Spring 2004

Bread Loaf
Teacher Network
Magazine

Extending the Reach and Educating the Imagination

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In This Issue

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From the Director

James Maddox, Director
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With this issue of the *Bread Loaf Teacher Network Magazine* we have as a guest editor a veteran participant in the network, Sheri Skelton, who has been teaching in Shishmaref, Alaska for the past 13 years. Shishmaref is an Inupiaq community on an island in the Bering Straits, only 65 miles from Siberia. Sheri has written several pieces for this magazine in the past, describing education in Shishmaref and her place as a teacher in that community. Not long ago, Sheri wrote to me, describing a project that she wants to undertake with her school and community:

> Students in my language arts classes are currently involved in a project with the goal of producing a book of student writing and photos documenting the culture of the people in Shishmaref. Students are interviewing elders, writing essays and poetry, taking photographs, etc. We plan to include Native knowledge about plants, information about the subsistence lifestyle, camping, and information focusing on the lives, past and present, of the people of Shishmaref. Not only do we hope to have work by all the high school students represented, we also plan to have younger students as contributors. The project will allow students to maintain strong connections with their culture and the place in which they live while at the same time enabling students to fine-tune their language arts skills. Producing this publication would be one way in which knowledge of the culture and community can be explored and preserved.

Sheri's account is one of the best that I have ever read of an intelligent teacher's effort not only to make her students' community relevant to their education but also to make their education a supporter of all that the community stands for at its best. Her account is an example of one of the teacherly ideals that we try to showcase and applaud in this magazine.

Since the last issue of the magazine, the country's bad economic times have hung on and hung on and hung on, and finding outside support for teachers to attend Bread Loaf has become more and more difficult. Nevertheless, in the 2003 summer session, some 60 teachers received well-deserved outside funding: Massachusetts teachers from the Braitmayer Foundation, Kentucky teachers from the Humana and C. E. and S. Foundations, South Carolina teachers from the state's department of education and the School District of Greenville County, Trenton teachers from their school district, Lawrence, Massachusetts teachers from the Plan for Social Excellence, and additional teachers from Greenville, Trenton, and Lawrence, as well as teachers from Providence and Columbus, who are members of our "Bread Loaf in the Cities" project, funded by the Carnegie Corporation of New York.

These teachers had the opportunity to attend any of Bread Loaf's four campuses in 2003. My first piece of big news is that they will be able to attend a fifth Bread Loaf campus in 2004, at the Universidad de Guadalajara, in Mexico. For years, Bread Loaf teachers have found themselves teaching more and more bilingual children, especially from Latin America. Our new program in Mexico will give these teachers an opportunity not only to study but to experience the culture from which many of their students come.

My second piece of good news is about a BL faculty member. Paul Muldoon, the Irish-born poet and Princeton professor, has been teaching at Bread Loaf since 1997. A reviewer in the *Times Literary Supplement* has called him "the most significant English-language poet born since the Second World War." Last spring, Paul was awarded the Pulitzer Prize for poetry. All of us at Bread Loaf send him our warmest congratulations.

Writing with Vision: Inspiring Students to See

Maria Roberts
Peetz Plateau School
Peetz CO

Looking for Inspiration

In 1978 I began teaching in the small rural community of Peetz, Colorado, intending to acquire a year or two of experience and then land a "better" teaching job. In Peetz I had the opportunity to create "my own" 7–12 language arts curriculum. I had power. I was important. I thought I knew it all.

My curriculum combined my classical eastern education with a traditional Catholic, Loretto Heights College experience. Glazed-over faces and polite responses were my first clues that my program was not working. Vocabulary workbooks and daily oral language exercises simply turned off the majority of students to reading, writing, and learning, and my stilted explanations of literary elements only blinded students to the beauty of words and images.

I realized that I lacked the know-how to "teach" students the nuances of text that had inspired me to love language. I read my English journals religiously, devoured teaching strategy books, and attended inservices, but still something was missing. When a new superintendent in Peetz introduced me to innovative voices in education, I found inspiration in Ted Sizer's stories in the "Horace" books, Herb Kohl's work with inner city kids and poetry, and Maxine Greene's lectures and essays.

Thinking more holistically, I recognized that kids should be at the center of everything I taught, not just the literature and writing. My students had been sitting outside the circle, listening but not participating. Gradually I found the courage to invite new voices into my classroom, to welcome and encourage risk-taking in writing, and to accommodate different types of learners.

After 20 years of teaching, I am working harder and enjoying my career more than ever, forging sincere relationships with students as they become true life-long learners. Although I have discovered there is no "better" teaching job, I still battle between a desire to dictate my "hard-earned knowledge and wisdom" and the awareness that students must learn in their own way, at their own pace. I'm becoming better at preaching less and coaching more; yet at times, I still catch myself struggling.

In the midst of one such struggle, I found myself confused, disillusioned about "teaching to the test," in a place cluttered with uncertainty about best practice. But then I met an artist. During a magical summer in northern New Mexico, she taught me to see beyond my reality and inspired me to want to see more. Beginning with conversations about the land, with fuzzy mesas and mustard weed puff-balls, I soon discovered that I was seeing everything more fully, including my work with young writers. The depth of that understanding grew as the summer passed.

Sonja Horoshko and I were attending graduate school at the Bread Loaf School of English on fellowships to facilitate our work with rural children. An artist and a teacher, Sonja worked with predominantly Native American children, empowering them with courage and vision to produce brown paper bag canvasses of strength and beauty. I taught high school English to farm and ranch kids beginning to get a handle on subject/verb agreement and end-line punctuation; they could also write a mean five-paragraph essay. Sonja and I crossed paths when she asked for my help with a paper. This paper lacked a "negotiable thesis," and Sonja's command of sentence sense and language conventions was deemed "inappropriate for academic work."

I was in awe of the piece; images and metaphors bathed my imagination as I read about cultural border battles contextualized in her response to class readings. That a thesis was obscurely embedded amidst complex and maybe even awkward sentence structure hardly mattered. Conventions? In no conventional way could my artist friend impart the pain her students endured as marginalized members of a society striving to keep them down. How could I help her with her writing? I felt as if I were being asked to edit "The Lord's Prayer."

In the weeks that followed, Sonja taught me the art of writing, and I shared skills and strategies to help her with academic writing. By summer's end I knew I had glimpsed that intangible element missing in my classroom. I knew I had to bring Sonja to Peetz to help my students "see" the way she had taught me to see, to empower their writing with vision. Returning home, I immediately began drafting a proposal for the school board. Although art, especially painting, had no real recognized value, place-

Maria Roberts at a Colorado Bread Loaf meeting.

based curriculum was a pedagogical innovation rural districts embraced. I told the board about a remarkable woman who could inspire young people to be respectful about their land and to understand the honor inherent in being "stewards, rather than owners of their valley." I told the board about Sonja, whose relationship with place was intimate, organic, and nurturing.

Sonja Arrives in Peetz

The board approved an artist-in-residence stipend, and Sonja arrived to spend a month working with the students in Peetz. I renamed my writing classes "Visual Autobiography of Place," and students learned how landscape shapes mindscape. Not only did they draw and paint during the month of November, they also had to write; the visual experience magically transformed their writing. Before art, an obsession with conventions and organization of text characterized writing instruction in my classroom. Mercilessly drilled in usage and mechanics, students were well practiced in accordion paragraph construction, clearly understanding that following the model meant off-the-chart scores on standardized writing tests. I could teach these tangibles. The writing from the artist-in-residence program was passionate and honest, with students willing to take risks with word choice and experiment with sentence fluency. The work was rich with emotions acknowledged and accepted and doubts and frustrations freely shared.

How students arrived at this place remains somewhat of a mystery for me. During the month Sonja was at Peetz, I watched her weave her magic. Working with a budget of two hundred dollars, we first went to the lumberyard and purchased 4 x 8-foot Masonite boards cut into 2 x 2 canvases—one board per eight students. Next, we went to Wal-Mart for felt-tipped pens, Styrofoam bowls, packaged paint brushes, and acrylic paints. The largest room in our school, the boardroom, became our studio. We unloaded the "canvases" and primed each one with white gesso, a paint artists use to create texture and mute color.

The next morning Sonja and I searched for willow shrub. We would render charcoal from willow sticks, the natural world providing free drawing materials for our classroom. Arriving at school, Sonja asked the lunch ladies to donate a few paper napkins, stating that "everyone has drawn on a napkin at some time or another. It's less scary than real paper, and napkins are so forgiving." Her personification of paper napkins added to the nervousness I was feeling about introducing Sonja to my students.

When the bell rang, the seniors uncharacteristically came right to class with no loitering in the halls. Something strange was happening:

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Writing with Vision

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Mrs. Roberts was replacing English for a whole month with art. My students knew I was obsessed with my subject and their mastery of reading and writing. Thirteen puzzled bodies found their seats, and Sonja spoke about how honored she felt to meet the students, how beautiful their community was, and how lucky they were to live in such a rich landscape. They cocked their heads and rolled their eyes. "What's so great about this place? It's boring and there's nothing to do. Everything's brown and flat," they quipped.

"Well," Sonja said, "maybe we need to go outside."

We walked out the front doors facing the center of town, turned right toward an endless expanse of farm land, and then circled west to just glimpse the rim of the Chimney Canyon when Sonja stopped us. "Touch the horizon line with your fingertips," she instructed. Holding her arm straight out, she seemed to be doing just that. The kids looked at her quizzically, commenting, "This is dumb"; "What are we doing this for?" And finally, "What's a horizon line?"

"The horizon line is where the earth touches the sky. Wherever you are standing, being aware of the horizon line helps you center yourself in your world. Start in the east; move south then west; circle north and you'll be aware of the earthly plane." Sonja's mystical words soon had the whole class tracing the edge of their world with their fingers. Handing each of us a napkin and a felt-tipped marker, Sonja asked us to pick a spot and draw the horizon line. Using each other's backs for drawing boards, we made our first marks.

Sonja was right. The texture of paper napkins and the bleeding quality of felt-tipped pens transformed our sketches into artwork. That afternoon she mounted the pieces of our horizon line on white butcher paper, drove to the courthouse thirty miles away, and had a 2 x 4-foot copy made at the assessor's office. The result was a vast drawing that showed us where we stood in relation to our world, how to find our centers and then look out. That experience brought us together as artists at one with our landscape.

From that point on the students were hooked. Nothing was "dumb," or at least that thought was not verbalized. When Sonja had us draw our own eyes on paper napkins with felt-tipped pens in as much detail as possible (pupil, iris, lashes, lids), measure them, and attach an emotion to their size and shape, no one questioned her purpose. I followed the talk about birds' eyes and worms into instruction about point of view. "Your eye or my eye, from whose point of view do we see the world? Since all our eyes are different, mustn't we all see the world differently? Who does really know whether a turtle looks like a small rock or a huge dinosaur? What does the eagle see? The grasshopper? Close your eyes; imagine what the eagle sees when, perched high in a tree, he gazes upon a turtle. Now be a grasshopper or a lizard or a worm. What does the turtle look like to you now?"

Sonja's words reminded me of Merlin and his lessons to young King Arthur. To prepare Wart to be a just and compassionate king, Merlin magically transformed him into fish and squirrels, the hunter and the hunted, the powerful and the meek. The students listened to Sonja speak about honoring the point of view of "the other" as she quietly laid down the single most important rule of the studio: "Everyone values each other's point of view; there is no dishonoring of oneself or of another's work. Art is about what I see, what you see; it is about honor, compassion, and understanding. Art is vision."

The students were quick to internalize the idea that each drawing or experience had importance. Because they trusted that emotional responses to their visual world would be honored and valued, they found the courage to take risks with their drawings and to attempt more complex interpretations of their world. "Shade falls on an object; shadow falls from it. Once an artist can see this she can render time. Shade and shadow are dependent upon the sun and the moon, natural light sources that illuminate for us the movement of time within a certain place," said Sonja.

But shade and shadow didn't have to be organic. Setting up handheld spotlights in darkened corners of the room, we examined a pile of pebbles, wheat stalks, and buckeyes and practiced capturing time and light in our drawings. "Once you can see, really see, how shade and shadow fall on and from a specific form, you can give your drawing a place in time. Understanding this tenet of the visual experience puts you in motion and helps you see that nothing is static; that all life is a fluid experience wrought with ebb and flow," commented Sonja. Experiencing shade and

shadow was just the beginning of complex renderings of vision in charcoal and in words.

As the students' drawings began to take on more detail, Sonja introduced figurative scale. "Just as shade and shadow render a drawing in time, figurative scale renders a drawing in space." As she began to talk about figures moving from large to small and small to large depending on their proximity to our center, students nodded, "Oh yeah, perspective."

"No," Sonja emphasized, "perspective is a man-made urban construct that is not adaptable in any way to your rural experience or, for that matter, to any of our lives. Perspective is about straight lines, railroad tracks, and tall buildings; understanding figurative scale is about bonding to our observations, about the process of seeing. Figures that are close to us on the visual field appear big. As they move into the distance, they become small, smaller, tiny until they seem to disappear into space beyond the horizon line. When you look closely at this stalk of wheat so that your nose almost touches the prickly beards, what do you see? If you place that same stalk of wheat on a table across the room, what does it look like then? Understanding figurative scale—that what we are right here is the same, yet different, from what we are over there—gives us the courage to venture to the edge of our visual field."

Courage was the key to students' understanding figurative scale. Without actually seeing the details of a distant figure, students drew, confident that what they could not see up close they could still know. Either they had seen the figure up close earlier, or, if they hadn't, they now had the courage to go to the edge and see. They trusted that what was over there was not that different from what was right under their noses.

By the end of the first week with Sonja in my classroom, my brain hurt, and I wondered how I had ever taught language arts without connecting to my students' visual experiences. But I was beginning to "see." Honoring my place as a teacher of writing, Sonja sent the students away for the weekend with homework. The assignment was simple. "Look out the window of your home and write down what you see."

The following Monday excited students shared their pieces—complex, detailed descriptions of a landscape they were rediscovering and looking at with respect and wonderment. Similes and metaphors bathed our imaginations; unconventional verb choice, creative descriptors and complex sentence structures had crept into their writing almost overnight.

Writing the Vision

The following Monday excited students shared their pieces—complex, detailed descriptions of a landscape they were rediscovering and looking at with respect and wonderment. Similes and metaphors bathed our imaginations; unconventional verb choice, creative descriptors, and complex sentence structures had crept into their writing almost overnight.

> As I look straight out the window, I can see a windmill sitting on the horizon line as if it is going to fall off the other side of the earth. Between the windmill and my house there is a fence that divides the pasture from the winter wheat. The field lies very differently than I had ever noticed before. The hill creeps up like a tsunami that's going to wash the snow away. Our yard is divided from the wheat field by a road that runs past our house, and our driveway looks like an undulating worm trying to escape the sunlight until it runs off the visual field.
>
> —Jason Koester

In listening to the black and white of writing, Sonja moved into the one element of visual observation we had not touched upon, an element that not only would be vital in the students' paintings but would also enhance their writing: color. It was winter, and when the ground wasn't snow covered, it was "brown."

"There's no such color as brown," Sonja commented. "Brown is a mixture

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of colors; it is a lazy adjective that we use when we don't want to work to identify the nuances of our visual experience. In language we say opposites attract. In visual arts, colors complement each other. On a color wheel the shades that complement each other sit as opposites: red and green, yellow and blue. Brown is what happens when we neutralize these colors, when we refuse to allow the ground to be red or yellow, when we refuse to acknowledge that differences are really complements. Only when we resist the urge to mix complements, to neutralize our visual experience, our human experience, only then can we honor the visual magic we see in the natural world—red and green pebbles sitting side by side in the soil, a blue sky kissing a yellow wheat field, and shades of blue and yellow, like the violet of night enveloping a golden moon, or the pink blanket of dusk cuddling up over a forest of alfalfa." Sonja's words inspired the following writing:

> Closest to me is a field of winter wheat, the soil blackened from recent moisture. Beside it lies a field of millet stubble littered with large round hay bales. . .the pasture is green-yellow with deep red patchwork where the changing weather has dried out the weeds. Occasionally a prairie dog will scurry across and stand on his chalk-colored mound of dirt; he too making the time to wonder in awe at his special home.
>
> —Ben Gardiner

Sonja's gift of vision inspired paragraphs and papers filled with imagination and details and enabled me to see that the visual experience enhances even academic writing. I have become an advocate for art in the English classroom, convinced that where we are (the horizon line), how we live (shade and shadow), where we fit in our world (figurative scale), and who we are in relation to each other (point of view and color) all give deeper meaning to the human experience.

> Since Sonja came to Peetz, she taught me so much about courage, bravery, respect, and being an individual . . . As if by magic, she taught me to stop being afraid of what I was drawing, just minutes after I stepped into her classroom . . . She also taught me to be brave, to try to work on a project from a different point of view, no matter how awkward or frustrating. . .I learned from Sonja to respect the land, to respect myself and my drawings, and to be proud of both.
>
> —Kandace Nicole Rennewanz

> Am I doing this right? What should I do now? Does this color look good? How do I make the hay bales look real? These are a few of the questions I have asked this month while making my painting for visual autobiography of place. I put all of my trust in Sonja and assumed she knew what she was talking about. There were times when I would have rather burned my painting than look at it, but Sonja taught me that courage and faith are the biggest components of an excellent painting, and sure enough, she was right. . . Nothing is a mistake when an artist is working; every line of a pen or stroke of a brush says something about the person behind it. . .All my questions that I thought she was ignoring answered themselves as I worked on my painting. . . Now I see the light that shines on every tiny detail of my landscape. . .I feel like I am seeing the things I have seen every day for the first time.
>
> —Ben Gardiner

Sonja's gift of vision inspired my students to "see" and empowered their writing with vision.

Since 1977, Maria Roberts has been teaching in Peetz, Colorado, in a small K–12 school in the northeastern corner of the state. She teaches all of the required high school English classes, elective English, and drama classes. Maria also works part-time at Northeastern Junior College in Sterling, Colorado, teaching Composition 121 and 122, and a masterpieces of literature class. Maria earned her undergraduate degree from Loretto Heights College in Denver and graduated from the Bread Loaf School of English in 2002. Currently she serves on the Colorado Language Arts Society Leadership Committee as an auditor.

Expanding Horizons: Transforming the Henry K. Oliver School

Mary Guerrero
Henry K. Oliver School
Lawrence MA

The Henry K. Oliver School, an old, well-kept red brick building, faces a large central park known as Campagnone Common. Latinos, the most recent wave of immigrants to call Lawrence, Massachusetts, home, fondly refer to the park as "El Parque de las Ardillas" (The Park of the Squirrels). Across the park, above the trees, a golden eagle perches atop City Hall. In the summer the park becomes host to one of the largest Latino festivals in the area. People eat Puerto Rican and Dominican tostones and pasteles while listening to bands playing salsa and merengue.

The Oliver School sits amid a cluster of old, renamed churches with signs in Spanish. Mixed in with the constant sound of cars on the busy street are the sounds of children with their teachers on the way to recess in the park. The diversity and activities of the city don't stop at the door of the school, however. Inside the school office is the hum of parents speaking in Spanish, English, and other languages to secretaries, teachers, counselors, and students.

Any visitor to the Oliver School notes how the door to the principal's office is wide open and inviting. Amazingly, principal Rick Parthum has time for everyone and still manages to run one of the best schools in Lawrence. He treats each person entering his office with respect and an equal amount of care and consideration, whether the person is a first grader, a staff member, or a parent.

Rick expects the best from everyone, and because he expects the best, that is what he gets. He is a problem solver, and his tools are the people themselves. He believes in the staff, the students, and the parents and has the ability to blend and balance the diverse cultures, languages, and people involved in the urban school setting.

Rick definitely is a people person who listens to all with a sincere regard for what they have to say. I know, because I put his listening ability to the test five years ago when I called him from the Bread Loaf campus in Vermont. I was determined that our school could work with the Bread Loaf Teacher Network (BLTN) and become a "Bread Loaf in the Cities" school. I knew that Bread Loaf could change our school. I wanted our students to experience the academic rigor available in other schools. I wanted our students to write for a purpose other than to produce quick-fix cookie-cutter models for a grade. I didn't hesitate to call Rick that summer. I knew he would listen. He always has, and he didn't let me down.

Each year since that summer our school has increased its affiliation with BLTN, a partnership that continues to transform our school and staff. Rick himself has been a key figure in that transformation. In a recent conversation, I asked him about the changes he has observed.

According to Rick, "networking has helped to expand the horizons of a lot of children in Lawrence who often live only within a little web of the Greater Lawrence Community." He admits that at first he was skeptical about how the Bread Loaf affiliation could improve the writing of children

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The Henry K. Oliver School in Lawrence, Massachusetts.

Expanding Horizons

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in the school. He attended several conferences and felt that "the philosophy seemed wide open without enough ideas for students to write from. Students seemed to be writing more from self expression than from topics." That was a concern for Rick, but as he observed the students, he saw the program building a love of writing. "Students become more amenable to writing on topic because they have a love of writing, and they feel that they can write well about anything."

Rick remembers being in high school and feeling "somewhat mortified when one of my teachers read one of my compositions and said that I wasn't a candidate for college. I always remember that incident now and really look at writing as a hard thing to do." His participation in Bread Loaf conferences (Spencer Conference 1999, Carnegie Conference 2002) and in writing workshops with Lou Bernieri, Coordinator of the Bread Loaf in the Cities Network, changed his perspective on writing. "I thought it was great because it gave me the chance to write freely," Rick commented. "Visiting the conferences and writing with Lou has brought me to enjoying writing and becoming a better writer. The concepts and feelings are what is important and not necessarily instantaneous perfect grammar."

As he himself has become freer as a writer, Rick has seen the same happening with students: "Students are trying to get their ideas on paper and worry about grammar later. That is happening in the entire school, and in particular with the special education children, who feel free to express their feelings and ideas through writing, as well as the English language learners and the bilingual students, who sometimes have trouble writing in a new language."

Rick believes that it is essential for teachers to go through the writing workshop process. "The workshop gives you a chance to see how the process can work to improve the writing of all children. Sometimes we are focused on grammar or one particular area of writing, but freedom to express yourself opens up all areas of writing—including script writing, poetry, and fiction—to everybody."

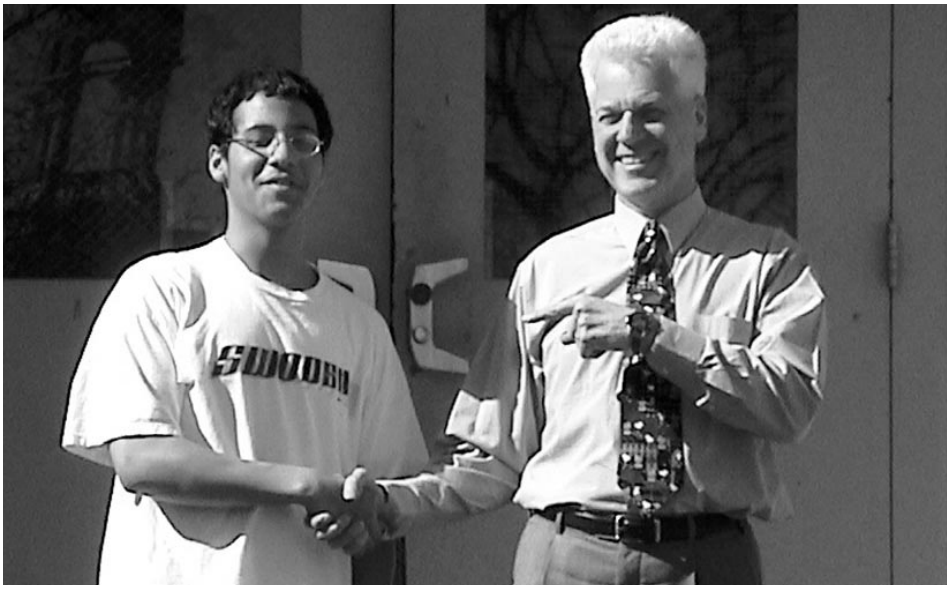
> "Students become more amenable to writing on topic because they have a love of writing, and they feel that they can write well about anything."

When teachers share in the writing process, they become learners and, in turn, share those experiences with students. Reflection on their own writing allows teachers to connect to students in conversations and carry students to higher levels of metacognition. "Students start to review their writing, and actually start self-correcting. Rather than just turn out a paper and hand it in, they look to improve."

Since working with BLTN, Rick's philosophy of how writing should be taught has changed: "When I was principal at Lawrence High School, we looked more at writing for MCAS testing (Massachusetts Comprehensive Assessment System Exam). We had students define the number of paragraphs they needed, sequence their paragraphs, and then end the story. Now we have students develop the thoughts that go into those paragraphs, expand on those thoughts, use creative words, and express themselves in their writing rather than just write on a topic someone has given them."

The BLTN affliliation has also influenced Rick's views about reading. "When I first came to the Oliver School, I thought reading was the most important thing we needed to focus on with our students. After working with BLTN, I realize that you can't do reading without writing, and you can't do writing without reading. Connecting the two has really moved our program at the Oliver School forward. Rather than reading followed by questions, we push teachers to do writing with the reading, encouraging students to express themselves through writing about what they read."

The focus on writing has extended to cross-curriculum projects in science and social studies and increased writing in the different content areas. Rick notes, "I see students moving from feeling uncomfortable writing to looking forward to writing to finding a real joy in writing." Specific exchanges between classrooms have also enhanced the writing program. "Last year Amy Halloran [Bread Loaf student and teacher at the Oliver School] had her students correspond with students in Colleen Cuddy's [Andover Bread Loaf student] class, using test



Principal Rick Parthum is a people person, listening to students, staff, and parents.

prep material produced here in Lawrence called LETS (Literacy Enhancement Test Strategy). The result was students excited about writing because they had an authentic audience and received feedback from peers."

Rick also believes that publishing promotes writing: "One of the big things we do is a poetry jam. Students gather in the auditorium, and younger and older students work together discussing mentor poems and then generate their own poems. The poems are collected in a published work, and in that way the students become published writers. What an amazing self-esteem builder to be 'published' at such a young age. Most people don't become published in their lifetime. Each year the students find more value in writing. In the past, they wrote just when they were told to do so, and now we find many of our students writing freely on their own."

In a time when accountability is an essential part of education, Rick points out that the Oliver School's writing scores on the MCAS test "are the highest in the city. In some grades the scores are almost two points higher than the average. In other grades, the scores are one and one-half points higher. On the open response questions, Oliver School students usually outscore the rest of the district, averaging two, which is very good. The statewide average is just over two and a half so we are close to that average, which is certainly much higher than most other urban communities in the state."

To Rick, "the scores significantly demonstrate that if you get children to love writing, you increase their learning potential. The students bring themselves more fully to the writing experience. To write, you have to be able to think. You may change your thinking as you write, but you have to think as you begin to put your thoughts on paper. Through our work with BLTN, we have expanded the writing in our school and brought students to a level where they think more in all subject areas. Now instead of spewing out responses they think the teacher wants to hear, students reflect before they answer questions."

Rick sees the children's enjoyment of writing as the number one contributing factor to their success in writing, which in turn will contribute to their success in life. "To be able to do well on the tests in Massachusetts, students must be able to write well. One of the reasons the Oliver School is one of the top schools in the city in testing is that children have no fear of writing, no fear of answering a question, and no fear of thinking before they answer a question."

"Through our work with BLTN, we have expanded the writing in our school and brought students to a level where they think more in all subject areas. Now, instead of spewing out responses they think the teacher wants to hear, students reflect before they answer questions."

Bread Loaf affiliation has had a significant impact on teachers, encouraging them to change their practices. Rick says, "I find more teachers amenable to writing poetry as a result of hearing about the poems written by students or by going into Amy

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Expanding Horizons

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Halloran's room, for example, and seeing the socks hanging all over the room to celebrate Pablo Neruda's 'Ode to My Socks.' Teachers understand the importance of audience and purpose, and observing teachniques in another's classroom gives teachers a viable option to carry forward in their own classrooms.

"Professional development provided by Lou Bernieri and the BLTN conferences funded by the Carnegie Corporation have opened up the writing process. When teachers feel comfortable writing, they make their students feel comfortable about writing as well. Teachers experiencing the intense level of education at the Bread Loaf campus transfer that intensity to the classroom and raise the level of expectation."

Rick's expectations for the students and staff at Oliver School remain high. "I believe that the affiliation with BLTN has brought us to a new domain of learning in Lawrence, particularly in the Oliver School. That affiliation has raised the bar so that we no longer accept the status quo. We are constantly seeking to raise that best to a new level, to make the best even better in the future."

In addition to increased peer conferencing, Rick would like to see time built in for "reflection in all areas, not just in writing but in math, science, and social studies. Five minutes in each subject area would provide students with a chance to sit back and think about what they've learned that day or what knowledge or skills they've used that day. That information would sink more deeply into their memory, to be recalled that much more easily. Reflection would be time well spent, and even though we think we lack the time, reflection time is essential. I think that it is the one thing we are lacking right now to take us over the top."

An educator for 35 years, Rick Parthum retired in June 2003 as principal of the Henry K. Oliver School in Lawrence, Massachusetts.

Mary O'Brien Guerrero has been a teacher in Lawrence, Massachusetts, for 15 years. She has taught in both bilingual (Spanish) and regular classrooms in grades one through four. At the high school level, she has taught English to immigrant students who were not fluent in English. Mary served as a staff developer for literacy the past two years and presently is a fourth-grade teacher. She is a graduate student at the Bread Loaf School of English. Mary is currently working on a Spencer-funded research project with Ceci Lewis, Lusanda Mayikana, and Michael Armstrong about language acquisition and narratives.

The Bread Loaf Teacher Network: A Learning Environment beyond Belief

Ceci Lewis
Tombstone High School
Tombstone AZ

What a teacher thinks she teaches often has little to do with what students learn.

—Susan Ohanian

As an English education major in college, I dreamed of a classroom full of eager students, reading, exploring, discussing, and writing about literature. I envisioned my classroom as a place where deep discussions about literature and life thrived, a place where texts and life connected. Needless to say, this is not my reality. On any given day, with any given text, my classroom is a place where a handful of eager students are ready to discuss the texts and the ideas surrounding the stories. Several more are willing to discuss only the stories ("Just the facts, ma'am"), avoiding any connection between story and reality. On the flip side are a few students eager to discuss any part of their lives; just don't suggest reading anything. (I secretly suspect they are preparing for a life on the TV circuit of Springer-like shows.) Finally, at least one or two students enter the room, defiantly refusing to read the text and/or apply these ideas to their personal lives. Imagine my distress when in the fall of 2002, I encountered four such disenfranchised individuals in a class of twenty seniors! Here was a full fifth of the class not only choosing to be noncompliant but also choosing to jeopardize their graduation opportunities.

Stymied by the fact that nothing was working, I was also fearful. We were scheduled to begin an electronic exchange with Cindy Baran's students in Ohio. I worried that the exchange, centered on J.D. Salinger's *The Catcher in the Rye*, would be disastrous for several reasons. First, I had never taught the text. My only encounter with the novel was as a sophomore in high school, when my English teacher tried to have me suspended for doing a report on such a trashy book! Second, I was concerned that Holden, a product of private schools and urban culture, would not be a character that seventeen and eighteen-year-old rural public school students in southeastern Arizona could relate to. Third, I feared that these four noncompliant individuals would taint the experience for Cindy and her students.

Not only did my fears dissipate as the exchange began, but they were replaced with disbelief and awe. Once again, the magic of the Bread Loaf Teacher Network worked, and the once recalcitrant, reluctant readers and writers flourished under the tutelage of their peers in Ohio.

My mind filled with questions as I observed the four students' commitment to the exchange and to their partners. Why did they participate in the exchange when they chose not to participate in anything else? Why did they excel in their responses to their partners and the assignments when they consciously chose not to participate in other classroom assignments? What did the exchange teach them about literature and life?

Following are their responses to those questions:

> There was a big difference in working in a BLTN network class. When we first started, my whole perspective of it was much different than any other assignment I've had. We were assigned to read a book titled *The Catcher in the Rye* and discuss it with another class in Ohio. My beginning point of view was to do the assignment for the Ohio partner I had and that was it, but I ended up becoming more in-depth with my assignment.
>
> English has never been my best subject, nor have I ever enjoyed taking it. I would personally say I'm rebellious when it comes to doing the work. This all changed though when we started *The Catcher in the Rye*. I sort of forced myself to do this assignment for the sake of my writing partner, at first. I thought it would be better to have one person get a good grade rather than the both of us failing the assignment. I never planned on getting so into the book. I just wanted to be able to give my partner something to respond to. Then all of a sudden during our exchange, I began to become more interested in *The Catcher in the Rye*. After each discussion with my class and my partner, I started to react differently to the writings. It was like when

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I read the story, I could tell exactly what the main character, Holden, was feeling. This was a big step in my expressive writing. I was able to fully capture the story's mood and surroundings so easily when we discussed it all the time. I began relating Holden's thoughts and actions to mine, trying to understand every single situation or problem Holden has, analyzing why people see him the way they do. I was like a super computer solving a math problem. I just kept getting more and more into the story each time we discussed it. I ended up reading the entire book in one night. Just one time and I knew the book from front to back. The discussions, I believe, are what made everything so clear. I never had to discuss a book with another student or do other projects with a reading assignment. Usually with a reading assignment we just write a summary and take a test on its chapters. I don't think you learn much from such redundant assignments.

I liked working in a BLTN network class. The BLTN network class is better than a normal class if you ask me. The whole perspective on doing your work is different. Most classes don't give you so much responsibility on an assignment or get you so involved in it. The activities we did helped a lot in getting me to understand *The Catcher in the Rye* text. I would be happy to get involved in another assignment like this if the opportunity would ever come up again. The BLTN network class was fun and there were plenty of things that I picked up from becoming involved in this class.

—Mitchell Ada

Students mixed theater with English to create a tableau during their reading of The Catcher in the Rye.

How would I define myself as an English student? I would have to say that I am a quiet man who likes to get his work completed before he talks to his friends. Although I have never really liked English, or even been great at it, there was this three-week assignment where I think all that changed. This assignment involved another class of students from Ohio. Over the three-week period, I had to read a book called *The Catcher in the Rye*. Along with reading the book, I had to write letters and exchange them with another student from the class in Ohio. There was a series of 5–7 letters over the three-week period. The first letter we had to answer some personal questions that the students asked, and then I had to ask the student a few of my own personal questions so that we could get to know one another. The other letters weren't really letters but were assignments. However, instead of sending them to a teacher, I sent them to the student.

Before I was given this assignment, I never wrote in the manner that was required. The writings that I did before this assignment were dull and not very interesting and they were always repetitive. Each of my stories was always on the same subject and never really went into detail. Then came time to write about the book. I really don't know why the story changed my writing habits, maybe it was because I had to express who I was instead of trying to explain

something on a non-interesting subject. Throughout the letters, we had to come up with ideas to continue the story. It had to be in the same style that the author had it, but it had to be your idea.

Having to express myself through my work opened up my mind to all sorts of new ideas for writing. I think that this experience has helped my learning ability because it taught me how to write in a whole different frame of mind. Before I had this assignment, I couldn't write very well and I couldn't express my thoughts. Now, I can express my thoughts and put them into writing.

—Jeromy Manning

I hate English because for the past two years I have passed English with D's. It's sad because in all of my other classes, I have passed with A's and B's. I have such a hard time with English because I either get bored or get frustrated because I don't understand it. I have great voice, but my spelling stinks. I also hate to read because it is so hard for me; I mean I have to read something two or three times just so I can understand it. I don't have that much time to waste. I work and go to school; that is my life. I try as hard as I can to pass, but in the end I just give up.

The reason why I worked on *The Catcher in the Rye* and nothing else was because it was fun. All the work interested me and I wanted to do it; for instance, the tableaus. I did it because I could bring something I loved, theater, and mix it with English. My group consisted of Abe Wren, Mitchell Ada, Jeromy Manning, and myself. We decided to do a scene from *The Catcher in the Rye*. I was Holden, Jeromy was the rye, and Abe and Mitch were kids. I was lifting/catching Abe. Jeromy was standing with paper rye hanging down his arms, and Mitch was peeking through the rye. I had a blast. We took first in the competition.

Another reason why I did the work was because someone's grade in Ohio depended on me. The exchange was pretty cool; the only thing is that I wanted to continue the exchange. I like talking to someone else and knowing his or her opinion on the same book I was reading.

In conclusion, if someone wants to get more participation in class, I would recommend the Bread Loaf exchange. Make things fun and you will see the results.

—Tim Wasserman

Ever since I can remember, I have hated to write. For me, trying to express my thoughts on paper is a challenge. It frustrates me to no end. Then my teacher told me that I would be reading the book *The Catcher in the Rye* by J.D. Salinger, and that other students' grades would depend on my participation. She explained to me that we would be writing to students in Ohio about the exchange. This was very good for me. I had refused to do work in her class all year long because I hate writing so much.

After I received the first letters from my two partners, I started to think about it. It wouldn't be very fair to them if I chose not to do my work. So, I wrote back to them. The letters weren't much; they were just introductory letters, to get to know each other in a general sort of way. That night I picked up the book and started reading. I was shocked the next day when I looked at how much I had read. I read six chapters that night. That may not seem like a lot to some, but for me, it was a huge task I just overcame. This being the third book I have ever read, it was quite something. I felt like a nerd because I caught myself reading this book every time I had the chance. Part of the reason why, I guess, is because I felt that I had an obligation to do so and the other part was because I felt that I could relate to Holden.

I feel that this assignment has given me a new perspective on English. It has done me some good. Although I still need to do lots of work on writing and fluency of thoughts, this assignment has helped me to take a big step toward that.

—Abe Wren

The words of these students clearly demonstrate the beauty and magic of electronic conferences. In addition to providing a forum for students to grow as writers and readers, the exchanges create a space where students learn about responsibility, creativity, and communication. Mitch excelled when adopting Holden's

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voice. His final writing assignment, where the students were to add a sequel to the story, was so poignantly beautiful, Salinger could have written it himself. Jeromy, when writing to his partner, adopted a strong and engaging writing voice that was a sharp contrast to his classroom demeanor. Tim, a silent, sullen individual who preferred the back of the room, came to life as director, producer, and creative genius behind the tableau. Abe, the most reluctant student of all, took on two writing partners and produced more writing during the exchange than he did during the whole semester!

When Cindy and I discussed the exchange and formulated our objectives, personal responsibility had not been a part of our discussion. For my four disenfranchised students, *The Catcher in the Rye* exchange became a major learning experience. They chose to participate because someone else depended on them. What better connection could they make to life?

Ceci Lewis, a member of the Bread Loaf Teacher Network since 1996, currently teaches sophomores and seniors at Tombstone High School in Tombstone, Arizona. She also teaches a writing methodology course at the University of Arizona, South, in Sierra Vista, Arizona.

Creating a Classroom of Co-Learners

Janet Atkins
Northwest Middle School
Travelers Rest SC

The classroom stuck at the end of the hall, the classroom next to the gym in Northwest Middle School in Travelers Rest, South Carolina, is not the typical "business as usual" eighth grade classroom. That classroom contains a community of co-learners—my students and myself.

For the past nine years I have been a student of the Bread Loaf School of English. Even during the summers that I was not officially enrolled in classes, I was a student, still reading, still learning, still communicating with others via BreadNet. I share those learning experiences with my students every day, applying the concepts I learned in classrooms on The Mountain, at NAPS, and in Oxford to my own middle school classroom.

One technique that I frequently use in teaching reading skills and strategies is the dialogue journal. I first discovered its power by using the journal myself in Dixie Goswami's class in the summer of 1993. I still pull my notebook from the shelf and show students my own dialogue journal on Vygotsky's *Mind in Society*.

When I read a part of my journal to LaClaire, my daughter and a former student, she responded with "I hate dialogue journals. They make me think and when you think, you question yourself, and then you might do something entirely different from what you started out doing." Vygotsky himself would not be at all surprised to find LaClaire's thinking changed by her writing in her dialogue journal; as he wrote, "Thought is not merely expressed in words; it comes into existence through them."

Creating a community of co-learners doesn't stop, however, with my sharing techniques that I have picked up along my own educational path. My students and I must be risk takers and investigators, willing to say, "Gee, I don't know the answer to that, but let's think about where we might find an answer." Our investigations sometimes lead to strange and surprising destinations. When my students wanted to know if the water in our county was polluted, we went to what we thought was a possible source of the pollution. What we found was that the company we were investigating was responsible for polluting our air.

Co-learning requires a teacher to become a listener in the classroom. If students need only spit back information spoon-fed to them, learning in the best sense of the word is not occurring. Co-learners seek answers to tough questions and grow during that process.

Students in my classroom are the primary stakeholders, valuable members of the education process, actively engaged in their work. I do everything I can to make my students realize their role in their own education, fostering in them a desire to be successful, to care passionately about issues, and to love language.

Through my own speaking, reading, and writing, I model a passion for tackling issues such as water and air pollution, recycling, and nuclear armament. One issue that hit home hard for me this past year was juvenile incarceration. Since I teach children who often risk being locked up

Janet Atkins with her family in Vermont.

themselves or have friends in that situation, we read the book *Monster* by Walter Dean Myers. Using literature to tackle tough questions is not a new concept, as Sharon Schuman, a professor at the University of Oregon, notes: "When Sophocles wrote *Antigone* for his fifth-century B.C. Athenian audience, its function was to help them confront the most important moral and political questions of the day; today, the function of art is still to help us choose the best path."

Myers' book opened our eyes to what being a young Black male caught up in the system of law and (dis)order was like. We looked at the issues of stereotyping and racism through the hard lens of art (in this case fiction) and concluded that the system just doesn't work for children and adolescents.

With online partners in Ohio, we shared our thoughts about the book and how society labels some of its members as monsters; we used the electronic exchange as a means of further enhancing our thinking and writing. In the following letter Dustin introduces the novel to his partner:

Dear Tim,

The book *Monster* is a really interesting book. It is about a 16-year-old boy named Steve who is accused of helping in a robbery/homicide. He is called a monster in court because of the crime he is accused of. He appears to actually be innocent for the most part. He was dragged into a scheme by peer pressure. He was just supposed to go in to check out the store as a lookout. There is no evidence that he actually was anywhere near the store on the day of the robbery, and Steve certainly had no idea that they would kill anyone. He is terrified by what might happen to him. He could be proven guilty and sentenced to life in prison. I hope you get to read *Monster*.

Sincerely,
Dustin

Later, students were invited to share a scene from the novel that made an impression on them. Brad, who wants to go into law enforcement, wrote the following to his partner:

Dear Cherie,

I'm writing you to tell you about the most striking scene that makes me mad in the book *Monster*. That scene would have to be the one about Steve's cell-mate getting abused by other men in the prison. It makes me mad because Steve is in such a terrible

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My students and I must be risk takers and investigators, willing to say, "Gee, I don't know the answer to that, but let's think about where we might find an answer."

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place, and chances are he might not have even helped rob the store. Being held in the detention center during his trial is enough punishment in itself. If he gets convicted, then he will be in the prison with these men for a long time. Also, if he did not do it then he is getting punished for something he did not do and he has to put up with those men.

Brad

Although I consider myself a co-learner with my students, I also realize that I must assume the role of leader to ensure their success. I must be aware of where students are in their development, and one way of looking at that development is through their writing. I frequently use scaffolding in evaluating student writing, a technique that allows me to build on the student's ideas rather than focusing on conventions. In conference with a student writer, I pose the question, "What do you think about this idea, or how about if you said it this way?" Conventions may be noted, but not exclusively. Scaffolding opens the door to developing ideas and enriches the thinking process, resulting in students who are critical thinkers.

One student with whom I worked extensively in the *Monster* exchange was Tiffany, a student I taught in 6th grade and now have in 8th grade. Tiffany receives extra academic help for various learning difficulties, yet she exhibited incredible growth in critical thinking during the exchange as evidenced in her writing to her online partner:

Dear Melissa,

I think your writing is just fine. I have enjoyed reading your letters. I just wanted to answer some of your questions. The person who was murdered in my book was a drugstore owner named Mr. Nesbitt. His store was in Harlem. That's in New York, and it can be very safe in some parts of Harlem, but not so safe in other parts. Now that we've finished reading the book, I know that James King murdered Mr. Nesbitt. Steve is actually found not guilty. Whew! That's a relief. The book kept us all going until the very end. In fact, the day before we read the ending, Mrs. Atkins let us vote to see who thought Steve would be guilty and who thought he would be innocent.

Well, now that we've finished it, *Monster* is still a very good book! I would have to say that the part of the book that provoked me was when Steve's attorney made him look good in the jury's eyes and then James King's attoney turned around and made him look worse than he already did. I, myself, believed that he was innocent all along. I would have to say that the part that saddened me was his mom coming in to visit him, and it became very emotional. The part that surprised me was where Bobo said Steve was supposed to give them a signal to tell them if the old man was alone. Bobo says he came out of the store, but he didn't give any signal at all. So I guess that they just figured that the old man was alone. Steve says that he wasn't there that day, so Bobo is just lying to get anyone else in trouble that he can. One of the things that confused me, though, is when he heard the old lady talking about the stick up, and he dropped his basketball and ran. Why would he do that if something wasn't bothering him?

Thanks for writing such a lot about your books. I would like to read *To Kill a Mockingbird* when I have a chance. Actually, my teacher tells me that we might get to read it next year in our 9th grade English class. I will write you one more time and say goodbye.

Tiffany

The social setting, whether via electronic networking or face-to-face meetings, provides opportunities to use language as a critical tool and promotes critical thinking.

In addition to electronic exchanges, networking has also enhanced my classroom in other ways. Thanks to a generous grant from the Carnegie Corporation, teachers, students, Bread Loaf faculty, and Greenville County School District administrators have joined to close the gap in many areas of language arts education through the Bread Loaf in the Cities Project. Teachers benefit by visiting other classrooms to see master teachers at work and engaging in professional development that includes reading circles and workshops.

Students benefit by being a part of the network, too. My students have partnered with Gail Denton's 8th grade classroom across the county in Riverside Middle School to talk online about the poetry of Robert Frost. After exchanging several letters about Frost's work, Gail and I took our students on a joint field trip to an apple orchard and a county park to meet, talk, and make connections in real life, reinforcing what was already happening online.

Involving students in the networking process is important in a community of learners. Not only does that involvement add to the enjoyment of school, but students learn from one another about culture and lifestyle, realizing how much they have in common with teenagers whom they previously perceived as being entirely different. The social setting, whether via electronic networking or face-to-face meetings, provides opportunities to use language as a critical tool and promotes critical thinking. "According to Vygotsky, all fundamental cognitive activities take shape in a matrix of social history and form the products of sociohistorical development" (Luria, 1976).

Students in Janet Atkins's and Gail Denton's eighth-grade classes took a joint field trip to Sky Top Orchard.

In the end, my classroom of co-learners is ultimately a place of reflection. I challenge students who might be more comfortable completing worksheets when I ask them to actively think about an issue or analyze their own writing. Reflection turns rote learning on its ear, so to speak, but I know that I could not teach nor could my students truly learn if reflection were not a part of the everyday life of my classroom.

Janet Atkins is an 8th-grade teacher and one of the coordinators of Bread Loaf in the Cities, a Carnegie Corporation-funded project. She graduated from Bread Loaf in 1997 with an M.A. and is now working on an M.Litt. Janet recently published an article about one of her Bread Loaf projects in *Educational Leadership*.

When the Impossible Happens: Site-Based Professional Development in Rural Alaska

Tamara L. C. Van Wyhe
Kenny Lake School
Kenny Lake AK

In Homer's *Odyssey*, the hero Odysseus leaves home for 20 years and travels great distances to rediscover what he already knew: his family, his homeland, and his way of life. Every epic mimics Odysseus's tale, with a character setting off on a trek spanning time, distance, and overwhelming obstacles, and in the end, returning to the spot from which he began with a new appreciation for the obvious.

In many ways, the school-wide action research project the staff at Kenny Lake School undertook during the 2001-02 school year was an epic journey. Each staff member at our small, rural Alaskan school became an Odysseus in the classroom, weathering a series of storms, seeking guidance from the Muse (which took a variety of forms), and finally returning "home" at the end of the project, exhausted, enlightened, and satisfied.

As the only teacher of English language arts at my K-12 school, I returned to school after my Bread Loaf summer journeys a bit surprised to have lived to tell about the experience but longing for the adventure to continue. I shared with my colleagues the activites of BLTN, the amazing network of which I had become a part. I described the engaging conversations that happened in person and online. I marveled at the way participation in the network changed my teaching, and I was stunned at how these pedagogical changes affected my students. I longed to be able to replicate the "Bread Loaf journey" in our tiny school, but monthly staff meetings, bi-monthly progress reports, weekly extracurricular duties, and daily classroom crises made such professional growth within our building seem impossible.

Then the impossible happened.

In April 2001, a fax arrived announcing a new grant opportunity for Alaskan schools: $222,000 up for grabs, to be awarded to one or two individual schools (not districts) for innovative technology projects that included action research components. The school secretary passed the document to me, thinking immediately of the online exchange work Kenny Lake students had been engaged in and the technology aspect of my Bread Loaf affiliation. I read the preview of the TAG (Technology Advancement Grant) announcement, scribbled a note in the margin, and taped it to my principal's door: "I *know* we can win this grant." Though I didn't know it at the time, those seven words were the beginning of a tremendous odyssey for the staff members and all 120 students at Kenny Lake.

We had less than six weeks to prepare the grant application, which *required* staff participation. I made it clear to my colleagues that involvement in the planning phase did not guarantee receipt of the grant. Fully aware that this grant was *highly* competitive, all ten certified staff members chose to attend the planning meetings, contribute to possible project scenarios, develop classroom research projects, and assist in writing the proposal itself. By the time the grant application was ready to mail to our State Department of Education, we as a staff had decided that we would attempt to carry out the project on a smaller scale the following year even if we did not receive the grant. Spending the time together to talk about learning, technology, and improving education for the students in our school was a powerful experience. We wanted to make those things happen.

To prepare our project plan, my colleagues and I relied heavily on the "Bread Loaf model" of professional development. Our "dream project" included what educators long for in training aimed at making a difference: a shared vision among stakeholders, a true commitment to quality education, meaningful learning for teachers that transfers to the classroom, involvement of students, and lots of "talk" with a strong emphasis on action research and staff collaboration. While action research was a relatively new term for most staff members, a few of us were able to act as resident experts (or vocal amateurs, at least) on the topic, helping our colleagues to understand what action research is and what it looks like in the classroom. I had enrolled in JoBeth Allen's "Teaching as Action Research" course on the Juneau Bread Loaf campus for the upcoming summer and was interested in applying new information and strategies from the summer course. BLTN became an even stronger partner in the project when we were granted permission to use BreadNet for communication within our research cohort. Even though we were all in the same building, we believed a way to communicate *and* document our progress in an archived format was important.

After a month of waiting, the news arrived: the Kenny Lake CABLE Project was one of two projects in the state of Alaska funded for the 2001–02 school year. The $188,000 grant allowed us to purchase minimal amounts of hardware and software, funded the purchase of professional texts and classroom materials, and paid for publishing our final report and duplicating our project's documentary video. The bulk of the budget, however, was earmarked for a most unlikely purpose: to compensate project participants for their time. In a career field where employees frequently work triple the hours their contracts require, this seemed almost too good to be true. Additional funds were allocated to pay substitutes so that teachers could collaborate on classroom research projects during the school day. The superintendent approved a modified school schedule with an early-release on alternating Fridays to allow project participants to meet for two hours of the school day to discuss our classroom research projects.

The project acronym, CABLE, clearly defined the purpose of our project: Collaboration and Action-Research: Building a Learning Network for Educators. We wanted to learn. The planning phases of the project uncovered far more questions than answers, the true beginning of a strong research project. In our project proposal, we cited author Saul Alinksy, whose observation fit the purpose for our project: "Some say it is no coincidence that the question mark is an inverted plow, breaking up the hard soil of old beliefs and preparing for new growth." With teaching experience ranging from 6 to 26 years, we did not claim to know it all but were more than willing to admit that the soil had become "hard" in some respects. We welcomed the challenge to break new ground. We *wanted* to learn more; we wanted to grow as a staff and as professionals.

Tamara Van Wyhe offers advice to one of her Kenny Lake High School students.

Our project proposal continued: "We all *believe* we know many things about technology, the way students learn, and how these things work together; but we must ask questions if understanding and change are desired. These questions form the foundation of our professional development project. We ask ourselves, how does technology change the way teachers teach? How does the use of technology alter the way students learn? What happens when technology is used as an integral part of the classroom experience, and what connection is there between technology and the functions of the brain—the hub of learning in the body? How can we, as educators, create links between the computers that fill our school and students' cognition? How can we "cable" and connect students' learning between and among

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Our "dream project" included what educators long for in training aimed at making a difference: a shared vision among stakeholders, a true commitment to quality education, meaningful learning for teachers that transfers to the classroom, involvement of students, and lots of "talk" with a strong emphasis on action research and staff collaboration.

The Impossible

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content areas, just as we cable and link the computer network in our school? What does research tell us about the way students learn, and how can we combine these understandings with our knowledge of the students in our school community to develop better ways of teaching and learning?"

These were weighty questions, and with the final draft of the grant proposal, we had set ourselves up for a journey none of us ever really believed we would take. Then, with no chance to change our minds, we piled into the boat and pushed away from the routine that had become so comfortable.

Our approach to answering these questions came in various forms. Each participant devised plans for a classroom project meshing technology, best practices, and the latest in education-related brain research. Many projects involved several grade levels, and others overlapped in their focus, making them even more appropriate in our school-wide research efforts. Bi-monthly "Brain Days" brought all ten of us together for two-hour discussions of a common text. Readings that were related to brain research, classroom practices, technology issues, funding, and professional development led to terrific debates and moving epiphanies. We pondered Ruth Hubbard and Brenda Power's work on teacher research, contemplated Eric Jensen and Robert Sylwester's research on the brain and learning, and read articles and chapters on synapses, school climate, dendrites, and hard drives.

Spending all of our district inservice days together, we received software and hardware training, participated in a two-day workshop on the finer points of action research, and worked together in research strands to discuss our classroom projects, our writing, and the outcomes of our endeavors. In the fall we presented an informational CABLE Project open house, complete with parent workshops and "brain-friendly activities" for students. In the spring we hosted a "Brain Expo"—a science/math fair-type event with informational booths, Power Point presentations, and demonstrations. To our parents and community members, we became more than "just teachers." They viewed us in a new light: learners actively working to become better at what we do—not only through practice, but through concerted effort, research, and refinement.

Action research involves finding and living the questions in our classrooms, in our school, and in our professional lives. Action research is built upon collaboration, reflection, and a commitment to change and to making a difference.

The CABLE Project became a driving force in our school. We collaborated in the hallways, debated the veracity of authors in online BreadNet discussions, and pondered possible scenarios for continuing our research. Our focus in this project made us one as a staff. No longer did staff meetings involve arguing over who should take detention duty on Tuesday or what the new attendance policy should be. We were fellow professionals, colleagues devoted to improving our effectiveness in the classroom. We were students of common texts and varying philosophies with a single goal. The effects of the project on our *staff* continued to surface. Though only a group of ten, we had become a powerful network of learners.

After several months of work on the CABLE Project, however, we left our weekly meetings more befuddled than ever. Why weren't we making progress? Why weren't we crossing our guiding questions off the list as the weeks and months passed? Why didn't we feel as though we were reaching the answers we were seeking? Eventually we realized that action research isn't necessarily about the "answers" but about the questions. We had read this truth in our texts; we had heard it during an action research workshop early in our project, but we had to experience it to understand what it meant.

In one of our final meetings, we returned to our project proposal and realized that the questions truly were what this project was all about. In drafting the proposal, we had written, "Action research involves finding and living the questions in our classrooms, in our school, and in our professional lives. Action research is built upon collaboration, reflection, and a commitment to change and to making a difference. As a staff of educators at a wide variety of points in our careers, we are committed to learning—whether it be learning more about the functions of the brain, the computers

we use to store data and search the Web, or the students in our classrooms—we have a deep interest in developing ourselves professionally. We are a community of learners. The Technology Advancement Grant would allow us the opportunity to grow, learn, and make a difference in the way we use technology in our individual and school-wide approach to education."

Ultimately, that is exactly what happened. We ended the year with far more questions than when we began but in addition to the questions, we had a new approach to teaching and learning as a team. We had a research-based understanding of what "responsible integration" of technology means. As an initial goal, we sought to generate not only the most powerful, pervasive professional development opportunity of our lives, but also to shape an effective, efficient model for educators across the nation seeking new and innovative ways to enhance teaching, learning, and the integration of technology in all schools in the new millennium. Bread Loaf and BLTN served as an amazing model for this great experiment of ours, and we encourage other educators to make room for similar site-based professional endeavors. The work is time-intensive but worth every second and every ounce of effort.

In Alaska, as in many states across the country, we focus on students' accountability in the classroom and view schools as a place where only *students* have an opportunity to learn and grow in formal ways. Teachers are expected to "learn" in proverbial "drive-by inservice presentations," or they are encouraged to go elsewhere to get what they need as professionals. Our year-long, grant-funded project provided us a rare opportunity to experience what professional development should be, without ever leaving our school. We learned from and with our colleagues; we grew alongside our students. We shared our learning with parents and community members; we struggled, succeeded, worried, and wondered together.

The CABLE Project took ten rural Alaskan teachers on an epic journey. We encountered a number of obstacles, wanted to give up on numerous occasions, weathered a great storm of uncertainty, and finally reached the shore once again. In the course of our adventure, we learned the value of looking *within* to find meaningful professional development. We learned that even a small staff contains a wealth of knowledge and a number of experts. We discovered that learning together as educators, as adults, and as human beings can be downright fun. And finally, we learned that professional development that begins at home can provide the most meaningful school-wide revitalization of all.

Tamara Van Wyhe has been teaching at Kenny Lake School in Alaska's Copper River School District for seven years. In addition to involvement with Bread Loaf, Tamara is President of the Alaska Council of Teachers of English and was recently elected to the NCTE Secondary Section Steering Committee. Tammy, along with her husband and three children, lives on a farm overlooking the Copper River and the Wrangell-St. Elias mountain range in southcentral Alaska.

Lawrence Bread Loaf Teacher Network Flourishes, Connecting School and Community

Lou Bernieri
Phillips Academy
Andover MA

Lawrence, Massachusetts, known from its earlier years as the "Immigrant City," has a proud and rich history. The site of some of the most important labor movements in the country, the city also has the distinction of having nurtured the American poet Robert Frost, who published his first poems while a student at Lawrence High School.

Frost would be proud of the current state of culture in Lawrence and the literary and artistic community thriving there. Lawrence vibrates with diversity. Latinos comprise over 62 percent of the population, and at least 22 different languages are spoken in the city.

In the midst of this mosaic of language and culture, Lawrence's chapter of the Bread Loaf Teacher Network (LBLTN) flourishes, spearheading a variety of literacy, arts, and technology programs in the schools and community organizations. Tracing its roots to the groundbreaking Bread Loaf Rural Teacher Network, LBLTN has been active since 1987.

The vision of LBLTN is multifaceted. In the Lawrence Public Schools, LBLTN teachers have been leaders in shaping writing and staff development systems. In addition to systemic efforts, network members are active in individual schools, working to integrate the arts and technology into curriculum across the disciplines.

Outside the schools, LBLTN has forged dynamic collaborations with prominent youth-centered community organizations through professional development for staff and support in organizing and directing specific programs. These community organizations include Adelante, the Addison Gallery of Art, the Essex Arts Center, Lawrence Community Works, the Soul Kaliber Movement, and Upward Bound. LBLTN emphasizes direct services to students through summer and school-year programs that include prose and poetry writing, photography, theater, dance, music, painting and drawing, sculpture, video, and multimedia and Web-based productions.

On another level, LBLTN promotes graduate and professional development programs for teachers and community organization staff, supporting teacher research during the school year and in summer institutes. Through this research and documentation, LBLTN continues to reflect upon and interrogate "best practices," publish articles, and produce important data about teaching and learning in schools with a particular focus on diverse, multi-lingual communities.

At the heart of LBLTN is Andover Bread Loaf (ABL), one of Phillips Academy's outreach programs. Founded in 1987 by its director, Lou Bernieri (Bread Loaf '80), ABL is a unique collaboration between the Bread Loaf School of English and Phillips Academy. With the support and guidance of Dixie Goswami, the heart and soul of the Bread Loaf Teacher Network, and Jim Maddox, the visionary director of the Bread Loaf School of English, ABL has grown stronger year by year. Each summer, ABL offers the Andover/Bread Loaf Writing Workshop, an intensive two-week professional development course and "think tank"

Dixie Goswami, Arthur Little, and Lou Bernieri.

Lawrence students read their work at a 2002 BLTN Inspiring Writing district professional development conference: "Students at the Center: Learning from Our Students about Becoming a Writer."

for twenty national and international teachers and community organization staff, half coming from Lawrence.

Each summer, ABL also sponsors the Lawrence Student Writers Workshop, a three-week writing and arts workshop serving between 50 and 60 Lawrence students. During the school year, ABL staff provide professional development programs and workshops to support the summer work in a continuing effort to disseminate effective teaching practices throughout the city.

Although active since 1987, LBLTN took full flight in 1997, energized by ABL alumni who received fellowships to attend the Bread Loaf School of English. Generous grants from the Plan for Social Excellence, Inc., the Carnegie Corporation, and the Rockefeller Foundation enabled ten Lawrence teachers to participate in Bread Loaf's M.A. program.

In 2002, LBLTN reached another level with Bread Loaf in the Cities (BLC), a national urban teacher network funded by a $1.2 million grant from the Carnegie Corporation. Through this network, LBLTN members collaborated in conferences and cross-site projects with teachers from Columbus, Ohio; Greenville, South Carolina; Providence, Rhode Island; and Trenton, New Jersey.

LBLTN Highlights

**Teachers-as-Writers Program*
Since 1996, LBLTN has sponsored bi-monthly workshops during the school year for LBLTN members and guests to work on their writing and research.

**Writing Coaching Program*
Since 1997, LBLTN has offered this building-based, in-service professional development program in Lawrence Schools.

**Professional Development Conferences*
Since 2000, LBLTN has collaborated with LPS to offer two full-day, system-wide professional development conferences for LPS teachers, staff, and administrators.

**Staff Developers in Writing*
Since 2000, Superintendent Wilfredo T. Laboy has appointed twelve LBLTN members to work as building-based professional development experts, offering leadership and support for various classroom, school, and systemic initiatives.

**Inspiring Writing Corporation*
In 2000, with a generous grant from the Plan for Social Excellence, Inc., LBLTN created this educational non-profit corporation that supports LBLTN work in the city. Since 2001, IWC has offered Lawrence teachers and community organization staff small grants for innovative and effective school and community projects.

**LPS Writing System*
In 2000-01, a team of LBLTN members collaborated with LPS administrators to create a new LPS Writing System for the 12,000-plus students in the schools.

**Writing and Research Retreats*
Since 2001, LBLTN has sponsored two yearly retreats for members working on publishing articles and papers for educational journals and various media.

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Lawrence BLTN

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**Soul Kaliber Movement*
Since 2001, LBLTN has supported this community-based organization, which encourages student and adult creative self-expression with an emphasis on Spoken Word Poetry. Composed primarily of Lawrence citizens who are college students and who have worked as Andover Bread Loaf staff members, Soul Kaliber Movement members have performed their work many times, led workshops for over 2,000 students and hundreds of adults, and held numerous community arts events. In October 2002, Soul Kaliber members produced "Blue Ink Tears," a celebration of the arts in Lawrence and the Merrimack Valley. The show was unique in two ways. First, it featured a rainbow coalition of young artists—poets, dancers, and musicians—with the majority coming from the Lawrence community. Second, the audience included people of all ages.

**Intel's Institute of Computer Technology*
In 2001-02, the institute selected several LBLTN members to be trained as master teachers in technology in the classroom. Following an intensive training process, the teachers earned their Master Teacher certificates and began offering technology workshops to LPS teachers and community organization staff.

**Professional Development Workshops*
In 2002-03, LBLTN began offering these workshops on a monthly basis for community organization staff.

Participants in the 2002 Andover/Bread Loaf Writing Workshop pose for a photo across from the Bread Loaf Inn. In 2002, U.S. participants included people from Lawrence and Boston, Massachusetts; Brooklyn and Manhattan, New York; and East Orange, New Jersey. International participants included teachers from Nairobi, Kenya; Dar es Salaam, Tanzania; and Karachi, Pakistan.

Lou Bernieri is co-coordinator of the Bread Loaf in the Cities program, director of Andover Bread Loaf, and a teacher/coach at Phillips Academy, Andover, Massachusetts. Lou earned his B.A. in English from Harvard in 1977 and his M.A. in English and American Literature from the Bread Loaf School of English in 1980. He has done graduate study in theology at Boston College School of Divinity and at Harvard Divinty School.

Bread Loaf Rocks

Emily Bartels
Associate Director
Bread Loaf School of English

In the summer of 2002, the Bread Loaf School of English in Vermont hosted a gathering of teachers, administrators, and community leaders from Lawrence, Massachusetts; New Orleans; the South Carolina Low Country; and New Mexico. The resulting conference, "Exploring the Arts across Cultures and Communities," had the mission to review and initially implement an exciting pilot project, funded for one year by the Rockefeller Foundation. Designed to build relationships among Bread Loaf and selected African American, Latino, and Chicano communities, the project sought to help bridge the gap between the arts and other forms of literacy, the community, and the teaching of generally under-represented cultures.

As part of the Rockefeller initiative, middle and high school teachers of African American, Latino, and Chicano student populations from selected sites enrolled at Bread Loaf for the summer. One of their two classes was a special "Rockefeller" course that addressed aspects of African American or Latino culture, selected from the following: African American Cultural Forms1910-40 (taught by Robert Stepto), Literature and the Culture of the Civil Rights Movement (Valerie Smith), Constructing Whiteness in American Literature (Valerie Babb), and Latino/a Literature (Mary Pat Brady).

The second phase of the initiative sent the Rockefeller fellows home to devise ways to integrate community artists and youth art organizations into the classroom through online exchanges or cultural and community events. The summer conference became the springboard for this outreach. For three explosive days, over 200 teachers from inside and outside the summer Bread Loaf community (including urban teachers funded by a Carnegie grant supporting Bread Loaf in the Cities), 27 Bread Loaf faculty members, and community artists and activists from selected sites converged to brainstorm ways our Rockefeller teachers could put the arts into action in the exploration of African American, Latino, and Chicano cultures.

Representatives of programs in education and the arts from several target sites seeded the brainstorming. Three representatives from Students at the Center (SAC) in New Orleans presented the pedagogical theories and cultural activities of their program that actively engages students with the arts: Kalamu ya Salaam, a performance artist, activist, and co-director of SAC; Sunni Patterson, a performance artist, poet, and teacher at SAC; and Towana Pierre, a recent graduate of SAC. Deloris Pringle and Emory Campbell, administrators at South Carolina's Penn Center (and Bread Loaf students for the summer) described the extraordinary resources of the Center, dedicated to the preservation and celebration of Gullah history and culture. Also joining the group was Lou Berineri, director of the Andover/Bread Loaf Writing Workshop, with representatives of various arts programs in Lawrence, including Jessica Andors from Lawrence Community Works, Julie Berenson from the Addison Gallery of American Art at Phillips Academy, and Maria Sanchez from the Essex Arts Center.

Our days involved invigorating presentations by Bread Loaf teachers from the various sites (Rene Miles, Claudia Gordon, Roger Dixon, Debbie Barron, and Barbara Gossett from South Carolina; Amy Halloran from Lawrence), by members of the BLTN staff (Caroline Eisner, Tom McKenna, Scott Christian, Ceci Lewis, and Bette Davis), and by Bread Loaf faculty (Michael Armstrong, Valerie Babb, Gabriel Meléndez, and Robert Stepto). Our nights included cultural feasts. We moved to the sound and sense of Sunni's and Kalamu's poetry and tapped our feet to Mark Wright's piano and slide show on the New Orleans jazz scene.

An exhausting and exhilarating three days concluded with our mission—to share strategies and resources to bring African American, Latino, and Chicano cultures alive through the arts in middle and high school classrooms—accomplished. The collective cultural experience of the conference itself allowed us to engage seriously with the intellectual and pedagogical challenges of making cross-cultural and inter-disciplinary connections, while simultaneously dancing to the beat of the arts and artists among us.

My Turn: Giving Students Their Turn

Mickie Sebenoler
South High School Urban Academy
Columbus OH

"Why do we teach?" Bryan Wolf asked that question on the first day of my first Bread Loaf class, "American Civilization and Its Discontents." We inhabit English literature and edify self-reflection. We solicit critical thinking and create situations that encourage growth in our students.
In Bryan's class, we dealt with dissent in American literature and visual arts, comparing the two genres and exploring aspects of society from the eighteenth century to modern times. His depth of understanding and appreciation of literature and art and his methods of inquiry and related assignments created a stimulating learning atmosphere. I took diligent notes, reread texts, and did my best to jump head first into graduate studies.

As in every English class at every level of instruction, students had the oportunity to show understanding to the teacher through assigned writing. I wrote and edited my interpretations of the material, careful to display appropriate writing ability. Like any conscientious student, I wanted to impress Bryan and get a good grade.

Everything was moving along just fine until it was my turn to post in our class folder. That's when I realized that writing for your professor's eyes and writing for your peers' eyes are two entirely different things. Talk about pressure. The goal of the folder was to continue classroom discussions on BreadNet, with each student providing commentary once during the course and responding to three commentaries of his/her choice. Bryan's instructions to the commentator were to "post a brief but thoughtful response (1-2 paragraphs)," leaving the responses open. The postings for the first few weeks intimidated me with their authors' apparent mastery of subject matter and the English language. When my turn to respond came, I can honestly say that I have never worked so long or so hard on one paragraph of writing.

The stress, however, did make me realize the power of the discussion folder. For a learner, this online medium provided a monitored forum for continuing classroom discussion, giving students control to explore and extend aspects of the coursework without classtime constraints. Additionally, the folder provided an avenue for improving student writing in a way that an instructor/pupil relationship did not—peer pressure. My peers would read and judge my intelligence based on my posted writing; therefore, I wanted to make sure that my posting was a good representation. Not only had I read and critiqued their entries, but I had also contemplated what I said and evaluated how I said it, laboring over the details before posting in a way that I had done with no previous assignments. As a teacher, I knew that I must include the discussion folder in my high school classroom; I had to give my students a turn.

My Turn. That's what I called the discussion folder. I would provide the opportunity for each of them to have a *turn*. A *turn* to share their brilliant ideas about something we discussed in class that they didn't have the opportunity to share. A *turn* to reveal thoughts that needed a little more contemplation before they openly disclosed. A *turn* to continue a discussion started in class but not satisfactorily concluded. We talked about occasions where students didn't get their *turn*. I built the concept into their minds, suggesting their empowerment to convey ideas without pressure. I hoped the students would think about what they said and how they said it in ways that I tried to teach them but that they would now teach themselves through experience. I was not disappointed.

Since many of my students spent an excess of time on the computer anyway, they jumped into this activity. We began with a visit to the computer lab, where students posted a one-paragraph response to the poem "We Real Cool" by Gwendolyn Brooks. I then randomly assigned partners and instructed the students to respond to their partners' commentary. This quick introduction worked well, as Brooks' poem provoked several strong opinions in my urban students while allowing them to experience the process and the format. Upon return to the classroom, the students got into groups and, using our district's writing assessment rubric as a guide, discussed what to include on the rubric for *My Turn*. As a class we then created the rubric to use in assessing their work, which raised the expectations of *My Turn* from a chat room atmosphere to a serious learning opportunity. Once we were all on the same page, I distributed a sign-up sheet to organize responses and ensure that everyone was motivated to reply. In addition, I encouraged additional "turns" by awarding extra points to students exceeding expectations.

Students in Mickie Sebenoler's class get "their turns."

My Turn proved to be an exciting addition to my classroom. The students used the technology to exchange well-developed, edited ideas about the literature as exemplified in the following commentary during our reading of *The Narrative of the Life of Frederick Douglass*:

> Student 1: Frederick Douglass had to be an exceptional man for him to go through his entire life without guidance and still succeed in numerous ways. His situation is unique because he took his obstacles in his life and used them to motivate him to better himself. When we read chapter ten we discover that he not only has an extensive vocabulary but he is also very clever. The line that stuck out to me was "This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge" (83). Non-educated slaves would have eaten the bread and be glad that they are not on a plantation.
>
> Student 2: In response, when I read this line I got the impression that Douglass was referring to how education was more important to him than eating, yet, the white children did not cherish knowledge with the same passion as he did. This sentence reveals to the reader that some people cherish knowledge more than others, for the simple reason that they know in the long run education leads to the best things in life.

As the weeks continued, the quality of the postings increased exponentially. The students were reading their assignments more carefully and paying closer attention to details and author motivations. In their responses, students used appropriate language, vocabulary, and writing conventions and considered audience. In their writing, the students not only met but exceeded the minimum Ohio language arts standards through the use of a medium that put the motivation for that achievement in the hands of the students.

Periodically I ask students for feedback on classroom activities, to give students a voice as well as improve my teaching. The students' responses to *My Turn* were overwhelmingly positive. One student wrote, "I like being able to read what other people say and having the chance to tell them what I think." Another commented, "I think that it [*My Turn*] is one of the best things we do." And one observed, "*My Turn* is the easiest grade to get." Although I wouldn't agree that *My Turn* is an easy grade, I do believe that an activity that stimulates students to think, provides ownership in the learning process, and elicits intellectual dialogue that exceeds the required Ohio standards is definitely a keeper.

Mickie Sebenoler has been with Columbus Public Schools in Columbus, Ohio, for twelve years, teaching middle and high school English, reading, and language arts and is currently working as a district curriculum and staff development specialist. She has her National Board Certification, is the Bread Loaf in the Cities Moderator in Columbus, and has attended the Bread Loaf School of English for four summers in Vermont, Juneau, and Santa Fe. Mickie plans to graduate next summer in Oxford.

Pushing the Envelope:
Electronic Portfolios in "Writing to Make a Difference"

Tom McKenna
University of Alaska Southeast
Juneau AK

As a faculty member at the University of Alaska Southeast, I'm on a small committee charged with helping our institution define the needs for electronic portfolios. As I sift through the endless information on "cutting edge" technologies, I'm reminded of the wry humor of a well-known Bread Loaf faculty member who refused to use the "P word" in the midst of the last decade's portfolio craze. We were to turn our collected writings in at the end of the summer in an envelope, whereupon the professor would return them in a miraculously short period of time, with incisive critique and suggestions for a lifetime of future writing. This kind of wise skepticism for sweeping pedagogical or technological trends is something I think we can depend on from Bread Loaf faculty.

Bread Loaf students probably recognize another kind of constant. You return from a summer of intensive study. You've been pushed and you've pushed yourself to redefine your own sense of the possibilities of literacy. You've encountered new texts, new authors, new pedagogies. You're committed to re-inventing an entire course, to developing learning partnerships with colleagues across the country and with your own students. You're fired up, working in a frenzy of enthusiasm in the final days before school opens. Then, confronted by a skeptical colleague, you try to explain how the ground beneath your teaching has shifted, how you're operating from an important new theoretical stance. Bread Loafers may recognize some variation on these responses—either the blank stare or something along the lines of "How can I get a helping of whatever it is they served there?"

Enter the "P word." For the past two summers, students in Professor Dixie Goswami's "Writing to Make a Difference" course have pioneered a Bread Loaf version of electronic portfolios. Much due to Ms. Goswami's insistence that these documents emerge from theory and that they present knowledge developed in the multilayered social context of the class, these living documents capture aspects of students' summer study in widely diverging formats and media. However they differ from one another, though, each of these portfolios enacts the continuous business of analyzing one's own teaching, and to engaging fellow teachers in Bread Loaf-inspired conversations and inquires. Each portfolio provides a record of a teacher's personal theory-building—from course readings, class discussions (in person and via BreadNet), reflection, research, writing, and the resulting curricula they developed. Most are organized to tailor content to a range of audiences including themselves, their Bread Loaf professor and colleagues, colleagues at home, and students.

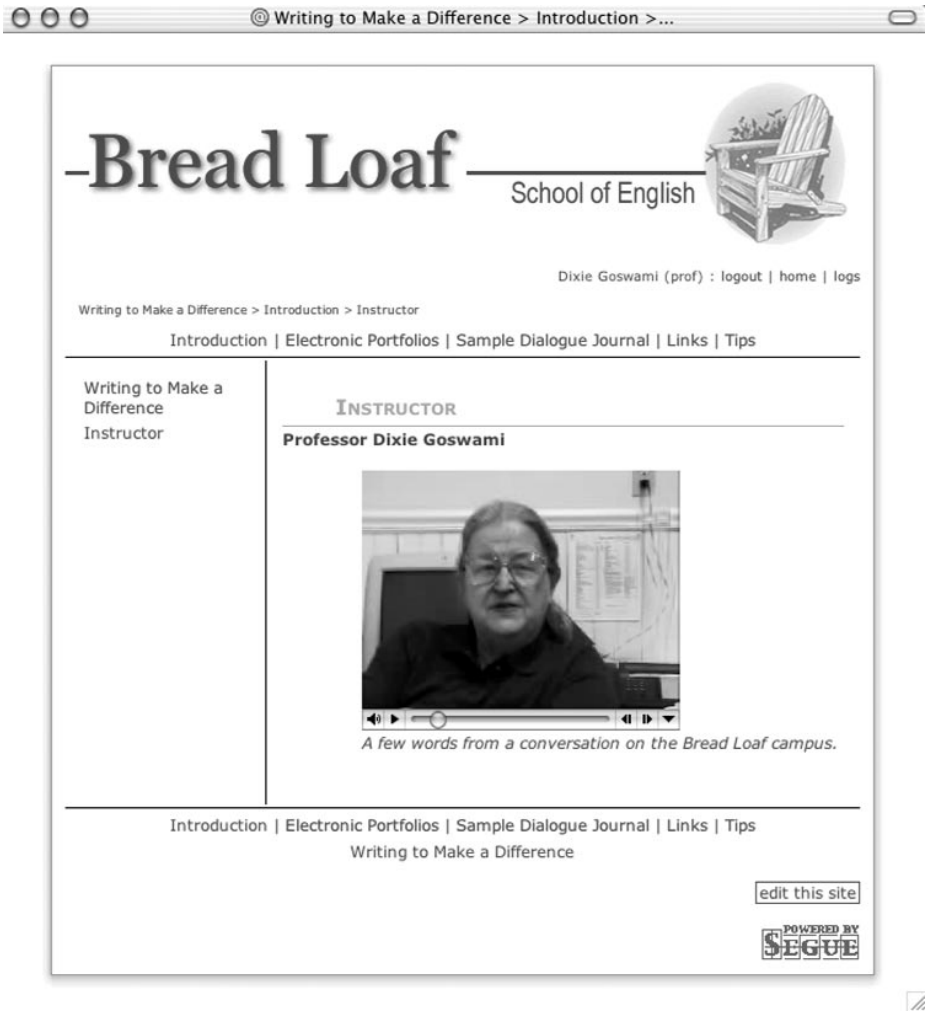
With help from Middlebury College Director of Educational Technology, Shel Sax, who provided us with a system in which students could post text and media directly from their Web browsers, students in "Writing to Make a Difference" 2002 piloted the system that would become "Segue," Middlebury's open-source content management system, the system used by the 2003 group. As a result of this user-friendly technology, students have been able to avoid most of the technological hassles that accompany posting content to the Web. They have been free to focus on the wider significance of learning generated within a small learning community.

A few examples from the electronic portfolios help to illustrate the richness with which these teachers responded to the challenge of using this medium to document, analyze, and share their own learning.

* Claudia Gordon (2002) worked with colleague Roger Dixon and students Jennifer Kauffeld and Melanie Winningham to document the Culture, Arts and Youth in Exploration (CAYE) project in such a way that the community-based project might be continued in the future.

* Anna Kuperman (2002) kept a daily journal of her learning, modeling an active and critical thinking process for colleagues and students, and analyzing her own reflection process as she refined the theoretical underpinnings of her teaching. She also profiles classroom and BreadNet projects, and describes her participation in the Providence-based Arts Literacy Project, which "draws on research …suggesting that the multisensory learning involved in theatre…is a powerful tool for improving students' engagement in school, and especially in literacy activities."

* Jennifer Wood (2002) develops a rationale—drawn from readings ranging from Vygotsky to Bread



Loaf Professor Jackie Royster to the published work of students—for social action writing projects, and published guidelines for developing such a project. Jennifer's work is tied directly to the Kentucky Core Content so that her Kentucky colleagues may tap in to her plans.

* Jessica Hannon (2003), who characterizes her portfolio as an "electronic milk crate," synthesizes classmates' perceptions of the portfolio as genre, annotates important moments in the class' BreadNet discussions, and stages BreadNet exchanges (with classmate Kari Stover) and social action projects on the theme of tolerance.

* Leigh Unterspan (2003) divides her portfolio into sections for her own theorizing, for presenting key principles for writing for the community, and for Web publication of student-researched and authored histories of their high school.

If the interest from teachers and administrators beyond Bread Loaf is any indication, these students and teachers have effectively navigated the tensions between private reflection and public activism. Administrators in Kentucky and South Carolina have requested workshops for teachers in their home states and districts to collaborate with Bread Loafers in developing similar types of portfolios.

Forming genuine communities of scholarship has been a hallmark of Bread Loaf's approach to technology since the first classroom-to-classroom exchanges conducted over BreadNet in 1984. (It's worthwhile to remember that BreadNet evolved to keep, rather than to establish, a sense of community among students at the school.) If the participants in "Writing to Make a Difference" have indeed made a difference in how Bread Loafers will extend the reach of their work beyond the privacy of the Bread Loaf classroom or a BreadNet conference, they have done so while underscoring the power of small learning communities to support work of real public significance.

Bread Loafers are likely to continue to scrutinize the demand for portfolios for the sake of what the technology can do, or for one-size-fits-all assessment applications. But where the "P word" allows us to connect the very personal business of theory building with a genuine public audience, we may be moving definitively beyond the manila envelope.

"Writing to Make a Difference" will be offered again by Professor Goswami in Vermont in 2004.

Tom McKenna serves as director of technology for the Bread Loaf School of English. An Assistant Professor of Education Technology at the University of Alaska Southeast in Juneau, Tom earned his M.A. in England from Bread Loaf in 1996. He has taught English and technology in rural and urban public schools in Alaska.

E-Mentoring: The Virtual Visiting Poet

Samantha Dunaway
Madison High School
Madison KS

I began the 2002–03 school year feeling lost. For the first time in my adult life, I was not an English teacher. My contract said I was the Spanish and at-risk teacher for Madison High School in Madison, Kansas, twenty miles from my new home in Emporia. If I was not an English teacher, then who was I?

Although I enjoy teaching Spanish, and the at-risk part of my job has proven both intriguing and satisfying, these things are not yet part of my identity in the way that teaching English had been. My passion for verb conjugation is not the same as my passion for poetry, plays, novels, and short stories, nor does my present situation provide the joy I find in sharing literature in a classroom setting.

Fortunately, I have BreadNet. Shortly after the school year began, Lucille Rossbach and Tammy VanWyhe, teachers in Idalia, Colorado, and Kenny Lake, Alaska, posted an "ad" online for a published poet willing to read and respond to young poets in the "Pass the Poetry" exchange. This ongoing exchange focused on students' dialoguing about published poems and then writing and exchanging their own poems shadowing the examples. Another aspect of "Pass the Poetry" was the adult respondent.

A chance to be the respondent sounded like fun, so I e-mailed my interest and was on board within a few days. Lucille and Tammy didn't set a great number of rules, expectations, or requirements. I jumped in with an introduction letter and a few of my published poems. Tammy and Lucille selected one of the poems ("Convincing Hansel") to share with their classes, and we were off.

I was right—being an adult respondent is fun. However, I couldn't have predicted the depth of impact this experience would have on me.

I have always enjoyed teaching poetry, yet at the same time felt frustrated. I longed to share the beautiful world poetry can open for a person—the way of seeing, the expressiveness that bleeds over into prose—but within my English classroom, I had to assign numbers and grades. Grading poetry had always left a bitter taste in my mouth. Often I gave "completion" grades. Those grades didn't feel right because some students gave me their hearts while others slapped words on paper without the slightest investment of self. The numbers on paper made the students' efforts seem equal. At the same time, rating poems—this one's a "93"; that one's an "87"—seemed ridiculous.

In the role of adult respondent, I've found a satisfying way to teach poetry. Kids tell me what they think of poetry they've read and send some verse they've attempted to write. I respond, sharing my thoughts about the "common poem" of the week, discussing their efforts, and offering support, encouragement, advice, criticism, and models. The discussions have become deep and full.

As a teacher, I find my role in "Pass the Poetry" exciting. I get the tutoring experience I crave without having to turn the results into numbers for parents and principals to ponder. Because I am not the "teacher," I can be honest and direct about my own preferences regarding style and content. I am allowed to express my biases. I get to see revisions of the work and challenge students' assumptions about poetry and about teachers. For example, Reece of Idalia sent this draft of a poem:

This Glass Life

This glass life
In which I choose to stand
Completely transparent are
these walls
To which I press my hand

Transparent they may be
But secrets still do I keep
Keenly they all stare
But none know these fruits
I reap

I sing in this glass cage
But only few care
I continue to sing
The rest continue to stare

Alas, I have found something
To hold onto through my
strife
Something for which I will
stand
In this glass life.

I responded with the following:

I really liked your controlling metaphor in "This Glass Life." Glass as openness, honesty, straight-forwardness. I tend to think of glass more often in its aspect of fragility, rather than transparency, so I really enjoyed

your take on things. The opening lines present this very well with your choice of the verb "choose." It really gets across that this openness is something the persona has opted to do, consciously decided to do, not something that just came automatically. Puts me in the mind of Henry David Thoreau and his decision to live "deliberately."

I think your rhyme scheme might be limiting you, though. Because you wanted your second and fourth lines to rhyme, you ended up with some really unnatural grammatical constructions. I think your rhyme works most naturally in the third stanza and least naturally in the second. You ended up saying things kind of backwards in that stanza just to make them rhyme, which makes the stanza sound old-fashioned and a little forced.

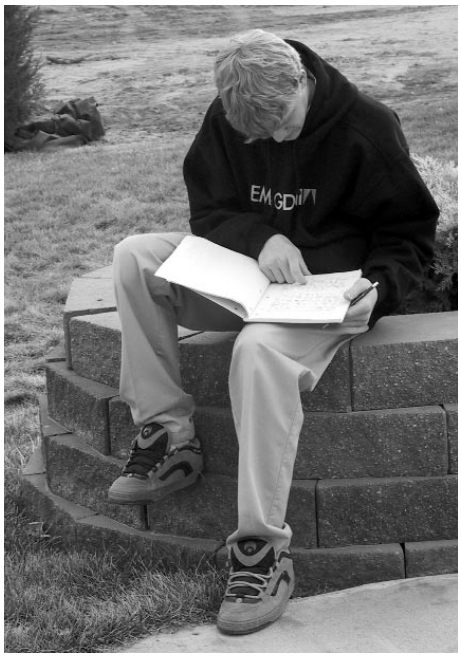
George Eklund, one of my old professors, used to tease me about this very thing. He says a poem should never sound like it was hard work to write (no matter how hard it was to write). I think that's the problem in stanza two. Because people don't generally talk that way ("but secrets still do I keep" would be more often said "but I still do keep secrets"), it comes out sounding like work.

So my suggestion would be to look again at your rhymed lines in all your stanzas (but especially the first two) and see if you can let the rhyme work more naturally. If not, you might want to consider using a different rhyme scheme or dropping the rhyme scheme altogether.

One last thing, why "alas" in the final stanza? "Alas" to me means "too bad." Is it too bad that the speaker found something to hold onto? That seems like a good thing. Also, "alas" is an awfully old-fashioned word given the modern sensibility of the poem.

Our conversation went on for several letters on other poems, though I did encourage Reece to rewrite that poem and send me the new version. About two months later, Reece sent me a revision. Gone were the inverted grammar and stilted rhyme. In its place came stronger imagery and a more coherent poem.

> What if we read student work the same way we read literature, with the assumption that each choice has been consciously made, that the words appear on the page exactly as they were intended to appear, that the students are WRITERS and not writers-to-be?



Reece of Idalia.

This Glass Life

This glass life
In which I choose to stand
A cage that has no boundaries
A prison with no walls

Keenly they all stare
At a figment's dream
Of his own imagination
Sometimes it seems like this

A glass willow
A forgotten plan
A book left unread
Sometimes my pages feel
unturned

A hollow soul
A forsaken wraith
My empty eyes
Bleed through this vacant shell

To see a world that
Is not crass
A world real and true
A world that is not glass.

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the Virtual Poet

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His comments on the new draft reflect his satisfaction with the process:

> I like the whole rhythm and tempo in this revision. The words just seem to flow easier. My essential tack stayed the same though. When I look back over it, it sounds like I'm just feeling sorry for myself, but sometimes it really feels like I'm hollow. I don't know. My favorite line would have to be "A figment's dream of his own imagination." I just really liked the way it sounded. It was kind of ironic and not at the same time. I just really liked it.

As a classroom teacher, I have struggled with revisions with my students. By comparison, Reece's revision followed naturally and easily, and with no requirement in place that he revise. My next step will be to figure out how to bring this kind of coaching/advising role into my classroom when I am also required to grade the writing.

As I look back over the correspondence with these young poets, I see the tone change from a distant politeness typical in a student's writing for a teacher to an open, passionate discussion. I see short notes that show little investment transformed into long tirades defending a word choice or stylistic option. I see how much the kids have learned as their awareness of their own work grows along with their ability to make and defend conscious choices in that work.

An early letter from Kaleb, an Idalia student, included this analysis of William Wordsworth's "I Wandered Lonely as a Cloud":

> I found the poem lacking in creativity and maturity. To me, it possessed too many adolescent qualities you would find in a teenager's poem. Such as the rhyming. The words he used seemed childish and unnecessary. Rhyming only inhibits the author's ability to expand on the use of the vocabulary of the poem.

I found this a brave opening. Kaleb didn't know me, nor did he know anything about my poetry preferences; yet, he came out against this classic poem. He had reasons. He had opinions—an obvious bias against rhyming poetry, for example.

In response to Kaleb, I sent Matthew Arnold's "Dover Beach," a classic rhyming poem that I admire. I pointed out the similarity in theme to the poem Kaleb had written. As our correspondence continued, I sent him other poems that seemed to play into our continuing discussion about free versus formal verse and what makes a poem a poem. A few letters later, that discussion brought this from Kaleb:

> What I really like about poetry is it can have a thousand different meanings even if the author only intended there to be one. You never know what the author means with his poetry, so you just have to find some meaning for yourself. Last week I didn't really read Matthew Arnold's poem. I read it but I didn't really read it. Have you seen *White Men Can't Jump?* The part where Sidney says something like, "You may listen to

Boys of Idalia writing.

Jimi, but you don't hear it." That's what I mean. Today I had the time to really read the poem twice. It just got better the second time around. I think Matt's poem is one of those poems that means what you want it to mean. I think the first 28 lines of the poem describe a romantic scene. I don't mean romantic as in sex, but as in beauty and purity, which can only be present in nature. This introduction just sets you up for the last lines where he pelts you with all this emotion that can't be bound under blankets any longer. I thank you for introducing me to this wonderful poem.

Girls of Idalia writing.

I was pleasantly stunned. Kaleb had come into the heart of many poetry discussions I had participated in: authorial intention and the nature of meaning-making. I was impressed, too, by his mind opening to the possibility that a "classic" poem might have meaning for a modern boy, that it "pelts you with all this emotion" in much the same way that pop and punk bands did.

In addition to inspiring me as a teacher of poetry, being an adult respondent has also revitalized me as a poet. Since my daughter's birth three years ago, my creative energy has gone into developing a relationship with her, exposing her to ideas and watching where she goes with them. Though I still write extensively in my journals and daily find subject matter for poetry, I had not written a poem for more than eighteen months. Then I became an adult respondent, and as I talk with these students about the poetry I love, I find my fingers itching to pick up the pen and compose verse of my own. No longer quiet and wistful, the itch grows stronger with each letter I read or write and compels me to make time for my own work. I'd written five poems by the end of the first semester, and made a journal full of notes for a poetry collection first inspired years ago and re-sparked by discussion with the students of Tammy and Lucille. I've always found that being in the presence of another person's creativity inspired my own. Although I've read many collections of letters between poets, I'd never experienced the energizing effect of an active correspondence like that for myself. I remember Michael Armstrong talking in one of my Bread Loaf courses about the effect on student writing that a serious reading can have. What if we read student work the same way we read literature, with the assumption that each choice has been consciously made, that the words appear on the page exactly as they were intended to appear, that the students are WRITERS and not writers-to-be? My answer is this: they view themselves as writers, and they grow.

Originally from Kentucky, Samantha Dunaway taught in Alaska for almost ten years. She has recently relocated to Emporia, Kansas, where she teaches Spanish, drama, and at-risk classes. Samantha graduated from the Bread Loaf School of English in 1999. A published poet, she lives with her husband, daughter, cat, and dog.

"Describing the Imagination"

In recent summers, Michael Armstrong has offered a unique course on the Bread Loaf campus in Vermont, "Describing the Imagination." Participants in the course observe, describe, and interpret the creative works of young people to construct a detailed picture of the imagination at different moments of development. In addition, they examine the role of imagination and the relationship between imagination and standardized assessment to determine how best to document and evaluate young people's imaginative achievements and to promote and sustain the imaginative works of students within and outside the institutions of formal education.

In the pieces that follow, Michael describes the foundation for the course, while Debbie Barron and Judy Ellsesser explain how their involvement in the course has impacted their teaching.

Describing "Describing the Imagination"

Michael Armstrong
Formerly Head Teacher
Harwell Primary School
Harwell, Oxfordshire

John Keats to Benjamin Bailey, 22 November, 1817:

"The Imagination may be compared to Adam's dream—he awoke and found it truth."

John Keats to J.H. Reynolds, 19 February, 1818:

"But the Minds of Mortals are so different and bent on such diverse Journeys that it may at first appear impossible for any common taste and fellowship to exist between two or three under these suppositions—It is however quite the contrary—Minds would never leave each other in contrary directions, traverse each other in Numberless points, and at last greet each other at the Journey's end—An old Man and a child would walk together and the old Man be led on his Path, and the child left thinking—Man should not dispute or assert but whisper results to his neighbour, and thus by every germ of Spirit sucking the Sap from mould ethereal every human might become great, and Humanity instead of being a wide heath of Furse and Briars with here and there a remote Oak or Pine, would become a grand democracy of Forest Trees."

Out of these two great passages from Keats's letters, we derive the two propositions on which our investigation rests:

(1) The imagination—its pursuit, its growth, its study—is central to any education worthy of the name.
(2) The imagination is a common possession: we are all in IT together.

The aim of the course is to study the imagination and its growth in all its forms and across all ages from infancy to old age. The method is description, the unprejudiced observation, representation, and interpretation of works and deeds.

Goethe described a certain kind of description as follows: "There is a delicate form of the empirical, which identifies itself so intimately with its object that it thereby becomes theory." We seek to practice the art of describing in just that way. We spend hour after hour poring over the writing, art, and drama of individual students and groups of students between the ages of three and nineteen, resisting judgment and showing no interest in grading. Our aim is to respond to the invitation of the works themselves.

Piece by piece, we are documenting the imagination. We are examining the theories of the imagination, also, but always in the context of the description. Our work is, in many ways, revolutionary. It has little use for grades, levels, tests, or "standards." It resists prescriptive curricula. Yet, it has massive implications for the culture of education and for the relationship of schools to the communities that they serve—implications that we hardly have begun to explore.

The Scent of Orange

Debbie Barron
Mauldin High School
Mauldin SC

If I close my eyes and concentrate, I can smell the orange held tautly between my fingers. I can hear Stephen Berenson's enouraging voice prodding me to fully explore my orange—each dimple, each blemish, each sweetly tart slice. The intense moment was one of many I experienced in Michael Armstrong's class "Describing the Imagination."

Michael's class left an indelible mark on me as a teacher. Finding other teachers (and one master teacher) who believe as I do that one is never too old (or too young) to use his/her imagination was an affirming experience. I teach gifted students as well as those who struggle, but the common thread among all of them is their ability to imagine. Before, however, I had asked each student to "imagine" as an independent exercise. Michael's class taught me methods that "describe" and "imagine" as a group activity. Placing a piece of art in the center of our circle, Michael would ask us to comment on something we noticed or perceived in the painting. As we each shared a thought, the observations became more and more specific, more and more imaginative. I learned to force myself to look more deeply, to look beyond the obvious. Isn't that what I want my students to do?

I brought my heightened powers of observation and imagination back to my classroom in the fall and now attempt to incorporate an imaginative aspect in every unit I teach. In my AP language class, I began teaching Tim O'Brien's *The Things They Carried* with the following assignment:

> On Thursday you will be leaving home for the next two years, during which time you will not be returning home. Your clothing and food will be provided. You are allowed to take personal items weighing no more than 20 pounds total. What would you take with you? What would you carry?

Student responses varied from the sentimental to the practical; from family photographs to a water purification system. Some were concerned about hygiene; others were concerned about financial security. The first chapter of O'Brien's novel began to take on a much more human element with students able to understand the choices the soldiers had made as they "carried" their personal lives in the bottom of a rucksack. Students were reading for detail, making inferences, looking more deeply, looking beyond the obvious. Students were using their imagination.

The scent of orange lingers in my classroom, and I "imagine" that scent will remain.

Isobel Armstrong, Michael Armstrong, and Lucy Maddox at Bread Loaf in Vermont.

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Describing the Imagination
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Finding Connections with the Artwork

Judy Ellsesser
South Webster High School
South Webster OH

Even though my drawing skills peaked at about fourth grade, I am still fascinated by the connection between art and literature. When I read the course description for Michael Armstrong's class "Describing the Imagination," I knew I had to take that class.

As an English teacher, I often incorporate the alternative assessments offered in textbooks. I am completely comfortable assessing a student's musical attempts with "compose a song," and I can handle "stage a debate." But judging a student's artistic work done in response to a text made me feel completely inadequate. With my meager talent in art, anyone who draws a person's face without tarantula eyelashes deserves an "A"!

Several of my students, however, have been quite talented artistically, so when I learned that Michael wanted us to bring student work to share with the class, I was both relieved and excited. In my twenty years of teaching, I felt that I had never given a student an honest appraisal of his/her artwork. Instead, I felt like a parent murmuring, "Oh, it's lovely!" and wishing for a classroom refrigerator with magnets for display.

Michael's class changed that. From the first week of looking over his students' work entitled "The Poorly Mouse," I learned that no student makes a random mark on a work of art. Everything is there for a reason, and I must understand the work and look inside the work for the student's meaning. The most enlightening exercise consisted of all of us sitting in a circle simply observing the work and making statements about what we saw. We were admonished to avoid judging statements—statements that began with "I like the. . ." or "I don't like the way that. . ." We could only state what we actually observed. I realized how conditioned I was to start judging something immediately.

In the end, what I learned was all about finding connections. How did I connect with the artwork? I had brought a painting by Charlie, an eleventh grade student who had painted a picture of a farmer pushing his barn down the road in response to Thoreau's *Walden*. The theme that had resonated with Charlie was Thoreau's idea that whether we are sitting in a jail cell or are the proud owner of a piece of property, either way we are "shackled." Michael was drawn to the crossed suspenders on the farmer's overalls, a motif repeated by the crossed boards on the barn door. It was something not many of us would have noticed because we were all so used to seeing that design on barn doors. That is just how they are made. The motif was new to Michael, however, and it refocused our attention on the idea of conflict in the painting.

I came home with a commitment to incorporate art in my classroom. The result has been gratifying for me as well as my students. One option for their semester project was to create a visual representation of what they had learned so far in class. One girl did an amazing colored-pencil collage drawing, intertwining major literary themes we had studied with the theme of "The American Dream" and then tying in news stories of the year with a focus on the one-year September 11 anniversary. Her entire picture was drawn as an inscription in a silver crucible to reflect our study of *The Crucible*. As with every art project that now comes across my desk, I was inspired all over again.

Imagination and Common Sense: Making the Connection to the Natural World

Sheri Skelton
Shishmaref School
Shishmaref AK

Day had broken cold and gray, exceedingly cold and gray . . .The Yukon lay a mile wide and hidden under three feet of ice. On top of this ice were as many feet of snow. It was all pure white, rolling in gentle undulations where the ice-jams of the freeze-up had formed. North and south, as far as his eye could see, it was unbroken white. . . But all this—the mysterious, far-reaching hair-line trail, the absence of sun from the sky, the tremendous cold, and the strangeness and weirdness of it all—made no impression on the man. It was not because he was long used to it. He was a newcomer in the land, a *chechaquo*, and this was his first winter. The trouble with him was that he was without imagination.

—Jack London, "To Build a Fire"

Jack London's words have fascinated me since I first read them as a high school student many years ago. His vivid images alert the senses, making the word-created landscapes come alive. The man's lack of imagination is intensified in the midst of London's detailed descriptions. Teaching American literature in Iowa, I frequently used London's story as a springboard for an imagination-centered discussion. As readers, my students and I could envision what the man faced and how he lacked imagination, how he lacked the ability to perceive and understand his place in the world, how he lacked vision.

Ironically, thirteen years ago when I moved to Shishmaref, a tiny Inupiaq Eskimo village in northwestern Alaska, I became the *chechaquo* in London's story, the newcomer without imagination. In my mind I had visualized what "unbroken white" looked like and had felt the "tremendous cold," but I never realized how limited my vision was until I stood on what seemed like the edge of the world and looked out over a frozen landscape towards a horizon that blended into the snow. I now spend much of my year surrounded by "unbroken white" on a tiny island enveloped in a silent sea of white. Fortunately, I did not meet the same fate as the man in London's story.

In Shishmaref I experienced first-hand a landscape that I had previously only imagined, and my actual perceptions transcended anything I had ever pictured. The landscape is marked by vastness and solitude. Land fades into sky fades into sea. Mists and fogs frequently play tricks on the eyes, and shapeless forms emerge from the tundra and become men or animals. The hunter in his wolf-trimmed parka traveling across the tundra easily blends into the landscape.

This is a land of contrasts and extremes. For a few months in winter, darkness covers the land, and then an intense arctic sun, which seems never to leave the sky, illuminates the ground below. The whiteness of the landscape intensifies the brightness, and forms difficult to distinguish in the darkness become just as difficult to decipher in the piercing light.

The tundra definitely is a place of transformation, and it seemed only fitting that if I were to remain in the village, I should experience some sort of transformation myself. That transformation occurred in my classroom during an American literature class in a discussion of "To Build a Fire." The story had a particular appeal to my students who quickly identified with the landscape London described. What differed from previous discussions was that my students did not perceive the man as lacking imagination but rather viewed him as someone without common sense. As one student said, "This guy had no common sense. He just kept making one mistake after another. If he had only used some common sense, he would have survived."

What impressed me about the discussion was how my Inupiaq students living in an environment similar to the one in the story referenced themselves with the landscape, easily placing themselves into the story. Through their eyes I saw the connection between common sense and imagination. My students' impression of the

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Imagination and Common Sense

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natural world is straightforward and practical. They maintain a relationship with their landscape that is grounded in survival. Yet at the same time, that relationship is imaginative, creative, and perceptive.

My students are very much in tune with their environment, with an awareness of their surroundings that comes with an almost uncanny ability to see. They can easily spot a ptarmigan on the tundra or a seal's head bobbing in the ocean. Their environment is sense-enhancing. The northern lights dance overhead; the snow crunches; the wind howls and shrieks, surrounds the house like some wild creature, and slips through cracks in the walls. An angry ocean swallows chunks of land in the fall and then becomes a silent sea of frozen white in the winter.

The Inupiaq Eskimos themselves are a descriptive picture with their round faces and red cheeks, the result of a precarious encounter with dwarfs, according to an old story. The Inupiaq are a blend of practicality and creativity. They are artists and carvers, skilled in skin sewing and beading. They not only survive but thrive in an environment that appears indifferent and at times even hostile.

Landscape is significant in shaping who one is and in determining how and where one sees himself/herself in the world. That my students have a strong but intimate relationship with their environment enhances their educational potential. That I was able to make that connection between environment and education was a result of another transformation taking place within my classroom. Becoming a part of the Bread Loaf community introduced me to the concept of teacher research and the idea that best classroom practices arise from teachers' observing and documenting what goes on in their classrooms and from that research drawing conclusions about how learning best occurs.

My students use their knowledge of and relationship to their natural environment to strengthen their language arts skills, to make connections to literary texts, and to enhance their critical and creative thinking skills.

To create the optimum learning environment in my classroom, reference to the natural world is essential. My students use their knowledge of and relationship to their natural environment to strengthen their language arts skills, to make connections to literary texts, and to enhance their critical and creative thinking skills. Their writings provide valuable insights into their thoughts and perceptions of themselves and their place within the world.

In a world literature class last fall, prior to reading the Thomas Hardy's novel *Far from the Madding Crowd*, I assigned students the following journal topic: Write about the natural world and your relationship to it. Responses showed both an enthusiasm and respect for nature.

The combination of global warming and fall storms has created serious erosion problems for the village of Shishmaref.

The village of Shishmaref finds itself covered in snow throughout much of the year.

Annie Nayokpuk wrote:

> I love being out in nature. You learn so much, especially if you are not with an experienced "guide." You get to use all of what someone has told you before. I have so much pride and respect for the ocean. I learned to respect it ever since the day that we had to cross it when it melted so much on us . . . You should have lots of respect for nature. You learn to appreciate yourself and you learn to make tough decisions and reasonable ones too. You can't just carelessly go out in the wild and expect to come home with everything you have okay including yourself.

JoAnne Pootoogooluk described the relationship she has with nature in the following way:

I've got a great respect for nature. I don't know if I learned to respect it over the years or if I was born with it. I feel so relaxed and free when I'm out in the country. It's the best feeling ever. I'm more comfortable being out there than being in town. Life slows down out there. It slows down so you can appreciate what nature has to offer and it gives me a chance to be thankful for all the things I have and be thankful for being put on this Earth.

There's times when being out there is scary, but I think that's because you have to have a little fear of what nature holds. If not, you get arrogant and you get stupid. That's not how someone is supposed to feel when they're out in the country. Accidents happen when you start feeling that way. One of these days I'm going to go out in the country on foot and canoe. I have this strong feeling inside that it's something I need to do.

I'm so fascinated with what nature has to offer. Everything is so simple, yet so complex. I don't want to see anything happen to my special place in the chaotic world.

There was this one time at camp at Arctic, I woke up really early and everyone was still asleep. I went outside to check the weather, and when I stepped outside, the silence engulfed me. I couldn't do anything but soak in the silence and peacefulness. A thick layer of fog covered the ground; even the river was quiet. The birds weren't chirping yet. Ducks weren't flying by yet, and the mosquitoes were nowhere to be

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Imagination and Common Sense

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found. Everything was just peaceful, and experiencing that sight, that feeling burrowed into my heart and has been there ever since keeping me on the right track.

In addition to journal writing, students express their relationship to the natural world through poetry. Springtime is an especially active time in the village with the arrival of warm weather and extended daylight hours. A study of haiku yielded the following poems:

Longer sunshine days
Kids play in puddles. Flowers
become berries. Fun picking.
—Susie Obruk

Warm weather, bright sun,
Seal hunting, duck hunting, and
Staying up all night.
—Herb Nayokpuk

At times the natural world becomes a threatening entity. A combination of global warming and fall storms have resulted in massive erosion of the island, jeopardizing the very existence of the village. In the following free verse poem, Irene Ahgupuk explores the relationship of the village to the ocean and the erosion and remembers her father who died from cancer:

I Asked the Ocean

I asked the Ocean one question,
"Could you stay calm
instead of being greedy
and taking land away?"
He sent his waves to shore
and took some land,
his way of laughing at my question.
He told me,
"If you were smart enough,
you would start working
on the seawall early
instead of working
while I'm starting the erosion."
He was quiet for a while.
"It's been a while
since someone talked to me."
He whispered
as if he didn't want to show
how he felt.
I promised him
that I would talk to him,
if he would stay calm.
In return he gave me seashells.
"How do you know I collect them?"
"I saw you and your dad walking
on the beach.
You were collecting seashells."
He stopped to whisper,
"You were the only one
who talked to me.
Now, 11 years later . . .
you're here
to ask me another question."
It all starts with one question.

"I've got a great respect for nature," writes JoAnne Pootoogooluk.

Irene's poem demonstrates a deep and complex thinking. She not only comments on the erosion and the problem of constructing a seawall but describes the unique relationship she shared with her father in nature, ending her discourse with the observation that asking just one question opens the door to understanding.

After thirteen years of living in Shishmaref, I continue to be in awe of the wonders of nature when I step outside my home. One morning this winter on my way to school, I encountered a little boy who stood fascinated by the moon—a huge mandarin

orange slice painted on a jet-black background. A few nights ago I stepped out my back door and was met by the "unbroken white" of the ocean as far as I could see. I watched as a bright red sun sitting on the edge of the horizon slipped into the ocean of white.

But as amazing as the landscape is, the people of Shishmaref are even more amazing. My students continue to be a source of inspiration with their common-sense creativity, their blend of imagination and practicality. I believe that education should teach people to live well in the places where they live. My students teach me about themselves and their land and how to live well in Shishmaref while I instruct them in the essentials required for them to be "successful" students.

Teacher turnover continues to be a critical issue in rural Alaska villages and is directly connected to the effectiveness of the educational system. My students and I have discussed how newcomers can become a part of the community without succumbing to the fate of the man in London's story or simply packing up and leaving after a year or two, which is what the majority of teachers do. Annie Nayokpuk, offers the following insights into Eskimos:

According to Annie Nayokpuk, being out in nature gives you an opportunity to make tough and reasonable decisions.

Ten Things I Know about Eskimos

Eskimos love the land
and especially love snow.
Eskimos get tanned easily.
Eskimo babies have big cheeks.
Eskimos have a problem
with cabin fever.
Eskimos use up what they have
and try not to waste.
Eskimos are generous and sharing.
Eskimos change with the seasons.
Eskimos do not see stars
during the summer.
Eskimos don't need to sleep
in the summertime.
Eskimos like to laugh.

Sheri Skelton has been living and teaching in Shishmaref, Alaska, for the past 13 years. Prior to that she taught high school English for 11 years in Iowa. Sheri received her M.A. from the Bread Loaf School of English in 1997.

A BreadNet Sampler

Love That Online Poetry!

Gail Denton, Riverside Middle School, Greer SC

DeeAnne Kimmel, Woodland Elementary, Greer SC

The "Love That Online Poetry!" exchange paired fifth and eighth grade students to discuss Sharon Creech's novel *Love That Dog* and to share original poetry. The culminating activity for the exchange was a joint poetry slam, giving students an opportunity to meet their online partners, share their poems with an audience of other students and community members, and enjoy refreshments in Woodland's open-air atrium. Participants also received a copy of Ralph Fletcher's *Poetry Matters*, a gift made possible by funds from Write to Change and Woodland Elementary.

Amazing Place

Mary Richards, Romig Middle School, Anchorage AK

Carly Andrews, Mason High School, Mason OH

"Amazing Place" showcased "place" as the subject of exploration, inquiry, and reflection. Using the writing of Gretchen Legler, writer, explorer, and professor in Alaska, students explored the environs of places that have been memorable to them as children, as teenagers, as writers, and as human beings. Students read several of Legler's essays and wrote to their partners about her writing. Then students used her work to generate writing of their own to send to their partners. The exchange was engaging and enriching for students, who noted many regional differences spanning both groups in terms of geography, topography, and climate.

Wider World

Dan Furlow, Clayton High School, Clayton NM

Barbara Pearlman, Hot Springs High School, Truth or Consequences NM

Prompted by the lack of understanding of the current engagement with Iraq, Dan and Barbara devised a way for students to discuss cultural differences and similarities. The exchange used films from all over the world as the catalyst for students to evoke critical thinking and to write about culture and diversity. The exchange continued through an entire semester with students writing to each other in response to a film at least every other week. The remarkable documentary "Rocks With Wings," which followed the journey of the Shiprock, New Mexico, girls' basketball team to the state championship, brought the discussion back to the Southwest and the Navajo culture. As the weeks progressed, the writing became more and more insightful, with exchange partners becoming more comfortable viewing foreign films and communicating with partners within the unique nature of an electronic conversation.

Pass the Poetry

Lucille Rossbach, Idalia High School, Idalia CO

Tammy Van Wyhe, Kenny Lake High School, Copper Center AK

The "Pass the Poetry" exchange, developed on the Vermont campus with the help of Dixie Goswami, completed its fourth year in May 2003. In the course of each of the year-long exhanges, students at both sites have read, discussed, responded to, and written hundreds of pieces of poetry. Through examination of classic to contemporary poetry, students in Idalia and Kenny Lake have gained a deep understanding of the genre. Even more important, the students have developed lasting friendships that span thousands of miles. The exchange continues to disprove the myth that poetry is inaccessible to the "typical" high school student.

Wailing Women

Ceci Lewis, Tombstone High School, Tombstone AZ

Barbara Gossett, Maudlin High School, Maudlin SC

This project focused on the connections among Greek literature, Mexican folktales, and modern South Carolina news. Students read, performed, and taped *Medea* and then exchanged the tapes. Another aspect of the exchange involved researching the tales of La Llorona (the crying woman), who

haunts arroyos in the Southwest searching for the children she drowned, and Susan Smith, the South Carolina woman, who gained notoriety for drowning her two sons in 1995. The highly successful project resulted in the students' connecting their regional news and folktales with ancient Greek literature.

Mentoring Dialogues

Stefanie Alexander, East Anchorage High School, Anchorage AK

Mary Richards, Romig Middle School, Anchorage AK

Pat Truman, Palmer Middle School, Palmer AK

The focus of this exchange is cultivating and reflecting on the professional teaching practice of teacher mentoring. Mary and Stefanie currently serve as official mentors in the Anchorage School District. The exchange format allowed the teachers to intensely reflect on best practices, trials and tribulations, and strategies in the recruiting, training, and retaining of quality teachers in Alaska.

July's People

Candace McCall, Classical High School, Providence RI

Rene Miles, Charleston County School of the Arts, Charleston SC

Students read and discussed *July's People*, Nadine Gordimer's novel that deals with South African apartheid. Students not only exchanged literary analysis of the novel but also discussed the racial context of their schools. For the final exchange, students wrote short stories based on the racial environment and issues they confront in their daily lives. This exchange provided students from the North and the South with an opportunity to think about the role race plays in their environment and how that environment compares with a place shaped by an alternate history and people.

Announcements

Rebecca Coleman was a recipient of the Milken Family Foundation National Educator Award.

Tamara Van Wyhe was elected to the NCTE Secondary Sections Steering Committee. **Lucille Rossbach** and **Julie Rucker** were elected to the NCTE Nominating Committee.

Gail Denton served as president of the Greenville Council of Teachers of English and was also a finalist for Teacher of the Year in the School District of Greenville County. Gail also was a scholarship recipient in the Fulbright Memorial Fund for Teachers Program and participated in a three-week visit to Japan this past fall.

Janet Atkins was named the Northwest Middle School Teacher of the Year and was one of the top ten finalists for the Greenville County Schools Teacher of the Year.

The Center for Educational Technology in Indian American (CETIA), under the coordination of **Phil Sittnick**, received a $200,000 Enhancing Education Through Technology grant from the Bureau of Indian Affairs.

Janet Atkins and **Judy Ellsesser** published an article about their Bread Loaf projects in a recent issue of *Educational Leadership.*

DeAnne Kimmel appeared on the cover of the October 2003 issue of Cable in the Classroom. Her article, "The Hub of Learning," discussed the expanding role of media specialists.

Terri Washer participated in a technology survey distributed by Roosevelt University in Illinois. She is also working with NCTE and Texas Instruments to create English lessons for inclusion on TI's Web site. All lessons will employ the use of the TI-83 Plus and optional keyboard.

"Bread Loaf in the Cities" Coordinators and Liaisons

Columbus, Ohio

Kari Pietrangelo, liaison, South High School Urban Academy
Mickie Sebenoler, coordinator, Northgate Staff Development Center

Greenville, South Carolina

Janet Atkins, coordinator, Northwest Middle School
Debbie Barron, coordinator, Mauldin High School
Langley Moore, coordinator, Wade Hampton High School
Leigh Unterspan, coordinator, Wade Hampton High School

Lawrence, Massachusetts

Lou Bernieri, coordinator, Phillips Academy
Mary Guerrero, liaison, H.K. Oliver School
Rick Parthum, consultant, former principal, H.K. Oliver School

Providence, Rhode Island

Jonathan Goodman, liaison, Hope High School
Anna Kuperman, coordinator, Textron/Chambers Academy
Barbara Szenes Notterman, liaison, Providence School Department

Trenton, New Jersey

Michael Hodnicki, coordinator, Trenton Central High School
Diane Waff, coordinator, Trenton Central High School

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, the School District of Greenville County in South Carolina, the Geraldine R. Dodge Foundation, the Humana Foundation, the Leopold Schepp Foundation, Middlebury College, 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
Catherine Allen	Kodiak Island Borough School District	722 Mill Bay Rd., Kodiak AK 99615
Marilyn Bock	Palmer High School	1170 W. Arctic Ave., Palmer AK 99645
Christa Bruce	Schoenbar Middle School	217 Schoenbar Rd., 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

FELLOW	SCHOOL	SCHOOL ADDRESS
JoAnn Ross Cummingham	Haines High School	P.O. Box 1289, Haines AK 99827
Hugh C. Dyment	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
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	University of Alaska Southeast	11120 Glacier Hwy., 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
Kassandra Mirosh	Akiuk Memorial School	101 Pike St., Kasigluk AK 99609
Karen Mitchell	University of Alaska Southeast	11120 Glacier Hwy., Juneau AK 99801
Natasha J. O'Brien	Ketchikan High School	2610 Fourth Ave., Ketchikan AK 99901
Mary Olsen	Sand Point High School	P.O. Box 269, Sand Point AK 99661
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
Shona Redmond-DeVolld	Kenai Central High School	9583 Kenai Spur Hwy., Kenai AK 99611
Karin C. Reyes	Juneau Douglas High School	10014 Crazy Horse Dr., Juneau AK 99801
Mary L. Richards	Romig Middle School	2500 Minnesota Dr., Anchorage AK 99508
Rosie Roppel	Ketchikan High School	2610 Fourth Ave., Ketchikan AK 99901
Dianna Saiz	Floyd Dryden Middle School	10014 Crazy Horse Dr., Juneau AK 99801
Anne Salzer	Polaris K-12 School	1440 E Dowling Rd., Anchorage AK 99507
Jill E. Showman	Voznesenka School	P.O. Box 15336, Fritz Creek AK 99603
Sheri Skelton	Shishmaref School	General Delivery, Shishmaref AK 99772
Janet Tracy	East Anchorage High School	4025 E. Northern Lights, Anchorage AK 99508
Patricia A. Truman	Palmer Middle School	1159 S. Chugach, Palmer AK 99645
Kathleen Trump	Susitna Valley Junior/Senior High School	P.O. Box 807, Talkeetna AK 99676
Tamara VanWyhe	Kenny Lake School	HC 60 Box 224, Copper Center AK 99573
Linda Volkman	Colony Middle School	HC 01 Box 6064, Palmer AK 99645
Trevan Walker	Annette Island School District	P.O. Box 7, Metlakatla AK 99926
Joanna L. Wassillie	Tuluksak High School	Togiak AK 99678

Arizona

Evelyn Begody	Window Rock High School	P.O. Box 559, Fort Defiance AZ 86504
Karen Humburg Bristow	Tombstone High School	P.O. Box 1000, Tombstone AZ 85638
Jason A. Crossett	Flowing Wells High School	3725 N. Flowing Wells Rd., Tucson AZ 85705
Nona Edelson	Greyhills Academy High School	Tuba City AZ 86045
Morgan Falkner	Rio Rico High School	1374 W. Frontage Rd., Rio Rico AZ 85648
Christie Fredericks	Tuba City High School	P.O. Box 67, Tuba City AZ 86045
Vicki V. Hunt	Peoria High School	11200 N. 83rd Ave., Peoria AZ 85345
Nancy Jennings	Casa Blanca Community School	P.O. Box 110940, Bapchule AZ 85221
Rex Lee Jim	(formerly of) Diné College	Tsaile AZ 86556
Cecelia Lewis	Tombstone High School	P.O. Box 1000, Tombstone AZ 85638
Jill Loveless	Globe Junior High School	501 E. Ash St., Globe AZ 85501
Paisley McGuire	Patagonia High School	P.O. Box 254, Patagonia AZ 85624
Robin Pete	Ganado High School	P.O. Box 1757, Ganado AZ 86505
Tamarah Pfeiffer	(formerly of) Ganado High School	P.O. Box 1757, Ganado AZ 86505
Lois Rodgers	(formerly of) Patagonia High School	P.O. Box 254, Patagonia AZ 85624
Joy Rutter	Window Rock High School	P.O. Box 559, Fort Defiance AZ 86504
Sylvia Saenz	Sierra Vista Middle School	3535 E. Fry Blvd., Sierra Vista AZ 85635
Stephen Schadler	Rio Rico High School	1374 W. Frontage Rd., Rio Rico AZ 85648
Susan Stropko	Patagonia School District	PO Box 254, Patagonia AZ 85624
Judy Tarantino	Ganado Intermediate School	P.O. Box 1757, Ganado AZ 86505

FELLOW	SCHOOL	SCHOOL ADDRESS
Risa Udall	St. Johns High School	P.O. Box 429, St. Johns AZ 85936
Judith Wyllis	Vail High School	6040 S. Rita Rd., Tucson AZ 85747
Maria Winfield-Scott	Sierra Vista Middle School	3535 E. Fry Blvd., Sierra Vista AZ 85635

Colorado

Renee Evans	Miami Yoder School District	420 S. Rush Rd., Rush CO 80833
Sonja Horoshko	(formerly of) Battle Rock Charter School	11247 Road G., Cortez CO 81321
Ginny Jaramillo	(formerly of) Guffey Charter School	1459 Main St., Guffey CO 80820
Joanne Labosky	(formerly of) Lake George Charter School	P.O. Box 420, Lake George CO 80827
Douglas Larsen	Crestone Charter School	P.O. Box 400, Crestone CO 81131
Nancy Lawson	Chaparral High School	15655 Brookstone Dr., Parker CO 80134
Joan Light	Montrose High School	P.O. Box 10500, Montrose CO 81402
Melinda Merriam	Paonia High School	1551 Hwy. 187, Paonia CO 81428
Norman Milks	Colorado Education Association	PO Box 307, LaJunta, CO 81050
Jimmie R. Phillips	Cedaredge Middle School	360 N. Grand Mesa Dr., Cedaredge CO 81413
Bonita L. Revelle	Moffat County High School	900 Finley Ln., Craig CO 81625
Maria Roberts	Peetz Plateau School	311 Coleman Ave., Peetz CO 80747
Lucille Rossbach	Idalia High School	P.O. Box 40, Idalia CO 80735
Sharilyn Smith	(formerly of) Cheraw High School	P.O. Box 159, Cheraw CO 81030
Heidi J. Walls	Durango High School	2390 Main Ave., Durango CO 81301

Georgia

Carolyn Coleman	West Laurens High School	338 Laurens School Rd, Dublin GA 31021
Rosetta Coyne	Brooks County Middle School	1600 S. Washington St.,Quitman GA 31643
Jane Grizzle	Ware County Middle School	2301 Cherokee St., Waycross GA 31501
Judith Kirkland	Harlem Middle School	375 W. Forrest St., Harlem GA 30814
Catherine K. Magrin	Union County High School	446 Wellborn St., Blairsville GA 30512
Julie Rucker	Irwin County High School	149 Chieftain Circle, Ocilla GA 31774
K.C. Thornton	Ware County Middle School	2301 Cherokee St., Waycross GA 31501
Terri Washer	Crossroads Academy	5996 Columbia Rd., Grovetown GA 30813

Kentucky

Shawnda Atkins	Russell Independent High School	709 Red Devil Ln., Russell KY 41169
Scott E. Allen	Sebastian Middle School	244 LBJ Rd., Jackson KY 41339
Joan M. Altman	Nelson County High School	1070 Bloomfield Rd., Bardstown KY 40004
Jennie Bogie	Mayfield Elementary School	300 Bond St., Richmond KY 40475
Deborah Brown	Leatherwood Elementary School	7777 Highway 699, Leatherwood KY 41731
Rebecca Coleman	Whitesburg High School	38 College Hill, Whitesburg KY 41501
Shannon Collins	Owensboro Community College	4800 New Hartford Rd., Owensboro KY 42303
Donna Duval	Jefferson County Traditional Middle School	1418 Morton Ave., Louisville KY 40204
Sheryl M. Ederheimer	DuPont Manual High School	120 W. Lee St., Louisville KY 40208
Jacqueline Fortner	Kelly Elementary School	6775 McVille Rd., Burlington KY 41005
M. Patricia Fox	Scott High School	5400 Taylor Mill Rd., Taylor Mill KY 41015
Kelly J. Fulkerson	T.K. Stone Middle School	323 Morningside Dr., Elizabethtown, KY 42701
Pat Gray	Graves County High School	1107 Housman, Mayfield KY 42066
Alison Hackley	Grayson County High School	240 High School Rd., Leitchfield KY 42754
Mary Hafey	Raceland Worthington High School	US 23, Raceland, KY 41169
Joan Haigh	Danville High School	203 E. Lexington Ave., Danville KY 40422
Kathy Heaberlin	Russell-McDowell Intermediate School	1900 Long St., Flatwoods KY 41139
Laura Schmitt Miller	Meade County High School	938 Old State Rd., Brandenburg KY 40108
Timothy J. Miller	Worthington Elementary School	800 Center St., Worthington KY 41183
Rhonda S. Orttenburger	Kit Carson Elementary School	450 Tates Creek Rd., Richmond KY 40475
Peggy Dinwiddie Otto	Hancock County High School	80 State Route 271 S., Lewisport KY 42351
Patsy Puckett	Estill Springs Elementary School	PO Box 314, Irvine KY 40336

FELLOW	SCHOOL	SCHOOL ADDRESS
Stephanie Raia	Kentucky Country Day	4100 Springdale Rd., Louisville KY 40241
Daniel Ruff	Woodford County High School	180 Frankfort St., Versailles KY 40383
Carol Ruppel	Model High School	Eastern KY Univ., Richmond KY 40475
Katherine Rust	Robert D. Johnson Elementary School	1180 N. Ft. Thomas Ave., Ft Thomas KY 41075
Rebecca A. Slagle	Brown School	9115 Fern Creek Rd., Louisville KY 40291
Sandra Swift	College View Middle School	5061 New Hartford Rd., Owensboro KY 42304
Mary Thomas	Argillite Elementary School	HC 60 Box 670, Argillite KY 41121
Patricia Watson	Floyd County Schools	Prestonburg KY 41653
Lisa Wheeler	Pikeville High School	120 Championship Dr., Pikeville KY 41501
Jennifer Wood	Marshall County High School	416 High School Rd., Benton KY 42025
Cindy Lee Wright	(formerly of) Westpoint Independent School	209 N. 13 St., Westpoint KY 40177

Massachusetts

Sarah Gaumer	Lawrence High School	233 Haverhill St., Lawrence MA 01840
Richard Gorham	Lawrence High School	233 Haverhill St., Lawrence MA 01840
Mary Guerrero	HK Oliver School	183 Haverhill St., Lawrence MA 01841
Amy Halloran	Lawrence High School	233 Haverhill St., Lawrence MA 01840
Lynda Healey	Leahy School/Haverhill Street School	Lawrence MA 01841
Elizabeth Kimball	Arlington School	150 Arlington St., Lawrence MA 01841
Benjamin Klemer	Arlington School	150 Arlington St., Lawrence MA 01841
Michael Mayo	Uphams Corner Charter School	584 Columbia Rd.,, Dorchester MA 02125
Sean McCarthy	Lawrence High School	233 Haverhill St., Lawrence MA 01840
Leila Merl	Framingham High School	A St., Framingham MA 01701
Paul Myette	The Arlington School	150 Arlington St., Lawrence MA 01841
Sarah Nichols	The Bromfield School	14 Massachusetts Ave., Harvard MA 01451
Susan Phieffer	South Lawrence East School	165 Crawford St., Lawrence MA 01840

Mississippi

Sharon Ladner	Gautier High School	4307 Gautier Vancleave Rd., Gautier MS 39553
Judith Lawrence	Kemper County High School	P.O. Box 429, Dekalb MS 39328
Renee Moore	Broad Street High School	P.O. Box 149, Shelby MS 38774
Patricia Parrish	Sumrall Attendance Center	P.O. Box 187, Sumrall MS 39482
Peggy Turner	Saltillo High School	Box 460, Saltillo MS 38866

New Jersey

Patrice Connell	Trenton Central High School	400 Chambers St., Trenton NJ 08609
Travis Farrell	Charter-Tech High School	413 New Rd., Somers Point, NJ 08244
Michael Hodnicki	Trenton Central High School	400 Chambers St., Trenton NJ 08609
LaShay Jones	Mt. Vernon School	142 Mt. Vernon Place, Neward NJ 07106
Elaine Karten	Ridgewood High School	627 E. Ridgewood Ave, Ridgewood, NJ 07450
Gwen Kowalik	Trenton Central High School	400 Chambers St., Trenton NJ 08609
Carol Ann Moore	Trenton Central High School	400 Chambers St., Trenton NJ 08609
Diane Waff	Trenton Central High School	400 Chambers St., Trenton NJ 08609

New Mexico

Anne Berlin	Cuba High School	P.O. Box 70, Cuba NM 87013
Regina Bitsoi	Newcomb Middle School	Highway 666, Box 7973, Newcomb NM 87455
Jennifer K. Brandt	Los Alamos High School	300 Diamond Dr., Los Alamos NM 87544
Erika Brett	Gadsden High School	6301 Hwy. 28, Anthony NM 88021
Carol Ann Brickler	Pecos Elementary School	P.O. Box 368, Pecos NM 87552
MaryBeth Britton	Pecos High School	P.O. Box 368, Pecos NM 87552
Karen Foutz	Newcomb Middle School	P.O. Box 7973, Newcomb NM 87455

FELLOW	SCHOOL	SCHOOL ADDRESS
Daniel Furlow	Clayton High School	323 S. 5th St., Clayton NM 88415
Emily Graeser	Bernalillo High School	P.O. Box 640, Bernalillo NM 87004
Janice Green	Mosquero Municipal Schools	P.O. Box 258, Mosquero NM 87746
Annette Hardin	Carlsbad High School	408 N. Canyon, Carlsbad NM 88220
Ann Hawks		Santo Domingo Pueblo NM 87052
Laura Jackson	Valley High School	1505 Candelaria NW, Albuquerque NM 87107
Diana Jaramillo	Pojoaque High School	1574 State Rd. 502, Santa Fe NM 87501
Glenda Jones	(formerly of) Mt. View Middle School	4101 Arkansas Loop, Rio Rancho NM 87124
Nicole Kurtz	Gallup Middle School	101 S. Grandview Dr., Gallup NM 87301
Roseanne Lara	Gadsden Middle School	Rt. 1, Box 196, Anthony NM 88021
Juanita Lavadie	(formerly of) Yaxche School Learning Center	102 Padre Martinez Ln., Taos NM 87571
Mary Lindenmeyer	Gallup McKinley County Schools	Gallup NM 87301
Jeffery M. Loxterman	Fort Wingate High School	PO Box 2, Fort Wingate NM 87316
Carlotta Martza	Twin Buttes High School	P.O. Box 680, Zuni NM 87327
Betty Lou McCall	Gallup Central High School	325 Marguerite St., Gallup NM 87301
Laura McGowan	Valley High School	1505 Candelaria NW, Albuquerque NM 87107
Theresa Melton	Tse'Bit'ai Middle School	P.O. Box 1873, Shiprock NM 87420
Arlene Mestas	Espanola Valley High School	P.O. Box 3039, Fairview NM 87533
Alma Miera	Pecos Elementary School	PO Box 368, Pecos, NM 87552
Susan Miera	(formerly of) Pojoaque High School	1574 State Rd. 502, Santa Fe NM 87501
S. Gail Miller	Alamo Navajo Community School	P.O. Box 907, Magdalena NM 87825
Barbara Pearlman	Hot Springs High School	P.O. Box 952, Truth or Consequences NM 87901
Cara Connors Perea	Monte del Sol Charter School	PO Box 4058,Santa Fe NM 87505
Jane V. Pope	Lovington High School	701 W. Ave. K, Lovington NM 88260
Lisa K. Richardson	Alamo-Navajo Community School	Alamo NM 87825
Chad C. Rucker	Tohatchi High School	P.O. Box 248, Tohatchi NM 87325
Philip Sittnick	Laguna Middle School	P.O. Box 268, Laguna NM 87026
Lauren Thomas Sittnick	Laguna Middle School	P.O. Box 268, Laguna NM 87026
Bruce R. Smith	Jemez Valley High School	8501 Highway 4, Jemez Pueblo NM 87024
Jeffrey Sykes	Navajo Preparatory School	1220 W. Apache St., Farmington NM 87401
Terry Wyrick	Pojoaque High School	1574 State Rd. 502, Santa Fe NM 87501

Ohio

Carly Andrews	Clark Montessori High School	3030 Erie Ave., Cincinnati OH 45208
Vivian Axiotis	Boardman High School	7777 Glenwood Ave., Youngstown OH 44512
Cynthia Baran	Jefferson Co. Joint Voc. School	1509 County Hwy 22A, Bloomingdale OH 43910
Dean Blase	Indian Hill High School	6845 Drake Rd., Cincinnati OH 45243
Toni Bonacci	Siebert Elementary School	385 Reinhard Ave., Columbus OH 43206
Cynthia Boutte	Riedinger Middle School	77 W. Thornton St., Akron OH 44311
Elizabeth Bruner	Miami Valley School	5151 Denise Dr., Daytona OH 45429
Joan Caudill-Cook	Jefferson Township High School	2701 S. Union Rd., Dayton OH 45418
Susan Chevalier	South High School Urban Academy	1116 Ann St., Columbus OH 43206
Joanna Childress	Washington County Career Center	Rt 2, Marietta OH 45750
Elizabeth Nelson Coressel	Shawnee High School	1675 E. Possum Rd., Springfield OH 45502
Andrea Dodge	West High School	179 S. Powell Ave., Columbus OH 43204
Judith Ellsesser	South Webster High School	P.O. Box 100, South Webster OH 45682
William Engelman, II	South High School Urban Academy	160 Ann St., Columbus OH 43206
Eric Eye	Jackson Milton High School	14110 Mahoning Ave., N. Jackson OH 44451
Kathy Fogwell	Grant Career Center	718 W. Plane St., Bethel OH 45106
Judith Garshelis	Fairfield Intermediate School	255 Donald Dr., Fairfield OH 45104
Jason Haap	Purcell Marian High School	2935 Hackberry St., Cincinnati OH 45206
Sue Herman	Wooster High School	515 Oldman Rd., Wooster OH 44691
Margaret Hersman	Mansfield Christian School	500 Logan Rd., Mansfield OH 44907
Shirley Herzog	Fairfield Middle School	1111 Niles Rd., Fairfield OH 45014
Eva Howard	Preble Shawnee Middle School	5495 Somers Gratis Rd., Camden OH 45311
Lorrie C. Jackson	Linden-McKinley High School	1320 Duxberry Ave., Columbus OH 43211
Jason Leclaire	Bradford High School	712 N. Miami Ave., Bradford OH 45308
Gary Liebesman	Columbus Alternative High School	2263 McGuffey Rd., Columbus OH 43211
Cheryl Masters	A.J. Smith Middle School	345 Arch St., Chillicothe OH 45601

FELLOW	SCHOOL	SCHOOL ADDRESS
Amanda O'Dell	Lakewood High School	4291 National Rd., Hebron OH 43025
Kari Pietrangelo	South High School Urban Academy	1160 Ann St., Columbus OH 43206
Su Ready	Seven Hills Middle School	5400 Red Bank Rd., Cincinnati OH 45227
Amanda Reidenbaugh	Briggs High School	2555 Briggs Rd., Columbus OH 43223
Cynthia Rucker	Maysville High School	2805 Pinkerton Rd., Zanesville OH 43701
Colleen Ruggieri	Boardman High School	7777 Glenwood Ave., Boardman OH 44512
Bernard Safko	Martin Luther King Jr. School	1651 E 71st St., Cleveland OH 44103
Michael Scanlan	Ripley Union Lewis Huntington Jr./Sr. H. S.	1317 S. Second St., Ripley OH 45167
Mickie Sebenoler	Northgate Staff Development Denter	6655 Sharon Woods Blvd., Columbus OH 43229
Jennifer Skowron	Champion High School	5759 Mahoning Ave., Warren OH 44483
Erin Spear	Manchester High School	437 W. Nimisila Rd., Akron OH 44319
Mary Steiner	Eaton City Schools	Eaton OH 45320
Valerie Taylor	Norwalk St. Paul High School	93 E. Main St., Norwalk OH 44857
Kathleen Thomas	Garaway High School	146 Dover Rd., Sugarcreek OH 44681
Sara Thorburn	Mansfield Senior High School	314 Cline Ave., Mansfield OH 44907
Mandy Walden	Wooster High School	515 Oldman Rd., Wooster OH 44691

Rhode Island

Trisha Botkin	Central High School	70 Fricker St., Providence RI
Andrea Goff	Classical High School	770 Westminster St., Providence RI 02903
Anna Kuperman	Textron Academy	130 Broadway, Providence RI 02903
Carole Marshall	Hope High School	324 Hope St., Providence RI 02906
Candace McCall	Classical High School	770 Westminster St., Providence RI 02903
Mimi Morimura	Classical High School	770 Westminster St., Providence RI 02903
Natasha Trivers	Textron Academy	130 Broadway, Providence RI 02903

South Carolina

Janet Atkins	Northwest Middle School	1606 Geer Highway, Travelers Rest SC 29690
Michael Atkins	Blue Ridge High School	2151 Fews Chapel Rd., Greer SC 29651
Debra Barron	Mauldin High School	701 E Butler Rd., Mauldin SC 29662
Polly E. Brown	Belton-Honea Path High School	11000 Belton Hwy., Honea Path SC 29654
Catherine Bunch	Hughes Academy	122 DeOyley Ave., Greenville SC 29605
Bekki Camden	League Academy of Comm Arts	125 Twin Lake Rd., Greenville SC 29607
Emory Campbell	Director Emeritus Penn Center	16 Penn Center Circle W., St. Helena Island SC 29920
Kathy Carroll	Ridge View High School	4801 Hard Scrabble Rd., Columbia SC 29229
Nicole Champagne	R.B. Stall High School	7749 Pinehurst St., North Charleston SC 29406
Victoria Chance	Travelers Rest High School	115 Wilhelm Winter St., Travelers Rest SC 29690
Meghan Chandler	R.C. Edwards Middle School	1157 Madden Bridge Rd., Central SC 29630
Dana Clark	DW Daniel High School	1819 Six Mile Hwy, Central SC 29630
Diane M. Crenshaw	Dixie High School	Box 158 1 Haynes St., Due West SC 29639
Gail R. Denton	Riverside Middle School	615 Hammett Bridge Rd., Greer SC 29650
Bonnie Disney	Scott's Branch High School	9253 Alex Harvin Hwy, Summerton SC 29148
Roger Dixon	Burke High School	244 President St., Charleston SC 29403
Ginny DuBose	Waccamaw High School	2412 Kings River Rd., Pawleys Island SC 29585
Eliza Duval	James Island Charter School	Charleston, SC 29412
Monica M. Eaddy	(formerly of) Mayo High School	405 Chestnut St., Darlington SC 29532
Barbara Everson	Belton-Honea Path High School	11000 Belton Hwy., Honea Path SC 29654
Doris Ezell-Schmitz	Chester Middle School	1014 McCandless Rd., Chester SC 29706
Wanda Freeman	Forestbrook Middle School	4430 Gator Lane, Myrtle Beach SC 29579
Anne Gardner	(formerly of) Georgetown High School	P.O. Box 1778, Georgetown SC 29442
Wendy Garrison	Riverside Middle School	615 Hammett Bridge Rd., Greer SC 29650
Claudia Gordon	Colleton County High School	1376 Mighty Cougar Ave., Walterboro SC 29488
Barbara Gossett	(formerly of) Mauldin High School	701 E Butler Rd., Mauldin SC 29662
Susan Gray	Travelers Rest High School	115 Wilhelm Winter St., Travelers Rest SC 29690
Linda Hardin	Beck Academy of Languages	302 McAlister Rd., Greenville SC 29607
R. Vance Jenkins	Charter High School	874 S. Pleasantburg Dr., Greenville SC 29601
Elizabeth Johnson	Carolina High School and Academy	2725 Anderson Rd., Greenville SC 29611

FELLOW	SCHOOL	SCHOOL ADDRESS
Corinthea Jones	Mauldin High School	701 E Butler Rd., Mauldin SC 29662
Priscilla Kelley	Pelion High School	P.O. Box 68, Pelion SC 29123
DeeAnne Kimmel	Woodland Elementary School	209 West Rd., Greer SC 29605
Monica Langley	Chester Middle School	1401 McCandless Rd., Chester SC 29706
Rene Miles	Charleston County School of the Arts	1600 Saranac St.,N. Charleston SC 29405
Sandra Mills	Mauldin High School	701 E Butler Rd., Mauldin SC 29662
Louisa Langley Moore	Wade Hampton High School	100 Pine Knoll Dr., Greenville SC 29609
Anne Peden	Greenville Middle School	339 Loundes Rd., Greenvillen SC 29607
Carolyn Pierce	Cheraw High School	649 Chesterfield Hwy., Cheraw SC 29520
Deloris Pringle	Educational Consultant	Sumter SC 29150
Darin Rawl	Bamberg-Ehrhardt High School	N Carlisle St., Bamberg SC 29003
Joan Rocha	Dillon High School	1731 Highway 301 North, Dillon SC 29536
Bernard Schoen	Waccamaw High School	2412 Kings River Rd., Pawleys Island SC 29585
Anne Shealy	John Ford Middle School	P.O. Box 287, Saint Matthews SC 29135
Betty Slesinger	(formerly of) Irmo Middle School	6051 Wescott Rd., Columbia SC 29212
Mary Tisdall	Northwest Middle School	1606 Geer Hwy., Travelers Rest SC 29690
Leigh Unterspan	Wade Hampton High School	100 Pine Knoll Dr., Greenville SC 29609
Emma Watson	Eastside High School	1300 Brushy Creek Rd., Taylors SC 29687

Vermont

Cristie Arguin	Northfield High School	31 Vine, Northfield VT 05663
Douglass Boardman	Lamoille Union High School	Rt. 15, Hyde Park VT 05455
Kurt Broderson	Mt. Abraham Union High School	9 Airport Dr., Bristol VT 05443
Katharine Carroll	Middlebury Union High School	Charles Ave., Middlebury VT 05753
Moira Donovan	Peoples Academy	202 Copely Ave., Morrisville VT 05661
Jane Harvey	Brattleboro Union High School	50 Fairground Rd., Brattleboro VT 05301
Ann Larkin	Orwell Village School	Main St., Orwell VT 05760
Margaret Lima	Canaan Memorial High School	1 School St., Canaan VT 05903
Suzane Locarno	Hazen Union School	Main St., Hardwick VT 05843
Judith Morrison	Hinesburg Elementary/Middle School	Hinesburg VT 05461
Kathleen Otoka Gibbs	Springfield High School	303 South St., Springfield VT 05156
Bill Rich	Colchester High School	Laker Ln., Colchester VT 05446
Emily Rinkema	Champlain Valley Union High School	CVU Rd., Hinesburg VT 05461
Matthew C. Schlein	Vergennes Union High School	50 Monkton Rd., Vergennes VT 05491
Gretchen Stahl	Harwood Union High School	RFD 1 Box 790, Moretown VT 05660
Ellen Temple	Camels Hump Middle School	Brown Trace Rd., Richmond VT 05477
Vicki L. Wright	Mt. Abraham Union High School	9 Airport Dr., Bristol VT 05443
Carol Zuccaro	St. Johnsbury Academy	1000 Main St., St. Johnsbury VT 05819

Urban Fellows

Gabri'lla Ballard	Frederick Douglass High School	3820 St. Claude Ave., New Orleans LA 70117
Cheryl Broaden-Polk	Frederick Douglass High School	3820 St. Claude Ave., New Orleans LA 70117
Emma Brock	Anne Beers Elementary School	36 Alabama Ave. SE, Washington DC 20020
Craig Ferguson	Newlon Elementary School	361 Vrain St., Denver CO 80219
Shana Morrison	Newlon Elementary School	361 Vrain St., Denver CO 80219
Erica Rogers	Clifford J Scott High School	129 Renshaw Ave., East Orange NJ 07017
Robert Tiller	Eleanor McMain Secondary School	5712 S. Claiborne Ave., New Orleans LA 70125
Patricia Ann Ward	Eleanor McMain Secondary School	5712 S. Claiborne Ave., New Orleans LA 70125

At Large

Mary Burnham	Haverhill Cooperative Middle School	175 Morrill Dr., North Haverhill NH 03774
Mary Ann Cadwallader	Rivendell Academy	RR 1 Box 82B, Orford NH 03777
Mary Juzwik	Center for English Learning and Achievement	University of Wisconsin, Madison WI 53706
Kevin McNulty	Penn High School	56100 Bittersweet Rd., Granger IN 46545
MacNair Randall	Metairie Park Country Day School	300 Park Rd., Metairie LA 70005
James Schmitz	Kennedy Charter Public School	P.O. Box 472527, Charlotte NC 28247
Mohsin Tejani	Aga Khan School	Aga Khan Rd., Kharadhar Karachi Pakistan

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