

Bread Loaf

Teacher Network Magazine

Fall 2006

Making Connections Across and beyond the Curriculum



In This Issue

Writing across the Curriculum:
Bread Loaf Faculty Who
Shaped the Movement

"Long Nails" — an Important
New Translation of a Traditional
Yup'ik Story

Honest Young Scribes:
Why Their Accounts Matter

Bread Loaf's Newest Campus:
UNC Asheville

Aleknagik's Young Authors
at the Smithsonian's National
Museum of the American Indian

Making Connections Across and beyond the Curriculum



In Nairobi, Santiago, New Orleans, Santa Fe, and in countless other cities too, Bread Loaf teachers and their students are seeing first-hand how writing empowers them to make important connections across and beyond the school's curriculum. In this issue, Bread Loaf teachers describe their students' progress in writing to learn, writing to communicate, and writing to make sense of the world around them.

Writing Across the Curriculum: A Human Rights Issue?

Dixie Goswami

Bread Loaf Teacher Network Coordinator

Many members of the Bread Loaf faculty and consultants to the program in writing shaped the “writing to learn” movement that began in the 1960s and 1970s in England, under the leadership of James Britton, Nancy Martin, Tony Burgess, Peter Medway, and their colleagues in the School Council Project.

Janet Emig, a distinguished scholar who was advisor to the Bread Loaf program in writing in the 1980s, provided a rationale for the writing to learn movement with her article “Writing as a Mode of Learning,” published in 1977. Emig argues that “Writing represents a unique mode of learning—not merely valuable, not merely special, but unique.” Writing serves learning uniquely, Emig theorizes, because writing as process-and-product has a cluster of attributes that correspond uniquely to certain powerful learning strategies.

Working with the Bullock Commission in England in the early seventies, Britton and his colleagues determined three functions for writing, which they call expressive, transactional, and poetic, defining expressive writing as “writing closest to the self” and “the matrix from which all other writing evolves.” Britton’s term “expressive writing,” or “writing to learn,” describes an early phase for many in the process of writing intended ultimately for an audience, such as essays, reports, term papers, and reviews.

In the 1970s writing teachers observed that academic uses of writing, including writing across the curriculum, ignored or suppressed the language and funds of knowledge that children brought to school. Peter Medway wrote about the “bright but non-academic working-class children who failed in school and yet whose verbal resourcefulness and fertility were an inescapable fact.”

For many activist scholars (then and now) writing across the curriculum was a reform strategy that could bring the experience and language of working-class and other students into the classroom. In Medway’s words, writing across the curriculum is a human rights issue rather than a pedagogical strategy, designed to make “the dice less heavily loaded against . . . bright working-class children” in schools.

Writing to learn is at the heart of many BreadNet exchanges that engage students in written conversations about language, literature, and ideas. This written dialogue among students and teachers

means that BreadNet exchanges have the potential to be developmentally important, providing opportunities for the kind of writing that is “the matrix from which all other writing evolves.”

Always generous in sharing their work with Bread Loaf teachers and often inviting us to join in their inquiries, these scholars established the climate that made the work described in this issue possible. The references below should be useful to teachers who are interested in theories and research that underlie current writing across the curriculum programs and practices.

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Table of Contents

Making Connections Across and beyond the Curriculum

The Key Ingredient in WAC	4
<i>John Warnock</i>	
A Yup'ik Story for Young Readers	6
<i>David Moore Miller</i>	
Where Is the Pinnacle?	13
<i>Brendan McGrath</i>	
Honest Young Scribes	17
<i>Allison Holsten</i>	
Asheville, North Carolina: Bread Loaf, Southeast	22
<i>Janet Atkins</i>	
Sharing Ideas across the Mason-Dixon Line	25
<i>Larry Bounds</i>	
<i>Mabeshte Is 'Cool'—</i> Teaching Young Writers in Nairobi	28
<i>David Wandera</i>	
In the Spotlight: Bread Loaf Leaders Speak Out	30
<i>Debbie Barron and Lou Bernieri</i>	
Kentucky BLTN: Restructuring High Schools, Promoting Analytical Writing across the Curriculum	34
Announcements & News	35
Bread Loaf Friends and Fellows	37

FRONT COVER PHOTOGRAPHY— CLOCKWISE FROM BOTTOM:

Brian Tippy (kayaking in Auke Bay: Juneau, Alaska); Ed Brown (daylilies and rock wall outside the Bread Loaf Inn: Vermont); Andrea Esser (Devil's Head Rock: Chimney Rock Park, North Carolina); William Crenshaw (bird on gargoyles at University Church of St. Mary's: Oxford, England); Gail Denton (ruins at Chaco Canyon: north of Santa Fe, New Mexico).

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The Key Ingredient in WAC

John Warnock

“What if working with writing can come to be seen as an opportunity rather than simply a duty?”

A colleague told me a while ago about the time that she was working with a student on a paper that was a mess. The student’s eyes lit up. “Oh, I get it,” he said. “You want me to put the English in!”

Students don’t acquire such understandings about what good writing amounts to by accident. His experiences in school—and perhaps in the culture at large—had taught him that writing quality is something only English teachers care about, that it is something you “put in” to language that is otherwise perfectly satisfactory for the slightly weird people who care about such things.

WAC stands for “Writing Across the Curriculum,” as just about everyone knows now who isn’t in the Western Athletic Conference. A less familiar acronym is WID, which stands for “Writing in the Disciplines.” Both reflect the recognition that teaching writing—or at least teaching that writing matters—can’t be something that only English teachers do, not if we hope that our students will thrive as writers.

This insight sets up teaching writing—or emphasizing quality in writing—as a duty. Why don’t these

An interesting consequence of this insight—the insight that writing is a powerful mode of learning—is that ‘revision’ becomes central to what writing is about.

other teachers do their duty? Probably for the same reason that we don’t always do it ourselves when it comes to doing what we know would be best for our students as writers. We are overwhelmed by the numbers of students we have and by everything else we are supposed to be doing. In the case of people who aren’t English teachers, I’m convinced that another problem is insecurity. There is

a lot of insecurity out there about writing. (I’ve taught writing to judges, and I can tell you that as a group they worry about it a lot but just aren’t sure how to go about working on it, beyond getting it “correct.” Getting it “correct” is what all too many people think “English” is all about.)

Of course those of us who *aren’t* insecure about our writing are probably the worst writers. A definition of writing, which I like, is that it is a way of having problems and working on them. When we are aware of problems and working on them, we are probably not at our most “secure.”

But what if working with writing can come to be seen as an opportunity rather than simply a duty?

That is what happens when we are able to convince ourselves and our colleagues that writing is, as Janet Emig put it, a “uniquely powerful mode of learning.” This seems to me a central tenant of any program in WAC that hopes to have any impact.

In his elegant study published in 1975 (and shortly before he became a member of the Bread Loaf faculty), James Britton and his colleagues (a number of whom also became revered members of the Bread Loaf faculty) demonstrated that, in the British secondary schools he studied, writing was used almost entirely as a mode of examination (Britton, et al., *The Development of Writing Abilities* [London: Macmillan, 1975], 11-18). That is, writing was used (when not used as a punishment) as a way of demonstrating knowledge, but not of acquiring it.

Britton and his colleagues called for expanding our students’ repertoire as writers, and he later went on to show how “informal” writing (that is, writing that wasn’t going to be graded) could be used, along with talk, to enhance learning in places like science classes. This, it seems to me, is what our colleagues in other fields need to appreciate if they are to get into the game with us and help our students develop as writers—that writing can be used for purposes other

than demonstrating knowledge (or for “communicating” what is already known), that it can be used to support learning and discovery.

An interesting consequence of this insight—the insight that writing is a powerful mode of learning—is that “revision” becomes central to what writing is about, not something that is done after the significant work of writing is done. Revision is an “afterthought” only in the sense that all learning requires afterthought. Revision now deals with what the word suggests—with re-seeing, with learning—not just with “correcting.”

One of the places at Bread Loaf where students can learn just how powerful revision can be is, not surprisingly, the course taught by Tilly Warnock, called “Rewriting a Life: Revision as a Life Skill.” One thing students learn in that course is just how multi-faceted and generative revision can be when we free ourselves from the notion that it is only a matter of what would better be called “editing,” or “correcting,” or “polishing.” The kind of educated play with writing that this course teaches can be applied to exploring “subjects,” not just “lives,” as becomes quickly obvious to the members of the class.

Every Bread Loaf faculty member I know recognizes the centrality of revision in writing and works in different ways to bring students the experience of its power. They do this by calling for drafts before final versions, but also by inviting students to respond to the material of the class in manifold ways—in song and other kinds of performance, in reading logs and other kinds of informal writing, in the writing of lesson plans to accompany critical essays, and, increasingly, in ways that allow students to work with the new electronic technologies. In this last area in particular, we faculty often must be led by our students, just as we are in our regular classrooms.

Here is where I think teachers in K-12 schools may have an advantage over us in the universities when it comes to promoting WAC. WAC often becomes WID in the universities because the work in universities is so completely divided up into “disciplines.” WID is, it seems to me, a much more limited idea than WAC. It tends to get reduced to a consideration of the styles and modes of reasoning that are conventional in a field. This move represents an

advance over the idea that there is something called “academic writing” and that is the same in all fields. Different fields do have different “styles” when it comes to writing. Physicists don’t write like sociologists, who don’t write like business majors, who don’t write like literary critics. Becoming professionalized in a field is a matter of getting comfortable with (not to say unconscious of) the field’s particular style.

But learning the style of a field is not the same thing as learning how to exploit the power of writing as a means of learning.

The judges I have worked with have learned how their early writing can lead them to a more solid understanding of what a case is about and what they need to decide. They have also learned that this early writing can put them in a better position to re-write for a reader once that more solid understanding has been achieved.

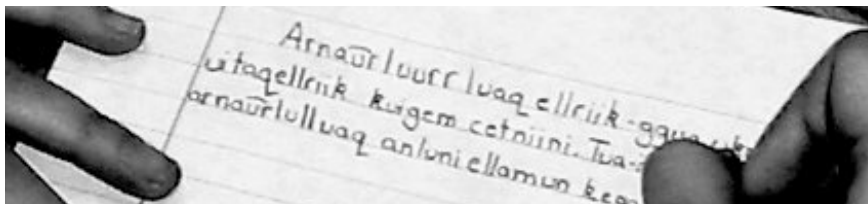
If these old dogs can do it, the young ones surely can.

John Warnock is a professor of English at the University of Arizona and director of the graduate program in Rhetoric, Composition, and the Teaching of English. He has been teaching at Bread Loaf since 1991 and has offered several courses: Travel Writing; Writing about Place; Writing the Cultures of the American Southwest; Literacy, Electracy, Democracy; and Rhetoric. Last summer, John taught at Bread Loaf’s new campus in Asheville, North Carolina. For many years, he was director of the Wyoming Writing Project, a site of the National Writing Project.



A Yup'ik Story for Young Readers

David Moore Miller



My first Bread Loaf experience two summers ago in Juneau, Alaska, was made possible by a fellowship funded by the state of Alaska. The award was designated for the improvement of writing instruction for Native Alaskan youth, students such as those I had come to know the previous year when I taught at Tuntutuliak, an isolated Yup'ik Eskimo village of around 370 people in southwest Alaska.

Lewis Angapak Memorial School, the school where I taught, is the only school in Tuntutuliak. The school, with enrollment at approximately 120 students, has a “Yup'ik First” language program—meaning, school is taught exclusively in the native Yup'ik language through second grade. English is not used for instruction until students enter third grade.

I decided to go to Alaska after my fourth year at Sulzberger Middle School, an inner-city school in Philadelphia. It was a hard place to begin teaching—a kid I really liked was murdered during my last year there, and although I wasn't aware of it then, I realize now that the experience had a lot to do with my decision to move so far from the city.

I had some idea of what life was like in Alaska because during my college years I had spent a

couple of summers working at a salmon cannery in southwest Alaska. The transition from inner-city Philadelphia to the isolation of an Alaskan village, though, was an experience I never could have fathomed. I had heard, for example, that the village of Tuntutuliak was small and isolated, but I had no idea of how totally isolated or how foreign village life would be. Tuntutuliak is one of many villages in the Yukon-Kuskokwim Delta of Alaska that share similar defining characteristics: roads and restaurants are nonexistent; hot water heaters, flush toilets, and even showers are rare.

Just about every house in Tuntutuliak has a separate steam bath building for bathing, though, and families generally “fire up” the steam bath each night, alternating its use between males and females every other evening. A *steam* is a social event that lasts several hours, with bathers moving back and forth between the steam room and the cool-off room, each time tolerating the scalding-hot steam room as long as possible.

Aside from occasional driftwood that flows down the Kuskokwim from Alaska's forested interior, wood for the steam baths must be taken from miles upriver. Between May and October, wood is retrieved by going upriver on a boat. Once the river freezes, the journey is made by snow machine.

The landscape of Tuntutuliak is flat, marsh-like tundra, and during the warmer months, there is frequent flooding. Without the wide boardwalks that wind in a figure-eight pattern throughout the village, transportation would be difficult, even with the small four-wheelers that most families have.

The Bread Loaf Connection

I learned about the Bread Loaf School of English that first year in Tuntutuliak when I noticed a fellowship opportunity described on the Lower Kuskokwim School District's First Class server. Bev Williams, academic coordinator for the school district (and a former Bread Loaf Teacher Network consultant), had posted the fellowship announcement to a conference folder. I was impressed by information about Bread Loaf's summer program for graduate students and intrigued by the description of BreadNet, a worldwide telecommunications network that offers a "way for students to write for an audience." I applied for the fellowship—and later happily accepted the offer to join the program.

The following summer, at Bread Loaf's Juneau campus, I took classes that I knew would enrich my work with sixth-graders in Tuntutuliak. In Rochelle Johnson's *Searching for Wildness* class, for example, we explored the question of what it means to be *native*. In the other class I took, Jeffrey Porter's *Going Digital*, we looked at ways to use the Web as a digital medium through which literature becomes available to the world.

Participation in BreadNet activities during the school year was a key requirement of my fellowship award. That summer in Juneau, along with other Bread Loaf fellows, I attended weekly meetings that addressed the various ways in which BreadNet connects classrooms. During one of the sessions, Karen Mitchell, a Bread Loaf graduate and co-facilitator for the meetings, presented several of Brendan McGrath's class projects as examples of the exceptional work that students involved in BreadNet exchanges can accomplish.

Brendan's students, inspired by a book produced by students at Clark's Point, Alaska, had published their own book—*The Aleknagik Way: Alaskan Style*, a beautifully illustrated book about the history and culture of Aleknagik, a small Yup'ik village about 200 miles south of Tuntutuliak. With guidance from Marty Rutherford (a Bread Loaf leader who had worked with the Clark's Point students on their book), Brendan and his students also produced a book of poetry that was honored at the

Smithsonian National Museum of the American Indian, in Washington D.C. [See Brendan's story about the project on page 13.]

During a later meeting for Bread Loaf fellows, Karen asked each of us to find another teacher who would be willing to collaborate on designing and implementing an electronic exchange for our students. I worked with J.J. Johnson, who is a teacher on a Navajo Nation reservation in New Mexico.

Neither of us foresaw the potential of extending our project to include translation. The word *translation*, in fact, didn't appear once in our exchange plans.

The Yup'ik and Navajo Exchange

J.J. and I met for most of an afternoon—in a room where we had a view of the Mendenhall Glacier, at the University of Alaska Southeast (the site of Bread Loaf's Juneau campus)—and we hammered out the details of our exchange. We decided to build our exchange around the sharing of respective cultures between our groups of Navajo and Yup'ik students, but neither of us foresaw the potential of extending our project to include translation. The word *translation*, in fact, didn't appear once in our exchange plans.

J.J.'s class consisted of about twenty ninth-grade students, both boys and girls, from a public



Boardwalks forming a figure-eight pattern throughout the village are necessary during warmer months because of flooding. Without the boardwalks, transportation would be difficult, even for families with small four-wheelers.

school on the Navajo reservation in the desert area of New Mexico. My class was made up of ten sixth-grade students, mostly girls, at the Lewis Angapak Memorial School, in the barren, flat tundra of rural southwest Alaska. We thought it would be interesting, through the use of technology, to bring together students who have in common their Native American heritage yet come from such different landscapes. The focus of the exchange, we wrote, was “the sharing of local indigenous culture between geographically isolated groups of Native American students through an exchange of information about traditional customs, foods, and stories.”

Considering that both classes were bilingual—one Yup’ik/English and the other Dine/English—it would seem that translation would be a natural extension of the exchange focus we drew up during our first meeting, but the idea for translating a story came later—from the students!

The plan was to have each class select a traditional story, true to the respective local traditions and customs of each group, and send it to the other class. We had hoped this would provide the foundation for meaningful and reflective dialogue upon which we would build the rest of the exchange. Although we had planned for the story sharing to occur at the beginning of the exchange, a unique set of circumstances meant that our story would not actually reach the Navajos until later in the year.

“LONG NAILS” PROJECT PARTICIPANTS

STUDENTS

Jerome Thomas Carl
Arthur De Cook
Carla Janemarie Tanuk’aq Evan
Williann Alexis Frank
Marie Elaine Friday
Mary Jean Friendly
Susan Dianne Jimmie
Priscilla Anesia Marie John
Miranda Carol Upay’aq Lupie
Cathy Danielle McIntyre
Katie Louise Simon

YUP’IK CLASS TEACHER/ADVISER
Sophie Enoch

The “Long Nails” Translation Project

The first time I mentioned to my Yup’ik class that they were to choose a story to send to their Navajo exchange partners, it was as if they had been expecting it all along. The students love their Yup’ik stories, and the prospect of telling a story they knew to a new, far-away audience, an audience that would listen, created an air of expectation and excitement in the classroom. After a surprisingly short class discussion, the students agreed that “Long Nails” was the story they wanted to share with the Navajo students.

After a surprisingly short class discussion, the students agreed that “Long Nails” was the story they wanted to share with the Navajo students.

Having attended Lewis Angapak Memorial School together with the same group of kids their whole lives, my students knew each other very well, and they were also familiar with the same traditional stories. I think that their knowledge of the same stories, an important part of their collective Yup’ik history, probably accounts for why the students were able to come so quickly to consensus about which story they would share.

The Inspiration: Purpose for Writing

Initial brief introductions between our two classes were enough to get the students talking. We began by completing a Venn diagram that helped us compare Yup’ik and Navajo cultures. Shortly after that, students in each group sent the other class a box of items reflecting unusual characteristics of their culture. The Yup’ik students, for example, sent J.J.’s class a package of dried fish, a staple in their village diet. In return, they received a package with pottery, tea, pine nuts, photographs, hair ties—and a traditional Navajo story.

Now that the Navajo class had sent us their story, we were really in a bind! Most Navajo stories are already available in both English and Dine, but the only English translation of “Long Nails” we had

been able to find was a single copy of a word-by-word translation that was designed specifically for teaching the Yup'ik language. The English part, especially because of the syntax, barely made sense, but this was the story that students most wanted the Navajo kids to know. Here, for example, is the English part of the first and second sentences as they appear in *Yup'ik Stories Read Aloud*:



Tuntutuliak scholars take a break from their translation project during recess time at the Lewis Angapak Memorial School. PHOTO CREDIT: DAVID MOORE MILLER.

So, it is said / those two / grandmother and grandchild / lived. / His grandmother, it is said, / would admonish / her grandchild / whenever the case / no matter what / the river / across it / into the tall grass / never to go among them.

The story continued in this word-by-word translation for roughly six pages, and the students knew that if they were to send this translation to the

Navajo class, all the important meaning behind their chosen story would be lost. I said it would be all right for the class to choose a different story, one with a better English translation. I reminded them that our school had many Yup'ik

stories written in English, versions that would be easy for the Navajo students to read and understand, but their hearts were set on "Long Nails." I wondered then how hard they thought it might be to

write a better translation of "Long Nails," and without much forethought I suggested that it might not be too hard, using the word-by-word translation as a guide. The suggestion sparked a brainstorm of ideas among the students. "Maybe each of us needs to do only a part," one said. "We can ask Sophie for help!" another student added. Then another

student asked, "Can we work on it in English and in Yup'ik class?"

I didn't expect such an enthusiastic reaction, but I was delighted. Despite being told they could simply choose a different story, the students decided they would rather take on the more difficult task of translating the entire story, from beginning to end, to be absolutely sure the meaning would be conveyed as they understood it. At the advice of one of my students, I asked Sophie Enoch, the Yup'ik teacher at our school, if she would help with the translation during Yup'ik class. She agreed, and weeks after we had put the exchange on hold because of our work on the story, the translation of "Long Nails" was finally finished.

The Magnitude of Accomplishment

At first glance, it might seem as if the whole translation project should have been a relatively easy task—after all, fixing sentences is something sixth-graders do all the time. But these students, with some help from their teachers, did much more than "fix" a few problems with sentences: they actually re-translated the entire story from the original Yup'ik.

It would have been nearly impossible for them to make sense of the English part. Below, for example, are two translations of the second sentence in

At the advice of one of my students, I asked Sophie Enoch, the Yup'ik teacher at our school, if she would help with the translation during Yup'ik class. She agreed.

the story. The first is from the original translation; the second is the students' improved version:

His grandmother, it is said, would admonish
her grandchild whenever the case no matter
what the river across it into the tall
grass never to go among them.

The grandmother warned her grandson not
to go among the tall grass across the river.

LONG NAILS

Once there lived a grandmother and her grandson. The grandmother warned her grandson not to go among the tall grass across the river. One morning the grandchild went berry picking at the other side of the river, despite his grandmother's warnings. When he was picking berries he became very curious of what was in the tall grass. While he was picking, he inched himself toward the grass. When he got closer, he saw a trail that went into the grass. After thinking about it, he decided he would follow the trail and come back right away. So he started to follow the trail.

As he went on, the grass became taller. Then a stream of smoke appeared ahead of him flowing straight up. When he reached it there was a small house. He climbed it, looking around cautiously and carefully. At the top he peeked through the window and saw an old woman sitting and playing with her nails. Her nails were very long.

Even though he didn't make any noise, the old woman shouted at him to come down and come in. The grandchild climbed down and went in. When he came in she served him boiled fish. While he was eating the old woman kept playing with her fingernails. Then a small boy came in quickly and threw a tantrum about wanting to eat. The old woman screamed at him, telling him he would not eat, but the boy ran out quickly to the porch saying he was going to eat. The old woman ran after him, and the boy started screaming.

All of a sudden, the noise subsided, and the old woman came in and sat down. The grandchild became frightened, so he made an excuse to go pee. At this, the old woman said to him, "Why don't you pee in my palm." The grandchild replied, "Uh, I would, but I don't know how to pee in the palm." The old woman said again, "Why don't you pee in my mukluk." The grandchild replied, "I would do that, but I don't know how to pee into a mukluk." The old woman said to him again, "Why don't you pee into my fire place?" The grandchild replied, "Uh, I would do that too, but I don't know how to pee into the fire place."

The old woman, losing her patience, told him to go pee in front of the house, but to come back in right away. When the grandchild went outside, he found a little boy lying dead in an oval cauldron. This frightened him, and right away he tightened his belt, and after gathering his berries, ran home. As he was running, he started to hear stomping sounds from behind, like this: "tum, tum, tum." He briefly turned back and saw the old woman galloping like a dog after him. She'd extended her nails toward the grandchild, nearly reaching him.

When the grandchild arrived at the river, he told the ptarmigan on the other side of the river that the old woman was chasing him. The ptarmigan stretched his legs across and told the grandchild to come across. When he reached the other side of the river he told the ptarmigan to let the old woman come across, but he told the ptarmigan to pull back his legs when the old woman got to the middle of the river.

When she got to the river she yelled and howled, demanding help to cross. The ptarmigan stretched out his legs and let her cross. When the old woman reached the middle of the river the ptarmigan pulled back his legs and the old woman sank and drowned. Mice started surfacing in the water where she went under. They turned out to be the old woman's lice.

From then on, the grandchild followed his grandmother's directions.

In order to appreciate the magnitude of the students' accomplishment, one must consider the unique circumstances of learning English in a Yup'ik village. At Lewis Angapak Memorial School, teachers use Yup'ik exclusively for instruction from preschool through second grade. The start of third grade marks the first formal introduction to English. Throughout the district, people refer to this initial introduction to English as the "transition year." Thereafter, teachers instruct Yup'ik language classes as a separate course in all grades through the end of high school. By the time my students reached sixth grade, then, they had received only three years of formal English instruction. For just three years the students in this class had been speaking English at school—and generally the only time they ever need to speak English is when they *are* at school.

A hundred years ago, schools in this part of Alaska did not teach Yup'ik; authorities had banned the use of native language in the schools in order to promote the learning of English. It was not until the early 1970s, after years of English-only instruction, that district officials finally introduced the "Yup'ik First Language Program." I don't know how the language survived after the ban for so many years, but I suspect it was kept alive because it was used in all places outside school.

Shortly after I arrived at the village, I found a newspaper article from the late nineties about the Tuntutuliak Traditional Council's rejection of a piece of state legislation that would require all villages in Alaska to correspond with the state in English only. In response to this directive, the

Traditional Council (the village version of local government) declared that Yup'ik would be the “official language of village business.” In Tuntutuliak today, Yup'ik is the language of choice. The commitment of community members to the preservation of the local indigenous language extends into the classroom because the perpetuation of Yup'ik is important to the people.



Christiana, a young Yup'ik child, cuts fish for drying, learning early about the traditions of her Tuntutuliak village.

PHOTO CREDIT: LEROY FRIENDLY

The Importance of Storytelling

Storytelling has many vital functions in Yup'ik culture, the most important of which, in my opinion, is that storytelling is the best way that most of the children learn. The first few times I observed village elders coming into the school to tell stories, I was amazed at how captivated by the stories the students seemed to be. As I came to

better understand the important role storytelling plays in learning, in the Yup'ik culture especially, other features of the culture that did not make sense to me at first began to take on new meaning. Here in the village, for example, I have observed that parents more typically model behavior and offer suggestions. People have also told me that parents often remind their children of lessons learned from the traditional Yup'ik stories.

More to the Story

“Long Nails” is one of many stories the children of Tuntutuliak remember from their childhood years. It is a story told frequently by Yup'ik grandmothers because it gives children good reasons to obey them. When children retell the stories, though, there is a marked difference in the overall *feel* of the story—and while changes in stories come about naturally when they are told and retold many times, I think the variations of stories and their collective meaning are defining characteristics of Yup'ik storytelling. Each storyteller has a particular way of telling stories, and the way that two storytellers might tell the same story can vary tremendously. The translation of “Long Nails,” then, offers the *feel* of the story as told by this group of students.

The experience of a Yup'ik-speaking person who is listening to “Long Nails,” as told by an elder in the Yup'ik language, must be quite different from the experience of a non-Yup'ik person who is reading the sixth-graders' translation. Further, the way people told “Long Nails” in earlier generations probably differs, at least in some respects, from the way elders tell the story today. In this way, the students' version of “Long Nails” constitutes but a fraction of all that the traditional Yup'ik story of “Long Nails” likely entails. In this way also, the very nature of storytelling does not allow for single versions at all.

“This project has great cultural and developmental value. Most obviously, it both expresses and reinforces the cultural value of such traditional stories as America's first Literature. Less obviously, it should have cognitive value for the individual students. Talking and writing collaboratively, going back and forth between meanings and text, and between Yup'ik and English—these are powerful conditions for each student's language development in both languages and in story form.”

Courtney Cazden—

Bread Loaf School of English faculty member
and Charles William Eliot Professor of Education
(Emerita) at Harvard University

The sanctuary of village life offers parents a factor of comfort that is uncommon in most other places. The sense of security that comes from personally knowing each person in the village allows for what might seem to be a kind of leniency in the way parents raise their children. With the extreme isolation of village life, however, this leniency probably leads children to become more independent in their learning. Perhaps this way of independent learning is part of the reason the children pay such close attention to the elders when they tell their stories: they have experienced first-hand, as the little boy in the “Long Nails” story did, that listening to their elders is a good idea.

Construction of Knowledge

The students in this class were used to moving back and forth in their use of Yup’ik and English throughout the day. The translation project was probably a natural process for most of them. What I found most interesting, though, was that it was the students themselves who wanted to translate the “Long Nails” story. It wasn’t an assignment that I had given them; it was something they asked to do because it was also naturally relevant to their needs. The students had a reason for their writing, a purpose, and they had an audience for their work.

The most important lesson that I learned from the project is that learning occurs more naturally as the way we teach becomes more connected to our students’ needs as learners. Although J.J. and I did not end up following the exchange schedule that we first designed for our classes, my students eventually did send the Navajo class our traditional Yup’ik story—a story filled with significance and meaning that the students themselves constructed.

ACKNOWLEDGMENTS

One highlight of the project was the pizza party awarded the students by Write to Change, a non-profit organization that promotes school and community literacy projects. Dixie Goswami, executive director of Write to Change and coordinator of the Bread Loaf Teacher Network, nominated the students because of their “important literary and cultural achievement.” The party was a reward beyond imagination. Pizza in the village is rare—it must be flown in by air!

I am grateful to Dixie for her encouragement, to Marty Rutherford, and also to Professors Courtney Cazden and Lucy Maddox for their guidance and support. I met Professor Cazden during my first summer at Bread Loaf in Juneau when she helped facilitate the Bread Loaf Teacher Network meetings. Toward the end of the following year, after I had submitted a report of my exchange project to the Bread Loaf office, I received a very supportive e-mail from Ms. Cazden in which she praised the project and noted the “multiple benefits” my students likely received as the result of the group translation process.

With encouragement from these Bread Loaf supporters, I wrote to the Smithsonian National Museum of the American Indian to inform them of the students’ accomplishment. Later a representative of the museum responded and sent a package with items recognizing the students’ achievements.

After graduating from the College of Wooster in 2000 with a degree in philosophy, **David Miller** participated in Teach Philadelphia, a two-year program that focuses on advancing educational opportunities for urban youth. Assigned to teach in West Philadelphia, he worked in Sulzberger Middle School for four years. While at Sulzberger, he documented his experiences at the school in articles published in the *Philadelphia Inquirer*. In the summer of 2004, David accepted an offer to teach with the Lower Kuskokwim School District in Tuntutuliak, Alaska, at Lewis Angapak Memorial School. A second-year fellow this past summer at Bread Loaf Vermont, David recently moved to Ketchikan, Alaska, where he is the librarian at Ketchikan High School.



Listen to an audio version of “Long Nails,” view photographs of the Tuntutuliak village, and find more information about the project at the following sites: http://breadnet.middlebury.edu/~David_Miller/htmlpages/longnailtranslation.html, <http://www.strom.clemson.edu/teams/literacy>, and <http://tunt.blogspot.com>.

Where Is the Pinnacle?

Brendan McGrath

*“Memory should not be called knowledge. Many have original Minds
who do not think — they are led away by Custom.”*

—From a letter by John Keats to J. H. Reynolds, February 19, 1818

A crowd of some two hundred strangers erupts in cheers, and the students’ faces are beaming with smiles. The Smithsonian’s National Museum of the American Indian had just honored twelve of these native Alaskan students from Aleknagik, Alaska, for their achievements in writing within the past two years by allowing them to read pieces of their poetry and passages from their self-published book, *The Aleknagik Way: Alaskan Style*.

Standing there, staring at the heroic students who looked out at the crowd whose population was larger than that of their village, I knew that the moment was magical. The four-thousand mile trip for most of the students had been one of many firsts: first time on a jet plane, first subway ride, first public bus ride. For many it was the first time out of the state. For most of the boys, it was the first time they had worn a tie!

That early morning in late April, 2005, I stood in disbelief, thinking about where our two-year journey had taken us. How did we get here? What will this lead to in the future? What might be the impetus that will lead my students to write with such passion once again? And then my reflections turned to a sure truth: the power of writing is that it is a generative, limitless process. The opportunities it creates are infinite.

New Inspiration at Bread Loaf

In the summer of 2005, I had the opportunity to take Dixie Goswami's Writing to Make a Difference class

at the Bread Loaf campus in Vermont. During the six-week class, teachers from Alaska to Kenya sought innovative ways to break free of “custom” in their classrooms and communities—to lead students to use their critical thinking skills and to discover how having purpose for their writing techniques can help them produce more sophisticated language. The intent of our inquiry was not about having students master purposeful five-minute quick writes in class; it was about providing opportunities for students to break free of unproductive habits and to develop writing as a tool to bring about change in their lives and environments.

For much of our work in this class, we devised ways to use the electronic portfolio. As a literacy teacher, I began to see that this was another way to generate writing and to give students multiple ways of looking at themselves and their peers as writers. This was the stimulus that would open up audience, drive reflection, and foster ownership. This was what I needed to take my own students to a creative, individualized way of writing!

Ideas began spinning as I thought about possibilities of having my students use the electronic portfolio. We could use exchanges with schools, within and outside of Alaska, and post our communication online. We could create iMovies that would reflect the culture, explain literary terms, or re-create a scene in a book. We could add audio to writings posted on our Web pages so that audiences could listen to the students read their work. The possibilities seemed limitless.

When the school year started that fall, I began by sharing with students the Web pages that our Bread Loaf class had developed over the summer. The students were able to listen to my peers read their own poetry and see them as they introduced their Web pages. Hearing my colleagues’ expressive voices convinced the students that they could complete a similar

project. Another selling point was that the students were able to see themselves reading their poetry at the Smithsonian ceremony. Before school started, I had added video and audio of each student's reading on my Web page. Now, seeing their performances, they suddenly felt famous! There was a true sense of pride in the ones who were there and envy in the ones who were new to the class.

I knew the students were already thinking, "When can we get started?" First, though, I wanted them to transcribe accounts of how they became readers and writers. We had done this activity in Dixie's

class in Vermont, and our stories were among those that I shared on those first days of school. These were teachers writing about themselves as learners, sharing stories of how they became readers and writers. My students were surprised to find that many of these adults had encountered obstacles along the way.

I then wanted to know about the trials and tribulations of becoming literate in *Aleknagik*, within a culture that is known more for its storytellers than its authors. Having the students publish *The Aleknagik Way* two years before was one way of demonstrating what they could produce and the success that might follow their writing. That one project would not be enough though—it would soon be a memory, another story to be told. What I needed was yet another way to get the students' writing out of their folders and into a place where the work would be accessible to wider audiences.

The electronic portfolio (EP) proved to be the answer I was looking for, the perfect way to tap into students' natural needs. It would no longer be just the teacher and the class of fifteen, in the school of thirty-four, and in the village of two hundred that would be interested in their work; this was the means to expand our audience, to go far beyond our classroom,



Nichole Chuckwuk, who joined the class at the start of the school year in 2005, shares her traditional Yup'ik story with the class before she presents her iDVD.

even to other continents.

In order for the technology piece to work, I wanted to use Segue's Web-design program, developed by Shel Sax, director of educational technology for Middlebury College. I knew that I could call on Tom McKenna, Bread Loaf's technology director at the time, to help make the arrangements to host the students' portfolio pages online. The previous summer I had worked with Tom when he assisted Dixie Goswami with her Writing to Make a Difference class in Vermont. Now, as he did then, Tom offered his expert advice and assistance—exactly what we needed to make sure that

our electronic portfolio project would be a success.

Bradley's Story

When I first started teaching in Aleknagik, I had students in fifth through eighth grades in a single class. One of my students, Bradley, was in the fifth grade when I first met the group. That year was our book-project year, when we published *The Aleknagik Way*. In sixth grade, he was part of the group of students invited to the Smithsonian to share their poetry.

Now in seventh grade, Bradley's progress in writing was noticeable. Once the computers were lit up and the LCD projector was flashing images of the Smithsonian project, Bradley was immediately turned on too—this was his style of writing and discovery. Bradley had seen the benefits of writing with an audience in mind, and a few months into the year, when he started writing a poem for the electronic portfolio, it was apparent that he was aiming to please, thinking that someone who was not in our class would read his poem.

Bradley spent several weeks writing the poem that follows. Each day he brought the paper in, looking for suggestions, and then took it home for further

revision. In the end he created a poem that shows his command of imagery, diction, and perspective:

Sword
Jeweled with gold,
diamonds and pearls.
Its magic unfolds.
It can kill many with its powerful swirls.

The armies line.
Coming out of its sheath
it had a shiny, silvery spine
and sharp silver teeth.

The clashing of swords
sparking in battle,
to tag the enemy's hordes.
Many swords fell with a rattle.

Until the aged sword
met a new sword
battling fiercely they soared.
The clashing told that none outscored.

Helping its master
the old sword tried,
but the young sword was faster
and the old master died.

Left alone on the field
feeling happy with the blood it shown
leaving wounds unhealed
men lie with a mortal moan.

The electronic portfolio was inspiring many other forms of writing too. For example, I had each student use iMovie to produce a short video introduction for the electronic portfolio. Some included a simple welcome, but others chose elaborate outpourings of their love for writing and poetry. I was no longer seeing reflections of their thinking only on paper, though. I could see their thoughts reflected on their faces, on video and through sound, and they were filled with purpose.

The students soon posed another question: "Hey, can we make a movie and put it online?" Why not? Students began coming up with their own ideas. They started scripting and then storyboarding. This strategy led to introducing the students to iMovie and its potential, but it was also a way for them to discover and exercise their own voices.

The movie projects began with having students examine various scripts that I had downloaded to help them learn the terminology and to better understand the work ahead. From this point, we began watching

movie clips and talking about how the scenes might "look" on paper. Then, with a movie version in mind, we would take a book we were reading, select a scene from a chapter the students liked, and describe the scene in writing. The students then created their own storyboards.

After a brief overview of iMovie in a class lesson, the students were off in their small groups, making plans for their own movies. In my mind, though, this was still all experimental. I had no idea how this project would turn out, but I soon found that students were already on the way to remarkable achievements.

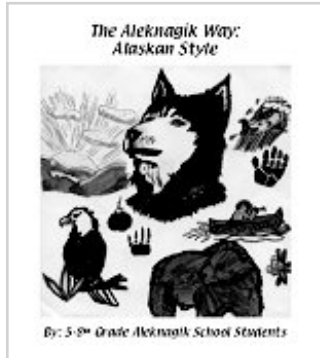
The students began by making short films that ranged from anti-smoking campaigns to scary movies, and these short clips were a perfect start. The students were letting their voices be heard! Then we started our own Sundance Film Festivalessque, a viewing day once each quarter when students showed their movies to other students and staff members at the school. By now the students were hooked. They wanted nothing more than to make top-secret films in class and present them to their peers.

Throughout the year, students found more purpose for their movie productions. They made movies that reflected major themes in our reading, defined literary terms, or recreated scenes from books we had read. Every movie we produced was better than the one before. The work was becoming more organized, and the students were beginning to look beyond the literal and consider stories from different perspectives.



The Aleknagik students are all smiles after ceremonies at the Smithsonian. Front row, from left: Donovan Andrews, Brendon Ramey, Bradley Ramey, Danielle Togiak, Adrian Tugatuck. Back row: Daniel Tugatuck, Michael Andrew, Patrick Andrews, Patrick Togiak, Brendan McGrath, Anton Andrews, Tyrone Andrews.

Our final project took us full circle—back to the students' Yup'ik culture. I had asked our school's Yup'ik language teacher, Melody Noden, to pull out some traditional stories that she uses to teach the



Aleknagik students in Brendan's class published their own book about the Aleknagik's way of life and traditions. To view the students' work, go to <http://www.strom.clemson.edu/teams/literacy/aleknagik.pdf>.

younger students in our school. The idea was to take those stories that had always been told orally and bring a visual life to them, using a medium that would go beyond adding illustrations and audio narrations. Instead, students would use the iDVD application to record their own performances of the stories. DVDs of the student productions could be used as a complement to

instruction when the stories are taught in the future.

Once the stories were selected, the students were off, following the usual steps: write a script, start a storyboard, gain teacher approval of the script, and then reserve a camera for filming. The first day, students dissected the story. The second day, they began writing and playing with ideas. The script then led to discussions about assigning roles and creating props.

Once the filming was completed, the editing began. The students had spent the year working with the program and had seen how other students worked with sound and effects. They had moved away from wanting to use their favorite pop song as the background; many groups now were making their own music and sounds to use in the presentations.

When the final projects were complete, the entire school filed into the classroom. Each group stood in front of the projection screen, introduced their story, and then read it to the audience. Finally we watched the feature film. The students were sold. The laughter and applause from their peers, brothers, sisters, cousins, and teachers was all the validation they needed. I believe, too, that they began to see the generative process of writing. They saw the connection these movies have to becoming writers.

Three years ago I walked into the classroom and did not have any idea what was ahead, but every year

has provided opportunities that have led my students to view their literacy as a tool for betterment. Bradley Ramey, author of "Sword," wrote about his experiences: "I've learned new ways of writing. . . . I've learned to make an electronic portfolio, figured out what Kenya was like [by participating in a BreadNet exchange], made stories into movies, and just plain wrote on paper. From this I learned that sometimes writing can be a key that unlocks doors."

Thinking now of how my students and I arrived at this point in our work, I notice that every year we focused on audience and environment. In their introduction to *Between Sacred Mountains*, a book written by Navajo students, the authors tell how we need "to encourage readers, no matter what their culture, to go out and actively seek many truths from the land and the people around them." Every year my students have sought these truths—as they continue their journey toward the pinnacle.

Brendan McGrath was the third through eighth grade literacy teacher in Aleknagik for three of his four years in Alaska. Prior to that he was completing his student teaching in Clark's Point, Alaska.

It was during this time that he learned about the Bread Loaf program—when Marty Rutherford, a Bread Loaf scholar and researcher, visited Aleknagik to work with Principal Doug Gray on developing ways to improve student writing. Marty's work with the Clark's Point students led to their publication of a book about their village and inspired Brendan's later work with students in Aleknagik. Brendan currently teaches Literacy and



Rhetoric at the Uphams Corner Charter School in South Boston to sixth and eighth-grade students. He recently received results of his Aleknagik students' state benchmark tests for last year: 90% of his students passed the test—up from 68% the year before and from approximately 40% the year before that.

Honest Young Scribes

Allison Holsten

“Suddenly I was tossed back to a biblical past, where the ability to read, or write, was beyond most individuals, and where all depended on the ability and honesty of the scribe.”

It was in January of 2001 when I first explored Dir’ya in downtown Riyadh, in Saudi Arabia. The weather was clear and sunny, but I remember that my sandaled feet were numb from the chill in the air. I was covered head to toe in the black abaya—*de rigueur* women’s wear in the Kingdom—and my hair was wrapped tightly round with a head scarf, which I could also drape across and tuck in near the ear to cover all but my eyes. I was ready for a sojourn out into the oldest part of the city.

The old souk at Dir’ya may not exist much longer. Even then the dusky market stalls of this ancient marketplace were rapidly being engulfed by such modern constructions as the capital’s new justice building that bulleted into the sky just a step away from the infamous “Chop Chop” Square, now newly landscaped and neatly tiled.

My husband and I had a rare day free to ourselves in the middle of the week, and given clear directions from our concerned Indian driver, Iqbal, we left his taxi to make our way into the old souk on our first real adventure into the world of old Arabia.

The marketplace is buried deep in a warren of sandy brick cubbies built into a maze of sadly eroded sepia-toned bricks. One must duck down into the uneven dirt corridors of cubicles, low and dark, where tradesmen wait patiently to haggle over their wares: carpets, camel saddles, bridles and bells, brass ware, barrels of fragrant spices—saffron, multi-hued peppercorns, colors ranging from gold to carmine from far-flung corners of the region. Braziers burned at

every turn, both for warmth as well as for those famous perfumes of Arabia—the smoke of the mem-lukas stung the eye. There was no mistaking the bold stares of the men arrayed on both sides of the narrow winding paths, and I hung properly behind my husband, staying close and occasionally pinching his sleeve. Slipping on my sunglasses gave me the degree of privacy that all women in the Kingdom desire.

Angles of dusty sunlight shot down through the various arcs in the roof, and onward we meandered, through dirty courtyards stacked full of desert dwellings’ shutters and painted doors, all the while gazing at the array of goods. Gary’s Arabic had advanced to a few common phrases, and he could pause to speak with merchants while I turned to finger textiles such as the embroidered face masks of tribal women, glazed ceramics, strands of coral, bowls of Bedouin silver beads. Blending both the antique and the extraordinary, it was a small wealth of fantastic detritus.

The most memorable aspect of that morning occurred as we stepped back again into that smoky, lemony sunlight, into the side streets, to wend our way back to our arranged meeting place; Iqbal awaited us a few blocks away. Making my way carefully down the sidewalk lined with small shops selling everything from guns to hubcaps, car seat covers to plumbing supplies, used boots and eyeglasses, I paused suddenly in order to avoid stepping on a cross-legged man sitting on the pavement.

Ragged Persian carpet beneath him and a 1960s-era German typewriter set on a box in front of him, he tapped away briskly, purposefully. I recognized the typewriter: a lightweight, gray Adler. I had received a similar machine when I graduated from high school. Surprised, I lifted my chin to realize that stretched before me lay an entire street of modern day scribes. Their “offices” were the carpets upon which they sat,

puffing away at cigarettes and squinting at the keys, crusty Arabian coffee pots at their sides. Clients waited nearby. Patient men in thobes worked rhythmically at worry beads, waiting their turn. The soft click-clack of multiple keyboards, bearing such familiar names such as Olivetti, Royal, and Underwood, contin-

ued in the morning sun. An abaya-clad woman knelt uncomfortably on the pavement, anxiously inquiring in Arabic about an official-looking sheaf of papers in her hands, as the typist set about typing her letter.

As I walked, and watched, and turned down persistent offers of assistance from willing typists, I realized that I had stumbled upon a rare scene. In my world, literacy was a foregone conclusion, along with the ability—the right—to express oneself freely. Suddenly I was tossed back to a biblical past where the ability to read, or write, was beyond most individuals and where all depended on the ability—and the honesty—of the scribe.

Honesty is a priority foremost in the minds of most of us English teachers these days. If you haven't spent seemingly endless, frustrating, moments attempting to create an essay prompt that doesn't easily invite a plagiarized response, then welcome to my world. If you don't rely on turnitin.com to streamline your work week, then you'd better figure it out. Plagiarism is exactly what it looks like: a plague. And I'll be honest when I say it haunts me in a way that many other viruses do not. Am I vigilant? Do I take precaution?

Since that moment in a Riyadh side street, I've had time to reflect and observe how preparing students to be "honest scribes" is my goal. For some years now, I've been interested in student writing and



The 2005 earthquake that shook northern Pakistan damaged the Kunhar River bridge, which connects Balakot to Kaghan Vallen, making the hardships of the earthquake's aftermath even worse. PHOTOGRAPH BY TANVIR ASLAM.

the narrative voice. Shirley Brice Heath introduced me to the work of Elizabeth Chiseri-Strater and of Bonnie Stone Sunstein during a class I took at Bread Loaf in the summer of 1997, and I continue to study research and writing through a process called "field-working." Second, I spend plenty of time

and attention, as many high school teachers do, on an exercise called "the college admissions essay." Both processes require students to reveal their understanding—of the world, of themselves—through their writing. Both processes require the narrative voice to reveal truths, to share insights, and to establish credibility. Both processes merit further attention from all of us.

I was paying attention on October 8, 2005, when I woke up to the news of the earthquake in Pakistan. I had just moved to Santiago, Chile, from Karachi, Pakistan, and this news mattered to me. A few days later, I heard from a friend of mine at Karachi American School. Attached to her e-mail was a narrative—a journal—written by her son, a past student of mine.

Tanvir, the student, had flown out of Karachi to the North on a plane laden with Toyota Land Rovers and medical supplies. He had begged to go and had received permission from his school to miss several days of classes to go north and lend a helping hand. Tanvir's mother attached his journal of this experience in order to share with me the full effects of the disaster that was touching them all. Along with Tanvir's journal came five photos he had taken during his time with the relief mission.

The Assignment

It wasn't necessarily a conscious decision; it was more of an expedient one. I was due to leave Santiago for the south of Chile, acting as a chaperone on my

school's annual environmental trip for our ninth-grade students. In preparing lesson plans for my IB English-A1 students, I considered an exercise in reflective writing. I posted Tanvir's photos, along with an excerpt from his journal and a simple prompt: *Respond to any one of these photos in a piece of writing. You are free to respond in any style or genre you wish.* I can't say I was thinking of anything more than an activity to keep kids productively engaged for a substitute teacher. I was pleasantly surprised upon my return.

Here is one piece of writing generated by that simple writing prompt. The author is Juan Francisco De La Llera, a native-born Chileno and a native Spanish speaker. He addresses Tanvir:

Reading your journal filled me with the utmost sadness, but, perhaps, the wrong type of sadness. To tell you the truth, I was sadder about your reaction to such catastrophe than [*sic*]the people that died in the earthquake. I was sad because I knew that I never would have done what you did. Taking part in a relief response takes courage, conviction, and a great heart, three things I am not sure of possessing. Perhaps I envy your reaction in a healthy manner because I do not think I would react likewise if an earthquake hit Santiago.

Since I am an outsider, a foreigner, a person that has nothing to do with your culture or your upbringing, I do not feel the sadness you feel. As you belong to those people, you must have felt that a part of you needed assistance as well. I praise your courage and values, as you were able to react for the benefit of the majority risking your life.

I read Juan Francisco's response with surprise. I was surprised by its honesty. Juan Francisco was an excellent student, a young man of obvious integrity and character. The wording of his response jarred me, and I had to read it many times to gain understanding. Juan Francisco continues:

Seismically, Chile is one of the most active places in the world. The biggest earthquake that has ever occurred took place in the city of Valdivia only four decades ago killing tens of thousands of people. Even nowadays, most of the city is under water! There is no doubt in my mind that an earthquake will hit Chile in the next five years. Thousands of people will die, hundreds of buildings will fall and Chile will never

be the same. Then, only then, will I feel as sad as you felt for the people deceased in the earthquake. As I belong to those people, united by the same culture, beliefs, and values, I will surely feel that a part of me has died with the deceased.

Even if I have the fortune of surviving such an earthquake, will I react like you did? Will I assist the people in need of my help? Or will I simply ponder on the devastation and continue along my path? I do not know the answer to any of these questions, but I assure you that such a devastating day as October 8, 2005, will surely hit Chile and I will remember your quest before making my decision.

Closely examining Juan Francisco's response to Tanvir's journal, and to his photographs, helped me learn something vital. I had attempted, I guess, to set up a given situation: student writers responding to disaster photos will respond with sympathy and moral courage. Juan Francisco responds first with compassion: "reading your journal filled me with utmost sadness." But his hesitation, and his question about whether or not he would, or *could*, respond to such a moment as Tanvir did, allowed me to perceive a small truth: no matter how jolting or horrific the photos, how moving the written description, we don't always respond to such stimuli with the immediate "let me jump in and help" reaction.

Juan Francisco's honest questioning and self-doubt finally struck me as being a completely credible—even courageous—response. He wasn't trying to please me in the way students do when the teacher is the audience. He pointed out that the same situation could possibly happen here in Chile, and he gives the historical facts. He mentions that perhaps we can only feel for those who mirror us in cultural beliefs and values. He isn't afraid to say that, even then, it may be easier to walk away.

Here is another example, one written by an American student who, although fluent in Spanish after years of living in Santiago, is a native English speaker:

It is the eyes that have me. They would be beautiful eyes in any situation—brown, streaked with green and flecked with blue and yellow—but their appearance against a crumbled, ruined

background emphasizes their fragility. The rough edges of the crumbled bricks and the bent, corroded metal surround them, threaten to puncture their smooth contours. Yet they remain open, naked, and vulnerable.

I had seen the coverage of the earthquake and its aftermath on the BBC, in magazines, in the newspaper, and online. But there is something about seeing death tolls and damage reports flashed across a flat screen or neatly typed and columned on a clean sheet of paper that render this news flat, stationary, and unimportant. Did the shockwaves shake my bedposts and toilet water, knock my alarm clock off its shelf? No. Will their repercussions echo across the Pacific, rattle into my own world? No. Then this news remains simply part of its source, plastered down with ink, encased by a plasma screen.

These eyes, however, refuse to be reduced to mere pixels. They somehow throw off the ink, shatter the glass, beam across Asia, the Orient, the ocean, and the Chilean coastline without losing any of their humanity. They lock with my own eyes, and will not look away. They sadden me, make me angry, curious, ashamed, and somehow tearful.

I blink and try to tell myself that I have been staring at the computer screen for too long; I wish she were not real. But I cannot deny that she is real, and I admire anyone with the courage and the dedication to, for a week, abandon their clean, solid walls and crack-free floors and face this reality. The existence of such dedication puts me to shame, but I am proud, at the same time, that someone would reach out and help dozens or hundreds of pairs of eyes just like these.

Grace Laidlaw's response cuts to the quick and displays the power of description. Tanvir's photograph caught a young Pakistani survivor at a vulnerable moment, and Grace's emotional and honest response is heartfelt. Knowing Grace, I'm almost certain that her response was written quickly and without undue examination or revision. She responded to the spirit of the assignment in precisely the same manner as Juan Francisco, but see how different their responses are.

It's this difference that led me to thinking once again about writers and their writing. It is a matter of voice. It is a matter of how these two young adults represent themselves. According to the *New Shorter*



A young child from Chakothi, a village in Kashmir, stares at the camera with eyes that haunt the students in Santiago. The girl lost every family member except her elderly father. PHOTOGRAPHY CREDIT: TANVIR ASLAM

Oxford Dictionary (1993), *represent* means to “bring into the presence of someone or something, esp. present (oneself or another) *to* or *before*.” It can mean to “bring clearly and distinctly to mind, especially by description or imagination.” Juan Francisco speaks forthrightly about recognizing that he may not react selflessly in a disaster, even within his own country, involving his own people; you can hear the formal cadences of his native language, and in some phrasing, we can see the challenges he faces as a bilingual writer: “I was sad because I knew that I never would have done what you did. Taking part in a relief response takes courage, conviction, and a great heart, three things I am not sure of possessing. Perhaps I envy your reaction *in a healthy manner* because I do not think I would react likewise if an earthquake hit Santiago.”

Envy in a “healthy manner” in Juan Francisco’s Spanish dialect can mean, in English, a kind of admiration. The writer’s analytical way of thinking, the presentation of historical facts specific to Chile, and his courtly diction, such as his choice of the word *quest*, all *represent* Juan Francisco himself. His writing reflects his integrity and temperament, as well as his bilingualism.

Grace’s response to the photo of the young Kashmiri orphan just as capably represents Grace. Her vivid description, her command of syntax, and her emotive diction display a quick and vivid intelligence with a particular ability to persuade. Grace is

highly empathetic, as is another writer, a ninth-grader who, when asked to respond descriptively to the same photo, wrote:

He had just lost his family. Looking for her mom and family, desperate, realizes that there are dead bodies everywhere, that one of those bodies can be of his little sister or his dad or mom, and that's when he bursts into tears. He is cold, and there is nobody to hug him and keep him warm.

Look beyond the confusion with pronouns. What amazed me with this sample was the writer's immediate empathy with the child in the photo. To be able to step into another's shoes imaginatively is a skill, and this ninth-grade girl didn't miss a beat; despite the rocky grammar, typical of ESL students, she was able to represent herself as being highly creative and empathetic. Her written response went on to create the entire story, including a hopeful ending, with the child finding his or her mother in the hospital tent.

Not all stories can have happy endings written in, but I believe that assignments such as these help students to articulate what needs to be articulated. We all need practice in such writing. I have since wondered why I didn't write about how it felt to see the photos of the tsunami in South Asia, why I didn't write about how it felt to see the horrific photos of post-Katrina New Orleans.

This war-weary world seems riddled with natural disasters these days, and perhaps one thing we can do as writing teachers is to allow our students to speak about these events. We need to give our students their voices and the chance to present themselves to wider audiences, to be *represented* in a worldwide community of peers. In doing so, we must also foster the sense of honesty in our young scribes, teach them to promote their own voices while, at the same time, to honor the words of others.

Tanvir Aslam is the photographer and author of the journal written the week after the earthquake while assisting in medical aid in northern Pakistan and Kashmir last October. A graduate of Karachi American School, he recently enrolled at Queens University in Canada where he intends to study

engineering. Juan Francisco De La Llera will attend Pontificia Universidad Catolica de Chile where he plans to study medicine. Grace Laidlaw entered Stanford University in September and intends to study medicine or international relations—or both. The students hold IB diplomas from the International School Nido de Aguilas.

ACKNOWLEDGMENTS:

I wish to thank my colleague Alfonso Cortes of the International School Nido de Aguilas for his help with this article. I am also grateful to Headmasters Dr. Don Bergman, of the International School Nido de Aguilas, and Dr. Peter Pelosi, of the Karachi American School, for their support of my work as a teacher-researcher. I also wish to thank all those in the Bread Loaf Teacher Network community around the world. Every day their inspiration and scholarship touches my life in the classroom.

Allison Holsten, a founding member of BLTN and a 2004 Bread Loaf graduate, began her teaching career in the Yup'ik Eskimo village of Hooper Bay, Alaska, in 1977. Her Alaskan experience includes teaching third through eighth grades, high school English, and K-12 art in the village of Tatitlek in Prince William Sound. Settling in the Matanuska-Susitna Valley in South Central Alaska, she raised a family and helped develop a program for gifted and talented students in the Mat-Su Borough School District, creating Alaska's first IB Diploma Program at Palmer High School along the way. In recent years she has wandered even further afield, teaching at American international schools in Riyadh, Saudi Arabia, and Karachi, Pakistan. She currently teaches at the International School Nido de Aguilas in Santiago, Chile. Her most recent accomplishment is learning how to scuba dive.



Asheville, North Carolina: Bread Loaf, Southeast

Janet Atkins

*“Who says you can't go back? Been all
around the world and as a matter of fact,
there's only one place left I wanna go.
Who says you can't go home?”*

(Jon Bon Jovi and Sugarland)



The student dormitory at the UNC Asheville entrance is one of many recent additions on campus, part of UNC's expansive new-construction plans for the school.

With apologies to Thomas Wolfe, yes, indeed, you can go home again. And if you're from the Southeast, you can now go home to Bread Loaf. The new Bread Loaf site, at the University of North Carolina at Asheville (UNCA) campus, opened June 20th with a traditional Southern barbeque, complete with all the fixin's, and entertainment provided by a local bluegrass band.

Jim Maddox, director of the Bread Loaf School of English, and Bill Spellman, associate vice

chancellor for academic affairs programs in humanities at UNC Asheville, greeted students and faculty. After registration closed, we all joined Bill for a tour of the campus and later for the official orientation session. Our classes began the following day.

A long-held dream by many Bread Loaf faculty and staff members, the new southeastern site is located in the mountains of North Carolina. The Appalachian Range is one of the oldest mountain ranges in the world. Its beauty is seen in the green lushness, in contrast to the red rock formations that grace the southwestern part of the United States, home of our Santa Fe campus. The Blue Ridge Parkway and the Great Smoky Mountain National Park are prominent features near Asheville.

But natural beauty is only one part of what is attractive about Asheville and the surrounding area. Music, particularly bluegrass, is woven into the fabric of this mountain culture. There are also many local artisans who create wood carvings, baskets, hand-made brooms, and quilts. Numerous galleries showcase fine artwork alongside the pottery and crafts more typically associated with this Appalachian region.

Asheville also has much to offer in the way of outdoor adventure. Whitewater rafting or canoeing on the French Broad River is always a nice option for a day out. If you are an experienced biker, you'll love the challenges of biking in Asheville and the surrounding area. Like Kevin Buddha, a Bread Loaf veteran, you might even see a bear on your biking treks!

On his last trek of the summer, Kevin managed to shoot a short movie of his bear buddy. In a note posted on BreadNet, he says, "Made the last ride of the summer this morning up to the Blue Ridge Parkway. I rounded a downhill corner to find my buddy the bear sauntering uphill, moving across the road, and vectoring on my intended route. We crossed paths rather closely, with me the more startled, I'm sure. Since I

had a camera, I stopped past him and took this short mpeg movie. My apologies if he looks small from this distance down the hill; at ten feet, he looks decidedly larger.” (If you have access to BreadNet, look for Kevin’s movie in the Asheville folder.)

The black bear is common to the region and does come down from surrounding mountains looking for berries in the summer. These bears are generally more than willing to stay out of a human’s way, unlike their brown bear cousins residing in Alaska.

After only a week, I fell in love with the campus. The housing was more than adequate, with private rooms in a suite for three occupants. For those on the meal plan, there was “a gracious plenty,” as we say in the South, and several choices at each meal. Residents were close to everything on campus—the library is farthest away from the dorms, and it’s only a five-minute walk away. There are no hills to challenge one on the way to classes, but with “One Card,” each student has access to the campus fitness center, which is outfitted with an indoor track and pool as well as other equipment to help students de-stress.

In the cafeteria, students in the Bread Loaf group had access to a private dining room where we ate meals together and visited with each other. Of all the campuses (and I’ve attended each of the current five), this one provided the most togetherness for those of us attempting to form an academic community. And yet, with private rooms, students had a place to go when they needed to be alone to read or write.

The UNCA library is also fabulous in that students have access not only to the UNC holdings but to those in the Appalachian State and Western Carolina University libraries as well. This privilege allows students to do extensive research, with materials from other campuses on hand in less than twenty-four hours from the time they are requested.

The Bread Loaf staff worked hard to make sure all aspects of our life went well during the summer session. Peggy Turner and Jennifer Wood were excellent in their roles as assistants. As Tilly Warnock said after one of our campus gatherings, “They outdid themselves for us throughout these weeks, as they did last night with the photos and music and popcorn and pop. They represent the best of Bread Loaf and certainly of Bread Loaf in North Carolina. Thank you

both, to say the least.” Two highlights of Jenny’s and Peggy’s work include putting together the inaugural edition of *The Biscuit* (what other banner would we expect of a Southern Bread Loaf campus?) and making arrangements for the Appalachian Film Series, part of the curriculum for students in John Warnock’s Writing about Place class and enjoyed by others of us too.

John and Tilly Warnock added greatly to the family feeling of the campus. Tilly has years of experience directing the Santa Fe campus, and her expertise was put to good use this summer as director of the Asheville program. John scheduled several field trips for his students—and invited the entire Bread Loaf group. One of the trips was to the Highlander Research and Education Center in New Market, Tennessee, and another to the Carter Family Memorial Music Center in Hiltons, Virginia. One student said before the trip: “I don’t care much about the music we’re going to hear, but I’m going just to watch John Warnock have fun.”

The six professors in residence at Bread Loaf/Asheville this summer included Lars Engle, Beverly Moss, Valerie Babb, Stephen Donadio, and, of course, John and Tilly. There was a heavy emphasis on Southern literature, but we also had access to classes



Roxanne Marion (left) and Carlo Dawson stop to share their impressions of the Asheville campus as they head to their morning classes. Increasing the pressure for Roxanne during the summer session were preparations for her starring role in *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*, presented by Soulful Theatre at McAlister Square in Greenville, South Carolina, just over an hour away from the Asheville campus.

in Milton and Conrad, as well as a poetry writing class taught by Richard Chess, a faculty member of UNC Asheville.

There were regular guest speakers during the session, including Robert Cohen, a professor at Middlebury College and acclaimed author (compared to such great comic writers as Saul Bellow and Philip Roth) and Jhon Akers, an expert on Carl Sandburg's interest in both classical and folk music. Akers, associate professor at Wofford College (and graduate of Middlebury College), talked about Sandburg's interest in classical guitar and also performed several pieces from Sandburg's 1927 *The American Songbag*, one of the first published collections of American folk music.

Our BLTN group met at least once each week to outline exchange plans and to discuss other projects for the coming year, but we also had time to socialize and strengthen bonds that make our network the best in the nation. Another highlight of the summer, especially since this was the first year at UNCA, was commencement. The graduation class included Sidney Clark, Delia DeCourcy, Roger Dixon, Joe Koon, Paisley McGuire, and Tina Williams.

When the rigorous work schedule allowed for it, many students took advantage of opportunities both on campus and in surrounding areas of Asheville for relaxation. Heather Brubaker provided yoga instruction twice a week, and there was a series of musical performances—Concert on the Quad—that took place on Monday nights.

Several students took advantage of Bill Spellman's invitation to attend an Asheville Tourists baseball game. Others participated in a walking tour of downtown Asheville, attended lectures at Warren Wilson College, or took time out for the Craft Fair of the Southern Highlands, a drive on the Blue Ridge Parkway, or evening performances of *The Tempest* and *Hamlet* at the Hazel Robinson Amphitheatre.



Anne Ponder, UNC Asheville chancellor, welcomes Alison Lemoine and Kimberly Dill at a reception given June 27 for Bread Loaf students. The Glasshouse, the setting for the Chancellor's Reception, was a popular gathering spot during the summer for weekly readings and other social events. PHOTO CREDIT: PEGGY TURNER

Asheville nightlife is varied and easily accessible from the UNCA campus. The city presented a spectacular fireworks display on July 4th and near the end of the summer session hosted the Belle Chere festival, one of the most popular summer events in the Southeast.

All in all, I'd say Bread Loaf in North Carolina had a rousing first summer. If you've

considered Asheville as an option for your Bread Loaf studies, the way is now paved for your experience of a down-home summer in the beautiful Blue Ridge Mountains of North Carolina.

Janet Atkins, coordinator of the South Carolina Bread Loaf Teacher Network, currently teaches at Wade Hampton High School in Greenville, South Carolina. Janet has been a Bread Loaf teacher-scholar since 1993 when she helped found the Bread Loaf Teacher Network. She graduated from Bread Loaf in 1997 with a master's degree in English and is currently completing work on an M.Litt. degree.



As SCBLTN moderator for the past two years, Janet has worked closely with Allison Norwood at the South Carolina Department of Education to strengthen ties with SCBLTN, which has been flourishing in South Carolina since 1993. Janet has written extensively about her classroom practice and has presented her work at state and national conferences. In 2003 she was named Teacher of the Year for Northwest Middle School and went on to become one of the 2003 Top Ten Teachers for Greenville County.

Sharing Ideas across the Mason-Dixon Line

Larry Bounds

“As I reflect on what I learned as an educator from this exchange, I realize the power of an authentic audience for stimulating writing that reflects genuine thought and care.”

Corinne Kurtz and I met in the rocking chairs on the front porch of the Bread Loaf Inn in Vermont two summers ago to discuss a presentation for our Writing to Make a Difference class. But we ended up spending a couple of hours comparing ideologies: mine, conservative, Republican/Libertarian; hers, liberal Democratic. We laughed, we agreed, and we didn’t agree. No blows were exchanged, and we realized that a similar dialogue might be possible between our students, whom we each saw as being considerably similar to ourselves in their beliefs and biases.

We mapped a schedule of exchanges and chose as the model for our exchange the National Public Radio (NPR) series *This I Believe*. The core idea was that our separate classes would hear the NPR writers sharing personal beliefs with the nation and then would create their own statements of personal belief. The students later would share these statements with their teacher and classmates, students in another state, and, finally, the world by posting their work to an e-portfolio. At each step students would receive feedback and have the opportunity to revise their statements in light of their discussions. In my own class, I pictured an eventual class statement of belief agreed upon by all in the class.

When I announced the exchange between eighteen of my students in Greenville, South Carolina, and twenty-three of Corinne’s students of Martha’s

Vineyard, Massachusetts, an air of excitement and anticipation swept my eleventh-grade language arts class, spurring students to write outside their comfort level and challenge their notions of what school is and how others live. While my class never managed to deeply probe the heart and souls of fellow students far away, they did come away from the experience with a far better understanding of one another. And I had a better idea of my students as individual thinkers and socially conscious citizens than I ever had before.

We first met the Martha’s Vineyard students through an exchange of digital snapshots. My students were amazed to see a “Northerner” in a John Deere t-shirt, and Corinne’s class initially inquired why all my students wore student ID cards. My class next divided questions from our Massachusetts counterparts: (1) Why do you wear IDs? (2) What kind of a football program do you have? (3) What is Greenville like? It surprised me that the third question was the hardest for my students to address. They had many complaints about teen life in a progressive, religiously conservative, mid-sized southern city, but they were unwilling to write disparagingly about it to their new acquaintances.



The BLTN exchange class at Wade Hampton High in Greenville, South Carolina.

In preparation for the exchange and in keeping with the class's survey of American literature and ideas, each student wrote a personal statement of belief at the beginning of the semester. Students shared the statements with the class and conducted a survey of all the ideas presented to find those elements in which the entire class believed. Robin's essay reflects the class consensus. She wrote:

First, belief in your God. I think that as long as you really do believe in him, pray, and follow his word you can still go to heaven. . . . Second, family is important. Families live and work together. They should stand by each other and love and protect each other no matter what. . . . And last, but not least, is school. School to me is important because you have to go to school to accomplish your goals.

Corrine's students then responded to a writing prompt in which they explained their ideas of the American dream (a prompt my own class had tackled at the same time). These answers were forwarded to my class who responded with comments and their own ideas of the American dream. For example:

Justin,
I agree with you about how it is only a pipe dream. I think most Americans spend way too much time trying to attain a level of perfection, and spend way too much time trying to climb the corporate ladder. In the process they only end up making things worse and harder on their families.

Aaron,
Awesome! So true about how we have turned into machines, only worrying about what we want and not caring about who we trample and hurt in the course of our paths. And about the shattered thoughts and beliefs, I totally agree! I wish we could have stuck with what America started out to be. And not have evolved into the beliefs of today.

The American Dream started when the pilgrims landed in America with the dream of creating a perfect community. Though it has changed over the years, this is something we still strive for. We go through our lives dreaming of what we are going to be when we grow up and molding a picture of what our future mates will be and look like, and how many kids and pets we will have. We choose a career, thinking

of how wealthy we will one day be and of all the money we will earn. We dream of being someone well respected and looked up to as we climb the corporate ladder. These are great things to dream and hope for. But planning for this level of perfection will only cause problems in your future household because no one is perfect and no one will ever be perfect. I don't believe that getting rich is the solution to happiness. It's much more than that, life has a much deeper meaning.

Another responded:

Alise,
I believe that the American dream consists of material things, which in itself doesn't sound too good. . . . With the American dream you have to own a nice luxury car. One that makes you better than everyone. You must also live in the nicest, biggest house in the fanciest neighborhood. To have all this you must have money, of course. . . . The American dream is trying to be better than others and there is always going to be someone better than you. Everyone is trying to become [*sic*] the American dream, so by the time you get to the American dream, it has changed to something better.

The American dream is not really about happiness—which we all like to think it is. Unfortunately, it is about selfishness. Money can't bring eternal happiness, because things you buy with money are material. And material things fade away.

With that writing came another opportunity for discussing composition. The electronic text that was submitted to me for relaying to the Massachusetts class was uniquely formatted. Lettering appeared in magenta and cyan. Fonts changed by the paragraph, and font sizes changed even more easily. "LOL" (lots of luck), "What grade r-u-n?" (are you in) "N-E-Wayz," "i," and "wuz-up!" littered the replies. I saw this informality of structure as an attempt to bridge the distance with individualism and shared teen vocabulary. To respond otherwise would be to impair the true message in the context of the medium.

As I reflect upon what I learned as an educator from this exchange, I realize the power of an authentic audience for stimulating writing that shows genuine thought and care. Students were excited to know their writing was being read by students far away. They spoke enthusiastically and wrote energetically

to comment on others' ideas and offer their own. As we awaited responses, students often asked if questions they submitted had been answered yet. Their interest never flagged.

The brightest spot for me as a teacher came in the form of improved class discussions. While waiting for distant validation, students reached out to one another, compared notes, and discussed their ideas more openly than I had yet experienced in my eighteen years of teaching in public high schools. I was also pleased to see references to American history and readings from class in some of my students' replies.

The activity also gave rise to my own enhanced use of technology in the classroom. I finally mastered connecting a classroom computer to a projector and sound system to facilitate displays of student work, navigation of the Internet, and visits to Corinne's and my electronic portfolios. Students began submitting writings digitally, which brought memory sticks for data transfer into my life.

The South Carolina language arts classroom must address the standards for improving reading, writing, listening, speaking, and researching. The exchange project was full of authentic opportunities to address those elements in a multi-media and multi-cultural environment. My students read American works of increasing complexity and internalized their messages in light of the belief structure that they brought with them into the classroom. They responded orally in discussion and through writings with sensitivity for others' beliefs. They analyzed, synthesized, created, and presented, gaining new insights into themselves and those in their community.

The semester and our block classes ended all too soon. My students moved on to new schedules with many of their questions about students and life in Massachusetts left unanswered. I realized, however, that I had received answers to questions about my own students that I had never thought to ask. I understood the foundations of their morality and of their self-conceptions better than ever before. I had found the new tool of a writing exchange that excited students' imaginations and interests, provided opportunities for writing to varied audiences and for varied purposes, and offered me an insightful assessment tool for monitoring my students' progress in relating to

literary and composition requirements demanded by state standards. I look forward to the exchange I am currently arranging with another Bread Loaf student. I wonder where this one will lead?

Larry Bounds, a teacher at Wade Hampton High School in Greenville, South Carolina, has taught high school English for nineteen years. He currently serves as the English department chair at Wade Hampton and as president of the Greenville Council of Teachers of English.

Larry holds a B.A. degree in speech and theatre and an M.S. degree in English education from the University of Tennessee. He has just completed a second summer of Bread Loaf courses toward his master's degree in English. He is on the planning committee of the Greenville Chautauqua Society and the scholarship committee of Piedmont Area Mensa. Larry also appears across the Southeast as a professional magician and has been a featured performer for eight years for *Ripley's Believe It or Not!*



Mabeshte Is ‘Cool’

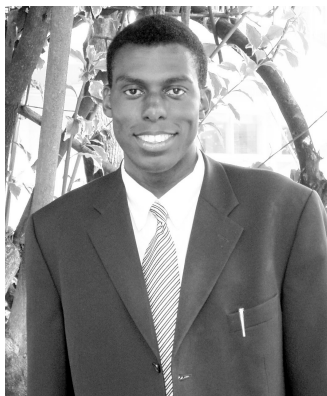
Teaching Young Writers in Nairobi

David Wandera

I recently went into one of my English language classes in Nairobi, where the sixteen-year-olds before me were candidates for the Cambridge-based International General Certificate of Secondary Education. They had only two school terms before they would sit for their final exams in June of 2007. The class was lively, but I settled them down quickly and told them that we were going to have a fun activity. That got their attention.

I had cut a picture for each of them from a 2001 *Time* magazine, intending to inspire creative writing. I was eager to see their surprised faces. Still, I held back my comments a bit just so that I could savour the big moment. When the students opened their books, all I saw was excitement. “Damn! I’m good!” I told myself.

Because they had responded so well to my surprise, I decided to give them some “talk-time,” time



David Wandera at the Aga Khan Academy where he teaches in Kenya.

when they could talk to anyone in class (except me) about their pictures. “What picture did you get?” one girl excitedly asked as she offered her own for viewing. The setting of the photograph was an almost-bare room. In the foreground, a simply dressed young

woman sat in a weather-beaten chair and cradled a baby. In the background, in tattered clothes, a child with half-shut eyes was lying on a couch. “She’ll make a good story out of that,” I said to myself as I walked around the room.

I looked at more pictures, perhaps with more excitement than the students themselves showed. One student asked whether I was going to let the class do poetry based on the pictures or perhaps compose diary entries. “Anything you want,” I answered. “Just make sure that the final product is creative and thoughtful.”

This was a Thursday, and I was happy that during the coming weekend I would sit down not only to mark but also to enjoy some really great writing. Surely, if the students enjoyed their work to the extent that I saw in class, then half the battle had already been won. Come that weekend, though, I could not believe the results.

A Lesson for the Teacher

“This was such a good picture,” I thought as I looked at one of the pictures. In this one, a sweaty, barefooted Arab boy was pulling a coconut-laden cart. In the background another boy was walking in the opposite direction; one of his hands was resting on a cart, his palm over a coconut. “There is tension in this picture, a *story*,” I told myself. The disappointment that I was dealing with resulted from the contrast in the students’ liveliness upon receiving the assignment and the lack of vivacity in their stories.

For this assignment, I had wanted my students’ stories to breathe and dance with the joy that their spoken language did. What I realized as I looked at my students’ work, however, was that the freedom that they have in spoken language is a result of their ability to think and switch from one language to the

other and to break rules of syntax in one as they concurrently obey those of the other language, or those of their own informal language.

Kenya's Diverse Linguistic Landscape

The Kenyan informal language that students use is called “Sheng,” a mixture of Swahili and English, just like Spanglish, a mixture of Spanish and English. However, the linguistic landscape in Kenya and in many other African countries is so diversified that it does not allow for such a dichotomy. As such, Sheng is really a combination of several languages that one finds in Kenya—the country has forty-two tribal languages—and it has variant forms depending upon what part of Nairobi one is in.

I've focused on Nairobi because it is the place that sets the pace and trends of Sheng for the rest of the country. Many of the youth in other parts of the country want to speak as the youth in Nairobi do because they believe that Nairobi young people are “more cool.” The Nairobi youth, in fact, call themselves *wasee wa Nai* or *mabeshte*, the latter a derivative from the English word *best*.

Sheng, like any other dynamic language, is growing and changing all the time. These days, for example, young ladies are called *mamanzi* (plural) and *manzi* (singular). In my youth, though, they were called *chiles* (plural) or *chile* (singular). If any of my students read this, they will think that I am very old because the term has mutated many times over the years—to *dame*, and then for a brief while, thanks to the Kikuyu influence, to *kacugwa*.

Rails for Language

Since that weekend, when I tried to identify reasons for the lifeless language of my students' stories, I have listened carefully as students talk and have come to yet another realization: my students' spoken language performance, while it may be breaking formal rules, is guided by other rules.

Yes, even in the seeming disorder of the blended spoken language, there is order. Compare it to a train that is going in a given direction, and while it is going on a particular rail, its direction and position are

guided by the rails. When the train switches from one rail to another, the direction and position are now guided by the new rail system. The difference between this example of the train and the students' use of language is that the rails of language are more flexible: the train rails are rigid metal, but the language rails are more like rubber tubes. To extend the comparison: the more informal the language, the more flexible the rails.

Looking back at my lesson, the one with the photographs that I'd hoped would inspire imaginative, lively writing, I now wonder what would have happened had I allowed my excited students to write their stories in language of their choice, including Sheng. The syllabus that I teach doesn't allow such freedom, but the possibility has led me to think more seriously about my role as a teacher in multi-lingual Africa.

I see now that the difference between the living, dancing spoken language and the students' stiff written language can be found in the analogy of the rails: the difference lies in flexibility. It seems to me that in all curricular areas we can help students infuse energy in their writing—and learning—if we are willing to change, to search for ways that allow students to express their thoughts in voices that are their own. As a teacher in an ever-changing global classroom, I believe that the need for such flexibility has never been more important.

David Wandera holds a B.A. degree in education arts from the Moi University in Eldoret, Kenya, where he trained to become a high school teacher of English and literature. Currently he is studying for his master's degree in English during summer studies at Bread Loaf. Now in his ninth year of teaching, David is an instructor at the Aga Khan Academy where he heads the English Department. As a teacher, he has worked with the International Baccalaureate (IB) program and the British international curricula. David says of his philosophy: “I am a believer in unity in diversity” and “I aim for a class atmosphere that celebrates the ‘Funds of Knowledge’ that each learner brings into the classroom.”

IN THE SPOTLIGHT

Bread Loaf Leaders Speak Out

Bread Loaf and the District Office

Debbie Barron

In July, 2005, I left the secondary English classroom after thirty years of a love affair with my chosen profession. I did not, however, retire to my roses and unread books. I boldly accepted an opportunity to impact more children by becoming the secondary language arts consultant for Greenville County Schools.

My district, the largest in South Carolina, had been without a secondary-level consultant for six years, so my trepidation was well founded; but as a department chair, I also knew the urgent need for someone with secondary classroom experience to



Debbie Barron at a recent meeting of BLTN teachers in Greenville, SC.

move into the position of guiding instruction and curriculum for seventeen middle schools and fourteen high schools in my district. As I think about why I was confident enough to accept the responsibility offered to me, I must conclude that my own personal Bread Loaf experi-

ence gave me the knowledge and skill to move from the classroom to an administrative position.

Six years ago I was introduced to a graduate program in English by a department member who was in the midst of earning a degree from Bread Loaf. Her enthusiasm for her summer experience was contagious—and intriguing. I found myself at crossroads in life: a mother whose youngest had just completed his freshman year of college. I decided that this summer would be my last without a personal goal. In June of 2001, I entered the Bread Loaf program at the campus in Vermont; I completed my

master's degree in English last year. My journey through Bread Loaf has led me to self-discovery, professional affirmation, and a network of equally devoted professionals.

My self-discovery was actually a re-discovery. My classes at Bread Loaf reawakened a student who longed to be challenged. The professors were without a doubt some of the most challenging in the nation, and their academic demands reaffirmed my classroom philosophy that teachers who demand more of their students will actually receive more. As I pushed myself out of the familiar comfort zone in which I taught each year, I discovered literature that challenged me—and would later become a challenge for my students.

My professors, renowned worldwide for expertise in their fields, guided my efforts to gain knowledge and hone personal instructional techniques. They modeled familiar methodologies I recognized as effective and research-based. As I participated in Socratic seminars, dramatizations, choral reading, read-alouds, and deep, analytical readings, I internalized methods I would later bring to my classroom. In my current position, I base many of my professional development workshops on methodologies or literary selections I studied in my four years of Bread Loaf classes.

Bread Loaf also provided me with a pool of resources that are not readily available to the average classroom teacher in South Carolina. Three summers ago, for instance, Nancie Atwell, a former Bread Loaf student herself, came to the Vermont campus to speak to students about the importance of using poetry on a daily basis with adolescent students. She was in the midst of writing *A Poem a Day: A Guide to Naming the World*, and we were privileged to hear her speak about her own classroom practice of using poetry to challenge students. Her text will become part of a professional development series I will begin this fall. With the author as a resource for me, I feel confident I can answer any question that arises from my teachers. I also have a personal insight to her process because I was sitting in the audience when she spoke to Bread Loaf

students and later had a collegial conversation with her about about teaching poetry to teens.

My connection with Nancie Atwell is just one of many relationships I developed while in Vermont and, later, at the Santa Fe and Oxford campuses. Each of my professors became an authoritative resource; each fellow teacher in my Bread Loaf classes became a “department member” from whom I could seek advice. The network continues to aid me today as I now approach teaching from another perspective. I call upon former professors as a guide to educational research—or simply to ask who the authority in a particular field might be.

Just as I advanced professionally beyond the classroom, many of my fellow students have also advanced in their careers. Many seek a Ph.D in literature, education, or another humanities field. One became the director of film technology in his district and now trains students to produce professional quality films and documentaries. These friends and fellow academics have assisted me in many ways, and their value as expert resources in their field is essential to my work today.

Several years ago a small book titled *Who Moved My Cheese?* quietly passed through the hands of many teachers who silently wished to challenge the canon, tired administrators, and classroom practices that no longer engaged students. Bread Loaf “moved my cheese” in more ways than one, but the effective use of technology as an educational tool made the most impact.

Technology, which frightens many teachers over the age of thirty, is an integral part of every Bread Loaf student’s experience. Today’s professional journals address the impact of online journals, student blogs, e-mail exchanges, and many other ways in which teachers can get students to write academically without groaning. These “new and innovative” methods are old-hat for a Bread Loaf teacher. Our professors routinely use electronic discussion boards to engage students in study that extends the walls of the classroom.

My own students validated the appeal of electronic discussions year after year, and it did not matter if the person they were writing to was across the room, across the hall, or across the nation. Their ability to articulate ideas and expand support was demonstrated over and over through online discussions. The same students who remained silent in the classroom willingly discussed ideas with skill and enthusiasm when offered a computer.

This past summer I worked with a team to design a virtual high school for Greenville County. Without my Bread Loaf experience, I’m not sure I would have entered this task with the assurance it would succeed. Because I am secure enough to accept paradigm shifts, I am excited about how we can use this opportunity to reach students.

Bread Loaf altered my professional life for the better. I gained personal knowledge, a professional network, and the confidence to meet the ever-changing demands of public education. The School District of Greenville County supports the program by funding ten scholarships each year—a \$60,000 investment annually—because the district is convinced that Bread Loaf teachers are impacting students in our district in positive ways.

The view from my side of the district office desk affirms their commitment. It is now my privilege to provide a return on their investment.

2006 Inspiring Writing Conferences in Lawrence, MA

Lou Bernieri

For the past six years, the Andover Bread Loaf and the Lawrence chapters of the Bread Loaf Teacher Network in Massachusetts have sponsored twelve



Lou Bernieri, Bread Loaf consultant, researcher, and director of the Andover Bread Loaf Writing Workshop, welcomes participants to the Inspiring Writing Conference in May.

Inspiring Writing conferences for the community. The day-long events usually feature a keynote speaker, writing workshops, open mic, and smaller breakout sessions on a variety of topics. Since January, Lawrence has hosted two of the conferences, the first focusing on inspiring writing with “mentor texts” and the second on inspiring writing with students and families.

Both events were well attended, drawing district officials, foundation representatives, teachers, students, parents, and other community members.

The city-wide conferences are models for innovative professional development that includes students as well as parents and guardians as authentic collaborators with teachers and university

professors. This kind of inclusive professional development is rare in education.

The Andover and Lawrence BLTN groups are actively engaged in improving education in their districts, communities, and beyond—conducting action research, publishing accounts of successful teaching strategies and classroom activities, serving on state and national committees, presenting their work at state and national conferences, and bringing noted scholars, researchers, authors, and artists to work with them, their students, and families.

The conference reports that follow provide a glimpse of our BLTN work. To learn more about Bread Loaf as well as other BLTN programs and literacy projects, visit www.phillipsacademy.edu, click on “Academics,” then “Outreach Programs,” and then “Andover Bread Loaf.” Also visit <http://www.middlebury.edu/academics/blse/> and <http://www.strom.clemson.edu/teams/literacy>.

Eleventh Inspiring Writing Conference

Arlington School, Lawrence MA
January 7, 2006

In January, the Lawrence Bread Loaf Teacher Network held its eleventh city-wide Inspiring Writing professional development conference, featuring keynote speaker Julia Alvarez. The conference topic was “Using Mentor Texts to Inspire Student Writing.” Over 130 people attended the event, including thirty-five students from second through twelfth grades.



Lawrence High teacher Kristin Strapko (third from left) and her students share time together at the Inspiring Writing conference in January. Kristin is one of the Lawrence BLTN members—along with Rich Gorham and Sean McCarthy—who founded the Lawrence Bread Loaf Student Network in 2005.

As people registered for the conference, they received a copy of Julia’s book *A Cafecito Story*—thanks to the generosity of the Lawrence Public School System. And thanks to the generosity of Julia Alvarez and Bill Eichner, her husband, participants also enjoyed delicious Fair Trade coffee from Julia and Bill’s cooperative coffee farm in the Dominican Republic.

Arlington Principal Juan Rodriguez kicked off the conference, welcoming everyone to Arlington School and the conference. In fact, the conference could not have happened without the efforts of Juan and Assistant Principal Gerry Acosta. Not only did they make extensive preparations for the event, but on the day of the conference they also opened the building early, organized the set-up of tables, directed the food service workers, made sure the AV equipment was working, and even helped direct parking at the school.

After Juan’s greeting, Superintendent Wilfredo T. Laboy and Assistant Superintendent Gail Rosengard spoke about Bread Loaf’s work in the Lawrence Public Schools (LPS), giving BLTN high praise for its work. Superintendent Laboy explained some of the history of BLTN’s important collaboration with his administration, including extensive work on the creation and implementation of the LPS Writing System.

Assistant Superintendent Gail Rosengard spoke of the collegiality of Bread Loaf teachers and the ways in which they reach out and work with other teachers in their buildings. She praised their energy and generosity in the schools and in the system.

When Gail Rosengard finished her remarks, the breakout sessions began. BLTN teachers and their students offered participants the choice of six different workshops, each designed for a specific grade level. Each workshop focused on a different text by Julia Alvarez and offered methods that participants could take back to their classrooms or community centers.

When the first workshops ended, everyone gathered again to hear Julia’s keynote address “Epiphany”—a stunning autobiographical reflection on teachers and students, writing and the



Julia Alvarez with an admiring student who is a member of Lawrence High School’s Bread Loaf Student Network.

imagination, the heart and the spirit. After her address, Julia presented a slide show and told the story of the coffee plantation cooperative that she and her husband built, and now operate with people who live in the area. The cooperative also includes a school that serves children as well as adults.

After Julia's presentation, everyone enjoyed lunch, provided by the Lawrence Public Schools Food Services, and then broke out for a second set of workshops. These workshops focused on other books that might be used successfully as mentor texts. Afterwards, participants reconvened for Open Mic, which featured students and adults who shared pieces they had written during the day. The participants' evaluations were overwhelmingly positive. Below is a sampling of their remarks:

"Julia Alvarez's speech changed me personally and professionally. . . . The workshops were extraordinary."

"The Bread Loaf conference was educative, fun, and very cool, and we also learned how to read, write, and learn."

"Excellent! Well organized with numerous workshops to choose from. . . . The day passed too quickly."

"I was really excited Julia signed my book."

"It's inspiring to get teachers, students, and community members together like this."

"This was an excellent workshop. It helped me to appreciate our students and their backgrounds as well as understand there are many ways to reach them."

"Now if we could do these twice a month at our half-day professional development programs, just think what would happen in the classrooms! Just think of it!"

"The keynote speaker was fantastic! She has such a great understanding about how our students in Lawrence see the world."

"This was a great conference—for me and not just for my professional development as a teacher. This conference was for me and my writing, too."

"I loved Julia Alvarez's speech. It inspires me to keep writing and someday be an author like her."

"I loved listening to what the students wrote instead of just hearing presenters talk about it."

"An amazing group of teachers in this area! I am visiting the area and am awed by the conference, the positive attitudes and respect for others."

Twelfth Inspiring Writing Conference

Oliver School, Lawrence MA

May 13, 2006

Despite the torrential rainfall that turned the Merrimack Valley into a disaster area for several days, the Twelfth Inspiring Writing Conference still attracted over fifty people, including twelve parents, twenty students, and twenty-five teachers. The focus of the conference was inspiring writing with students and families.

After the opening session, Ricardo Dobles, an education professor at Holy Cross, led participants in a whole-group writing workshop. BLTN teachers led the small-group sessions that followed:

Remembering

led by Sheila Barry

A variety of children's literature, photographs, and writing prompts inspired participants to rediscover and recall the past.

The Ordinary and the Extraordinary in Our Lives

led by Mary Guerrero

The inspiration in this workshop included writing and photographs by students in Lawrence and Mumbai, India.

Extra! Extra! Read All About Me!

led by Amy Halloran

Participants in this hands-on workshop learned about the process of publishing their own newsletters and then created personal newspapers about themselves.

After a pizza lunch, BLTN teachers continued their work with small groups. Sheila Barry had a table about coloring and decorating scrapbooks. Mary Guerrero and Paul Myette talked to participants about using AlphaSmarts. Betsy Kimball and Lisa Anderman led writing workshops. The day's events culminated with Open Mic, when students, parents, and teachers read aloud many of the pieces they had written during the conference sessions.

Although we didn't ask for written evaluations this time, the glowing remarks from everyone present were enough to let us know that the conference was a complete success! The education director from Lawrence Communityworks asked if we would put on a similar conference with that group next year—of course we said we would be delighted. Our visitors from the Presentation of Mary Foundation were similarly impressed and began discussion of plans for a conference they hope to have in Boston next year.

The Kentucky Bread Loaf Teacher Network: Restructuring High Schools, Promoting Analytical Writing across the Curriculum

Kentucky is a national leader when it comes to improving public education. Current state initiatives include restructuring high schools, creating online courses for teachers and students, refining the portfolio assessment system that continues to be a model for other states, and strengthening analytical writing across the curriculum.

Since 1999, Bread Loaf, in partnership with the Kentucky Department of Education and private foundations in Kentucky, has provided seventy-eight fellowships, totaling over \$350,000, to Kentucky teachers, who have been among the most active leaders of the Bread Loaf Teacher Network.

In addition to being BLTN leaders, Kentucky fellows contribute in systematic and highly visible ways to the Department of Education's statewide staff development. This year, Bread Loaf teachers are preparing units for teaching analytical writing that will be presented statewide; several will be leading state-sponsored workshops on this issue.

At Raceland Worthington High School, Penny Holmes, a first-year fellow, and Mary Johnson, a Bread Loaf graduate in 2005, are beginning a pilot project that provides 117 students with special BreadNet accounts. With the help of Bread Loaf faculty and staff, ninth and twelfth grade students will keep intensive online reading logs, with twelfth graders serving as online and face-to-face writing

mentors. Segue, electronic portfolio software developed by Middlebury College, will be used to disseminate this project. The reading and writing development of these students will be assessed and evidence of benefits documented.

Penny and Mary are building on the work of Dan Ruff (Bread Loaf '06), a teacher at Woodford County High School in Versailles, and the BreadNet journals that his American Studies students kept during the 2005-2006 school year and continue to keep this year.

Jackie Fortner (Bread Loaf '06), who teaches at Yealey Elementary School in Florence, has planned an exchange with Susan Jobsky, an instructor at San Juan College in Farmington, New Mexico. The goal of their exchange, "Expressions of Florence and Farmington," is for students to write to learn and to communicate about local geography and culture.

Mary Byard, a teacher at Hancock County High School in Lewisport, is conducting a BreadNet exchange with Peggy O'Leary who teaches at Kodiak Middle School in Kodiak, Alaska. Their students will create poetry for their BreadNet partners, read and respond to each other's poems, and in the process, it is hoped, become avid readers and excellent critics of poetry.

To read more about the Bread Loaf program as well as the practice and theories of BLTN teachers worldwide, go to the Bread Loaf home page at the Middlebury College Web site: <http://www.middlebury.edu/academics/blse/>. You might also want to look through several previous issues of *Bread Loaf Teacher Network Magazine* at <http://www.middlebury.edu/academics/blse/breadnet/magazine/>. Look for the article co-authored by Joan Altman in the previous issue as well as numerous other articles that describe the outstanding work of Kentucky BLTN teachers:

"Celebrating Communities"

By Joan Altman and Mary Burnham
(Winter 2005)



Jennifer Woods and her students at Marshall County High School participated in "Bluegrass Playing," a successful BreadNet exchange with Lisa Wheeler's classes in Pikeville, Kentucky. Students here re-enact a confrontation between the Hatfields and McCoys, two families at the center of the famous feud, which originated in Pikeville.

ANNOUNCEMENTS

BLTN FRIENDS AND FELLOWS

National Commission on Writing Includes BLSE in List of Prominent National Resources

The National Commission on Writing: For America's Families, Schools, and Colleges—founded by the College Board—lists the Bread Loaf School of English as one of the most prominent national resources for best practices in the teaching of writing. The Commission's recent report, released in May, includes a reprint of the previously published "Writing and School Reform, Including the Neglected 'R': Writing," the Commission's first report.

In 2004, the National Commission conducted five hearings for invited experts and practitioners who participated in forums across the country to consider effective practices in writing instruction and to extend learning possibilities through technology. The May report draws heavily on information and input gathered at these hearings. Bread Loaf staff and members of BLTN who attended forums at various sites included Jim Maddox, Dixie Goswami, Evelyn Begody, Ann Lew, Ceci Lewis, Andrea Lunsford, Tom McKenna, Renee Moore, Patricia Parrish, Jacqueline Jones Royster, Marty Rutherford, and Phil Sittnick.

To download a copy of this report that names Bread Loaf as an important resource for teachers of English, visit <http://www.writingcommission.org/report.html>.

Bread Loaf Teachers Present Work at International WAC Conference

College and university teachers and researchers from forty-one states and sixteen foreign countries attended the Eighth International Conference on Writing Across the Curriculum at Clemson University, May 18-20. Janet Atkins, Roger Dixon, and four of Roger's students from Burke High School in Charleston presented their work on "Writing To Make a Difference across the Disciplines." Janet, SCBLTN coordinator and teacher at Wade Hampton High School in Greenville, South Carolina, and Roger, a BLTN teacher now at James Island Charter School in Charleston, presented

overviews of their Bread Loaf work, much of it describing "Writing to Make a Difference" projects inspired by Dixie Goswami's class at Bread Loaf.

From writing about the social and historical context of one of the five schools to change the history of "separate but equal," to getting the community to listen to students' concerns about the local environment, the two South Carolina teachers discussed how they have incorporated writing and technology to make a difference in their classrooms, communities, and the lives of students. Student presenters from Burke High School were Donovan Rivers Taylor, Daron Boston, Joshua Smith, and Marquis O'Neil.

BLTN Teachers Write about How to Fund Summer Study:

"Apply for fellowships provided through Bread Loaf by states, districts, and foundations."

"Apply for need-based financial assistance from Middlebury College in the form of grants or loans. On-campus student jobs are available in Vermont and New Mexico."

"Teachers from developing countries may be eligible to receive financial aid covering up to 100% of need for tuition, room, and board."

"I applied for a grant from Donors Choose and received it. That's all there was to it."
(<http://www.donorschoose.org/>)

"Research local foundations and philanthropists and request funding for Bread Loaf study and year-round professional development."

"Apply to the Federal Teacher Loan Forgiveness Program for reimbursement of your Bread Loaf expenses." (<http://studentaid.ed.gov/PORTALSWebApp/students/english/cancelstaff.jsp?tab=repaying>)

"Submit a proposal, with help from Bread Loaf staff, to your school or district for funding under Title II."

If you know of other possible sources of funding for Bread Loaf study or if we might help you seek funding locally, please contact Judy Jessup (judy_jessup@breadnet.middlebury.edu).

Larry Bounds and **Leigh Unterspan**—Greenville teachers in SCBLTN—were presenters at the SCCTE Annual Conference held at Kiawah Island this past January. The focus of their presentation was how to use electronic portfolios as a tool for professional reflection, displays of students' work, and interactive input from the community.

Vance Jenkins has been elected to the Secondary Nominating Committee of the National Council of Teachers of English.

Dan Ruff, Bread Loaf graduate and member of Kentucky BLTN, received National Board Certification this year.

Rhonda Orttenburger will be presenting at the NCTE Annual Conference in Nashville this November with other fellows from Eastern Kentucky University (EKU) Writing Project. The presentation will address the benefits to teachers who participate in needs-based professional study groups.

This past school year, **Patricia Parrish** was nominated by a student for *Who's Who in America's Teachers*. She served on the Legislative Agenda Committee of the Mississippi Association of Educators, served on her district's 21st Century Schools Redesign Committee, assessed student writing at the National Writing Project's Annual Scoring Conference, and presented workshops for the South Mississippi Writing Project.

Kathy (Fogwell) Newman was selected for the East Asian Studies Center (EASC) 2006 Study Tour of China, organized by Indiana University and funded by the Freeman Foundation. Along with a group of twenty-three other educators, Kathy spent seventeen days in China, touring, studying, and developing lesson plans that she plans to post to BLRTN this year.

Sheri Skelton and **Tamara Van Wyhe** have articles in the September *English Journal*. In "Finding a Place for Poetry in the Classroom Every Day," Sheri discusses the role of poetry in her rural Alaska classroom. Tamara's article, "Remembering What Is Important: The Power of Poetry in My Classroom," is part of a regular section in which members of NCTE's Secondary Section Steering Committee comment on topics of importance to language arts educators. **Colleen Ruggieri**, an *English Journal* editor, also has an article in her "Tools for Teaching" column.

Debbie Barron, Secondary Language Arts Consultant for Greenville County Schools, worked with a team of

district teachers and technology consultants this summer to write curriculum for GCS's Virtual High School (VHS). **Gail Denton**, who was part of the district's VHS design team, will be part of a five-member group from Riverside Middle School to present at the South Carolina Writing Improvement Network's annual conference in November.

Eva Howard recently accepted a middle school principalship at Twin Valley Community School District in West Alexandria, Ohio.

Bonnie Disney was a co-presenter at the National Writing Project Annual Meeting in Pittsburgh last November. More recently, her article "Everyone Wins with WIN" was published in the fall edition of *Palmetto Administrator* magazine.

Mary Burnham, a teacher at Haverhill Cooperative Middle School in New Hampshire, is serving on the English/LA Curriculum Committee for the North Haverhill School District. Mary recently learned that she has won the \$7,000 first-place award in the Road Scholar Teacher Awards program, a new educational initiative of Elderhostel, to encourage lifelong learning. Mary plans to use the award to study in Greece.

Lee Ann Hager is now working for the Kentucky Department of Education as a consultant on high school writing.

DeeAnne Kimmel, an instructor at Clemson University, has had a paper accepted by the European Institute for E-Learning (ElfEL) International Conference 2006 to be held in Oxford, UK, in October. The paper describes the work she has done with students in Clemson's Packaging Science course to create their electronic portfolios. In June, she presented her students' work at the North American Colleges and Teachers of Agriculture annual conference, held at the University of British Columbia in Vancouver.

Judith B. Ellsesser-Painter, Bread Loaf graduate and an original member of the Ohio Rise Project, is working with five students at the Ohio School for the Deaf (OSD) through a distance learning course that links the students with her CP English class for twelfth-grade students at South Webster High School. The pilot program involves the use of microphones, cameras, and monitors in both classrooms. An interpreter, who is off-camera, interprets for the OSD students. The students in the OSD classroom raise their hands when they have questions. The interpreter signs their questions and comments to Judy's class.

BREAD LOAF FELLOWS

Since 1993, the following teachers have received fellowships to study at the Bread Loaf School of English through generous support from the Annenberg Rural Challenge, the Braitmayer Foundation, the Carnegie Corporation, the C. E. and S. Foundation, the DeWitt Wallace-Reader's Digest Funds, the Educational Foundation of America, Educational Testing Service, Gainesville (Georgia) School District, Greenville County Schools (in South Carolina), the Geraldine R. Dodge Foundation, the Humana Foundation, Lawrence (Massachusetts) School District, the Leopold Schepp Foundation, Middlebury College, National Academy for Excellent Teaching, the Plan for Social Excellence, Inc., the National Endowment for the Humanities, the Rockefeller Foundation, the Trenton (New Jersey) Board of Education, and the state departments of education of Alaska, Kentucky, Ohio, and South Carolina.

FELLOW	SCHOOL	SCHOOL ADDRESS
Alaska		
Stefanie C. Alexander	East Anchorage High School	4025 E. Northern Lights, Anchorage AK 99508
Marilyn Bock	Palmer High School	1170 W. Arctic Ave., Palmer AK 99645
Christa Bruce	(formerly of) Alaska State Department of Education	5324 N. Tongass, Ketchikan AK 99901
Rob Buck	Benson Secondary School	4515 Campbell Airstrip, Anchorage AK 99507
Patricia Carlson	Lathrop High School	901 Airport Way, Fairbanks AK 99701
Scott Christian	University of Alaska-Southeast	11120 Glacier Hwy., Juneau AK 99801
Jennifer Counts	Bering Strait School District	Box 225, Unalakleet AK 99684
JoAnn Ross Cunningham	Haines High School	P.O. Box 1289, Haines AK 99827
Samantha Davis	Lloyd Dryden Middle School	10014 Crazy Horse Dr., Juneau AK 99801
Kelly Daugherty	Shaktoolik School	P.O. Box 40, Shaktoolik, AK 99771
Kerri Deal	Ketchikan High School	2610 Fourth Ave., Ketchikan AK 99901
Sabrina Demmert	Klawock City Schools	P.O. Box 9, Klawock AK 99925
Catherine Allen DeVries	Main Elementary School	722 Mill Bay Rd., Kodiak AK 99615
Hugh C. Dymont	Bethel Alternative Boarding School	P.O. Box 1858, Bethel AK 99559
Pauline Evon	Kwethluk Community School	Kwethluk AK 99621
Patricia Finegan	Schoenbar Middle School	217 Schoenbar Rd., Ketchikan AK 99901
Rebecca Gallen	Walter Northway School	Box 519, Northway AK 99764
Christopher Garber-Slaght	Anderson School	Anderson AK 99744
Sue Hardin	Petersburg High School	Box 289, Petersburg AK 99833
M. Heidi Imhof	Nome Elementary School	P.O. Box 131, Nome AK 99762
Andrew Lesh	(formerly of) Akiuk Memorial School	Kasigluk AK 99609
Susan McCauley	Glacier View School	HC 03 Box 8454, Palmer AK 99645
Geri McLeod	Glacier Valley Elementary School	10014 Crazy Horse Dr., Juneau AK 99801
Sandra A. McCulloch	Bethel Regional High School	Box 700, Bethel AK 99559
Ali Gray McKenna	Juneau Douglas High School	10014 Crazy Horse Dr., Juneau AK 99801
Taylor McKenna	Schoenbar Middle School	217 Schoenbar Rd., Ketchikan AK 99901
Tom McKenna	Harborview Elementary School	10014 Crazy Horse Dr., Juneau AK 99801
Rod Mehrtens	Valley Performing Arts	251 W. Swanson, Wasilla AK 99654
Mary Jane Melovidov	Kawerak School	P.O. Box 948, Nome AK 99762
David Miller	Ketchikan High School	2610 Fourth Ave., Ketchikan AK 99901
Kassandra Mirosh	Akiuk Memorial School	101 Pike St., Kasigluk AK 99609
Natasha J. O'Brien	Ketchikan High School	2610 Fourth Ave., Ketchikan AK 99901
Peggy O'Leary	Kodiak Middle School	722 Mill Bay Road, Kodiak AK 99615
Mary Olsen	Sand Point High School	P.O. Box 269, Sand Point AK 99661
Lori Ortiz	Ketchikan High School	2610 Fourth Ave., Ketchikan AK 99901
Clare Patton	Revilla High School	3131 Baranof Ave., Ketchikan AK 99901
Prudence Plunkett	Colony High School	125 W. Evergreen, Palmer AK 99645
Sondra Porter	University of Alaska Mat-Su Campus	Trunk Rd., Palmer AK 99645

FELLOW

Shona Redmond-DeVoll
Karin C. Reyes
Mary L. Richards
Rosie Roppel
Dianna Saiz
Anne Salzer
Jill E. Showman
Sheri Skelton
Janelle Snyder
Joshua Szurszewski
Janet Tracy
Patricia A. Truman
Kathleen Trump
Tamara VanWyhe
Linda Volkman
Trevan Walker
Joanna L. Wassillie
Jason Weber

SCHOOL

Kenai Central High School
Juneau Douglas High School
Romig Middle School
Ketchikan High School
Floyd Dryden Middle School
Polaris K-12 School
Voznesenka School
White Mountain School
Unalakleet School
Akula Elitnaurvik
East Anchorage High School
Palmer Middle School
Susitna Valley Junior/Senior High School
Kenny Lake School
Colony Middle School
Annette Island School District
Tuluksak High School
Metlakatla High School

SCHOOL ADDRESS

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2500 Minnesota Dr., Anchorage AK 99508
2610 Fourth Ave., Ketchikan AK 99901
10014 Crazy Horse Dr., Juneau AK 99801
1440 E Dowling Rd., Anchorage AK 99507
P.O. Box 15336, Fritz Creek AK 99603
P.O. Box 84069, White Mountain AK 99784
P.O. Box 130, Unalakleet AK 99684
100 Akula Heights, Kasigluk AK 99609
4025 E. Northern Lights, Anchorage AK 99508
1159 S. Chugach, Palmer AK 99645
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HC 60 Box 224, Copper Center AK 99573
HC 01 Box 6064, Palmer AK 99645
P.O. Box 7, Metlakatla AK 99926
Togiak AK 99678
P.O. Box 7, Metlakatla AK 99926

Arizona

Evelyn Begody
Karen Humburg Bristow
Katherine Clamon
Jason A. Crossett
Nona Edelson
Morgan Falkner
Christie Fredericks
Vicki V. Hunt
Nancy Jennings
Rex Lee Jim
Joy Kelley
Cecelia Lewis
Jill Loveless
Paisley McGuire
Robin Pete
Tamarah Pfeiffer
Lois Rodgers
Sylvia Saenz
Stephen Schadler
Susan Stropko
Judy Tarantino
Risa Udall
Judith Wyllis

Window Rock High School
Rio Rico High School
Tombstone High School
Flowing Wells High School
Greyhills Academy High School
Rio Rico High School
Tuba City High School
Peoria High School
Casa Blanca Community School
(formerly of) Diné College
Shonto Preparatory High School
Tombstone High School
Globe Junior High School
Patagonia Montessori School
Ganado High School
Rough Rock High School
(formerly of) Patagonia High School
Sierra Vista Middle School
Rio Rico High School
Patagonia School District
Ganado Intermediate School
St. Johns High School
Vail High School

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1220 Camino Lito Galindo, Rio Rico AZ 85648
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Tuba City AZ 86045
1220 Camino Lito Galindo, Rio Rico AZ 85648
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P.O. Box 110940, Bapchule AZ 85221
Tsaile AZ 86556
P.O. Box 7464, Shonto AZ 86954
P.O. Box 1000, Tombstone AZ 85638
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P.O. Box 1757, Ganado AZ 86505
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6040 S. Rita Rd., Tucson AZ 85747

Colorado

Renee Evans
Sonja Horoshko
Ginny Jaramillo
Joanne Labosky
Douglas Larsen
Nancy Lawson
Joan Light
Melinda Merriam
Norman Milks

Miami Yoder School District
(formerly of) Battle Rock Charter School
(formerly of) Guffey Charter School
(formerly of) Lake George Charter School
Crestone Charter School
Chaparral High School
Montrose High School
Paonia High School
Colorado Education Association

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11247 Road G., Cortez CO 81321
1459 Main St., Guffey CO 80820
P.O. Box 420, Lake George CO 80827
P.O. Box 400, Crestone CO 81131
15655 Brookstone Dr., Parker CO 80134
P.O. Box 10500, Montrose CO 81402
1551 Hwy. 187, Paonia CO 81428
PO Box 307, LaJunta, CO 81050

FELLOW

J.B. Phillips
Bonita L. Revelle
Maria Roberts
Lucille Rossbach
Heidi J. Walls

SCHOOL

Columbine Middle School
Moffat County High School
Peetz Plateau School
Morgan Community College
Durango High School

SCHOOL ADDRESS

600 S. 12th St., Montrose CO 81402
900 Finley Ln., Craig CO 81625
311 Coleman Ave., Peetz CO 80747
451 14th St., Burlington CO 80807
2390 Main Ave., Durango CO 81301

Georgia

Sandy Blankenship
Catherine Bunch
Carolyn Coleman
Rosetta Coyne
Jane Grizzle
Judith Kirkland
Catherine K. Magrin
Sandra Mills
Renee Morris
Julie Rucker
K.C. Thornton

Gainesville Middle School
Sandtown Middle School
West Laurens High School
Brooks County Middle School
Ware County Middle School
Harlem Middle School
Union County High School
Gainesville Middle School
Gainesville Middle School
Irwin County High School
Ware County Middle School

715 Woodsmill Rd., Gainesville GA 30501
5400 Camperdown Rd., SW, Atlanta GA 30331
338 Laurens School Rd, Dublin GA 31021
1600 S. Washington St., Quitman GA 31643
2301 Cherokee St., Waycross GA 31501
375 W. Forrest St., Harlem GA 30814
446 Wellborn St., Blairsville GA 30512
715 Woodsmill Rd., Gainesville GA 30501
715 Woodsmill Rd., Gainesville GA 30501
149 Chieftain Circle, Ocilla GA 31774
2301 Cherokee St., Waycross GA 31501

Kentucky

Shawnda Atkins
Scott E. Allen
Joan M. Altman
Katrina Bell
Jennie Bogie
Deborah Brown
Martha Brennan
Mary A. Byard
Shannon Collins
Bryan Crandall
Donna Duval
Sheryl M. Ederheimer
Jacqueline Fortner
M. Patricia Fox
Kelly J. Fulkerson
Pat Gray
Alison Hackley
Lee Ann Hager
Joan Haigh
Kathy Heaberlin
Penny Holmes
Mary Hafey Johnson
Rebecca Coleman King
Laura Schmitt Miller
Rhonda S. Orttengruber
Peggy Dinwiddie Otto
Patsy Puckett
Stephanie Raia
Daniel Ruff
Carol Ruppel
Katherine Rust
Rebecca A. Slagle
Sandra Swift
Mary Thomas

Russell Independent High School
Sebastian Middle School
Nelson County High School
Tates Creek High School
Mayfield Elementary School
Leatherwood Elementary School
Waggener High School
Hancock County High School
Owensboro Community College
The J. Graham Brown School
Jefferson County Traditional Middle School
DuPont Manual High School
Yealey Elementary School
Scott High School
T.K. Stone Middle School
Graves County High School
Grayson County High School
Kentucky Department of Education
Danville High School
Russell-McDowell Intermediate School
Raceland Worthington High School
Raceland Worthington High School
Pikeville High School
Meade County High School
Kit Carson Elementary School
Hancock County High School
Estill Springs Elementary School
Kentucky Country Day
Woodford County High School
Model High School
Robert D. Johnson Elementary School
The J. Graham Brown School
College View Middle School
Argillite Elementary School

709 Red Devil Ln., Russell KY 41169
244 LBJ Rd., Jackson KY 41339
1070 Bloomfield Rd., Bardstown KY 40004
1111 Centre Parkway, Lexington KY 40517
300 Bond St., Richmond KY 40475
7777 Highway 699, Leatherwood KY 41731
330 South Hubbards Ln., Louisville KY 40207
80 State Route 271 South, Lewisport KY 42351
4800 New Hartford Rd., Owensboro KY 42303
546 S. First St., Louisville KY 40202
1418 Morton Ave., Louisville KY 40204
120 W. Lee St., Louisville KY 40208
10 Yealey Dr., Florence KY 41042
5400 Taylor Mill Rd., Taylor Mill KY 41015
323 Morningside Dr., Elizabethtown, KY 42701
1107 Housman, Mayfield KY 42066
240 High School Rd., Leitchfield KY 42754
500 Mero St., Frankfort KY 40601
203 E. Lexington Ave., Danville KY 40422
1900 Long St., Flatwoods KY 41139
US 23, Raceland KY 41169
US 23, Raceland KY 41169
120 Championship Dr., Pikeville KY 41501
938 Old State Rd., Brandenburg KY 40108
450 Tates Creek Rd., Richmond KY 40475
80 State Route 271 S., Lewisport KY 42351
PO Box 314, Irvine KY 40336
4100 Springdale Rd., Louisville KY 40241
180 Frankfort St., Versailles KY 40383
Eastern KY Univ., Richmond KY 40475
1180 N. Ft. Thomas Ave., Ft Thomas KY 41075
546 South First St., Louisville KY 40202
5061 New Hartford Rd., Owensboro KY 42304
HC 60 Box 670, Argillite KY 41121

FELLOW

Patricia Watson
Lisa Wheeler
Jennifer Wood
Cindy Lee Wright

SCHOOL

Floyd County Schools
Pikeville High School
Marshall County High School
(formerly of) Westpoint Independent School

SCHOOL ADDRESS

Prestonburg KY 41653
120 Championship Dr., Pikeville KY 41501
416 High School Rd., Benton KY 42025
209 N. 13 St., Westpoint KY 40177

Massachusetts

Lisa Anderman
Sheila Barry
Sarah Gaumer
Richard Gorham
Mary Guerrero
Amy Halloran
Lynda Healey
Mary Ellen Janeiro
Elizabeth Kimball
Benjamin Klemer
Sondra Longo
Michael Mayo
Sean McCarthy
Brendan McGrath
Leila Merl
Paul Myette
Sarah Nichols
Susan Phieffer
Kristin Strapko
Nataasha Trivers Baafi

Arlington Middle School
HK Oliver School
Lawrence High School
Lawrence High School
HK Oliver School
Lawrence High School
Robert Frost School
Lawrence High School
Arlington Middle School
Alexander B. Bruce School
Lawrence High School
Uphams Corner Charter School
Lawrence High School
Uphams Corner Charter School
Framingham High School
Arlington Middle School
The Bromfield School
South Lawrence East School
Lawrence High School
Academy of the Pacific Rim

150 Arlington St., Lawrence MA 01841
183 Haverhill St., Lawrence MA 01841
233 Haverhill St., Lawrence MA 01840
233 Haverhill St., Lawrence MA 01840
183 Haverhill St., Lawrence MA 01841
233 Haverhill St., Lawrence MA 01840
33 Hamlet Street, Lawrence MA 01843
233 Haverhill St., Lawrence MA 01840
150 Arlington St., Lawrence MA 01841
35 Butler St., Lawrence MA 01841
233 Haverhill St., Lawrence MA 01840
584 Columbia Rd., Dorchester MA 02125
233 Haverhill St., Lawrence MA 01840
584 Columbia Rd., Dorchester MA 02125
A St., Framingham MA 01701
150 Arlington St., Lawrence MA 01841
14 Massachusetts Ave., Harvard MA 01451
165 Crawford St., Lawrence MA 01840
233 Haverhill St., Lawrence MA 01841
1 Westinghouse Plaze, Hyde Park MA

Mississippi

Judith Lawrence
Renee Moore
Patricia Parrish
Peggy Turner

Kemper County High School
Broad Street High School
Sumrall Attendance Center
Saltillo High School

P.O. Box 429, Dekalb MS 39328
P.O. Box 149, Shelby MS 38774
P.O. Box 187, Sumrall MS 39482
Box 460, Saltillo MS 38866

New Jersey

Nichole Champagne
Patrice Connell
Sandra Farrakhan
Travis Farrell
Michael Hodnicki
LaShay Jones
Elaine Karten
Gwen Kowalik
Doughtry Long
Carol Ann Moore
Beth Paugh

Newark Academy
Trenton Central High School West
Trenton Central High School
Mainland Regional High School
Trenton Central High School
Mt. Vernon School
Ridgewood High School
Trenton Central High School
Trenton Central High School
Trenton Central High School
Trenton Central High School

91 S. Orange Ave., Livingston NJ 07039
1001 W. State St., Trenton NJ 08609
400 Chambers St., Trenton NJ 08609
Oak Ave., Linwood, NJ 08221
400 Chambers St., Trenton NJ 08609
142 Mt. Vernon Place, Newark NJ 07106
627 E. Ridgewood Ave, Ridgewood, NJ 07450
400 Chambers St., Trenton NJ 08609
400 Chambers St., Trenton NJ 08609
400 Chambers St., Trenton NJ 08609
400 Chambers St., Trenton NJ 08609

New Mexico

Anne Berlin
Yvonne Beauvais
Regina Bitsoi
Jennifer K. Brandt
Erika Brett

Jemez Valley Elementary School
Laguna Elementary School
Newcomb Middle School
Robert Kennedy High School
Gadsden High School

8501 Hwy. 4, Jemez Pueblo NM 87024
P.O. Box 181, Laguna NM 87026
Highway 666, Box 7973, Newcomb NM 87455
1511 Central Ave., Albuquerque NM 87106
6301 Hwy. 28, Anthony NM 88021

FELLOW

Carol Ann Brickler
MaryBeth Britton
Sharlene Crawford
Karen Foutz
Daniel Furlow
Emily Graeser
Janice Green
Annette Hardin
Ann Hawks
Laura Jackson
Diana Jaramillo
Jason Johnson
Glenda Jones
Nicole Kurtz
Roseanne Lara
Juanita Lavadie
Mary Lindenmeyer
Jeffery M. Loxterman
Carlotta Martza
Betty Lou McCall
Laura McGowan
Theresa Melton
Arlene Mestas
Alma Miera
Susan Miera
S. Gail Miller
Joy Rutter Noorbakhsh
Barbara Paul
Barbara Pearlman
Cara Connors Perea
Jane V. Pope
Lisa K. Richardson-Garbe
Chad C. Rucker
Philip Sittnick
Lauren Thomas Sittnick
Bruce R. Smith
Sharilyn Smith
Jeffrey Sykes
Bryan Winzer
Terry Wyrick

SCHOOL

(formerly of) Pecos Elementary School
Pecos High School
(formerly of) Gallup High School
Newcomb Middle School
Clayton High School
Bernalillo High School
Mosquero Municipal Schools
Carlsbad High School

Valley High School
Public Education Department
Tohatchi High School
(formerly of) Mt. View Middle School
Gallup Middle School
Gadsden Middle School
(formerly of) Yaxche School Learning Center
Gallup McKinley County School District
Fort Wingate High School
Twin Buttes High School
Gallup Central High School
Valley High School
Tse'Bit'ai Middle School
Espanola Valley High School
Pecos Elementary School
Pojoaque Valley High School
Alamo Navajo Community School
Gallup High School
Taos High School
Hot Springs High School
Monte del Sol Charter School
Lovington High School
(formerly of) Alamo-Navajo Community School
Tohatchi High School
Ctr. for Educational Technology in Indian America
Laguna Elementary School
Jemez Valley High School
Dulce Independent High School
Navajo Preparatory School
Tohatchi High School
Pojoaque High School

SCHOOL ADDRESS

P.O. Box 368, Pecos NM 87552
P.O. Box 368, Pecos NM 87552
1055 Rico St., Gallup NM 87301
P.O. Box 7973, Newcomb NM 87455
323 S. 5th St., Clayton NM 88415
P.O. Box 640, Bernalillo NM 87004
P.O. Box 258, Mosquero NM 87746
408 N. Canyon, Carlsbad NM 88220
Santo Domingo Pueblo NM 87052
1505 Candelaria NW, Albuquerque NM 87107
300 Don Gaspar, Santa Fe NM 87501
P.O. Box 248, Tohatchi NM 87325
4101 Arkansas Loop, Rio Rancho NM 87124
101 S. Grandview Dr., Gallup NM 87301
Rt. 1, Box 196, Anthony NM 88021
102 Padre Martinez Ln., Taos NM 87571
1000 East Aztec, Gallup NM 87301
PO Box 2, Fort Wingate NM 87316
P.O. Box 680, Zuni NM 87327
325 Marguerite St., Gallup NM 87301
1505 Candelaria NW, Albuquerque NM 87107
P.O. Box 1873, Shiprock NM 87420
P.O. Box 3039, Fairview NM 87533
PO Box 368, Pecos, NM 87552
1574 State Rd. 502, Santa Fe NM 87506
P.O. Box 907, Magdalena NM 87825
1055 Rico St., Gallup NM 87301
134 Cervantes St., Taos NM 87571
P.O. Box 952, Truth or Consequences NM 87901
PO Box 4058, Santa Fe NM 87505
701 W. Ave. K, Lovington NM 88260
Alamo NM 87825
P.O. Box 248, Tohatchi NM 87325
P.O. Box 207, Laguna NM 87026
P.O. Box 191, Laguna NM 87026
8501 Highway 4, Jemez Pueblo NM 87024
Hawke Dr., Dulce NM 87528
1220 W. Apache St., Farmington NM 87401
P.O. Box 248, Tohatchi NM 87325
1574 State Rd. 502, Santa Fe NM 87501

New York

Andolyn Brown
John Caramanica
Masha Wasilewsky

Banana Kelly High School
Bronx Aerospace Academy High School
High School for Violin and Dance

965 Longwood Ave., 3rd Floor, Bronx NY 10456
800 E. Gunhill Road, Bronx NY 10456
1100 Boston Rd., Bronx NY 10456

Ohio

Vivian Axiotis
Cynthia Baran
Dean Blase
Toni Bonacci
Cynthia Boutte
Elizabeth Bruner
Joan Caudill-Cook

Boardman High School
Jefferson Co. Joint Voc. School
Clark Montessori
Siebert Elementary School
Riedinger Middle School
Miami Valley School
Jefferson Township High School

7777 Glenwood Ave., Youngstown OH 44512
1509 County Hwy 22A, Bloomingdale OH 43910
3030 Erie Ave., Cincinnati OH 45208
385 Reinhard Ave., Columbus OH 43206
77 W. Thornton St., Akron OH 44311
5151 Denise Dr., Daytona OH 45429
2701 S. Union Rd., Dayton OH 45418

FELLOW

Susan Chevalier
Joanna Childress
Elizabeth Nelson Coressel
Kriston Crombie
Andrea Dodge
Paul Dragin
Judith Ellsesser
William Engelman, II
Eric Eye
Kathy Fogwell
Judith Garshelis
Jennifer Skowron Grant
Jason Haap
Sue Herman
Margaret Hersman
Shirley Herzog
Eva Howard
Lorrie C. Jackson
Jason Leclair
Gary Liebesman
Cheryl Masters
Gary Metzenbacher
Karen Mitchell
Amanda O'Dell
Kari Pietrangelo
Su Ready
Amanda Reidenbaugh
Cynthia Rucker
Colleen Ruggieri
Bernard Safko
Michael Scanlan
Mickie Sebenoler
Erin Spear
Mary Steiner
Valerie Taylor
Kathleen Thomas
Sara Thorburn
Mandy Walden

SCHOOL

South High School Urban Academy
Washington County Career Center
Shawnee High School
Centennial High School
West High School
East High School
South Webster High School
West High School
Jackson Milton High School
Grant Career Center
Fairfield Intermediate School
Champion High School
Purcell Marian High School
Wooster High School
Mansfield Christian School
Fairfield Middle School
Preble Shawnee Middle School
Linden-McKinley High School
(formerly of) Bradford High School
Columbus Alternative High School
A.J. Smith Middle School
East High School
Miami University of Ohio
Lakewood High School
South High School Urban Academy
Seven Hills Middle School
Whetstone High School
Maysville High School
Boardman High School
Martin Luther King Jr. School
Ripley Union Lewis Huntington Jr./Sr. H. S.
Northgate Staff Development Center
Manchester High School
Eaton City Schools
Norwalk St. Paul High School
Garaway High School
Mansfield Senior High School
Wooster High School

SCHOOL ADDRESS

1116 Ann St., Columbus OH 43206
Rt 2, Marietta OH 45750
1675 E. Possum Rd., Springfield OH 45502
1441 Bethel Rd., Columbus OH 43220
179 S. Powell Ave., Columbus OH 43204
1500 E. Broad St., Columbus OH 43205
P.O. Box 100, South Webster OH 45682
179 S. Powell Ave., Columbus OH 43204
14110 Mahoning Ave., N. Jackson OH 44451
718 W. Plane St., Bethel OH 45106
255 Donald Dr., Fairfield OH 45104
5759 Mahoning Ave., Warren OH 44483
2935 Hackberry St., Cincinnati OH 45206
515 Oldman Rd., Wooster OH 44691
500 Logan Rd., Mansfield OH 44907
1111 Niles Rd., Fairfield OH 45014
5495 Somers Gratis Rd., Camden OH 45311
1320 Duxberry Ave., Columbus OH 43211
712 N. Miami Ave., Bradford OH 45308
2263 McGuffey Rd., Columbus OH 43211
345 Arch St., Chillicothe OH 45601
1500 E. Broad St., Columbus OH 43205
639 W. Chestnut #12, Oxford OH 45056
4291 National Rd., Hebron OH 43025
1160 Ann St., Columbus OH 43206
5400 Red Bank Rd., Cincinnati OH 45227
4405 Scenic Dr., Columbus OH 43214
2805 Pinkerton Rd., Zanesville OH 43701
7777 Glenwood Ave., Boardman OH 44512
1651 E 71st St., Cleveland OH 44103
1317 S. Second St., Ripley OH 45167
6655 Sharon Woods Blvd., Columbus OH 43229
437 W. Nimisila Rd., Akron OH 44319
Eaton OH 45320
93 E. Main St., Norwalk OH 44857
146 Dover Rd., Sugarcreek OH 44681
314 Cline Ave., Mansfield OH 44907
515 Oldman Rd., Wooster OH 44691

Rhode Island

Trisha Botkin
Peter Elliott
Andrea Goff
Anna Kuperman
Carole Marshall
Candace McCall
Mimi Morimura
Tamar Paull
Maria Vican

Central High School
Classical High School
Classical High School
Textron Academy
Hope High School
Classical High School
Classical High School
Community Preparatory School
Classical High School

70 Fricker St., Providence RI 02903
770 Westminster Ave., Providence RI 02903
770 Westminster St., Providence RI 02903
130 Broadway, Providence RI 02903
324 Hope St., Providence RI 02906
770 Westminster St., Providence RI 02903
770 Westminster St., Providence RI 02903
143 Prairie Ave., Providence RI 02905
770 Westminster Ave., Providence RI 02903

South Carolina

Janet Atkins
Michael Atkins
Cynthia Baldwin

Wade Hampton High School
Blue Ridge High School
Berea Middle School

100 Pine Knoll Dr., Greenville SC 29609
2151 Fewes Chapel Rd., Greer SC 29651
151 Berea Middle School Rd., G'ville SC 29617

FELLOW

Debra Barron
 Sarah E. Beveliaque-Thomas
 Larry Bounds
 Byron Brown
 Polly E. Brown
 Bekki Camden-Benjamin
 Emory Campbell
 Fred Capers
 Kathy Carroll
 Victoria Chance
 Meghan Chandler
 Dana Clark
 Diane M. Crenshaw
 James C. Daniels
 Carlo Dawson
 Gail R. Denton
 Bonnie Disney
 Roger Dixon
 Ginny DuBose
 Eliza Duval
 Monica M. Eaddy
 Barbara Everson
 Doris Ezell-Schmitz
 Wanda Freeman
 Anne Gardner
 Kathryn Jenna Garrett
 Wendy Garrison
 Claudia Gordon
 Barbara Gossett
 Susan Gray
 Linda Hardin
 R. Vance Jenkins
 Elizabeth Johnson
 Priscilla Kelley
 DeeAnne Kimmel
 Joe Koon
 Monica Langley
 Tom Lucas
 Roxanne Marion
 Jennifer V. McDaniel
 Mahwish McIntosh
 Rene Miles
 Louisa Langley Moore
 Brian O'Shea
 Anne Peden
 Carolyn Pierce
 Deloris Pringle
 Darin Rawl
 Joan Rocha
 Bernard Schoen
 Anne Shealy
 Betty Slesinger
 Sarah Kate Swiger
 Michelle Lavelle Tallada
 Mary Tisdall
 Leigh Unterspan
 Emma Watson

SCHOOL

Greenville County Schools
 Carolina High School and Academy
 Wade Hampton High School
 Lake Marion High School
 Belton-Honea Path High School
 Woodmont High School
 Director Emeritus Penn Center
 (formerly of) Septima P. Clark Academy
 Ridge View High School
 Travelers Rest High School
 R.C. Edwards Middle School
 DW Daniel High School
 Dixie High School
 Hannah-Pamplico Middle School
 South Pointe High School
 Riverside Middle School
 Darlington Middle School
 James Island Charter School
 (formerly of) Waccamaw High School
 James Island Charter School
 (formerly of) Mayo High School
 Belton-Honea Path High School
 Chester Middle School
 Forestbrook Middle School
 (formerly of) Georgetown High School
 Mauldin High School
 Crestview Elementary
 (formerly of) Colleton County High School
 Laurens High School
 Travelers Rest High School
 Beck Academy of Languages
 Greenville Tech Charter High School
 Carolina High School and Academy
 Pelion High School
 Clemson University
 South Pointe High School
 Dent Middle School
 James Island Charter School
 Northwood Middle School
 Woodmont High School
 Goose Creek High School
 Charleston County School of the Arts
 Riverside High School
 South Pointe High School
 Greenville Middle School
 Cheraw High School
 Educational Consultant
 Bamberg-Ehrhardt High School
 Dillon High School
 Waccamaw High School
 John Ford Middle School
 (formerly of) Irmo Middle School
 Travelers Rest High School
 Waccamaw high School
 Northwest Middle School
 Travelers Rest High School
 Eastside High School

SCHOOL ADDRESS

P.O. Box 2848, Greenville SC 29602
 2725 Anderson Rd., Greenville SC 29611
 100 Pine Knoll Dr., Greenville SC 29609
 200 Warrior St., Elloree SC 29047
 11000 Belton Hwy., Honea Path SC 29654
 2831 W. Georgia Rd., Piedmont SC 29673
 16 Penn Ctr. Circle W., St. Helena Is. SC 29920
 1929 Grimball Rd., Charleston SC 29412
 4801 Hard Scrabble Rd., Columbia SC 29229
 115 Wilhelm Winter St., Travelers Rest SC 29690
 1157 Madden Bridge Rd., Central SC 29630
 1819 Six Mile Hwy, Central SC 29630
 Box 158 1 Haynes St., Due West SC 29639
 2131 S. Pamplico Hwy., Pamplico SC 29583
 801 Neely Rd., Rock Hill SC 29730
 615 Hammett Bridge Rd., Greer SC 29650
 150 Pinedale Dr., Darlington SC 29532
 1000 Fort Johnson Rd., Charleston SC 29412
 2412 Kings River Rd., Pawleys Island SC 29585
 1000 Fort Johnson Rd., Charleston SC 29412
 405 Chestnut St., Darlington SC 29532
 11000 Belton Hwy., Honea Path SC 29654
 1014 McCandless Rd., Chester SC 29706
 4430 Gator Lane, Myrtle Beach SC 29579
 P.O. Box 1778, Georgetown SC 29442
 701 E. Butler Rd., Mauldin, SC 29668
 509 American Legion Rd., Greer SC 29651
 1376 Mighty Cougar Ave., Walterboro SC 29488
 5058 Highway 76 West, Laurens SC 29360
 115 Wilhelm Winter St., Travelers Rest SC 29690
 302 McAlister Rd., Greenville SC 29607
 874 S. Pleasantburg Dr., Greenville SC 29601
 2725 Anderson Rd., Greenville SC 29611
 P.O. Box 68, Pelion SC 29123
 242 P & A Bldg., Clemson SC 29634-320
 801 Neely Rd., Rock Hill SC 29730
 6950 N. Trenholm Rd., Columbia SC 29206
 1000 Ft. Johnson Rd., Charleston SC 29412
 710 Ikes Rd., Taylors SC 29687
 2831 W. Georgia Rd., Piedmont SC 29673
 1137 Redbank Rd., Goose Creek SC 29445
 1600 Saranac St., N. Charleston SC 29405
 1300 S. Suber Rd., Greer SC 29651
 801 Neely Rd., Rock Hill SC 29730
 339 Loundes Rd., Greenville SC 29607
 649 Chesterfield Hwy., Cheraw SC 29520
 Sumter SC 29150
 N Carlisle St., Bamberg SC 29003
 1731 Highway 301 North, Dillon SC 29536
 2412 Kings River Rd., Pawleys Island SC 29585
 P.O. Box 287, Saint Matthews SC 29135
 6051 Wescott Rd., Columbia SC 29212
 301 N. Main St., Travelers Rest SC 29690
 2412 Kings River Rd., Pawleys Island SC 29585
 1606 Geer Hwy., Travelers Rest SC 29690
 301 N. Main St., Travelers Rest SC 29690
 1300 Brushy Creek Rd., Taylors SC 29687

FELLOW

SCHOOL

SCHOOL ADDRESS

Vermont

Cristie Arguin
Douglass Boardman
Kurt Broderon
Katharine Carroll
Moirá Donovan
Jane Harvey
Ann Larkin
Margaret Lima
Suzane Locarno
Judith Morrison
Kathleen Otoka Gibbs
Bill Rich
Emily Rinkema
Matthew C. Schlein
Gretchen Stahl
Ellen Temple
Vicki L. Wright
Carol Zuccaro

Northfield Middle/High School
Lamoille Union High School
Mt. Abraham Union High School
Middlebury Union High School
Peoples Academy
Brattleboro Union High School
Orwell Village School
Canaan Memorial High School
Hazen Union School
Hinesburg Elementary/Middle School
Springfield High School
Colchester High School
Champlain Valley Union High School
Vergennes Union High School
Harwood Union High School
Camels Hump Middle School
Mt. Abraham Union High School
St. Johnsbury Academy

37 Cross St., Northfield VT 05663
Rt. 15, Hyde Park VT 05455
9 Airport Dr., Bristol VT 05443
Charles Ave., Middlebury VT 05753
202 Copely Ave., Morrisville VT 05661
50 Fairground Rd., Brattleboro VT 05301
Main St., Orwell VT 05760
1 School St., Canaan VT 05903
Main St., Hardwick VT 05843
Hinesburg VT 05461
303 South St., Springfield VT 05156
Laker Ln., Colchester VT 05446
CVU Rd., Hinesburg VT 05461
50 Monkton Rd., Vergennes VT 05491
RFD 1 Box 790, Moretown VT 05660
Brown Trace Rd., Richmond VT 05477
9 Airport Dr., Bristol VT 05443
1000 Main St., St. Johnsbury VT 05819

Urban Fellows

Gabri'lla Ballard
Cheryl Broaden-Polk
Emma Brock
Craig Ferguson
Shana Morrison
Erica Rogers
Robert Tiller
Patricia Ann Ward

Frederick Douglass High School
Frederick Douglass High School
Anne Beers Elementary School
Newlon Elementary School
Newlon Elementary School
Clifford J Scott High School
Eleanor McMain Secondary School
Eleanor McMain Secondary School

3820 St. Claude Ave., New Orleans LA 70117
3820 St. Claude Ave., New Orleans LA 70117
36 Alabama Ave. SE, Washington DC 20020
361 Vrain St., Denver CO 80219
361 Vrain St., Denver CO 80219
129 Renshaw Ave., East Orange NJ 07017
5712 S. Claiborne Ave., New Orleans LA 70125
5712 S. Claiborne Ave., New Orleans LA 70125

At Large

Carly Andrews
Samantha Dunaway Bryant
Mary Burnham
Mary Ann Cadwallader
Reeshma Charania
Patricia Eschessa-Kariuki
Allison Perry Holsten

Willowwind Schools
Riverside High School
Haverhill Cooperative Middle School
Rivendell Academy
Aga Khan Academy-Mombasa
Aga Khan Academy
International School Nido de Aguilas

Lee Krishnan
Sharon Ladner
Logan Manning
Kevin McNulty
Gary Montano
Jacqueline Pena
MacNair Randall
Marty Rutherford
James Schmitz
Mohsin Tejani
Diane Waff
David Wandera
Maria Winfield
Terri Washer

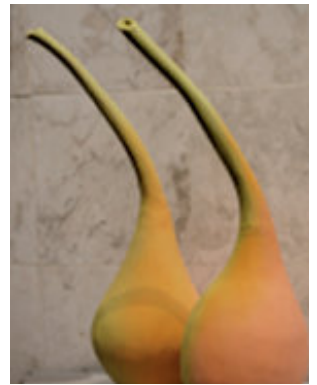
Diamond Jubilee High School for Boys
Franklin Special School District
Oasis High School
Penn High School
Tarrant County Junior College
Florida International University
Moravian Academy
Center for Building Educational Excellence
Kennedy Charter Public School
Aga Khan School
Strategic Literacy Initiative WestEd
Aga Khan Academy
University of Georgia
Grace Christian Academy

226 S. Johnson St., Iowa City IA 52240
3218 Rose of Sharon Rd., Durham NC 27712
175 Morrill Dr., North Haverhill NH 03774
RR 1 Box 82B, Orford NH 03777
P.O. Box 90066, Mombasa, Kenya
P.O. Box 44424, Nairobi, Kenya
Casilla 162, Correo la Dehesa, Lo Barnechea
Santiago, Chile
Aga Hall, Nesbit Rd., Mumbai, India
507 New Hwy. 96 W., Franklin TN 37064
285 17th St., Oakland CA 94612
56100 Bittersweet Rd., Granger IN 46545
5301 Campus Dr., Fort Worth TX 76119
11200 S.W. 8th St., Miami FL 33199
4313 Green Pond Rd., Bethlehem PA 18020
65 Sunset Ln., Berkeley CA 94708
P.O. Box 472527, Charlotte NC 28247
Aga Khan Rd., Kharadhar Karachi, Pakistan
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Bread Loaf

Bread Loaf School of English • Middlebury College, Middlebury VT 05753



Photographs taken this summer at Bread Loaf's new campus location: University of North Carolina at Asheville. Clockwise from top, upper left: tower clock, new dormitory and office building, art display, flower garden, and folk art panels in the campus library.