or from the six "sides" of cubing (describe, compare, associate, analyze, apply, argue for or against) the participants achieve greater clarity about their demonstration topic. (See appendix I for brainstorming tips). When they have had some time with their thoughts, the teachers share their writing about their teaching demonstrations in small and large groups, using the other teachers' responses to further refine their topics. Each year, even at this initial stage, Flory and Roger are quick to emphasize successful theory-based practice—not a canned lesson—as the core for a teacher demonstration.

The evening ends with an enjoyable creative prewriting activity, the Exquisite Corpse, which generates imaginative and serendipitous poems. Borrowed from the surrealist poets, the prewriting strategy starts with a line of poetry, to which each writer adds a next line. Passing the now two-line poem left or right, each writer adds a line to the new piece received and then folds the paper to hide the earlier line, leaving only the last line of writing showing. These papers are passed around the room, and each recipient adds another line, hoping to follow along as poetically as possible. Usually, the result is a collage of incredible imagery and creative leaps. These poems are later typed up and become the first displays for our summer institute's walls.

Before we began early recruitment, participants didn't focus on their demonstrations until the first week of the summer institute (even though we nagged them

mercilessly to do so). This approach caused panic and nervousness among the participants, and the actual institute time that was then spent supporting and preparing the demonstrations cut into personal writing time. Now, with preinstitute immersion in demonstrations, the participants have the two months before school ends to try out ideas, record classroom responses, develop new materials, and gather classroom and student examples for their demonstrations. When we get to the summer institute, we are pleased to hear the teachers report back to us how much Roger's presentation helped focus them and how much they enjoy using the invention strategies from his demonstration—freewriting, webbing, cubing, prism thinking, tagmemics, focusing questions—for generating ideas and topics for writing. Today, we can honestly say that since we built teacher demonstration preparation into the infrastructure of early recruitment, every participant shows up on the first day of the summer institute with a topic and some work completed on his or her teaching demonstration.

Prewriting Strategies

Freewriting, developed by Peter Elbow (1973), is writing for five, ten, or fifteen minutes nonstop. When freewriting, the writer pays little attention to grammar, punctuation, or complete sentences but instead emphasizes content and ideas.

Webbing, mapping, or clustering, as described by Gabriele Lusser Rico (2000), is a nonlinear brainstorming process of clustering, making line links to words or circled items based on the original subject.

Cubing, developed by Elizabeth and Gregory Cowan (1980), uses six sides of a cube to generate six perspectives or approaches to writing on a subject. The six approaches are *describe, compare, associate, analyze, apply, and argue for or against*.

Prism thinking, developed by Maxine Hairston and Michael Keene (2003), focuses on three points of view, namely participant (first-person narration in fiction), spectator (limited third-person narration in fiction), and reporter (omniscient third-person narration in fiction).

Tagmemics, developed by Alton Becker, Richard Young, and Kenneth Pike (1970), borrows from physics for its language. The writer looks at the subject from one of three views: as a “particle,” or a single isolated unit; as a “wave,” or a unit of coherent movement or change; as a “field,” or a member of a category.

Focusing questions, as part of a heuristics system, are questions that help clarify and develop a subject. They can take the form of formal *topos*, or higher-level thinking strategy questions such as those developed by Hilda Taba (1962, 1967).

April and May Coaching Sessions

Coaching sessions are held on two Saturdays—one each in April and May—providing a forum for discussion and research, or, as we prefer to call this process, *in-flection*. These coaching sessions are a natural outgrowth of our early recruitment process and allow our summer institute fellows the luxury of time to research and discuss their ideas for teacher demonstrations.

The Saturday coaching sessions are unstructured. Participants come any time between 9 A.M. and noon on the Saturday of their choice. Some participants choose to talk with Flory and Roger; some choose to browse through teacher packets from previous summers; some sit and read through books for hours; and still others talk to one another, share ideas, and begin forming friendships.

At Roger's demonstration workshop, we give them a bibliography of the SAWP library (see appendix J). When they come to the coaching sessions, they've had a few weeks to peruse the list and arrive eager to select texts from our library of more than five hundred books. We also introduce them to archives from past institutes, model teaching demonstrations, current articles, and recent journals.

Already enthusiastic from the seminars and the demonstration, some participants will take as many as ten books to a table and sit and read. When they leave the coaching day, they have two to three books under their arms and a growing recognition of theories that support best practices. Participants tell us that they particularly value the time to read and talk with us while planning and making decisions about their teacher demonstrations.

EARLY RECRUITMENT WORKING IN CONCERT WITH SAWP PROGRAMS AND GOALS

No part of the work we do, whether aimed at improving the summer institute recruitment process or at raising our site's visibility, functions independently; the very best of what we do adds to the site's cohesiveness.

Some ideas may seem small but can make a big difference. For the summer institute, for example, Anne-Marie takes special care in arranging inexpensive dormitory housing for teachers from more-distant settings. These teachers, whom we especially want in the institute because they often work with a range of diverse students, would find it difficult to commute to the summer institute daily or to rent a nearby apartment for the duration. So SAWP pays for dormitory accommodations for teachers traveling more than two hours one way to attend the summer institute. (The University of Arizona has one dorm that operates in hotel-fashion for adults in the summers. Cost is reasonable—usually \$18–\$24 a day.) Without housing these teachers would have long drives bookending each day.

Because Anne-Marie, as site director, has the greatest visibility in the community for outreach and recruitment, she has increased her personal contacts with administrators and language arts coordinators in rural areas, educating herself about their specific needs. Sometimes this is as easy as reading the newspaper that regularly publishes statistics about the schools, including specific writing scores on the Arizona Instrument to Measure Standards (AIMS) for each grade level at each school.² Through informal networks—emails, phone calls, lunches—Anne-Marie stays in touch with curriculum coordinators in underprepared schools. Representatives from

² When the AIMS test was designed, it was a requirement for graduation and was administered throughout a student's academic career to measure how the student and the school were performing in meeting the state standards. Schools with lower scores received funding modifications or programs and instruction.

these schools have joined the SAWP advisory board to keep communication lines current and ongoing. Since the turnover rate of rural school administrators tends to be high, communication with rural schools is an ongoing concern.³ We establish good relationships with a district and in two years, the personnel changes. So in the true writing project way, we use teachers as best we can to keep us informed and involved.

Other ideas start out large and keep growing. An example of this would be the sixteen continuity programs that we have added in recent years—programs such as Saturday Seminars (started in 1997), the Teacher Research and Inquiry Institute (implemented in 1998), Critical Friends Coaching Groups (begun in 1999), and Professional Learning Communities (started in 2002). These continuity programs are open to our teacher-consultants as well as any interested teachers. The positive impacts of these programs extend beyond those immediately perceived by their participants, benefiting the site as well as the summer institute in countless ways.

Some programs—the Teacher Research and Inquiry Institute for instance—have specifically attracted teachers of different ethnicities to our site. This diversity can be attributed, we believe, to two factors. The first is an initial buy-in from the Career Ladder director of Sunnyside School District, with 85 percent of its student population identified as Hispanic. Career Ladder is a state-funded program that districts can opt in to for professional development, allowing schools to use state funding to compensate teachers who participate. It is a voluntary pay-for-performance program based on teachers assuming additional responsibilities, tracking student progress, and demonstrating best teaching practices. Teachers who participate must document student improvement as a result of their work. The Teacher Research and Inquiry Institute, which the Sunnyside School District Board endorses as a professional development option for its teachers, has proven to be a boon for our writing project site.

The second reason the institute attracts a diverse group of participants is simple: Nothing breeds success like success. Teachers from Sunnyside School District recommended colleagues, who recommended colleagues for the Teacher Research and Inquiry Institute. With the interest from the district's Career Ladder office and the endorsement by the school district board, our Teacher Research and Inquiry Institute soon had a favored status in the Sunnyside School District. Sharon Miller, the co-director of the Teacher Research and Inquiry Institute, also served as a consultant for the Sunnyside School District as they crafted their inquiry network proposals for Career Ladder, further strengthening our relationship with the school district. We now have a two-way dynamic between the summer institute and the Teacher Research and Inquiry Institute: each program feeds the other, with one to three teachers going directly from one to the other each year. We also invite the teacher-researchers to present a roundtable on their inquiry projects during the last two weeks of the summer institute each year; it's an ideal time, since by then the fellows realize the summer institute will end shortly, and they are looking for ways to stay involved.

³ Anne-Marie Hall notes that there is an “almost a 50 percent turnover in rural administrators. This is based on a decade of experience in maintaining the site’s database, which is updated each fall.”

In addition, because early recruitment and our new programs give us higher early visibility in the education community, administrators now ask us to accept cadres of teachers from single school sites who wish to work on a particular component such as collaboration in teacher research. Administrators also ask us to take groups of teachers from their district. The intent is usually to improve classroom teaching, but sometimes an enlightened district or school administrator wants a team of teachers to actively lead the school's writing program. In particular, for schools that have been designated as "underperforming" by the state of Arizona, special monies are available to develop school improvement plans. All of this information about schools' needs and performance levels guides us in our selection of teachers for the summer institute.

Early Recruitment and Diversity

Early recruitment, in tandem with our programs and the increased visibility of the site, has had a noticeable positive effect on the diversity of our teacher-consultants, which as we mentioned was also a concern at that September 1998 meeting. As we have shown, early recruitment allows us time and flexibility to get the best possible mix of candidates for each summer institute. If we have an imbalance of teachers at a specific grade level, ethnic group, geographical area, or gender, we now have time to right the balance, as best we can. Although we do not have exact specifications for the participant spread, our goal is to select as diverse a group as possible.

Two recent examples show how the change to our recruitment process has aided that goal. In 2002, we had an Anglo female teacher from the Tohono O'odham tribal reservation on the summer institute participant list. The week before the summer institute began, this teacher learned that her school district had extended the school year and she wouldn't be able to attend the institute. We contacted another teacher—a Mexican American female teacher—from the waiting list. She had been placed on the list because of her limited teaching experience; we prefer our participants have a minimum of three year's teaching experience, and she had only two.

In 2003 we had thirty applicants for the summer institute, but this total included an unusually high number of high school teachers. Knowing we wanted more elementary school teachers and teachers of diverse ethnicities, we accepted fifteen teachers with scholarships and placed three on a waiting list for scholarships. This saved three scholarship openings for teachers that might yet apply. We continued with focused recruiting in February, and because we had now instituted early recruitment, we were seeking three teachers rather than twenty teachers. We told teachers on the waiting list that we could tell them by March 15 whether or not they would have a scholarship. And indeed, by March 15 we had found the teachers of diverse ethnicities and elementary teachers we hoped to include. Two of the wait-listed teachers decided to withdraw their applications and apply another year. But the third teacher on the list continued to be interested and came to all the pre-sessions. Within two weeks of the summer institute, one teacher on a scholarship withdrew, and we were able to give our final waiting-list teacher a scholarship.

With all of this said, diversifying our summer institute—and thus our site—remains our biggest challenge today. We feel we are close to including the diversity we hope to achieve, but we continue to focus our entire January–March recruitment on attracting teachers of diverse ethnicities. Before we implemented early recruitment, we were simultaneously recruiting an entire cohort for the institute and seeking more diverse candidates who hadn’t applied. Now the majority of fellows are selected in January, and though we must still work hard to create a more diverse group, the changes to the recruitment process have given us more time to do it.

CONCLUSION: A WORK IN PROGRESS—REMAINING FLEXIBLE AND OPEN

Early recruitment was the beginning of a very good thing for the Southern Arizona Writing Project. Although we still consider it a work in progress, we have many good things to report about its effect on our institute and our site as a whole.

Now that we have started early recruitment, the summer institute begins more focused and relaxed for everyone involved. We facilitators are no longer frantic in April, May, and June. By the time the institute opens, we have enough participants, they are prepared for the demonstrations, and we can launch right into the work of the summer institute experience. And the participants are more relaxed too. Before, the first week of the summer session was devoted to modeling teacher demonstrations and coaching teachers in their planning; it was a lot to take in and it made the teachers nervous. With early recruitment, the participants now come to the institute more prepared, and we are able to begin teacher demonstrations the first week—often on day two. This means we no longer have to bunch all the demonstrations into the final three weeks of the institute. The teachers now use time that they would have used for demonstration preparation for exploring various writing genres, for personal writing, and for reading and discussing current theory and topics of interest—all of which make the institute a more rounded experience. Also with the time we’ve gained we can invite more guest speakers and change locations for the morning writing to the Poetry Center or the Center for Creative Photography, both a short walk away on the university campus.

Some of the time we have gained now can be devoted to other ideas, such as those we raised at our meeting in 1998 when we realized that besides wanting to fix our recruitment process, we also wanted to raise SAWP’s local profile. In the intervening years, we have broadened and diversified our programs. And as we add continuity programs that support teacher learning and leadership, we have discovered that there is a multiplying effect spiraling in many directions as we build capacity and visibility in the community. One effect is the change in our database. The new recruitment program supports and creates an evolving database. Our earlier database included teachers who had participated in a summer invitational institute and a list we called “Friends.” Friends were teachers who were not teacher-consultants

but had attended a program or inservice event. In 1993 we had twelve teachers on the Friends list; today we have three hundred. We are able to draw from this wider and more diverse database to assist us in our early recruitment process.

The new programs support recruitment in one other way. Teachers who are put on the waiting list for the summer institute are encouraged to participate in our other summer and school-year continuity programs. The continuity programs encourage our wait-listed members to continue their involvement in the writing project because these programs are a natural segue to acceptance in the invitational summer institute.

As we have emphasized, perhaps the greatest bonus of early recruitment has been to help diversify the summer institute and thus the site. By embracing early recruitment, we have solved our first problem—getting enough teachers into the summer institute. That has allowed us to focus on diversity—so while we have a new problem, we also have a new strategy to deal with it. We can look at the applicant pool in December, interview in January, and decide we need more diversity, whether that may be linguistic, ethnic, racial, gender, geographical, or grade-level diversity. Even then we don't have to worry about SAWP not having enough applicants from whom to choose, because we now have a waiting list of eager applicants.

Early recruitment will probably always be a work in progress. Although we adhere to our basic plan, we work at remaining flexible and open to new possibilities. For instance, we leave slots open for that exceptional candidate who may become interested in SAWP after the deadline, and we are thinking about increasing our summer institute enrollment. Both of these are examples of things we would not have had the time or the confidence to do before. And yet we are doing them now.

As Linette Moorman of the New York City Writing Project likes to say, “Make the road by walking.” That is what we have done. Our recruitment process is a working theory—a road if you will—and each obstacle we overcome frees us to focus on something else: better quality, more diversity, more programs. We are walking on a new road all the time. As long as we are making progress, we will keep going.

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APPENDIX A: SUMMER INSTITUTE BROCHURE

The Southern Arizona Writing Project

Summer Institute

- Intensive leadership training to enable participants to become expert teachers of teachers.
- Designed for applicants (teachers and administrators) with endorsement as outstanding professionals in their school or district.
- Write daily for both personal and professional purposes, participate in peer response groups, develop writing portfolios.
- Review writing process theory, writing across the curriculum theory, and explore in depth some aspect of writing (alternative assessments, English language learners, teacher research and inquiry models, etc.).
- Prepare and demonstrate research projects, inservice presentations for site and district level staff development.
- Graduates become teacher-consultants (TCs) and join the SAWP and NWP network of teachers eligible to lead professional development workshops in Arizona and nationally.
- Dates and Times: Summer Session I, Monday - Thursday, 8:30 a.m. - 3:30 p.m.
- Place: University of Arizona campus
- Cost: Full tuition/fee waivers for 6 credits are available
- Number of participants: 18
- Graduate credit: 6 units in English or LRC 597a.



For more information, (520) 621-3436
<http://sawp.web.arizona.edu>

The Southern Arizona Writing Project

HOW TO APPLY FOR Summer Invitational Institute

Qualifications: 3 years teaching experience
 Submit by DECEMBER 15

- Personal Statement describing your professional development goals, experiences in staff development, your philosophy of teaching writing, and how the writing project would contribute to your goals.
- Resume (include name, address, phone, email address, teaching and education experiences and background).
- Letter of Recommendation from writing project colleague, administrator, department head, or other educator qualified to comment on your teaching and professional work.

Mail completed application

Southern Arizona Writing Project
 Department of English
 The University of Arizona
 PO Box 210067
 Tucson, Arizona 85721-0067

You will be contacted to participate in an interview. If you are accepted, you must get admitted to the Graduate College at the University of Arizona so you can register for English or LRC 597a.



<http://sawp.web.arizona.edu>

APPENDIX B: INFORMATION AND NOMINATION LETTERS

October 1, 2004

Dear Writing Project Teacher-Consultant,

If you don't do anything else for the Southern Arizona Writing Project (SAWP) this year, please read this letter and nominate a great teacher (or two or three) for the SAWP Invitational Summer Institute. As all of you know, the summer institute is the heart of the writing project model. And as we have done in the past, we are depending on you to help us select eighteen exemplary teachers to participate in this year's institute.

All you have to do is personally give a brochure to a teacher (or teachers) you want to nominate. (We're enclosing three brochures.) Then simply call or email the SAWP office (at 621-3436 or sawp@w3.arizona.edu) with the name of your nominee. If possible, please include your nominee's school name and home phone number.

We will call all nominees. In doing so, we will make sure they understand what the writing project and the summer institute are all about, what to expect and prepare for, and what the application process involves. From the list of nominees that you will help us compile, we will try to recruit the top teachers in southern Arizona once again.

Remember that we're interested in teachers from all levels and from all disciplines. So if you know a science, social studies, health, or math teacher who uses writing to help students learn, consider nominating her or him. We are also very interested in bilingual teachers and teachers of English as a second language, as well as teachers who understand the increasingly complex cultures of Arizona.

DATES: SAWP Invitational Summer Institute, June 6–July 7, 2005
FEES: **Full tuition scholarships** are available for 6 credits of graduate work (English/LRC 597a) for all the summer institute participants.

APPLICATION DEADLINE: December 15, 2004

Please note that participation in the SAWP Invitational Summer Institute will take care of school district requirements for salary increment credit, plus participants will receive **120 recertification hours** for the state of Arizona. We'll look forward to hearing from you. Check out our web site at <http://sawp.web.arizona.edu>.

Cordially,

Anne-Marie Hall, Director Roger Shanley, Co-director Flory Simon, Co-director

October 1, 2004

Dear Friend of SAWP,

Now that you have participated in one of the Southern Arizona Writing Project's (SAWP) programs (Open Enrollment Writing Project, Saturday Seminars, Teacher Research and Inquiry Institute, etc.), we invite you to consider applying to attend the SAWP Invitational Summer Institute.

Highlights of this five-week long institute include:

- **full tuition waivers for 18 teachers**
- **6 graduate credits**
- **120 hours toward recertification for the state of Arizona**
- **opportunities to write daily and develop yourself not only as a teacher of writing but as a writer who teaches writing.**

Important information about the SAWP Invitational Summer Institute:

- Dates: June 6–July 7, 2005
- Times: 8:30 to 3:30, Monday–Thursday
- Place: University of Arizona main campus

We are enclosing a flyer to tell you more about the Southern Arizona Writing Project and about the application process for the summer institute. Please remember that the application deadline is **December 15, 2004**, and that you will need a résumé, a statement of your philosophy on the teaching of writing, and a letter of recommendation (from a colleague, administrator, professor, etc.). We will begin reviewing applications **in the order we receive them** so please don't be late in applying.

If you have any questions, please email us at sawp@w3.arizona.edu or call the SAWP office at (520) 621-3436. You may also visit our web site at <http://sawp.web.arizona.edu>. We hope to hear from you.

Cordially,

Anne-Marie Hall, Director Roger Shanley, Co-director Flory Simon, Co-director

October 1, 2004

Dear Administrator,

It is time to begin recruiting teachers to participate in the Southern Arizona Writing Project's Invitational Summer Institute. Enclosed are brochures that detail the program. Briefly, the Southern Arizona Writing Project is an affiliate of the National Writing Project, a national network of teachers of writing. This network, which was founded in 1974, is based on a "teachers teaching teachers" model that recognizes writing as a means of learning across the curriculum, at all levels.

The basic assumptions of this network are that universities and schools should work as collaborators in professional development; that our summer institutes must involve teachers from all levels of instruction (K-16) and from across the curriculum; and that teachers themselves must write to reexperience the writing process.

Toward that end, each writing project site hosts a summer institute each year. This institute is an intensive workshop in which teachers learn ways to improve student writing abilities by improving their own teaching and learning of writing. The institute provides professional development training for classroom teachers, thus expanding the professional role of teachers. It is our hope that teachers return to their schools invigorated and ready to share what they've learned with their colleagues.

We invite you to nominate teachers from your school or district who you feel are ready for such an experience. Highlights of the institute include:

- full tuition waivers (for up to 18 students) and 6 graduate credits from the University of Arizona
- 120 hours toward recertification for the state of Arizona
- Dates: June 6-July 7, 2005 (Monday-Thursday, 8:30-3:30)
- Place: University of Arizona main campus
- Application deadline: **December 15, 2004** (We consider applications in the order in which they are received.)

Information on how to apply is on the back of the flyer and on our website <http://sawp.web.arizona.edu>. If you or your teachers have questions, please call us (520-621-3436) or email us at sawp@w3.arizona.edu, and we will try to help you. We hope to hear from you.

Cordially,

Anne-Marie Hall, Director Roger Shanley, Co-director Flory Simon, Co-director

APPENDIX D: SAMPLE INTERVIEW LETTER

December 15, 2002

Dear Southern Arizona Writing Project Applicant,

Thank you for applying to participate in the 2003 Southern Arizona Writing Project Invitational Summer Institute. This year's institute will be held from June 2 to July 3, 2003. We have received a complete application from you (résumé, letter of application/personal statement, letter of recommendation).

The next part of the application process is the interview. Your interview has been scheduled for 7:00 P.M. on Thursday, January 23, 2003. The interview will be held on the University of Arizona campus in the Transitional Office Building, 1731 E. 2nd Street (across from the women's softball stadium).

We look forward to meeting you, explaining more about the summer institute, and hearing your questions on January 23. If you cannot attend this meeting, please contact Anne-Marie Hall at hall@u.arizona.edu or at 621-3436. Again, thank you for applying to the Southern Arizona Writing Project.

Cordially,

Anne-Marie Hall, Director
Southern Arizona Writing Project

APPENDIX E: THE INTERVIEW EVENING

It's Thursday evening in early January 2003, and twenty-eight teachers with diverse backgrounds from across southern Arizona, and specifically the Tucson area, gather on the University of Arizona campus to interview for the Southern Arizona Writing Project Invitational Summer Institute. Candidates for the 2003 summer institute include educators from elementary, middle, secondary, and college levels, representing subject areas such as English, reading, drama, humanities, and English as a second language. We are aware of the shortage of elementary teachers for this year's institute and make notes to possibly wait-list secondary teachers in order to balance our group. Each applicant understands that only eighteen potential scholarship slots are available; an additional two slots are open to participants paying their own tuition. We have six teacher-consultants and co-directors on hand for the interviews so that each small group will have at least two evaluators together. Greetings are exchanged, and we wait as applicants select their nametags. Roger made nametags to ease their nervousness and insecurities about being in the right place for a meeting planned so early for a summer institute. It is our first connection with the faces that match the information we have received about the fellows and placed in their folders.

We establish a friendly environment before we begin our interviews. As each participant arrives, we take time to speak directly with him or her, making connections to the information in the files. Roger asks permission to take pictures of the applicants. This is just the beginning of the snapshots that will be collected throughout the summer. The friendly chatter increases as more applicants arrive.

For the first ten minutes, we simply allow the applicants to meet others in the room. Then Anne-Marie takes the floor, welcoming the group and giving everyone a brief overview of the Southern Arizona Writing Project (SAWP). Introductions are shared and Anne-Marie explains the format for the evening's interviews and the logistics if applicants are accepted. She informs the group that some applicants may be placed on a waiting list for next year owing to the overall number of applicants and, especially, to the high number of applications from high school teachers. Anne-Marie explains that it is our goal to offer placement to a balance of grade levels and areas of interest and needs, such as schools working on a common goal or with ethnically diverse populations.

Rarely do we reject any applicants outright. Instead we put qualified applicants on a waiting list for top selection the following year. Since our applicants have been invited by fellow SAWPers, administrators, college professors, and friends of SAWP, we have a strong pool from which to draw. On the few occasions that we have rejected an applicant outright, it was usually because of miscommunications on expectations—either theirs or ours. Occasionally we discover an applicant is expecting something else of our summer institute (like a writers' workshop), has misunderstood the amount of work the summer institute would require, or has developed personal problems that make continuing with the process impossible.

Explaining that the first hour of each day of the summer institute is devoted to personal writing—an important aspect of the writing project model—we invite the participants to write on a prompt. For the last three years, we have used the prompt “windows.” “Windows” was selected at one of our first meetings from a litany of prompts that we had stored in our memory banks. It lends itself to a safe and open environment for participants to write, and with that prompt, they are able to think metaphorically about everything from their classroom windows (or lack thereof) to a childhood story of making curtains for a window to thinking about ways of looking into and opening up students. The responses are diverse, varied from professional to personal, and always thought provoking.

This prompt has served us well, and we are always pleased with the responses. The applicants are encouraged to write in any genre in which they feel comfortable. We also tell them that they will have time to share their writing at the end of the ten-minute writing session, but sharing is voluntary. Most of the applicants want to share. They read stories, free verse, poetry, and memories of childhood. This gives the applicants a better understanding of the value we place on personal writing during the summer.

When the short writing and sharing portion is complete, we move into three separate meeting rooms to learn more about each of the candidates. In the past we used to ask two simple questions: “How do you teach writing” and “Why do you teach it this way?” In addition to these questions we have added a few more that focus on the applicants’ knowledge of current practice and theory and awareness of developments in the field of writing. Lately we have asked candidates to describe a best practice in teaching writing or describe a writing lesson that did not work and speculate about why. We also have started asking them how they feel about conducting professional development (their interest, availability, and so forth). These questions are posed to the small group. Each group decides what format they are most comfortable with for sharing. We let them know that forty-five minutes are allocated for the small-group interviews, and we strive to divide the time equally among the applicants in our groups. They share their personal interests as writers as well as their reasons for teaching writing the way they do. One of our applicants this year explained that she felt journal writing was a place for reflection for her students. She explained that she had always kept a journal throughout her schooling and felt her students would benefit from that habit as well.

On this January evening as we write and share with this new group of scholars, we have taken the first steps to create a safe environment of sharing and learning—one that will be so crucial for those who go on to participate in the summer institute. The evening ends with new friendships beginning and candidates knowing that within a few days they will receive notification of acceptance, an explanation of their place on the wait listing, or a rejection. With the few rejections we make, we offer the applicants suggestions of other avenues, such as our two-week open summer institute, to pursue with SAWP.

APPENDIX F: SAMPLE ACCEPTANCE LETTER

February 1, 2005

[NAME
ADDRESS
CITY/STATE]

Dear [NAME],

Congratulations! You have been accepted to the 2005 Southern Arizona Writing Project Invitational Summer Institute with a full scholarship. Below are a few dates I want to remind you of as we move toward the institute experience: the mandatory pre-session, the Saturday Seminars (choose one), and the optional coaching days.

Saturday Seminars

Choose one or all of these dates: February 12, March 19, April 23. Seminars run 9 A.M.–12:30 P.M. You need to register for these by calling or emailing Anne-Marie Hall at (520) 621-3436 or hall@u.arizona.edu at least two days before each session.

Mandatory Pre-session

Thursday, March 10, 2005, 7–9 P.M.
Transitional Office Building, 1731 E. Second Street
[Workshop on **your** teaching demonstration]

Optional Coaching Days

Saturday, May 14 or May 21, 2003, 9 A.M.–12:00 P.M.
[Directors will be available to help you work on your teaching demonstration.]

Invitational Summer Institute

June 6–July 7, 2005

You might also like to check out our Web site at <http://www.sawp.web.arizona.edu>. Get online and enjoy yourself!

Also enclosed are the two forms that we ask you to complete and return to us. You can mail them directly back or bring them with you on March 10. We look forward to working with you. Please call if you have any questions.

Cordially,

Anne-Marie Hall, Director
Southern Arizona Writing Project

APPENDIX G: SAMPLE WAITING-LIST LETTER

February 1, 2005

[NAME
ADDRESS
CITY/STATE]

Dear [NAME]:

You have been placed on a candidate waiting list for the 2005 Southern Arizona Writing Project Invitational Summer Institute. Please be assured that you are a strong candidate for the institute and being placed on a waiting list is in no way a reflection on your qualifications; rather, this decision is based on any number of reasons. Most frequently our decision to wait-list a candidate has to do with an overabundance of candidates who teach at a particular grade level or in a specific subject.

As you know, the writing project model outlines that we must have all grade levels (elementary, middle, secondary) represented at the summer institute. Additionally, we try to recruit for linguistic diversity, geographical diversity (rural, urban, suburban, small city), and subject area diversity.

We will be able to inform you whether we will be able to accept you by March 15, 2005. In the meantime, we invite you to attend one of our Saturday Seminars as our guest. The dates and topics are as follows:

February 12	Personal Writing and Academic Discourse
March 19	Art and Artifacts
April 23	Investigating Your Own Teaching and Learning Through Classroom Inquiry

These seminars are held from 9 A.M. to 12:30 P.M. Please let us know in advance if you will be attending a particular seminar so that we can prepare the teaching packet for you.

If you are unable to wait until March 15 to hear our final decision on the participant roster, please let me know as soon as possible. You can email me at sawp@w3.arizona.edu or call me at (520) 621-3436.

Cordially,

Anne-Marie Hall, Director

APPENDIX H: SAMPLE REJECTION LETTER

[NAME
ADDRESS
CITY/STATE]

Dear [NAME],

After careful consideration of both the needs of the Southern Arizona Writing Project (SAWP) and your own goals regarding writing and the teaching of writing, we will be unable to offer you a place in our site's 2005 Invitational Summer Institute. We do, however, encourage you to apply to some of the open enrollment writing programs that SAWP offers, such as Saturday Seminars, open enrollment institutes, etc.

In accepting a class for the summer institute, we strive for diversity among our participants in all respects: grade and subject level taught, ethnicity, and even school type (rural, urban, and suburban).

We encourage you to consider applying again in future years. And in the meantime, please check our website at <http://sawp.web.arizona.edu> for further information and programs about writing and the teaching of writing.

Thank you for considering the Southern Arizona Writing Project and for your enthusiasm for and interest in writing.

Cordially,

Anne-Marie Hall, Director
(510) 621-3436
hall@u.arizona.edu

APPENDIX I: BRAINSTORMING TIPS

Brainstorming Tips

Brainstorming is a simple but productive starting strategy for writing. When you brainstorm, your goal is to list as quickly as possible all the thoughts that come to mind about a subject, trying not to censor any thoughts that might be different or “wrong.” In this way, you can discover a great deal of information in a relatively short time period, allowing you more choices for writing and subject development.

Suggestions for the brainstorm process are:

- formulate a goal, purpose, or focus for your listing
- list your ideas as quickly as possible, giving yourself a time limit to encourage rapid associations and responses
- avoid stopping to evaluate or criticize your responses
- don’t worry about neatness, correct spelling, or other writing conventions since you are usually the only person to see the brainstorm list.

For your teacher presentation, brainstorm areas or moments in your teaching and professional life that you feel were successful writing moments for your students.

**Presented by Roger Shanley
Co-Director, Southern Arizona Writing Project**

APPENDIX J: SOUTHERN ARIZONA WRITING PROJECT'S PROFESSIONAL LIBRARY, 2004

The Professional Library of the Southern Arizona Writing Project

The Southern Arizona Writing Project (SAWP) has a limited lending library available in Modern Languages 371. During the SAWP Invitational Summer Institute, this library is available on a book cart in the classroom. (Books are arranged on the shelves alphabetically by author as listed below.)

You are welcome to borrow books with these conditions: A limit of five books may be checked out at any time, and checked-out books may be kept a limit of two weeks. (This will give everyone fair access.)

When checking out a book, please remember to fill out the card (inside each book) with your name, the date you checked out the book, and your phone number. Then deposit the card in the box at the shelves. (Cards are arranged alphabetically by author.)

The following designation, which categorizes books by levels and subjects, may help you identify the book you need.

GRADE LEVEL:

A-Elementary B-Middle C-Secondary and above D-General

SUBJECTS:

1. Children's Literature
2. Whole Language
3. Integrated Curriculum/Writing Across the Curriculum
4. Writing to Learn
5. Writers Workshop
6. Poetry
7. Math
8. Social Studies
9. Science
10. Cooperative and Collaborative Learning/Small Groups
11. Assessment and Evaluation (Portfolios)
12. Multicultural
13. English as a Second Language/Bilingual
14. Teacher Research
15. Community/Parents
16. Professional Growth
17. Teaching Writing
 - a. Theory
 - b. General
 - c. Process
 - d. Political Issues
 - e. Collected Essays
 - f. Grammar/Mechanics/Editing/Style

18. History/Teaching Writing
 - a. Reports/Research
19. Writing and Literature
20. Edited Volume
21. Teachers as Writers
22. Basic Writers/Inexperienced Writers/Special Needs
23. Creative Writing
24. Computers and Technology
25. Multiple Intelligences
26. Literacy Development
27. General

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
---	<i>All About Letters</i>	1982	17b	B,C
---	<i>P.S. Write Soon</i>	1982	17c	C
Allen	<i>The Multigenre Research Paper: Voice, Passion, and Discovery in Grades 4–6</i>	2001	3, 4	A, B
Allen and Gonzalez	<i>There's Room for Me Here: Literacy Workshop for Middle School</i>	1998	14	B
Altabet et al.	<i>Time to Reflect: Research by Teachers on Sabbatical</i>	1991	14, 16	
Anderson	<i>How's It Going? A Practical Guide to Conferring with Student Writers</i>	2000	5, 10, 17	A, B, C
Apelman and King	<i>Exploring Everyday Math</i>	1993	7	A
Applebee	<i>Writing in the Secondary School</i>	1981	16, 18a	B, C,
Applebee	<i>Learning to Write in Our Nations Schools</i>	1990	16, 18a	A, B, C
Aristotle	<i>Rhetoric and Poetics</i>		16, 18	C
Atwell	<i>Coming to Know</i>	1990	4, 14	A
Atwell	<i>In the Middle</i>	1987, 1998	5, 14	B
Atwell	<i>Side by Side</i>	1991	14, 16	A, B, C
Atwell	<i>Workshop 1: Writers and Literature</i>	1989	4,19	A, B, C
Atwell	<i>Workshop 2: Beyond the Basal</i>	1990	14, 17b	A, B
Atwell	<i>Workshop 3: Politics of Process</i>	1991	14, 17c,17d	A, B, C
Avery	<i>. . . And With a Light Touch: Learning about Reading, Writing, and Teaching with First-Graders</i>	1993	1, 2, 3, 5 17c, 19	A
Axelrod and Cooper	<i>Reading Critically, Writing Well</i>	1990	17c, 20	C
Bailey	<i>Essays on Rhetoric</i>	1965	17c, 18	
Baker	<i>Counting on a Small Planet: Activities for Environmental Math</i>	1991	7	A
Baker	<i>Maths in the Mind: A Process Approach to Mental Strategies</i>	1991	7	A
Baker, Semple, and Stead	<i>How Big Is the Moon? Whole Maths in Action</i>	1990	2, 7	A
Banford et al.	<i>Cityscapes: Eight Views from the Urban Classroom</i>	1996	16, 12, 22	A, B, C
Banks	<i>Multiethnic Education</i>		12, 16	

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
Barbieri and Rief	<i>Workshop 6: The Teacher as Writer</i>	1994	14, 21	
Barnes	<i>From Communication to Curriculum</i>	1975	16, 18a	
Barnet	<i>Short Guide to Writing About Literature</i>	1975	19	C
Baron	<i>Guide to Home Language Repair</i>	1994	16, 21	D
Barone, ed.	<i>The National Board Certification Handbook</i>	2002	16	D
Barr et al.	<i>What's Going On?</i>	1982	18a	
Batholomae and Petrosky	<i>Facts, Artifacts, and Counterfacts</i>	1986	17b	C
Bauman and Peterson, eds.	<i>Breakthrough: Classroom Discoveries About Teaching Writing</i>	2002	17b	D
Bay Area Writing Project Series	<i>Expectation and Cohesion</i>	1979	17f	
Bay Area Writing Project Series	<i>An Experiment in Encouraging Fluency</i>	1979	14, 17b	
Bay Area Writing Project Series	<i>Formative Writing</i>	1979	3, 4	C
Bay Area Writing Project Series	<i>Independent Study and Writing</i>	1979	17b	C
Bay Area Writing Project Series	<i>The Involuntary Conversion of a 727</i>	1979	17b,17f	C
Bay Area Writing Project Series	<i>Making Peace with English 1A</i>	1979	17b	C
Bay Area Writing Project Series	<i>The Tutor and the Writing Student</i>	1979	14	C
Bay Area Writing Project Series	<i>Using Student Response Groups in the Classroom</i>	1980	10	B,C
Bay Area Writing Project Series	<i>Working Out Ideas</i>	1979	17f	
Bay Area Writing Project Series	<i>Writing Class: Teacher and Students Writing Together</i>	1979	17c	C

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
Bay Area Writing Project Series	<i>Writing for the Inexperienced Writer</i>	1979	17f, 22	
Bedford	<i>Bibliography for Teachers of Writing</i>	1987	18	D
Beers	<i>When Kids Can't Read: What Teachers Can Do</i>	2003	26	B, C
Behen and Twichell	<i>The Practice of Poetry: Writing Exercises from Poets Who Teach</i>	1992	6	A, B, C
Behrens and Rosen	<i>Writing and Reading Across the Curriculum</i>	1988	3	C
Belanoff	<i>Portfolios: Process and Product</i>	1991	11	A, B, C
Benesch	<i>Academic Writing Workshop II</i>	1992	4, 8, 9, 19	C
Benesch	<i>ESL in America</i>	1991	13, 17d	
Berthoff	<i>Forming/Thinking Writing</i>	1982	17a	C
Berthoff	<i>Making of Meaning: Metaphors, Models, and Maxims for Writing Teachers</i>	1981	17a	C
Berthoff	<i>Reclaiming the Imagination</i>	1984	17a	C
Bickmore-Brand	<i>Language in Math</i>	1993	7, 17a	
Biddle and Bean	<i>Writers Guide to Life Science</i>	1987	9	C
Biddle and Holland	<i>Writers Guide to Political Science</i>	1987	S	C
Birchak, Barb et al.	<i>Teacher Study Groups: Building Community Through Dialogue</i>	1998	14, 16	D
Bishop	<i>Released into Language: Options for Teaching Creative Writing</i>	1990	21, 23	C
Bishop	<i>The Subject Is Research</i>	2001	14, 16	D
Bishop	<i>Working Words: Process of Creative Writing</i>	1992	23	C
Black et al.	<i>New Directions in Portfolio Assessment</i>	1994	11, 17e	
Bleich	<i>The Double Perspective: Language, Literacy, and Social Relations</i>	1988	14, 16	D
Bomer	<i>Time for Meaning: Crafting Literate Lives in Middle and High School</i>	1995	4, 17c, 19, 21	B, C,
Bond and Magistrale	<i>Writers Guide: Psychology</i>	1982	21	
Bowden	<i>The Mythology of Voice</i>	1999	16, 17c	D
Braddock et al.	<i>Research in Written Composition</i>	1963	14, 18a	

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
Brannon et al.	<i>Writers Writing</i>	1982	21	
Branscombe et al.	<i>Students Teaching/Teachers Learning</i>	1992	17	.
Bratcher	<i>Evaluating Children's Writing</i>	1994	11	A
Bromley	<i>Journaling: Engagements in Reading, Writing, and Thinking</i>	1993	2, 4, 17c, 24, 25	A, B
Brooks	<i>Tapping Potential: English and Language Arts for the Black Learner</i>	1985	12, 13, 17e	C
Brown et al.	<i>Becoming Expert: Writing and Learning in the Disciplines</i>	1990	34	C
Bull et al.	<i>The Ethics of Multicultural and Bilingual Education</i>	1992	12, 13, 17d	
Burkhardt	<i>Writing for Real: Strategies for Engaging Adolescent Writers</i>	2003	17b, 17c, 22	B
Burns	<i>Collection of Math Lessons, Grades 3–6</i>	1987	7	A
Burns	<i>Writing in Math Class: A Resource for Grades 2–8</i>	1995	7	A, B
California State Department of Education	<i>Handbook for Planning an Effective Writing Project K–12</i>	1983	17b, 17c	A, B, C
California State Department of Education	<i>Practical Ideas for Teaching Writing as a Process at the Elementary School</i>	1996	17c	A, B
California State Department of Education	<i>Practical Ideas for Teaching Writing as a Process at the High School/College Levels</i>	1997	17c	C
Calkins	<i>The Art of Teaching Writing</i>	1986, 1994	14, 17c	A
Calkins	<i>Lessons from a Child</i>	1983	5, 14, 17c	A
Calkins	<i>Living Between the Lines</i>	1991	5, 14, 17c, 19	A, B, C
Cambourne and Turbill	<i>Coping with Chaos</i>	1987	17a, 17b, 17c	A
Carr	<i>A Child Went Forth: Reflective Teaching with Young Readers and Writers</i>	1999	14, 16	A, B
Chancer and Rester-Zodrow	<i>Moon Journals: Writing, Art, and Inquiry Through Focused Nature Study</i>	1997	9, 13	A, B, C
Christensen	<i>A New Rhetoric</i>	1976	17f	C

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
Christensen	<i>Notes Toward a New Rhetoric</i>	1967	17f	C
Claggett	<i>Drawing Your Own Conclusions: Graphic Strategies for Reading, Writing, and Thinking</i>	1992	25	A, B, C
Claggett	<i>A Measure of Success: From Assignment to Assessment in English Language Arts</i>	1996	11, 16	D
Claggett, Reid, and Vinz	<i>Daybook of Critical Reading and Writing</i>	1998	19	A, B, C
Claggett, Reid, and Vinz	<i>Learning the Landscape: Inquiry-Based Activities for Comprehending and Composing</i>	1996	4, 17c, 19	C
Claggett, Reid, and Vinz	<i>Recasting the Text: Inquiry-Based Activities for Comprehending and Composing</i>	1996	4, 17c, 19	C
Clay	<i>Becoming Literate</i>	1991	2, 17a, 17b	A
Clay	<i>What Did I Write?</i>	1985, 1992	17a	A
Cline	<i>The Best of Notes Plus</i>	1989	17	B, C
Collins and Sommers	<i>Writing On-Line</i>	1985	24	C
Collom	<i>Poetry Everywhere</i>	1994	6, 23	B, C
Comley	<i>Fields of Writing</i>	1987	3	C
Conklin and Lauri	<i>A Host of Tongues</i>	1983	13	
Connors et al.	<i>Essays on Classical Rhetoric and Modern Discourse</i>	1984	17e, 18	C
Cook and Lodge	<i>Voices in English Classrooms: Honoring Diversity and Change</i>	1996	12, 13, 19	C
Cooper and Odell	<i>Evaluating Writing: The Role of Teachers' Knowledge About Text, Learning, Culture</i>	1999	11	D
Corbett	<i>Classical Rhetoric for the Modern Student</i>	1971	15	C
Cordeiro	<i>Whole Learning—Whole Language and Content in Upper Elementary</i>	1992	2, 3	A, B
Countryman	<i>Writing to Learn Math: Strategies That Work K–12</i>	1992	7	A, B, C
Crafton	<i>Standards in Practice, Grades K–2</i>	1996	11, 17	A
Crawford	<i>Bilingual Education</i>	1989	13, 17d	
Center for Study of Writing (CSW)	<i>Ahead to the Past: Assessing Student Achievement in Writing</i>	1994		
CSW	<i>Shirley and the Battle of Agincourt: Why It Is So Hard for Students to Write Persuasive Researched Analyses</i>	1989		

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
CSW	<i>A Social Perspective on Informal Assessment</i>	1991		
CSW	<i>Annotated Bibliography: Research Written in a Non-Native Language</i>	1991		
CSW	<i>Student Portfolios and Teacher Logs: Blueprint for a Revolution in Assessment</i>	1993		
CSW	<i>A Teacher Research Group in Action</i>	1991		
CSW	<i>Revealing the Teacher-as-Reader: A Framework for Discussion and Learning</i>	1995		
CSW	<i>Theory Building in Rhetoric and Composition: Role of Empirical Scholarship</i>	1990		
CSW	<i>Collaboration Between Children Learning to Write</i>	1992		
CSW	<i>Redefining Revision for Freshmen</i>	1990		
CSW	<i>Toward a Dialectical Theory of Composing</i>	1990		
CSW	<i>Untracking AP English</i>	1992		
CSW	<i>What's Involved? Setting up a Writing Exchange</i>	1994		
CSW	<i>Video Resources for the Teaching of Literacy: Annotated Bibliography</i>	1993		
CSW	<i>Visions of Children as Language Users</i>	1991		
CSW	<i>Bilingual Minorities and Language Issues in Writing</i>	1991		
CSW	<i>Nested Contexts: Basic Writing Adjunct Program</i>	1992		
CSW	<i>Planning Text Together: Role of Critical Reflection on Student Collaboration</i>	1991		
CSW	<i>Must Teachers Also Be Writers?</i>	1989		
CSW	<i>The Word and the World</i>	1990		
CSW	<i>Writing Children: Reinventing the Development of Childhood Literacy</i>	1995		
CSW	<i>Writing Matters</i>	1992		
CSW	<i>Case of the Singing Scientist: Performance Perspective on the States of School Literacy</i>	1991		
CSW	<i>Moving Writing Research into the 21st Century</i>	1994		
CSW	<i>Linking Classroom Discourse and Classroom Content: Following the Trail of Intellectual Work in a Writing Lesson</i>	1993		

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
CSW	<i>Ideological Divergences in a Teacher Researcher Group</i>	1992, 1994		
CSW	<i>I Want to Talk to Each of You: Collaboration and Teacher/ Student Writing Conferences</i>	1992		
CSW	<i>From Prop to Mediator: Changing Role of Written Language in Children's Symbolic Repertoire</i>	1992		
CSW	<i>From Invention to Social Action in Early Childhood Literacy</i>	1993		
CSW	<i>Evaluating Writing</i>	1991		
CSW	<i>Evaluating Text Quality</i>	1990		
CSW	<i>Document Design from 1980–1990</i>	1990		
CSW	<i>Development of Writing Abilities in Foreign Language</i>	1992		
CSW	<i>Constructing a Research Paper</i>	1992		
CSW	<i>Confronting the Split Between the Child and Children: Toward New Curricular Visions of the Child Writer</i>	1994		
CSW	<i>Composition in the Context of CAP</i>	1992		
CSW	<i>Children Out of Bounds: The Power of Case Studies in Expanding Visions of Literacy Development</i>	1995		
CSW	<i>Technological Indeterminacy: The Role of Classroom Writing Practices in Shaping Computer Use</i>	1992		
CSW	<i>Cognitive Processes in Creativity</i>	1990		
CSW	<i>Ten Years of Research: Achievements in the National Center for Study of Writing and Literacy</i>	1995		
CSW	<i>Reading, Writing, and Knowing: Role of Disciplinary Knowledge in Comprehension and Composition</i>	1990		
CSW	<i>On Teaching Writing: Review of Literature</i>	1990		
CSW	<i>Writing and Reading: Working Together</i>	1988		
CSW	<i>... And Justice for All</i>	1995		
CSW	<i>"Whistle for Willie," Lost Puppies, and Cartoon Dogs: The Sociological Dimensions of Young Children's Composing</i>	1992		

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
CSW	<i>Using Student Writing to Assess and Promote Understanding in Science</i>	1990		
CSW	<i>Nerds, Normal People, and Homeboys: Asian Am. Students and the Language of School Success</i>	1995		
Cullinan, Scala, and Schroder	<i>Three Voices: An Invitation to Poetry Across the Curriculum</i>	1995	3, 4, 6, 8, 9, 23, 25	A, B
Dahl	<i>Teacher as Writer</i>	1992	16, 21	
Daiker and Morenberg	<i>Essays in the Theory and Practice of Class-Based Research</i>	1990	14	D
Daiker and Morenberg	<i>The Writing Teacher as Researcher</i>	1990	14, 17e	
Daiker et al.	<i>The Writer's Options: College Sentence Combining</i>	1979	17f	C
Dale	<i>Co-Authoring in the Classroom: Creating an Environment for Effective Collaboration</i>	1997	10, 17a	
Daniels	<i>Not Only English: Affirming America's Multilingual Heritage</i>	1990	12, 13, 17d	
Daniels and Zemelman	<i>A Writing Project</i>	1985	16, 17b	A, B, C
Denman	<i>Sit Tight, And I'll Swing You a Tail</i>	1991	1, 9	A, B
Diederich	<i>Measuring Growth in English</i>	1974	11	
Dillard	<i>The Writing Life</i>	1990	21	D
Diller	<i>The Language Teaching Controversy</i>	1978	11, 17a	
Ditzel	<i>Great Beginnings: Creating a Literacy-Rich Kindergarten</i>	2000	14, 26	A
Dixon	<i>Writing Your Heritage: A Sequence of Thinking, Reading, and Writing Assignments</i>	1993	3, 8, 12, 17h, 17d	
Driscoll and Confrey	<i>Teaching Math: Strategies that Work K-12</i>	1986	7	A, B, C
Dudley-Marling	<i>Living with Uncertainty: The Messy Reality of Classroom Practice</i>	1997	14, 16	D
Dunning and Stafford	<i>Getting the Knack: 20 Poetry Writing Exercises</i>	1992	6, 23	A, B, C
Duthie	<i>True Stories: Nonfiction Literacy in the Primary Classroom</i>	1996	1, 3, 17	A
Dyson and Genishi	<i>The Need for Story: Cultural Diversity in Classroom and Community</i>	1994	12, 17e, 19	
Ede	<i>Work in Progress: A Guide to Teaching Writing and Revision</i>	1989	17c	C

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
Edwards	<i>Kids Have All the Write Stuff</i>	1992		
Elbow	<i>Writing with Power</i>	1981	17c	
Elbow	<i>Writing Without Teachers</i>	1973	17b	
Emig	<i>Composing Processes of Twelfth-Graders</i>	1971	18a	C
Fader	<i>Hooked on Books</i>	1966	19	B, C
Fader	<i>The New Hooked on Books</i>	1976	19	B, C
Farr and Daniels	<i>Language Diversity and Writing Instruction</i>	1986	13	B, C
Farrell	<i>The High School Writing Center</i>	1989	17b	C
Farrell-Childers, Gere, and Young	<i>Programs and Practices: Writing Across the Secondary School Curriculum</i>	1994	3, 4	C
Five and Dionisio	<i>Bridging the Gap: Integrating Curriculum in Upper Elementary and Middle Schools</i>	1996	3, 4	A, B
Fisher	<i>Joyful Learning: A Whole Language Kindergarten</i>	1991	2	A
Fishman and McCarthy	<i>Unplayed Tapes: A Personal History of Collaborative Teacher-Research</i>	2000	14, 16	D
Fletcher	<i>Breathing In, Breathing Out: Keeping a Writers Notebook</i>	1996	21	
Fletcher	<i>Walking Trees: Portraits of Teachers and Children in the Culture of Schools</i>	1991	16, 21	D
Fletcher	<i>What a Writer Needs</i>	1993	17c	A, B, C
Fletcher and Portalupi	<i>Craft Lessons: Teaching Writing K–8</i>	1998	17b, 23, 25	A, B
Fletcher and Portalupi	<i>Writing Workshop</i>	2001	5	D
Flower	<i>Problem-Solving Strategies for Writing</i>	1981	17c	C
Forester and Reinhard	<i>The Learners Way</i>	1990	2	A
Forester and Reinhard	<i>On the Move: Teaching the Learners Way 4–7</i>	1991	2	A, B
Forman	<i>New Visions of Collaborative Writing</i>	1992	10	
Fox	<i>Up Drafts: Case Studies in Teacher Renewal</i>	2000	14, 16	D
Frank	<i>Ethnographic Eyes: A Teacher's Guide to Classroom Observation</i>	1999	14	D
Frank	<i>If You're Trying to Teach Kids How to Write, You've Gotta Have This Book!</i>	1979	17c	A
Freeman and Freeman	<i>Between Worlds: Access to Second Language Acquisition</i>	1994	13, 15	

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
Freeman and Freeman	<i>Teaching Reading and Writing in Spanish in the Bilingual Classroom</i>	1997	13	A, B, C
Freeman and Freeman	<i>Whole Language for Second Language Learners</i>	1992	2, 13	
Freeman and Person	<i>Using Nonfiction Trade Books in the Elementary Classroom</i>	1992	19	A
Fulwiler	<i>The Journal Book</i>	1987	3, 4	C
Fulwiler and Young	<i>Language Connections</i>	1982	3, 4	C
Gardner	<i>Creating Minds</i>	1993	6, 25	D
Gere	<i>Roots in the Sawdust</i>	1985	3, 4	C
Geuder et al.	<i>They Really Taught Us How to Write</i>	1974	17c	B, C
Gibson	<i>Persona: A Style Study for Readers and Writers</i>	1969	17f	B, C
Gill, ed.	<i>Process and Portfolios in Writing Instruction</i>	1993	11	B, C
Gilyard	<i>Voices of the Self: A Study of Language Competence</i>	1991	11, 12, 13	
Goldberg	<i>Writing Down the Bones</i>	1986	21	
Goleman	<i>Emotional Intelligence</i>	1997	16, 25	D
Golub	<i>Activities for an Interactive Classroom</i>	1994	10	
Golub	<i>Activities to Promote Critical Thinking</i>	1986	17c	C
Golub	<i>Focus on the Collaborative Learner</i>	1988	10	
Goodman	<i>Phonics Phacts</i>	1993	2, 17f	A
Goodman	<i>On Reading: A Common Sense Look at the Nature of Language and the Science of Reading</i>	1996	2	D
Goodman	<i>What's Whole About Whole Language?</i>	1986	2	D
Goodman	<i>Notes from a Kid-Watcher</i>	1996	2, 11, 26	A
Goodman, Hood, and Goodman	<i>Organizing for Whole Language: A Celebration of Literacy</i>	1991	2	A, B
Graves	<i>A Fresh Look at Writing</i>	1994	17c	A
Graves	<i>Build a Literate Classroom</i>	1991	17c	A
Graves	<i>Discover Your Own Literacy</i>	1990	2, 19	A, B
Graves	<i>Experiment with Fiction</i>	1989	17c, 19	A, B
Graves	<i>Explore Poetry</i>	1992	6	A, B
Graves	<i>How to Catch a Shark, and Other Stories About Teaching and Learning</i>	1998	16, 21, 23	D

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Graves	<i>Investigate Nonfiction</i>	1989	4, 17c	A, B
Graves	<i>A Researcher Learns to Write</i>	1984	13, 17c 17e	
Graves	<i>Writing: Teachers and Children at Work</i>	1983	17c	A
Graves and Sunstein	<i>Portfolio Portraits</i>	1992	11	
Graves	<i>Rhetoric and Composition</i>	1976	17a, 17c, 17e	C
Green	<i>The Ultimate Guide to Classroom Publishing</i>	1999	15, 17c	A, B
Hairston	<i>Successful Writing</i>	1986	17c	C
Hall	<i>Writing Well</i>	1985	17c, 17f	C
Harris	<i>Teaching One-to-One</i>	1986	17	C
Harste et al.	<i>Creating Classrooms for Authors</i>	1988	2, 15, 17c	A
Hart	<i>A Human Brain and Human Learning</i>	1983	14, 16	D
Harvey	<i>Nonfiction Matters: Reading, Writing, and Research in Grades 3–8</i>	1998	14, 17b	A, B
Harwayne	<i>Lasting Impressions</i>	1992	1, 5, 19	A
Harwayne	<i>Writing Through Childhood: Rethinking Process and Product</i>	2001	6, 17b	A
Hays	<i>The Writers Mind</i>	1983	4, 17e	
Heard	<i>Awakening the Heart: Exploring Poetry in Elementary and Middle School</i>	1999	6, 23	A, B
Heard	<i>For the Good of the Earth and Sun: Teaching Poetry</i>	1989	6, 21, 23	B, C, D
Heard	<i>The Words of True Poems [audiotape]</i>	1998	6	A, B, C
Heard	<i>Writing Toward Home: Tales and Lessons to Find Your Way</i>	1995	21	
Henkin	<i>Who's Invited to Share? Using Literacy to Teach for Equity and Social Justice</i>	1998	8, 12	A
Hill and Hill	<i>The Collaborative Classroom</i>	1990	10	A
Hillocks	<i>The English Curriculum Under Fire: What Are the Real Basics?</i>	1982	17a, 17d, 17e	
Hillocks	<i>Teaching Writing as Reflective Practice</i>	1995	14, 16,	D.
Hillocks	<i>Research on Written Composition</i>	1986	14, 17a, 17e, 18	
Homer	<i>Rhetoric in the Classical Tradition</i>	1988	17c	C
Hubbard	<i>Workshop of the Possible: Nurturing Children's Creative Development</i>	1996	14, 26	A

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Hubbard and Power	<i>The Art of Classroom Inquiry: A Handbook for Teacher-Researchers</i>	1993	14	D
Hubbard and Power	<i>Living the Questions: A Guide for Teacher-Researchers</i>	1999	14	D
Hubbard and Power	<i>We Want to Be Known: Learning from Adolescent Girls</i>	1998	14	B, C
Hult	<i>Evaluating Teachers of Writing</i>	1994	11, 16	D
Hult	<i>Researching and Writing: Interdisciplinary Approaches</i>	1986	3, 8, 9, 17c	C
Humes	<i>Moving Between Practice and Research</i>	1981	18a	
Irmscher	<i>Teaching Expository Writing</i>	1979	17c	C
Jago	<i>Cohesive Writing: Why Concept Is Not Enough</i>	2002	17b, 19	C
Jago	<i>With Rigor for All: Teaching the Classics to Contemporary Students</i>	2000	19, 22	C
Jensen	<i>Composing and Comprehending</i>	1984	17a	
Johannessen, Kahn, and Walter	<i>Designing and Sequencing Prewriting Activities</i>	1982	17c	B, C
Johnson	<i>A Book of One's Own</i>	1992	17c	A
Johnson	<i>In the Palaces of Memory</i>	1992	16, 26	D
Johnson	<i>Word Weaving: A Creative Approach to Teaching and Writing Poetry</i>	1990	6, 23	B, C
Johnson and Roen	<i>Richness in Writing: Empowering ESL Students</i>	1989	13, 17e	C
Judy and Judy	<i>The Teaching of Writing</i>	1981	17c	B, C
Kahn, Walter, and Johannessen	<i>Writing About Literature</i>	1984	19	
Kasdan and Hoeber	<i>Basic Writing</i>	1980	22	C
King and Stovall	<i>Classroom Publishing</i>	1992	17c	
Kinneavey	<i>A Theory of Discourse</i>	1971	17c	C
Kinneavey	<i>Writing in the Liberal Arts Tradition</i>	1971	17a	
Kirby and Liner	<i>Inside Out</i>	1988	17c	C
Kirby and Kuykendall	<i>Mind Matters: Teaching for Thinking</i>	1991	4, 17c, 25	C

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Klauser	<i>Writing on Both Sides of the Brain</i>	1987	17c, 25	A
Koch	<i>Red, Where Did You Get That Red?</i>	1973	6	
Koch	<i>Wishes, Lies, and Dreams: Teaching Children to Write Poetry</i>	1970	6	A
Kovacs	<i>Writing Across Cultures: A Handbook on Writing Poetry and Lyrical Prose</i>	1994	6, 12, 19	B, C
Kozol	<i>Savage Inequalities</i>	1991	17d	C
Krater, Zeni, and Cason	<i>Mirror Images: Teaching Writing in Black and White</i>	1994	17c	B
Kraus	<i>Murder, Mischief, and Mayhem: A Process for Creative Research Papers</i>	1978	17c	C
Krogness	<i>Just Teach Me, Mrs. K: Talking, Reading and Writing with Resistant Adolescent Learners</i>	1995	17c	B, C
Lain	<i>A Poem for Every Student: Creating Community in a Public School Classroom</i>	1998	6, 15	B, C
Lamott	<i>Bird by Bird: Some Instructions in Writing and Life</i>	1994	21	
Lane	<i>After the End: Teaching and Learning Creative Revision</i>	1993	17c	D
Lane	<i>Reviser's Toolbox</i>	1999	17c	
Lane and Bernabei	<i>Why We Must Run with Scissors</i>	2001	4, 5, 17	A, B, C
Langer and Applebee	<i>How Writing Shapes Thinking: A Study on Teaching and Learning</i>	1987	4, 14, 17a, 18a	
Ledoux	<i>Turning Memories in to Memoirs: A Handbook for Writing Life Stories</i>	1993	23	B, C
Leki	<i>Understanding ESL Writers</i>	1992	13	
Lensmire	<i>When Children Write: Critical Re-Visions of the Writing Workshop</i>	1994	5, 16	A, D
Lieberman and Wood	<i>Inside the National Writing Project: Connecting Network Learning and Classroom Teaching</i>	2003	16	D
Lindeman	<i>Rhetoric for Writing Teachers</i>	1987	17a, 17c, 18	
Lipke	<i>Figures, Facts and Fables: Telling Tales in Science and Math</i>	1996	7, 9	A, B
Lloyd	<i>How Writers Write</i>	1987	19	
Long	<i>Writing Exercises from Exercise Exchange</i>	1976	17c	C

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Maclean and Mohr	<i>Teacher-Researchers at Work</i>	1999	14	D
Macrorie	<i>The I-Search Paper</i>	1988	8, 9, 17b	C
Macrorie	<i>Telling Writing</i>	1970, 1976	17c	C
Macrorie	<i>A Vulnerable Teacher</i>	1974	17	
Macrorie	<i>Writing to Be Read</i>	1976	17c	C
Maimon et al.	<i>Writing in the Arts and Sciences</i>	1981	3	B, C
Maki and Schilling	<i>Writing in Organizations</i>	1987	3	C
Makler and Hubbard, eds.	<i>Teaching for Justice in the Social Studies Classroom: Millions of Intricate Moves</i>	2000	8	C
Mariconda	<i>The Most Wonderful Writing Lessons Ever: Everything You Need to Teach the Essential Elements—and the Magic—of Good Writing</i>	1999	1, 2, 3, 4, 5, 17c	A, B
Martin et al.	<i>Understanding Children Talking</i>	1976	26	A
May	<i>Films and Filmstrips for Language Arts: Annotated Bibliography</i>	1981	27	
Mayher	<i>Learning to Write! Writing to Learn</i>	1983	4, 17a	
Mayher	<i>Uncommon Sense: Theoretical Practice in Language Education</i>	1990	16, 17a	
McCarrier, Pinnell, and Fountas	<i>Interactive Writing: How Language and Literacy Come Together, K–2</i>	2000	2, 3, 4, 26	A
McClelland	<i>Writing Practice</i>	1984	17c	C
McKay	<i>Composing in a Second Language</i>	1984	13	
McKay and Wong	<i>Language Diversity: Problem or Resource Composing in a Second Language</i>	1988	13	
McKeown	<i>Learning Mathematics: A Program for Classroom Teachers</i>	1990	7	
McMillan	<i>Writing Papers in the Biological Sciences</i>	1988	9	
McQuade	<i>Linguistics, Stylistics, and the Teaching of Composition</i>	1979	17c, 17f	
Meeks and Austin	<i>Literacy in the Secondary English Classroom: Strategies for Teaching the Way Kids Learn</i>	2003	13	B, C
Michaels	<i>Risking Intensity: Reading and Writing Poetry with High School Students</i>	1999	6	C
Miller	<i>The Written Word: Reading and Writings in Social Contexts</i>	1989	3, 17c, 17e	C

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Mills et al.	<i>Mathematics in the Making: Authoring Ideas in Primary Classrooms</i>	1996	7	A
Moffett	<i>Active Voice</i>	1992	2, 17c	C
Moffett	<i>Coming on Center</i>			
Moffett and Wagner	<i>Student-Centered Language Arts, K–12</i>	1992 (4 th)	3	A, B, C
Mohr and MacLean	<i>Working Together: A Guide for Teacher Researchers</i>	1987	14	
Monroe	<i>Writing and Thinking with Computers: A Practical and Progressive Approach</i>	1993	24	C
Morice	<i>The Adventures of Dr. Alphabet: 104 Unusual Ways to Write Poetry in the Classroom and Community</i>	1995	6, 15, 22	A, B, C
Mortensen and Kirsch	<i>Ethics and Representation in Qualitative Studies of Literacy</i>	1996	14, 16	D
Morton	<i>Kids on the 'Net: Conducting Internet Research in K–5 Classrooms</i>	1988	24	A
Murphy and Smith	<i>Writing Portfolios</i>	1991	11	
Murray	<i>Crafting a Life in Essay, Story, Poem</i>	1996	21	
Murray	<i>Expecting the Unexpected</i>	1989	17c	
Murray	<i>Learning by Teaching</i>	1982	17c	
Murray	<i>Shoptalk</i>	1990	17c, 21	C
Murray	<i>Read to Write</i>	1986	3, 17c	
Murray	<i>Write to Learn</i>	1984, 1990	4	
Murray	<i>A Writer Teaches Writing</i>	1968	1, 17c, 21	C
Myers	<i>A Procedure for Writing Assessment and Holistic Scoring</i>	1980	11	
Myers	<i>The Teacher-Researcher: How to Study Writing in the Classroom</i>	1985	14	D
NCTE	<i>A Celebration of Teachers</i>	1985	27	D
NCTE	<i>Guidelines for the Preparation of Teachers of English</i>	1996	16	D
NCTE: Standards Consensus Series	<i>How to Handle the Paper Load</i>	1979	11	C
NCTE: Standards Consensus Series	<i>Motivating Writing in the Middle School</i>	1996	17c	B

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NCTE	<i>Portfolio Exemplar Series Grades 6–8</i>	1997	11, 17	B
NCTE	Sample from NCTE <i>Idea Exchange</i>	1981	17c	A, B, C
NCTE	<i>Standards for English Language Arts</i>	1996	11, 17	D
NCTE: Standards Consensus Series	<i>Teaching Literature in High School: Novel</i>	1996	17c, 19	C
NCTE	<i>Teaching Literature in Middle School: Fiction</i>	1996	17c, 19	B
NCTE: Standards Consensus Series	<i>Teaching Poetry in High School</i>	1999	6, 17e, 19	C
NCTE: Standards Consensus Series	<i>Teaching Reading and Literature in Early Elementary Grades</i>	1997	17c, 19	A
NCTE: Standards Consensus Series	<i>Teaching Reading and Literature, Grades 4–6</i>	1996	17c, 19	A, B
NCTE	<i>Teaching the Writing Process in High School</i>	1996	17c	C
Nelson	<i>At the Point of Need</i>	1991	13, 22	
Nelson	<i>Writing and Being: Taking Back Our Lives Through the Power of Language</i>	1994	16, 21	D
Newkirk	<i>Critical Thinking and Writing: Reclaiming the Essay</i>	1989	17c, 19	C
Newkirk	<i>More Than Stories</i>	1989	14, 17c, 26	A
Newkirk	<i>To Compose</i>	1985, 1990	17c, 3	C
Newkirk	<i>Workshop 4: Teacher as Researcher</i>	1992	14	
Newkirk and Atwell	<i>Understanding Writing</i>	1988	5, 14, 17c	A
Newkirk and McLure	<i>Listening In: Children Talk About Books (and other things)</i>	1992	1, 26	A

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Northern Nevada Writing Project Teacher-Research	<i>Team Teaching</i>	1996	14, 10	D
NWP	<i>Cityscapes: Eight Views from the Urban Classroom</i>	1996	16	D
O'Hare	<i>Sentence Combining</i>	1973	17f	C
Oliver	<i>Crossing the Mainstream: Multicultural Perspectives in Teaching Literature</i>	1994	12, 19	
Olson	<i>Reading, Thinking, and Writing About Multicultural Literature</i>	1996	19	B, C
Olson	<i>Sweet Agony II</i>	1983	21	
Owens	<i>Language Development</i>	1984	26	
Owocki and Goodman	<i>Kid-Watching: Documenting Children's Literacy</i>	2002	11	A, B
Padgett	<i>Handbook of Poetic Forms</i>	1987	6, 23	C
Parker	<i>Mathematical Power: Lessons from a Classroom</i>	1993	7	
Parsons	<i>Extending Response Journals in All Subject Areas</i>	1994	3, 4	B, C
Parsons	<i>Response Journals</i>	1990	4, 17c	B, C
Parsons	<i>Revising and Editing: Using Models and Checklists to Promote Successful Writing Experiences</i>	2001	17c, 17f	B, C
Parsons	<i>Writing in the Real Classroom</i>	1991	17e	B, C
Payne	<i>The Lively Art of Writing</i>	1965	21	
Perl	<i>Landmark Essays on Writing Process</i>	1994	17c, 17e	
Petersen	<i>Convergences/Transactions in Reading and Writing</i>	1986	17c, 17e	
Peterson	<i>The Writer's Workout Book</i>	1996	17c, 23	B, C
Phenix	<i>Teaching Writing: The Nuts and Bolts of Running a Day-to-Day Writing Program</i>	1990	16, 17a, 17c	
Ponsot and Deen	<i>Beat Not the Poor Desk</i>	1982	17	
Powell	<i>What Can I Write About? 7,000 Topics for High School Students</i>	1981	17c	C
Power	<i>Taking Note: Improving Your Observational Notetaking</i>	1996	14	D
Power and Hubbard	<i>Literacy in Process: Heinemann Reader</i>	1991	17, 17c	C

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Proett and Gill	<i>The Writing Process in Action: A Handbook for Teachers</i>	1986	17c	C
Pugh et al.	<i>Metaphorical Ways of Knowing</i>	1997	5, 6, 17, 23, 25	D
Purves et al.	<i>Creating the Writing Portfolio</i>	1995	11	C
Purves, Rogers, and Soter	<i>How Porcupines Make Love III: Readers, Texts, Cultures in the Response-Based Literature Classroom</i>	1995	17c, 19	C
Purves et al.	<i>How to Write Well in College</i>	1984	17	C
Radencich and Oropallo	<i>The Young Author Festival Handbook</i>	1999	16	D
Raimes	<i>Exploring Through Writing: A Process Approach to ESL Composition</i>	1987	13	
Ray	<i>Wondrous Words: Writers and Writing in the Elementary Classroom</i>	1999	16, 17c	A, B
Ray	<i>The Writing Workshop: Working Through the Hard Parts (And They're All Hard Parts)</i>	2001	S	B, C
Ray	<i>The Practice of Theory: Teacher Research in Composition</i>	1993	14	D
Reid and Golub, eds.	<i>Reflective Activities: Helping Students Connect with Texts</i>	1999	19	C
Rico	<i>Writing the Natural Way: Using Right-Brain Techniques to Release Your Expressive Powers</i>	1983	25	D
Rief	<i>Seeking Diversity</i>	1992	5, 17c	B
Rief	<i>Vision and Voice: Extending the Literacy Spectrum [with CD]</i>	1999	3, 17, 25	B
Rigg and Allen	<i>When They Don't All Speak English: Integrating the ESL Student</i>	1989	13	
Rigg and Enright	<i>Children and ESL: Integrating Perspectives</i>	1986	13	
Robb	<i>Easy-to-Manage Reading and Writing Conferences</i>	1998	5, 10	A, B, C
Romano	<i>Blending Genre, Altering Style</i>	2000	3, 17, 25	A, B, C
Romano	<i>Clearing the Way: Working with Teenage Writers</i>	1987	14, 17	B
Romano	<i>Writing with Passion: Life Stories, Multiple Genres</i>	1995	3, 17	B, C
Root and Steinberg	<i>Those Who Do, Can: Teachers Writing, Writers Teaching</i>	1996	21	D

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Rose	<i>10 Easy Writing Lessons That Get Kids Ready for Writing Assessments</i>	1999	11	A, B, C
Routman	<i>The Blue Pages: Resources for Teachers</i>	1994	17	A
Routman	<i>Invitations</i>	1991	2, 3, 5 14, 17	A
Routman	<i>Literacy at the Crossroads: Crucial Talk About Reading, Writing, and Other Teaching Dilemmas</i>	1996	14, 17d	
Routman	<i>Transitions: From Literature to Literacy</i>	1988	1, 2, 17, 26	A
Rule and Wheeler	<i>Creating the Story</i>	1993	17, 19, 23	
Saltveit	<i>Hit Enter: 50+ Computer Projects for K–5</i>	1999	24	A
Saunders	<i>Look—and Learn! Using Picture Books in Grades 5–8</i>	1999	1, 19	A, B
Scarborough	<i>Writing Across the Curriculum in Secondary School Teaching from a Diverse Perspective</i>	2001	3, 4, 7, 8, 9, 13, 17	B, C
Schaafssma	<i>Eating on the Street: Literacy in a Multicultural Society</i>	1993	12, 19	A
Schultz and Shiflett	<i>Best of Hair Trigger: Story Workshop Anthology</i>	1993	17, 17e, 19, 21, 23	
Shanahan, ed.	<i>Teachers Thinking, Teachers Knowing: Reflections on Literacy and Language Education</i>	1994	14	D
Sharp	<i>Sharing Your Good Ideas: A Workshop Facilitator’s Handbook</i>	1993	16	
Shaughnessy	<i>Errors and Expectations</i>	1977	14, 22	
Short et al.	<i>Learning Together Through Inquiry: From Columbus to Integrated Curriculum</i>	1996	14, 3, 26	A
Short and Burke	<i>Creating Curriculum</i>	1991	1	A
Short and Pierce	<i>Talking About Books</i>	1990	1, 26	A
Short and Pierce	<i>Talking About Books: Literature Discussion Groups in K-8 Classrooms</i>	1998	1, 2, 3, 19	A, B
Short, Harste, and Burke	<i>Creating Classrooms for Authors and Inquirers</i>	1996 (2 nd)	2, 19	A, B
Shuard and Rothery	<i>Children Reading Mathematics</i>	1988	7	
Sierra-Perry	<i>Standards in Practice: Grades 3–5</i>	1996	11, 17	A

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Simpson	<i>The Elements of Invention</i>	1990	17a, 17c	
Sims	<i>Shadow and Substance: Afro-American Experience in Contemporary Children's Fiction</i>	1982	1, 12, 19	A
Sizer	<i>Crossing the Stage: Redesigning the Senior Year</i>	2002	16, 22	C
Sklar	<i>Playmaking</i>	1991	17, 25	
Smagorinsky	<i>Expressions: Multiple Intelligences in the English Classroom</i>	1991	25	
Smagorinsky	<i>Standards in Practice: Grades 9–12</i>	1996	11, 17	B, C
Smith	<i>Joining the Literacy Club</i>	1988	17	
Smith and Ylvisaker	<i>Teachers Voices: Portfolios in the Classroom</i>	1993	11	A, B, C
Sociology Writing Group	<i>Guide to Writing Sociology Papers</i>	1991	8	
Somers	<i>Teaching Poetry in High School</i>	1999	6, 23	C
Stafford	<i>The Life of the Poem</i> [videocassette]	1992	6, 21, 19	D
Stafford	<i>What the River Says</i> [videocassette]	1989	21, 6, 23	D
Stanford and Amin	<i>Black Literature for High School Students</i>	1978	12, 19	C
Steffens and Dickerson	<i>Writer's Guide: History</i>	1987	8	
Steward and Smeltsor	<i>Writing in the Social Sciences</i>	1984	8	
Stillman	<i>Families Writing</i>	1989	15	
Stires	<i>With Promise: Redefining Reading and Writing from Special Students</i>	1991	14, 22	
Stoessiger and Edmunds	<i>Natural Learning and Math</i>	1992	7	
Strickland, J.	<i>From Disk to Hard Copy: Teaching Writing with Computers</i>	1997	24	
Strickland, K., et al.	<i>Un-Covering the Curriculum: Whole Language in Secondary and Postsecondary Classrooms</i>	1993	2	C
Strong	<i>Creative Approaches to Sentence Combining</i>	1986	17f	C
Swain	<i>I Can Write What's on My Mind: Theresa Finds Her Voice</i>	1994	14, 16, 21	A
Tamura et al., eds.	<i>Turning Points in Teaching: Narrative Reflection on Professional Practice</i>	2001	14	D

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Tate	<i>Teaching Composition: 10 Bibliographic Essays</i>	1976	17	
Tate and Corbett	<i>Teaching High School Composition</i>	1970	17	C
Tate and Corbett	<i>Writing Teacher's Source Book</i>	1988	17, 17d, 17e	
Tchudi	<i>Alternatives to Grading Student Writing</i>	1997	11	B, C
Tchudi	<i>The Astonishing Curriculum: Integrating Science and Humanities Through Language</i>	1993	3, 9, 19	A, B, C
Tchudi	<i>Travels Across the Curriculum: Models for Interdisciplinary Learning</i> [2 copies]	1991	3	A
Tchudi and Huerta	<i>Teaching Writing in Content Areas: Middle School/Junior High</i>	1983	3	B, C
Tchudi and Lafer	<i>Interdisciplinary Teacher's Handbook: Integrated Teaching Across the Curriculum</i>	1996	3, 4, 7, 8, 9, 10	C
Tchudi and Tchudi	<i>English Language Arts Handbooks</i> [2 copies]	1991	17	
Tchudi and Yates	<i>Teaching Writing in Content Areas: Senior High School</i>	1983	3	C
Teachers and Writers Collaborative	<i>Whole Word Catalogue</i>	1972	2, 17, 23	
Teachers and Writers Collaborative	<i>Whole Word Catalogue #2</i>	1977	2, 17, 23	
Thaiss	<i>Language Across the Curriculum in the Elementary Grades</i>	1986	3	A
Tierney et al.	<i>Portfolio Assessment in the Reading/Writing Classroom</i>	1991	11	
Tobin	<i>Writing Relationships: What Really Happens in the Composition Class</i>	1993	10, 17	.
Tobin and Newkirk	<i>Taking Stock: The Writing Process Movement in the '90s</i>	1994	17c, 17d, 17e, 18	
Tomlinson	<i>Children's Books from Other Countries</i>	1998	1, 12	A, B
Tompkins	<i>Teaching Writing: Balancing Process and Product</i>	1990	17	
Trimble	<i>Writing with Style: Conversations on the Art of Writing</i>	1975	21	
Tully	<i>Helping Students Revise Their Writing: Practical Strategies, Models, and Mini-Lessons That Motivate Students to Become Better Writers</i>	1996	17c	A, B

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Van Cleaf and Dimmet	<i>Energizing Social Studies Through Writing</i>	1993	8	B, C
Walvoord	<i>Helping Students Write Well: All Disciplines</i>	1982	3	
Watson	<i>Ideas and Insights: Language Arts in Elementary School.</i>	1987	17	A
Weaver	<i>Alternatives in Understanding and Educating Attention-Deficit Students</i>	1991	22	
Weaver	<i>Lessons to Share on Teaching Grammar in Context</i>	1998	17f	B, C
Weaver	<i>Teaching Grammar in Context</i>	1996	17f	
Wells	<i>Action, Talk and Text: Learning and Teaching Through Inquiry</i>	2001	14	D
Wells	<i>Changing Schools from Within: Creating Communities of Inquiry</i>	1994	14	D
Wells and Chang-Wells	<i>Constructing Knowledge Together: Classrooms as Centers of Inquiry and Literacy</i>	1992	14	D
Wendt	<i>Starting with Little Things: A Guide to Writing Poetry in the Classroom</i>	1983	6	
Whitin	<i>Sketching Stories, Stretching Minds: Responding Visually to Literature [2 copies]</i>	1996	2, 17c, 25	A
Whitin and Whitin	<i>Inquiry at the Window: Pursuing the Wonders of Learners</i>	1997	14	A, B
Whitmore and Goodman	<i>Whole Language Voices in Teacher Education</i>	1996	16	D
Wigginton	<i>The Foxfire Book</i>	1972	27	
Wilde, Jack	<i>A Door Opens: Writing in Fifth Grade</i>	1993	17	A
Wilde, Sandra	<i>You Kan Red This! Spelling and Punctuation for Whole Language, K-6</i>	1992	2, 17f	A
Wilhelm	<i>Standards in Practice, Grades 6-8</i>	1996	11, 17	B
Wilhelm	<i>"You Gotta Be the Book": Teaching Engaged and Reflective Reading with Adolescents</i>	1997	14, 16	B, C
Williams	<i>Teaching for the Two-Sided Brain</i>	1983	4, 25, 26	D
Willis	<i>Deep Revision: A Guide for Teachers, Students, and Other Writers</i>	1993 (1)	171	C
Wilson	<i>Composing Situations</i> <i>Composing Situations</i>	1966	17	
Wilson and Cutting	<i>It's Time: Celebrating Math with Projects</i>	1991	7	

AUTHOR	TITLE	DATE	SUBJECT	LEVEL
Winterowd et al.	<i>The Literature of Fact</i>	1988	3, 17	C
Wolcott	<i>An Overview of Writing Assessment</i>	1998	11	D
Woodson	<i>From Cases to Compositions</i>	1982	4	C
Workman	<i>Writing Seminars in the Content Area</i>	1983	3	C
Worsley and Mayer	<i>The Art of Science Writing</i>	1989	9	B, C
Wresch	<i>The English Classroom in the Computer Age: Thirty Lesson Plans</i>	1991	24	
Yancey	<i>Portfolios in the Writing Classroom</i>	1992	11	A, B, C
Young and Fulwiler	<i>When Writing Teachers Teach Literature: Bringing Writing to Reading</i>	1995	19	C
Zebroski	<i>Thinking Through Theory: Vygotskian Perspectives on the Teaching of Writing</i>	1994	14, 17a	D
Zemelman and Daniels	<i>A Community of Writers</i> [2 copies]	1988	17	C
Zemelman et al.	<i>Best Practice: New Standards for Teaching and Learning in Americas Schools</i>	1993	3, 11, 17	D
Zemelman, Daniels, and Hyde	<i>Best Practice: New Standards for Teaching and Learning in America's Schools, 2nd ed.</i>	1998	3, 11, 17	D
Zeni	<i>Ethical Issues in Practitioner Research</i>	2001	13, 16	D
Zinsser	<i>On Writing Well</i>	1985	17	

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