

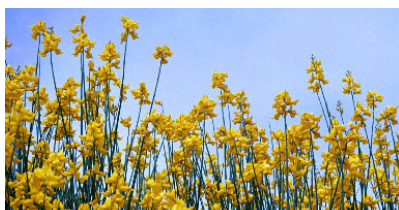
# Bread Loaf

## Teacher Network Magazine

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Winter 2005

### Sustaining Communities Through Our Stories About Place



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Writing To Make a Difference:  
What Difference Can It Really  
Make?

At Home on the Page:  
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From Guadalajara to the  
Classroom: Experiences That  
Transform

Celebrating Communities

Students Find Their Place  
in the Story of *Briggs v. Elliott*

The Art of the Flaneur

# From the Director

James Maddox

Director of the Bread Loaf School of English  
Middlebury College, Middlebury VT

The Bread Loaf Teacher Network is very fortunate to have as the editor of this issue of the magazine Gail Denton, who has attended Bread Loaf (in Vermont, Alaska, and New Mexico) for four summers and who teaches at Riverside Middle School in Greer, South Carolina, where she has been one of the leaders of Bread Loaf's long-standing work with the schools of Greenville County.

The special subject of Gail's issue is "Sustaining Communities through Our Stories about Place." The title captures many subjects that are virtually obsessions at Bread Loaf, among them the power of narrative and the spirit of place. The number of courses at Bread Loaf that revolve around place is legion: Harriet Chessman's "Writing about Place," Isobel Armstrong's "Nineteenth-Century Fiction and the Meaning of Space," John Warnock's "Cultures of the American Southwest," Rochelle Johnson's "Searching for Wildness." Every summer, as I travel from campus to campus, I perforce think about place. Each campus makes me keenly aware of the genius loci, the spirit of place. It is to some extent true that each campus represents an export to a new place of what was originally created at our home campus in the Green Mountains of Vermont; it is just as true, however, that each of the non-Vermont campuses shapes what Bread Loaf does, even what Bread Loaf *is*. Bread Loaf students seem to learn through different modalities, to take in the world through differently honed sensibilities in the bracing, ocean-and-glacier atmosphere of Juneau and in the deeply contemplative and spiritual atmosphere of northern New Mexico.

In the pages that follow, Bread Loaf teachers and faculty members reflect upon place as it presents itself to them as teachers and writers. Harriet Chessman describes her conviction that we carry about within us the layered impressions of all the places we have engaged with, and that much of our truest writing, indeed much of our truest feeling, has its taproots in the (consciously or unconsciously) remembered experiences of those places. Harriet's essay, indeed, can remind us that Proust's narrator's famous sip of tea in *In Search of Lost Time* leads him, not just to the rediscovery of lost time, but to that rediscovery as it is embedded in a sense of place.

The sense of place is central not only to our fundamental sense of who we are, but — and now I get to words in the theme of this issue of the magazine that I failed to touch upon earlier — to our sense of our communities and to our efforts to sustain those communities.

I have read a great deal of Bread Loaf teachers' students' writing over the years, and repeatedly one of the most remarkable changes that I see occurring is what can only be called a revolution in their sense of their own place. Coming to an intelligent, fully aware consciousness of our own place is not something that happens spontaneously; in many ways, we must be taught to see. There are few things more valuable that our teachers do for us than to provide the occasion for this effort of sight, of vision. In Bread Loaf classrooms, this process very often happens during a BreadNet exchange, as students in one locale write about their world to students in another. What is often startlingly evident in the students' writing is their struggle to refocus their eyes and their minds on place, their own place, which lies immediately before them. Very often, the struggle entails breaking beyond the adolescent assumption of the essential boringness of one's own world and the discovery of its precious uniqueness. And at this point the student gains power from the realization that he or she is grounded in a world unlike that of anyone else.

One of the most remarkable collections of student writing I ever read was an anthology put together by Bread Loaf student (now Bread Loaf alumnus) Dan Furlow, of his students' reflections about their lives growing up in the ranch country around Clayton, out on the High Plains of New Mexico. What was so stunning was that the students, in writing, came to realize what Harriet Chessman and Proust's narrator realized, that the sense of place is always wrapped in a unique sense of time. These students realized that the ranch-world of their grandparents was already disappearing. It was startling to find young people already writing in a tone that was so elegiac. These students, like many of the writers in this issue of the magazine, had discovered place, and had discovered something profound about being alive in that place.

# Bread Loaf Teacher Network: Membership Has Its Rewards

Dixie Goswami

Bread Loaf Teacher Network Coordinator

I can't remember a livelier or more challenging time in the twenty-year history of the Bread Loaf Teacher Network (BLTN). The evidence is strong that BLTN is one of the most powerful and visible professional education networks in the country — all credit to the teachers who have created and sustained BLTN since 1984, their students, and the Bread Loaf faculty who are their generous partners and mentors.

BLTN's goal from the beginning has been to influence policy and pedagogy at local, district, and national levels. As this magazine shows, Bread Loaf teachers are writing, publishing, presenting, managing online seminars and exchanges, conducting research, leading staff development workshops, participating in reading and study groups, and much more.

I'll cite just two instances of BLTN's significant influence at the district level. Debbie Barron, director of Greenville's "Bread Loaf in the Cities," announced recently that the district will provide ten generous fellowships for teachers to attend Bread Loaf in 2005: Twenty-two Greenville teachers have been fully funded by their district since 2000 in recognition of excellent teaching and superb leadership. Rich Gorham, of Lawrence Bread Loaf in the Cities and the Andover Bread Loaf Writing Workshop, reports that after more than seven years Lawrence High School has regained accreditation from the New England Association of Schools and Colleges. "It is indeed a happy day in Lawrence," Rich said about the news. "The local paper ran a front page article today, and this morning there was a press conference covered by the Boston newspapers and the CBS affiliate. Bread Loafers have played a major role in restructuring the school, improving curriculum, and raising the quality of instruction."

There's much activity at the state level as well.

For example, Kentucky Bread Loaf teachers have begun what promises to be their most productive and innovative year so far. At a recent meeting, they came up with a list of plans, goals, and strategies that will extend the growth of KYBLTN and promote their important work in the literacy development of

Kentucky students. (See the report, Page 44.) National events that featured Bread Loaf include:

The National Academy for Excellent Teaching (NAfET), Teachers College, Columbia University, held a technology conference in October at which Mary Guerrero (Bread Loaf 2004) and Tom McKenna presented BLTN to literacy advisors and national partners such as NCREST. Doug Wood (Bread Loaf 1997) is executive director of NAfET.

The National Commission on Writing has sponsored two major reports and held forums in six states to promote interest in "Writing: The Neglected R." Members of BLTN have been featured as exemplifying best practices in the teaching of writing at each of these forums, with Bread Loaf teachers present to describe their work to scholars and policymakers.

In June 2004, in Chicago, a conference on "Forming Professional Communities Facilitated by Technology" was sponsored by two major foundations. Bread Loaf, one of four programs of this kind invited to present and demonstrate their networks, was described as one of the "most effective and innovative programs of this kind in the country."

The big picture is certainly exciting and significant, but the value of BLTN to individuals is what really matters. I wish we could publish a thousand-page magazine, with a hundred teachers contributing their Bread Loaf stories. Instead I'll speak personally. BLTN lets me build relationships that cross borders of age, ethnicity, and culture. Routinely I receive support, encouragement, and information from people I know and trust. I am able to work fairly efficiently by means of BreadNet and BLTN.

As a member of BLTN, I am constantly learning from others, especially young people. I could not be as productive as I hope I am and need to be if I were not part of BLTN, which is a significant part of my life. Far from separating me from others, BLTN brings me closer to friends, colleagues, and young people and at the same time gives me opportunities to be part of national conversations about teaching, learning, and technology.



# Bread Loaf

## Teacher Network Magazine

WINTER 2005

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### Bread Loaf Teacher Network

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#### FRONT COVER PHOTOGRAPHY:

Jeff Porter (Auke Bay; Juneau, Alaska); Lynda Healey (Oxford spire; Peter’s magnolias: Oxford, England); DeeAnne Kimmel (stone wall and gate: Vermont); Gail Denton (yellow flowers at St. John’s College: Santa Fe, New Mexico)

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# The Art of the Flaneur

Claire Sponsler

*“A community can be sustained by leaving it.”*

**T**ourism, border crossing, dislocation, the making of temporary shelters far from home: these are the defining conditions of modern life. We are migrants and refugees, travelers and transients; the hotel, the airport, the makeshift camp are our abodes.

But there's a contrasting desire, too, to experience the specificity of those places through which we pass. In a world where everything is continuously moving, this is not an easily fulfilled yearning. If displacement is our twenty-first-century predicament, how do we ever come to know a place?

Theorist Michel de Certeau claims that there is a difference between place and space: place is the fixed and orderly grid-work of streets, while space is the zone inhabited by pedestrians who walk over those streets in individual ways that are creative and evade control. For de Certeau, it is the pedestrian or tourist whose mobility sets her zigzagging this way and that, who really experiences a place.

Perhaps the most useful concept for thinking about place and displacement in modern life is that of

the flaneur. Put simply, a flaneur is a person who walks or strolls aimlessly with no ulterior purpose, taking in the passing scene. “To walk is to vegetate, to stroll is to live,” Balzac said, extolling the virtues

of leisurely meanderings. Baudelaire thought of the flaneur as a passionate spectator, whose job, as he put it, is to “set up house in the middle of the multitude, amid the ebb and flow” of city life. The flaneur's refusal to hurry is a rebuff to the modern obsession with speed; his wry yet appreciative taking in of

everything around him stands as an antidote to the mindless voraciousness of consumer culture that sucks people in and deprives them of contemplation and self-reflection. In short, the flaneur is a model of thoughtful movement through urban space, who offers an alternative vision of how encounters with places can nourish individuals and communities.

There's something undeniably appealing about the idea of the flaneur and it's a role I often find myself falling into, particularly when I'm at Bread Loaf. And I suspect I'm not alone. Whether in Santa Fe or Oxford or Guadalajara, we Bread Loafers regularly find ourselves slipping into others' spaces, walking down the sidewalks and roads that bisect others' communities. In fact, I'd hazard that all Loafers are flaneurs.

But Bread Loafers are flaneurs who bring special assets to the art of the alert meander. We don't just look and observe; we also read and write, sharing stories that map our wanderings. At their best, those stories help us understand the spaces we temporarily inhabit each summer, they enrich the Bread Loaf communities that we cobble together out of goodwill and shared activities every year, and when we carry those stories back to the places we come from, they enrich our own lives and those of the communities we more permanently inhabit.

I'm sure we can all think of many examples of such “ambulatory narratives,” to steal de Certeau's phrase for everyday stories that construct spaces by creating bridges to new locations and blazing trails to new frontiers. Such narrated adventures don't just supplement our journeys but shape them, by organizing our perambulations and giving them a mental form. Stories make paths every bit as surely as the feet that trod them.

Many of you will recognize the two ambulatory narratives I want to describe, both of which come from Bread Loaf Juneau, and have entered into our collective folklore: in fact, after just one week of being in Juneau this summer, I had already retold these stories several times. Both stories showcase the art of the flaneur and also reveal how stories about places can enrich and sustain several different

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communities simultaneously.

Let's call the first story "The Back of the Bus." Renting a car in Juneau is expensive, so most Bread Loafers rely on the local bus service to get from the University of Alaska Southeast on Auke Bay to downtown Juneau some twelve miles away. While the express bus rockets uneventfully down the highway into town in just minutes, the local ambles through the back roads

of the Mendenhall Valley where many of Juneau's residents live in the shadow of the glacier, past schools and strip malls, auto repair shops, the hospital, the prison.

It's a flaneur's dream ride. Everyone who gets on the bus has a story, many of them readable in their broad outlines at a glance: teenagers sprung from school and heading to the movies, pensioners coming back from a frugal shopping trip at Foodland, down-on-their-luck men huddled into hooded sweatshirts, heading to the local tavern.

It was a first-year Bread Loafer who elevated one of these unspoken stories into an ambulatory narrative. Riding the bus one afternoon, she stumbled upon a bit of itinerant theater in the back of the bus, performed by an odd fellow wrapped in a big fleecy blanket who suddenly launched into a lengthy monologue about the surpassing coolness of his blanket-poncho. She was riveted by his rant and carefully stored away the details in memory.

At lunch the next day, she burst into a live re-enactment of the poncho-man's back-of-the-bus monologue, her voice and gestures perfectly recapturing the interplay between her and the driver of the bus, who was the only other witness to the poncho-man's monologue. What was most impressive about her lunchtime retelling was how a random event suddenly acquired a compelling narrative shape, one that could be shared over and over again. Her story about the poncho-man gave form to a chance encounter and in so doing grabbed hold of a defining aspect of Juneau as a place.

The second story, which we'll call "Garage Sailing," also shows off the flaneur's talent for wry



Claire Sponsler, on-site director at the Juneau campus this past summer, takes a break from her duties to admire the beauty of the Alaskan landscape and to sharpen her own talent for observation.

observation. Summertime in Juneau is garage-sale time, and on weekends yards throughout the Valley sprout sawhorse tables piled with the gleanings from closets and cupboards, from basements and toy chests. The personal histories of entire clans can be reconstructed from a glance through the heaped-up offerings for sale, as one quick-witted Bread Loafer realized. Each Saturday morning she set out

armed with the yard-sale page from the *Juneau Empire*, toting a camera and notebook as she charted her wanderings through the domestic culture of a whole town. People happily told her elaborate stories about how they had come by this or that object, about why they were now getting rid of it. The wonderful photo-essay she produced about her experiences captured a slice of life in Juneau, revealing an important part of what makes Juneau a community.

For de Certeau, what is intriguing about such ambulatory narratives is their capacity for conveyance. While objects like fences, roads, or buildings can be planted in the earth to create ordered places, pedestrian stories can't really be planted anywhere — but they can be carried everywhere. They are always portable, always on the move. The flaneur's stories are full of a mobility that lets us imagine new ways of being and coming together, new forms of community life.

All this may seem to be quite a detour away from the notion that reading and writing about place can sustain communities. But we need to recognize that transience and movement are not necessarily threats to communities and that the ambulatory narratives of travelers and displaced people are — like the gaze of the flaneur — an important means for engaging with spaces and places.

Can such narratives be sustaining? Etymology offers a hopeful answer. The word *sustain* has been around a long time — a rare instance of a word that has lived out its own meaning. It was already over a century old when Chaucer used it, having crossed over from the Old French *sustenir* ("hold up, endure") probably in the mouths of the Normans who in the

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eleventh century invaded England with fatal consequences for its Anglo-Saxon communities.

Perhaps for those communities “sustain” seemed a comforting word, preaching forbearance and the promise of survival, even in the face of conquest and colonization. *Sustenir* comes from the Latin *sub* (“up from below”) and *tenere* (“to hold”). You sustain something by shoring it up, by getting down in the mud and putting your shoulder under it. “Sustain” is a can-do word, but a humble one that values hard work and expects modest returns: there’s no vaunting ambition in it, no leaping ahead or triumphing, just steady effort to hold the line.

That ambulatory stories are good tools to use in shoring up communities didn’t escape the notice of Middle English writers. Think of Chaucer’s contemporary, the anonymous author of the brilliant romance known as *Sir Gawain and the Green Knight*.

**Communities, no matter how solidly real their roads and buildings, are always at some level imagined, as Benedict Anderson reminds us. And stories are the keystone of their imagined construction.**

As that story starts, it’s Christmastime at Arthur’s court and despite the air of festivity we sense that things are amiss. A certain consistency, a soul-stifling sameness has set in, threatening the vaunted fellowship of the Round Table, that ultimate symbol of the powerful bonds of community. It takes an interloper, the mysterious green knight, to prod Gawain into the actions that are needed to reinvigorate the Round Table and refurbish its splendor. With Arthur’s consent, the young knight Gawain accepts the stranger’s challenge and in so doing sets off on a journey that leads him into unknown territory where he discovers the limits of his abilities and the infinite possibilities for human shame.

It’s not your typical hero-adventure story. But astonishingly, when Gawain returns humiliated to Arthur’s court and reveals to his companions the story of his lapses, he is greeted with joy and affection. His triumph, it turns out, is that he has brought home a new story, a story of personal defeat that nonetheless renews and reaffirms the knights’ fellowship. The account of Gawain’s mishaps is an ambulatory narrative that enriches Arthur’s Round Table.

Communities, no matter how solidly real their roads and buildings, are always at some level imagined, as Benedict Anderson reminds us. And stories

are the keystone of their imagined construction. Ambulatory narratives insist that to preserve a sense of place you don’t have to be sedentarily parochial, but instead can be a wanderer or a stroller. You don’t have to stay in your own backyard, but can poke your head over your neighbors’ fences or look through strangers’ windows. A community can be sustained by leaving it. By journeying, by watching, by speaking.

**C**laire Sponsler, a professor of English at the University of Iowa, served as the on-site director at Bread Loaf’s Juneau campus this past summer. She has taught medieval literature and cultural theory at Bread Loaf in Vermont, Santa Fe, and Juneau since the mid-1990s. Claire also has won national recognition for her writing about medieval drama and about global theater. Her publications include *Drama and Resistance* (Minnesota 1997), *East of West* (Palgrave 2000), and *Ritual Imports: Performing Medieval Drama in America* (Cornell 2004). An upcoming project, inspired by a growing interest in environmentalism, will be a cultural history of noise, in the pre- through post-industrial periods.

PHOTOGRAPH OF CLAIRE SPONSLE  
BY JEFF PORTER



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# Writing Home

John Elder

*“As Rachel Carson has taught us, a sense of wonder is the most productive beginning for science and citizenship alike.”*

For me, one of the greatest gifts of teaching at Bread Loaf has been exposure to the writing program presided over by Dixie Goswami. Our inspiring cohort of faculty in this area has played a leading role in developing the process-oriented curriculum that now enlivens schools around the country. Rather than looking at writing as a way to report on prior research, these teachers take it as a vehicle for heightened perception and engagement. Within such an approach, storytelling becomes a mode through which experience is more vividly shaped.

I increasingly find stories central to my work in the interdisciplinary field of environmental studies, too. They replace abstractions and polemics with a highly particular process of attentiveness. Stories are especially compatible with the bioregional agenda, which emphasizes particular natural watersheds rather than politically defined territories.

Bioregionalism, as discussed by writers like Kirkpatrick Sales, attempts to integrate natural and human history within the vital circulation of one specific place on earth. What keeps such an approach from fragmenting our attention among separate watersheds is that each of them, without exception, can be related to a small set of fundamental “stories in the land.”

Whether in Zimbabwe or in Michigan, we can gain intimate knowledge of a place through focusing on its geology and soils, its climate and weather, its plant communities, its wildlife, its native cultures, its history of immigration and settlement, its agriculture, and its present-day economy. These are all stories

because they can all be related to changes over time; they are always inseparable from what Gary Snyder would call “the lineaments of the land” because, in the long run, only cultural patterns aligned with the natural dynamics of a place will prove sustainable.

Members of the Bread Loaf community increasingly see mindfulness about sustainability as part of their mandate as teachers of writing and literature. Journal-based writing practices turn out to be particularly powerful for encouraging attention to the ecological character and social health of a community. They link perception with emotion through the medium of an informal, exploratory voice.

As Rachel Carson has taught us, a sense of wonder is the most productive beginning for science and citizenship alike. Students who feel personally connected with local trees and birds will be more likely to practice stewardship and restraint as adults. Children who learn their area’s indigenous creation tales, through the presentations and writings of storytellers like our own northern New England’s Joseph Bruchac, will be more likely to feel reverence for traditional lifeways and beliefs. Communities in which there is an awareness of how particular soils and climate foster their own distinctive agricultural patterns may be less likely to sacrifice productive land to the carelessness of sprawl.



John Elder, seated far left, meets outdoors with members of his “Writing the Watershed” class, offered at the Vermont campus this past summer.



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**Members of deeply rooted communities have always traveled in order to trade with each other, and the exchange of stories was as valuable for them as swapping tough spruce-root cord from the mountains for shells from the coast.**

While such attentiveness may be fostered through an interdisciplinary, journal-based writing approach, it can also be reinforced through the study of literature. There is great value, within a bioregional curriculum, of reading authors from students' own regions. For those of us in northern New England, the poetry of Robert Frost connects a powerful imaginative vision with expert knowledge of natural and social history. When his poem "Directive" describes "A house that is no more a house, / Upon a farm that is no more a farm, / And in a town that is no more a town," Frost reminds his readers that these heavily forested mountains were settled but abandoned within recent history. In dozens of other poems he brings birds and birdsong, forest succession, and the shading out of meadow flowers into sharp resolution.

Members of deeply rooted communities have always traveled in order to trade with each other, and the exchange of stories was as valuable for them as swapping tough spruce-root cord from the mountains for shells from the coast. Just so, in a bioregional, story-based curriculum there is great value in looking at the literature from diverse landscapes.

As a teacher in wet, green Vermont, I have found the work of Leslie Marmon Silko, in arid northern New Mexico, especially illuminating. In her essay "Landscape, History, and the Pueblo Imagination," she writes of how "the ancient Pueblo people depended upon collective memory through successive generations to maintain and transmit an entire culture, a world view complete with proven strategies of survival. The oral narrative, or 'story,' became the medium in which the complex of Pueblo knowledge and belief was maintained. Whatever the event or the subject, the ancient people perceived the world and themselves within that world as part of an ancient continuous story composed of innumerable bundles of other stories."

With reference to the pedagogy of writing home, I am struck by three terms from that passage by Silko: "collective memory," "proven strategies of survival," and "an ancient and continuous story." The first of them relates to the fact that a process model of writing encourages connection between the insights of

different journal-keepers. The members of a class participate in a project of noticing and connecting that is bigger than any one of them. Further, they are doing work on behalf of the whole community, registering the sources of a town's character and the requirements for its future health. Similarly, reading and writing are always about survival, physical and spiritual alike. Literature is, as Lawrence tells us, "the Bright Book of Life." The last of those three phrases from Silko, with its pairing of "ancient and continuous," yokes the past to the present and the future, as education must always attempt to do.

Knowledge of where we came from, not only as a human community but also as part of what David Abram calls "the more-than-human world," implies more than mere information. It can also be the basis for a productive agenda, at once tempered and energetic, personally enfranchised and ecologically inclusive. An adventurous, collaborative approach to writing can be the door opening onto such an agenda, the path onto which we step forward.

**J**ohn Elder is a professor of English and Environmental Studies at Middlebury College and the Bread Loaf School of English. He is a frequent contributor to *Orion* and the author of *Imagining the Earth: Poetry and the Vision of Nature*, *Following the Brush*, and *Reading the Mountains of Home*. His latest book, *The Frog Run*, explores conservation, education, and the Vermont landscape. He is the executive editor for Scribner's *American Nature Writing* and also the co-editor of the landmark *Norton Book of Nature Writing*, *Spirit and Nature: Why the Environment is a Religious Issue*, and *The Family of Earth and Sky: Indigenous Tales of Nature from Around the World*. John Elder lives in Bristol, Vermont, with his wife Rita and operates a sugarbush in the nearby town of Starksboro.

PHOTOGRAPH OF JOHN ELDER AND CLASS  
BY DEEANNE KIMMEL

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# ‘More Connected to the Story’

Mary Guerrero

*“We understand our lives by the stories we tell, and we make interpretations about our lives and the lives of others by the stories we read.”*

**T**he Henry K. Oliver School, in Massachusetts, is nestled in a small, urban, yet suburban-feeling city called Lawrence.

Not far from the Oliver School is a small, locally-owned meat and food store called Carnecería Market. Inside, an older man dispenses the typical snacks of plantain and potato chips, coconut pops, and Goya juices while a woman sweeps the floor.

There is the chatter of voices transacting business in Spanish, a “*Buenos Dias*” and a “*Me das dos por favor.*” Faded yellow newspaper articles about Dominican dignitaries, a newspaper reporter, and even an article about the Mirabal Sisters (the subject of Julia Alvarez’s book *In the Time of the Butterflies*) line the wall, along with posters of Dominican baseball players and the Virgin of Guadalupe, Latin America’s patron saint. A television, now silent, sits in the corner, ready to broadcast news and “TV novels” on the Spanish station.

Groups of students from the Oliver School make their way down the street with friends or parents. They make their faithful pilgrimage to buy snacks for the day. Shelves are stacked with Goya products, cans of coffee Pilon, cookies by Vitarroz, yucca, and plantains. To someone unfamiliar with the culture, there are many exotic products.

Before 8:00 A.M., groups of students walk slowly to school. Their pockets filled with snacks, they chatter with anticipation of the day’s events. They line up to enter the Oliver School, an island in a sea of Latino culture. These students travel far linguistically and culturally in order to attend this school. They must cross the frontiers of language and culture in order to survive academically. These students are working with two languages and two cultures, and both create the context for learning. The English or standard American culture is sandwiched in the

middle, surrounded by homes, businesses, and a community with a definite Latino flavor.

This story is about two classes that worked together last year on a BLTN exchange: my fourth grade class at the Henry K. Oliver School and Amy Halloran’s tenth grade English class at Lawrence High School. Both classes read the book *How Tia Lola Came to (Visit) Stay* by Julia Alvarez. Students engaged in the complex task of drawing meaning and understanding from the text — a task all school children are expected to

do. What made this work different was not the task but the manner in which the task was accomplished. Here, in this work, the students corresponded online. They discussed how the story connected to

themselves, as a community, and to the community at large. In the end, drawing from their knowledge about the text, the students produced a radio program about Julia Alvarez, an experience that made it possible for them to use their knowledge in a real-life situation.

Teachers in this urban school system realize that the richness of the students’ lives can be truly appreciated only when they are able to bring their cultural perspectives into the classroom. Students need to connect their known to the unknown in order to create successful learning opportunities. When the students are able to make connections between the home culture and the culture of the school, then their abilities are not seen as a deficit but as a positive part of their cognitive growth.

Wilfredo Laboy, the superintendent of Lawrence Public Schools, points out that students must not leave their cultures at the school door. We as teachers must appreciate the knowledge the students gain in each culture and context of their lives; but in order for that to happen, students need an academic bridge, which brings together their complex cultural heritage with that of the school. Yet how can we, as teachers,

**When the students are able to make connections between the home culture and the culture of the school, then their abilities are not seen as a deficit but as a positive part of their cognitive growth.**

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incorporate the diversity of our students and still teach — the curriculum and the standards — as we

**Narratives, like a storefront window, can at times reflect our lives or at times help us see something beyond. Literature is the perfect bridge between cultures and people.**

prepare our students to take more and more tests? The answer is literature. Narratives and poems reflect our lives, I think, more than any other art form. We understand our lives through the stories we tell and we make interpretations about our lives and the lives of others by the stories we read. Narratives, like a storefront window, can at times reflect our lives or at times help us see something beyond. Literature is the perfect bridge between cultures and people.

In this exchange, the writing of the Dominican-American writer Julia Alvarez was the perfect bridge for our students in this community. Alvarez, like many of the students, grew up in two cultures. She was born in New York, but she lived part of her childhood in the Dominican Republic. Alvarez has written books, both for adults and older children, that truly present characters living between or with (depending on the perspective) two cultures and two languages.

Two summers ago, when Amy Halloran and I decided to put together a cross-age exchange plan for our students, we looked at several poems and stories that might appeal to both younger and older students. Amy, inspired by her Bread Loaf studies in Latin American literature, suggested that we read Alvarez's *How Tia Lola Came to (Visit) Stay*, the book we ultimately chose for the project. Now almost a year later, I can't imagine teaching without this book.

## Exchange Goals

As soon as we chose our author and book, the rest of the plans were easy. We wanted to hear the book read aloud. We wanted our students to consider how a book might reflect their own lives. We wanted our students to make a connection between reading and their own lives, to make connections to each other through the literature discussions both online and in person, and to make a connection between their own heritage and their school academics. We wanted our students to see their own reflection in the books so that their lives would be validated. We wanted them to create stories, poems, and scripts based on their work with literature.

## The Students' Voices

I think that in a project such as this one it is important to hear the students' voices. I asked three students to write a little about themselves and what they felt they learned while working on this project. Here are some of their reflections.

Lucianny Rondon:

Hi, you know me. I am Lucianny R. I am 10 years old. I like to dance, sing songs and make up my own songs. My favorite singer is Luis Fonsi. He is Puerto Rican. He sings the song "Si Tu Quisiera."

In this project I read a book with my partner at the High School. The work was hard but with the help that I got from my high school partner it was easy. I learned how to get ideas from poems and stories. I learned how to write letters. I learned to get information from my own writing.

The following excerpts are from Lucianny's discussion about the book with her high school partner (identified as G).

Lucianny:

The story is getting really good but I want to see what happens at the end.

G:

I am reading that book with my classmates . . . it relates a lot to me just the way they are living.

Lucianny:

I like the part when Miguel puts words on a paper so that Tia Lola would look like she understands English so they could go to New York.

G:

Hi, buddy. How are you doing? Well I am doing fine here in class with my friends. So you are reading Tia Lola. What do you think about the story?

G:

It was great to see you on Friday. I was looking forward to our visit. We spoke a lot about the story and different things. So what is the part you like of the story?

Through their discussion, Lucianny and G made personal connections to the book and each other. G is able to engage Lucianny in the discussion by being an older peer, looking along with her at the story and its relevance to their shared Dominican-American culture and their community. I particularly like when G tells Lucianny that the story "relates a lot to me just

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the way they are living.” G sees herself in the text and shares that knowledge with Lucianny.

Melissa Duarte:

My name is Melissa Duarte. I am 10 years old. I am a student at the Henry K. Oliver School. Our class has been working on a project about Julia Alvarez and her stories. I’ve learned that I like reading much more. I’m more interested in stories. I figure that since I’m Dominican and most of my class is Dominican we felt more connected to the story.

Now, I want to write more about Dominican writers and Dominican people. Other teachers should use this book because it teaches you to be proud of the background you come from. It was fun to write to other students.

Melissa shows us that the significant connections were not just those with others. Oftentimes the connections we make as readers with the text and our own lives are the most critical. Amy Halloran and I observed that each of our students — whether from the Dominican Republic or not — made a personal connection to the book. The students felt that they knew the characters. The story and language quickly became their story, their language.

The few times that Spanish words were used for cultural aspects of the story (words such as *ciguapas*, a mysterious character with feet on backwards, or *napas*, a little extra given above and beyond what one has bought) brought smiles of knowledge or an “oh yeah” reaction as students shared their knowledge with teachers less familiar with Dominican culture.

Shakira Urena:

My name is Shakira Urena. I am 10 years old. I live with my grandma, my grandpa, my dad and my three cousins. I want to be a writer when I grow up. Now I like being Dominican and I like to talk Spanish. I’m into reading more.

I want to live here. I don’t want to move cause I was born here and I know where everything is. My whole family is here. I have a lot of friends. Now I talk to people at the High School about the book and what I’ve read. Every time I have written to my partner I have learned more about the book. I know that it feels bad to be surrounded by people who speak English. My dad takes me to translate. My dad is like Tia Lola. I have to teach him English like Miguel teaches his aunt. Now I know more about my culture. Now I know how people feel arriving from the Dominican Republic.

## Real Work, Real Audiences

In the end, the work the students did on the exchange culminated in an opportunity to write and produce a script with Boston’s Public Radio Station WGBH. The students shared their thoughts about the book, about Alvarez, and about their community. Students interviewed people in the community who, like the character Tia Lola, had to learn English while living here in the United States. Students investigated Julia Alvarez’s life. Others wrote poems and scripts inspired by Alvarez’s work. Then all the students had the opportunity to choose music to accompany the script and help create the mood for each part of the presentation, whether it was the joyfulness of a meringue, the storytelling of a folktale, or the seriousness of a classical piece.

Here is a sample from the script. The charge for this group of students was to introduce the listening audience to Julia Alvarez, both through biographical information and through her writing.

### Reader 1 (Raymond):

Here are some facts about Julia Alvarez.

### Reader 2:

Julia Alvarez was born in New York. She went to the Dominican Republic as a small child and she stayed there until she was ten years old. She spent her childhood in the Dominican Republic. Julia Alvarez has written 15 books. Her last book was *Before We Were Free*.

### Reader 3 (Martin):

Julia Alvarez wrote “Ars Politica” about her life and her writing. Here is part of a verse from the poem.

### Reader 1 (Raymond):

*I yearned to write the story of my life  
Into a book a girl might want to read,  
A girl like me, no longer frightened by  
The whisperings of terrified adults.*

### Reader 2:

Another poem about Julia Alvarez’s life that we read is “Ciudad Trujillo, New York 1960.” This poem is about when Julia’s family had to escape from the dictator Trujillo. On the day they escaped her parents told her that they were going to the beach. But actually they went to an airport to escape. Their lives were in danger.

### Reader 4 (Derling):

*The night we fled the country, papi  
You told me we were going to the beach,  
Hurried me to get dressed along with the others  
While posted at a window, you looked out.*

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**Reader 3 (Martin):**

*Something was off, I knew, but I was young  
And didn't think adult things could go wrong.  
So as we quietly filed out of the house  
We wouldn't see again for another decade,  
I let myself lie back in the deep waters.*

**Reader 1 (Raymond):**

Julia Alvarez writes because it gives her courage. She writes to let everybody know what happened to her in her life. She writes to give us courage so we won't be afraid.

**Reader 4 (Derling):**

You should read her books. She is inspiring.

community, or an enterprise that may have benefit for others — gives experience in the present meaning and satisfaction.”

In the end, our students experienced through their work on this exchange the opportunity to see themselves and their cultures connected to literature, the academic work of school, and the community. They were able, as Seidel points out, to “be part of something bigger than oneself” and they found “meaning and satisfaction.” Students were able to use literature as a bridge so that they could easily cross the frontiers of language and culture and make important academic connections.

## The Connections

Steve Seidel, in his chapter “To Be Part of Something Bigger than Oneself” in *Making Learning Visible*, points out that oftentimes we expect students to work in the present in order to reap benefits in the future. Not all students, he explains, find meaning in this practice. Not all students find meaning in working individually or competitively in order to achieve future success. Many of our students need to feel that their knowledge is applicable now. They need to see how their talents and academic learning — while being developed — can be used to benefit a community.

These students need the camaraderie of team spirit and the engagement of constructing knowledge in a group. Seidel states: “A small group with a big purpose — in terms of learning and in terms of producing — enlarges the significance of the group but, paradoxically, does not reduce the significance of the individual. On the contrary, the members of groups with large purposes, high standards, and rigorous demands become, potentially, major figures in their community, whether a classroom, school, neighborhood, disciplinary field, or some other grouping.”

The Latino exchange and the work with WGBH offered these conditions to my students. My students realized that their talents and hard work could benefit our community. Shakira Urena states it this way: “I felt so good working with my classmates on the exchange with the high school and on the radio program with WGBH because we did it together. We worked hard. I know it. And I know all that hard work will pay off.”

Shakira's comments underscore the significance of another observation by Seidel: “Being part of something bigger than oneself — whether a group, a

**M**ary O'Brien Guerrero, a fourth grade teacher at Henry K. Oliver School in Lawrence, Massachusetts, has been an educator in Lawrence schools for the past eighteen years. In her work in both elementary and high school programs, Mary has concentrated much of her classroom research on literacy development for bilingual students. A participant in a Spencer Foundation-funded research project last year, she contributes regularly to BLTN publications and presents her research at regional and national conferences for educators and foundation partners. Mary received her M.A. at Bread Loaf's Guadalajara campus this past summer.

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# JULIA ALVAREZ: AT HOME ON THE PAGE

Interview by Mary Guerrero with Henry K. Oliver Students

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At the end of the last school year, two of my fourth grade students and I were able to talk on the phone with Julia Alvarez. In our conversation we talked about Alvarez's immigrant experience, her development as a writer, and her thoughts about writing. Her thoughts helped us to consider how our lived experiences, as well as the stories we are told and read, shape our existence and in turn lead to the art we create.

At the beginning of the interview, we asked Alvarez whether she considers herself an immigrant. Technically, she said, she is not. Although Alvarez was born in New York, she had the experience of being an immigrant. When she was three months old, Alvarez's family decided to move back to the Dominican Republic. Alvarez did not return to the United States until she was ten years old, when her family had to escape from the dictator Trujillo. Alvarez was this way twice an immigrant: first in her parents' country and later in the United States.

The experience of moving from one culture to another was key in Alvarez's development as a writer. She brought from her Dominican background a culture rich in oral storytelling, one in which stories brought people together and were the basis for communication. In that culture, though, pulling yourself apart to read and write would have been considered anti-social, she said, and under the oppressiveness of the dictatorship, it was dangerous to write stories.

When Alvarez, as a child of ten, arrived in the U. S., she missed the world she left behind and she turned to the world of books, the world of the imagination. The combination of an oral storytelling culture and the culture of written books brought out the best in her. She combined the two worlds on the page.

Alvarez said that her profession as a writer was inspired first by her love of reading. The stories she read moved her and she wanted, in turn, to move others with her own stories. When we asked her when she first knew she was a writer, Alvarez spoke of always having a song in her and not knowing it was there. She quoted Maya Angelou: "A bird doesn't sing because it has an answer, it sings because it has a song."

Alvarez also spoke about good teachers who

helped her develop as a writer: "The teachers I had claimed they heard the song in me. Now, I go back and I look at the things I wrote. I think, they did?"

Oftentimes, we told her, immigrants feel that they don't belong anywhere, and we asked Alvarez whether she has ever felt this way. She said that loneliness is part of being an immigrant. Now, though, because we are all part of a global country called Planet Earth, we can be at home everywhere or, at times, feel at home nowhere. We can all feel like immigrants at times. When I asked whether her immigrant experiences have shaped her writing, Alvarez told us that it was a difficult question. "I could write a book about that," she said. "I have, in fact."

We also asked Alvarez about writing stories for a particular audience. She said that she gets so involved with her characters that she forgets about the audience. Her books, like children, she explained, grow and develop. She pointed out, though, that she writes stories that have a *papa* or *tia* (aunt) like her own and, in that way, they represent the lives of her culture, her neighborhood, her little part of the tribe.

Alvarez said that recalling details about one's culture is so important as people move away and are spread all over the globe. Without stories and conversation, people lose touch with their cultures and lose an important part of themselves. Alvarez added, though, that good literature is about all human beings, and we all can see ourselves in it. She said that one reason she has always loved books is that they don't exclude anyone.

In her own writing, too, Julia Alvarez writes for all human beings. On the page, she creates a space where every reader can come to understand more about others and more about oneself. Her work doesn't exclude; it brings cultures together and creates the perfect home on the page.



Raymond Acevedo, Melissa Duarte, and her sister Zobeida Duarte listen to the taped conversation with Julia Alvarez.

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# Writing To Make a Difference: What Difference Can It Really Make?

Marty Rutherford

**A**s part of a larger reform project in the Southwest Region School District in Alaska, I was assigned the job of coach to students in a small bush school. The school has eighteen students and, like all bush schools in Alaska, no access to any road system. The only way in or out of the village is via sled, snow machine, boat, or plane.

As part of my coaching role, it was my job to collaborate with Doug Gray, principal and teacher at the Clark's Point school, to identify an academic area where improvements would have the biggest impact on building overall student performance. Through an intensive process that included looking at student work, teacher practice, and the existing curriculum, we decided on writing.

We targeted the middle school students because at the time they had limited exposure to writing and because they would leave the school after eighth grade. Doug expressed the hope to have all students leave with well-developed academic writing skills, which he considered a prerequisite to success in high school and beyond. He said about the importance of helping students develop their skills:

There are a select few who can pick up a pen and without a second breath create something poetic, but for the rest of us, we fight the good fight and struggle to develop that perfect paper that will captivate the readers and leave them with something to ponder. This, of course, is something I tell my students. I also tell them that in order to be a writer one needs to write, and of course they tell me they do not want to write. Can I blame them? Writing is hard work. But I believe that writing is the key that opens the door to success. I believe that if my students can grapple successfully

with their writing, their lives will be enriched.

Given Doug's concern about his students' writing, I knew that one essential task would be to develop a project that would make a difference — in building his students' capacity to compose, but also in attracting them to the idea of being lifelong writers.

In order to understand why one particular task rather than another was a good choice, it is important to understand a bit about the students, context, and community. Clark's Point is a small bush village populated by Yup'ik Native Alaskans in the southwest region of the state. What follows is a description by student authors whose work was published in their *Clark's Point Book* (2003):

Clark's point has a lot of history in Bristol Bay. It started out as a fish camp for the Yup'ik people with the Eskimo name *Saguyak*.

Clark's Point was named after John W. Clark in 1888. This is the same year the Nushagak Packing Company started a cannery. Clark's Point then slowly grew into a village. John Clark was the owner of the Alaska Commercial Store. He was also the main fur trader on the Nushagak River.

Clark's Point is located on the northeastern point of the Nushagak River. The main reason Clark's Point became a village is because of the fishing industry in the area. Another reason people moved to Clark's Point was because of the good hunting. Some of the animals around Clark's Point are moose, caribou, beavers, land otters, ptarmigan, salmon, smelt, tomcod, ducks, and geese.

Up until the 1980s, most people in Clark's Point spoke only Yup'ik. One might think that in such an isolated community the Yup'ik language would survive and prosper, but in fact at this time most young people speak no Yup'ik; many of their parents comprehend but do not speak the language. Only the elders maintain the language. The reasons for this language shift are too complicated to address here; what is important is that the loss of the language entails the accompanying loss of telling tales about local culture and history. Here was the hook we needed to help



Doug's students to see that writing can be meaningful.

Clark's Point is a place of extraordinary beauty and culture. As the language shifts to predominantly English, there is a serious danger that the stories about this place will be lost. In the Yup'ik culture there is a tradition of telling, not writing, tales. If these stories are to be saved, who better than the youth of the community to record their histories?

This particular context, the need for a recorded history of Clark's Point, led us to develop a writing project that could engage students in serious work while building their capacity to write. It was decided: The Clark's Point students would write a book about their home place. Although Doug's enthusiasm for the project was high, the students did not share his delight. He describes here the difficulties he faced as he tried to stir the students' imagination:

The school was having some difficulties with low morale. Test scores were low and many of the students did not care about school. Students, especially in the middle school (in my class), were still holding on to their negativity about the purpose of school, and writing seemed to be the biggest deterrent. Now, they had to contend with a teacher who thought writing was the key. Through their writing, I could see that something was there. Yet, to get them to elaborate and put forth the effort I was looking for seemed impossible. I struggled to find some way to get them to see writing as something more than just a task schools required.

In his reflections on the project's growth, Doug described his initial concerns about the difficulties of getting student buy-in: "I knew that this would be a struggle for the students, and I was ready for the rebellion. My students were smart and they were not about to be duped by high praise and uplifting language about how great they were. . . . After I had



Kristy Wassily, one of the Clark's Point authors, finds a good spot for drying off after a morning of mud slicking at the beach. Kristy and her classmates explain the joy of mud slicking in their Clark's Point book.

introduced the idea of writing the book, and after the hemming and hawing about the daunting task we were all going to face, the students accepted the challenge, even if reluctantly."

As a veteran teacher used to teaching in urban settings with large class sizes, I admit I was more than a little surprised by Doug's struggle to get his students to write. I thought, "How difficult can this be? Eight students. Come on!" After a day in his class, coaxing and cajoling the students, though, I had new insight into Doug's plight.

The size of the class was, in fact, the root of the difficulty. While there were only eight students involved in the project, these children live, eat, play, and stay together all of their lives. There are no roads, and though many students have television, the bulk of their social and school time is spent together. Several explained to me that they really have little to say to each other, and the notion that anyone would care about Clark's Point was inconceivable to them.

Doug's job of getting buy-in for the project was difficult at best, so in the time-honored tradition of teachers everywhere, he set about luring his students into the work. To launch the project, the students wrote a proposal to Dixie Goswami's non-profit Write to Change (WTC), asking for a grant to fund the publication. This activity was quite generative because the promise of \$250 spawned conversations about how to multiply the initial capital. It was decided that the money could be used to produce copies of the book, which in turn could be sold for more money. While not the goal Doug had anticipated, it was workable and engaging.

Writing the proposal focused the students' thinking about purpose and outcome. In this excerpt, they tell how participating in the project might help them:

**Doug's job of getting buy-in for the project was difficult at best, so in the time-honored tradition of teachers everywhere, he set about luring his students into the work.**

This book will help us become better writers and researchers by writing stories and information down. It will also help us by using the editors' symbols. It will help us become better researchers by going around to people's houses and learning about the native ways in Clark's Point. It will also help us by going around and asking people to tell us some stories about a long time ago.

Writing the proposal did create interest in the project, but it was not sustainable interest. More was needed. Given the students' perceived concern that no one would be interested in what they had to tell about Clark's Point, Doug and I thought that an "in-progress" audience was necessary. We decided to use BreadNet to establish an online exchange between the students and me.

The procedures were typical of other exchanges on the network: Students wrote and sent me their work; I wrote back, often with a series of questions; Doug would add to the questions in class discussions; the students would revise their work and then send the drafts to me, the outside reader. Doug described the advantages he began to value in the process:

This was a huge project for my students. It was the first time that an undertaking like this had been tried. For years many students were getting by with minimal writing opportunities: journal entries, short paragraphs, and a yearly writing assessment. To produce a forty-page book seemed impossible.

Over the years I have always taught the six writing traits. I believed that it was the best outline for showing students the process. My first error was assuming that learning about the six traits would actually help them write.

At the beginning of an assignment, I would often tell the kids to look at the traits. They would look at them, but I could see that it did not make sense. . . . A bigger help came from the questions my students learned to

ask. This project introduced them to the tasks of thinking about what needs to be in a report, sifting through information, and determining what is relevant.

## Asking the Right Questions

As Doug's students completed their pieces, they would e-mail me their work. Sometimes all it took was a simple question or two and then further work in the classroom to prompt a revised, richer description:

### Student Writing:

We like to go mud slicking in the summer.

### Response:

What is mud slicking? Why do you only do it in the summer?

### Student's Final Version:

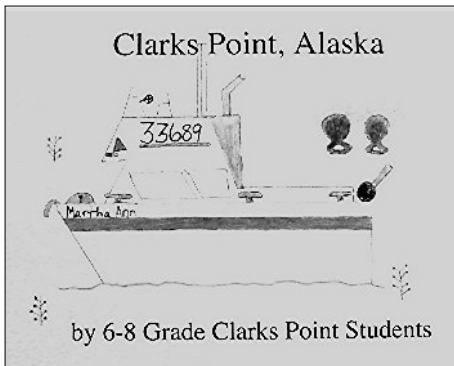
Summer time is the best time to live in Clark's Point. Kids in Clark's Point say it's fun during the summer because they can go swimming in a pond down the hill and at another pond up at the new airport. They can also go mud slicking when they are on picnics. Mud slicking is when you go to a beach during low tide, then you run and dive face first into the mud, sliding a long distance. Other things in the summer you can do are go egg hunting up at Grass Island, fish, drive four wheelers, ride bikes, go camping, and go tanning down at the beach. People also go berry-picking for blueberries, blackberries, cranberries, salmon berries, and even raspberries.

Sometimes writing was fostered and shaped through a combination of queries from the outside responder and interviews conducted with families. The following excerpts, for example, are responses to the question "What is subsistence?"

Subsistence means going out hunting for my family and preparing for the long months ahead.  
(Clark's Point student)

Subsistence to me is a valued tradition that has been passed on from generation to generation. It is practiced by my family and it's what sustains us through the long winters and helps us to live a healthy life style. (Clark's Point community member)

Subsistence is an important part of the Yup'ik culture. Subsistence is living off our land. Although there are stores where food can be bought, Yup'ik people go hunting, fishing, and gathering for Native foods that keep people healthy during the year. . . . We use a net for set netting. This is when you fish on the beach and let your net go far out into the water. Then after



Readers can find full-color copies of the Clark's Point and Aleknagik books at the Write to Change web site: <http://www.strom.clemson.edu/teams/literacy/index.html>.

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a while you go out with your skiff (a small boat) and pick the fish out of the net. . . . (Clark's Point student)

## Thinking about the Journey

After three months of intensive work that included interviews, research, and extensive revision, the students produced a forty-five page book. It is a wonderful capturing of life in Clark's Point. The greatness of the work is the students' successful effort to depict the uniqueness of their culture and home. Their passion for the project resulted from understanding that this was meaningful, important work — work with a consequence.

Doug said of the project's success: "When we began this process, many students could not see the point of sharing Clark's Point with others. However, after working on the book, many of them were able to identify the great things about Clark's Point." Doug also said that he believes "the students were able to take something away from this experience much more valuable than any of us could have anticipated."

The "more valuable" lesson that Doug is referring to was the newly acquired knowledge on the part of his students that writing, well done, is an evolutionary process, that good writing takes time, and that it happens as a result of numerous revisions nested in many conversations, online and face-to-face, that are sometimes exhilarating, but more often tedious. Students have learned that this process includes learning new things and finding a strong voice that communicates specific intentions and understandings. The students at Clark's Point have been transformed — from reluctant writers to emerging authors.

## Making a Difference

What difference did this writing make? Perhaps, in the larger scheme of things, the biggest difference is that now there is a locally written history about a vanishing community. As the students explained in their Clark's Point book, the once thriving community has now dwindled to sixty-four people and continues to decline. Without the work of these eight students, who would know what once was?

The students now see themselves as capable writers — an outcome that both Doug and I had hoped for since the beginning of the project. Of equal significance, though, is the generative power of the students' work. Taking their lead from the Clark's Point writers, for example, students in

Aleknagik, Alaska, now have written the story of their village too. Led by their teacher Brendan McGrath (a first-year student at Bread Loaf in Vermont last summer), these students published *The Aleknagik Way: Alaskan Style* this past year and since then have posted the work online.

To learn more about the Aleknagik and Clark's Point projects, visit the Write to Change (WTC) web site where there are complete texts, color photographs, and illustrations for both books. (See caption on previous page for the web address.) You will find, no doubt, as we did, that to fully understand the difference that writing can make in the lives of students and in their communities, we only have to listen to and learn from the words of our young writers.

**M**arty Rutherford, an active BLTN participant since the early 1990s, is director of the Center for Building Educational Excellence in Berkeley, California. Marty was a bilingual teacher in Oakland for many years before leaving her position to work with schools and districts on reform efforts and to research school-based change across the country. The focus of her work has been to better understand the successes and challenges of achieving literacy across the curriculum and to identify the necessary components for building and sustaining school-based communities of teacher researchers. **Doug Gray** was the students' teacher and principal at Clark's Point during the time that the Clark's Point book was written and published. In his nine years as an educator in Alaska, including two years at Clark's Point, Doug worked in a variety of regular and special education positions. He was named the Southwest Region School District Teacher of the Year for 2003. Currently, he is department chair for special education at John Glenn Middle School in Bedford, Massachusetts.

THE CLARK'S POINT STUDENTS:  
Paige East, Jon-Thomas Egbert, Desmond Hurley,  
Brittany Wassily, Henry Wassily, Justine Wassily,  
Kristy Wassily, Susie Wassily

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# Building Bridges through Literature

Jeanne Patino

*“Journals give the student acquiring a second language the necessary personal attention with literacy instruction.”*

**I**n this study, I focus on Gustavo, a playful, loquacious youth from Guanajuato, Mexico, who is in his second year at Patagonia Union High School. Patagonia, formerly a mining town, is perched in the mountains along the Mexican border, near Nogales, Arizona. There is no longer a mining industry here, but the large ranches continue to hire cowhands and ranch men.

Many of the students, like Gustavo, live outside the town limits on isolated ranches and have come with their families on the treks northward in search of secure and stable lives. Spanish is the first language of many of the students here in Patagonia, although they may have been born in Tucson. Many of these students are exposed to English only at school, and Spanish continues to be the language that counts, the home language.

Gustavo arrived a few years ago, after his dad had been hired on a ranch in Sonoita. As the youngest, he dutifully followed his mama, loading and unloading

**Searching for a way to help Gustavo communicate, I began having him use a dialogue journal to write about the literature we were reading in class.**

the family's possessions on buses all the way from Tejocotes, Guanajuato. He is a polite and respectful student who holds his hat in his hands when he is talking to me and runs his thumbs gently along the inner rim. He demonstrates his “education” in class by being attentive and quiet, even though he can’t understand what is being said around him. In Spanish, the term *educación* refers to good manners and has a broader meaning than it does in English.

As soon as I got to know Gustavo, I was sure there would be many ideas he would like to share

with us about his upbringing. Searching for a way to help Gustavo communicate, I began having him use a dialogue journal to write about the literature we were reading in class. Using this strategy, I was well informed about the amount of reading he was comprehending. I also let him use Spanish sometimes since I had him at the end of the day when he was worn out from struggling in his second language. Because his skills were still low in his first language, Gustavo was productively engaged in literacy development even when he wrote in Spanish.

Indeed, according to researchers such as Jim Cummins, children build skills in their second language on top of their cognitive literacy achievement in their first language. In my years of teaching English as a second language, I have found that it is always easier for students if they have grade-level proficiency in Spanish when they start learning English. Gustavo, however, did not have these middle school skills.

## Facing the Realities

In her ethnographic study *Con Respeto: Bridging the Distances between Culturally Diverse Families and Schools*, Guadalupe Valdés reminds me about the realities of Mexican culture that I had forgotten during my own reassimilation into the United States’ educational system. At best, “normal” Mexicans go to school through *secundaria*, our equivalent of ninth grade.

There is no comparison between public school in Mexico and public school in the United States. Millions of children in Mexico do not go to school, either because the schools are inaccessible or because the families see no benefit in having their children attend. Many rural areas, such as Tejocotes, do not have *preparatoria o educación superior* (high school or higher education).

Most of the children who enter our district in southern Arizona thus arrive with very low skills in their native language. Gustavo was no exception, yet he defended his deficiencies by telling me that his papá wanted to bring the family north, so that

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Gustavo and his younger brother could study.

In the beginning of the year, Gustavo talked about his ambivalence toward the United States: Moving to the North wasn't a dream come true for him. As a result, he had comfortably settled into his silent period at the time of this study, a normal stage in the process of language acquisition that may last two or more years. As the Colliers explain in their book *Bilingual and ESL Classrooms: Teaching in Multicultural Contexts*, this silent period thwarts immigrant children's social development in the new setting as well as their completion of the required school curriculum. They listen ravenously when others are talking, trying to catch snippets of sound they understand, but they rarely speak themselves.

When Gustavo did begin interjecting comments about whatever book we were reading, he sidled up to the Spanish speakers and spoke in his home language. I didn't mind in the least his speaking Spanish since he was showing that he had understood what he read. Class discussion is restricted to English, but I offered Gustavo time after class when he needed to discuss a book in Spanish. Every week he participated a little more and surprised even himself through the course of the year by finding a voice to express his opinions about his reading of *Esperanza Rising*, *The Crossing*, and *Of Mice and Men*.

### Witnessing Gains in Written Fluency, Growth in Independent Learning

In his journal, Gustavo wrote a couple of times a week about the books we were reading, his reactions and feelings, and — perhaps most important — the challenges he was experiencing at school and in the community. In the beginning, he wrote very little, but over the course of the year I witnessed his gains in written fluency and independence.

I generally began our conversations about the literature with a question related to Arizona's six-trait reading rubric that includes the recognition of conventions, comprehension, application, interpretation, analysis, and evaluation. I would focus my questions on a character's situation and then ask Gustavo about his interpretation of similar events in his personal experiences. We also wrote about universal themes in our books: "The Dream for a Better Life," "Loneliness," "The Outsider," and "The Demands of Social Adaptation." Within our classroom, I witnessed the same results as Jana Stanton who has done extensive work using dialogue journals with language

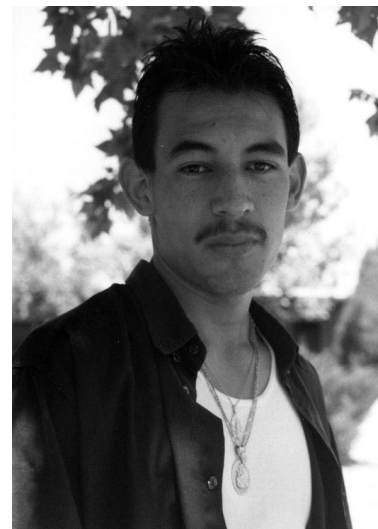
learners: Journals give the student acquiring a second language the necessary personal attention with literacy instruction. In our class, this personal attention took the form of building Gustavo's confidence to talk about his feelings and his new understandings.

Gustavo is still in the throes of adaptation that have been exacerbated by his mother's having to leave him with his father while she returned to oversee the ranch in Guanajuato. It has been a difficult year for Gustavo, but I feel certain that he has been able to express his longing and discomfort through the words he has begun to explore. Of equal importance is that he has been able to synthesize and evaluate his new life through literature.

In Gustavo's poem "Lennie Who," written about Lennie Small in Steinbeck's *Of Mice and Men*, the voice of the adolescent resonates as the outsider:

Lennie Who  
tall and helpful  
And struggle though  
Who is a friend  
Who has scary appearance  
Who has a little boy inside  
Who want more friends  
Who walk in the street sad  
Who thinks no body loves him  
Who talks unnatural  
Who has nature desire

Through the use of dialogue journals, I was able to witness Gustavo's composing himself on the page. I recorded his thoughts as he confronted his new self who spoke a foreign language. I saw his frustration in sitting through hours of classes, not understanding and not knowing how to respond. Gustavo describes Lenny Small's conflict as "the cruelty of being misunderstood," and the lines took on a deeper significance



Through the use of dialogue journals, Gustavo composed a new self on the page, Jeanne says, and "he confronted his new self who spoke a foreign language."

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when I observed him trying to communicate in his new environment.

### Building the Bridges to Literacy

Remembering my own lonely adolescence, I wagered that Gustavo would want to talk about his feelings. There were emotions and experiences in Gustavo's world that were moving and immediate; he grasped and internalized the language I offered him through classroom literature to describe his situation. Thus

**These books were used not only as a way to introduce themes and language, though; they were also used to introduce an affective space where Gustavo could talk about his experiences and feelings.**

literature became a vehicle for Gustavo, a means of identifying with characters who had been in the same situation.

During the course of this study, Gustavo interacted successfully with literature and new vocabulary, owing to his need to talk about him-

self as well as his need to build internal bridges, bridges that connected his past understandings to new understandings he was discovering at an incredibly fast rate as he assimilated language.

### Hoping for a Better Future: Gustavo's Choice

When Gustavo looks back at his first years in the United States, he is bound to remember the stories of Manny, Esperanza, and Lennie, the characters who helped him make the crossing between Mexico and the United States, the characters who taught him English vocabulary.

These books were used not only as a way to introduce themes and language, though; they were also used to introduce an affective space where Gustavo could talk about his experiences and feelings. He could talk about his hopes that life would get better.

Gustavo's resilience and optimism are expressed in the final passage in his dialogue journal where he stresses the dream of creating a new life and his certainty of attaining it. "I recommend *Esperanza Rising* to the people who come to the United States," he said, "or re-locate to another country."

"The book shows a lot of themes of dreams that immigrants have when they move to a different

country," he added, slipping easily from his second language to his first — "*que tienen que cambiarse de país y construir una nueva vida.*" —

They have to leave their country and construct a new life.

"I think the *jente que lucha para salir adelante siempre logra sus metas.*" —

I think the people that fight to get ahead always achieve their goals.

**J**eanne Patino has lived and worked along the Mexico-Arizona border since her own emigration back to the United States from Mexico six years ago. She is pursuing her master's degree from Bread Loaf as well as conducting independent research in her classroom at Patagonia Union High School. Much of the information included in this article comes from a lengthy report that Jeanne completed as part of a two-year research project funded by the Spencer Foundation. At present, Jeanne says, she is researching what cognitive transference looks like in the language classroom and seeks to strengthen learning by promoting the study of heritage languages.

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# Celebrating Communities

Joan Altman and Mary Burnham

“You feel like you know them because of their poetry. You don’t know how they look, but you know how their soul is because of what they wrote.”

Megan K.  
Seventh Grade  
Haverhill Cooperative Middle School

*Megan K’s comment, from a journal entry describing her participation in a BreadNet e-mail exchange this past school year, reflects the kind of success that Joan Altman and Mary Burnham were hoping for when they began planning their “Our Stories” exchange during the Bread Loaf session at Oxford two summers ago.*

*“Our online exchange,” said Mary, who teaches seventh grade in North Haverhill, New Hampshire, “was designed as a catalyst for moving students to explore our diverse communities, North and South.” In the course of the exchange, Mary and Joan, an eleventh grade teacher in Bardstown, Kentucky, discovered that their students, in the process of sharing their poetry with their online partners, also created a true community of learners.*

*Although Mary and Joan were able to develop some of their plans in face-to-face meetings during their time at Oxford, when the school year began and they were separated by geographical distance, they began regular online conversations to work out the details of the exchange. Given their goal of fostering respect and understanding among participants in the project, Joan and Mary decided to present their story in the give-and-take style of electronic exchanges.*

*“Celebrating Communities” describes how they brought together their students’ separate yet distinct voices in this highly successful BreadNet exchange.*

*Mary Burnham:*

Two summers ago, while studying in Oxford, Joan Altman and I discovered that we both felt deeply connected to the places in which we lived and to the places we explored together in England. These feelings were grounded in love for our land and for our families. As we tried to find time to visit the famous gardens of England and to discuss plants with the Lincoln College gardener, we also talked about crafting a BreadNet exchange that might lead our students to reflect on their own connectedness with their places of residence and with their families.

I wondered what would emerge from the writing of students in the Granite State of New Hampshire, where the state motto “Live Free Or Die” has come so far from its Revolutionary War idealism to mean not having to wear helmets when you ride your motorcycle, and that of students in Kentucky, whose motto is “United We Stand, Divided We Fall.” Would students overcome the prejudices they may have formed about Northerners and Southerners? Would they come to understand that we have more in common with each other than our politicians would like us to believe?

*Joan Altman:*

We live in an age when the number of our students who struggle with identity crises continues to escalate. Every day we face children who may not know one or both parents, who may not know their siblings — step, blood, half, or foster — and who may not know their own date of birth. Some, before they have even formed a solid sense of self, are struggling to raise children of their own. Yet it is our task, in the midst of all the doubt and uncertainty, to teach all of these students the language arts.

One of our Bread Loaf professors once said that reading well, writing well, and speaking well are all part of living well. I believe we must find the tools that enable us to give students the communication skills they will need to “live well” in the future.



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## Describing Setting

*Joan Altman:*

Nelson County High School (NCHS), with enrollment near 1,500 students, is the largest of three area high schools in Bardstown, Kentucky. We are a study in contrasts. During the past ten years, our students' families have seen their tobacco base dwindle and have begun less traditional farming methods, producing everything from catfish and llamas to specialty goods for the nearby metropolitan area of Louisville — that is, of course, when the families haven't been squeezed financially into selling their farms. Bourbon distilleries and car-part manufacturing give us an industrial base for those parents who do not commute to Louisville, but as a result, NCHS struggles with identity — not urban, suburban, or rural, but a mix of not always complementary characteristics.

NCHS uses an alternative calendar with block scheduling of ninety-minute classes that meet each day for a semester. The schedule puts us back in school at the beginning of August, with two-week breaks in fall and spring, a longer Christmas holiday, and a shorter summer. This means that advance planning for our BreadNet projects is vital: If an exchange is not finished by Christmas break, it cannot be resumed in January.

*Mary Burnham:*

Haverhill Cooperative Middle School is part of a supervisory union based in Woodsville, New Hampshire. The lumber industry, unfortunately, finally closed down a few years ago, leaving Haverhill to become a rural bedroom community for employees of Dartmouth College. This creates an interesting mix of families — some who continue to work their century-old farms and others, including many newcomers, whose jobs are varied. Add to this the usual Title I qualifiers, and Haverhill appears to be a somewhat typical New Hampshire school in the twenty-first century.



Students in Mary Burnham's class, taking part in a field trip to Black Mountain near their school, celebrate their accomplishments when they reach the summit. Mary believes that familiarity with nature is reflected in their poetry and other writing.

We serve students whose families want the best for their children, but for whom "the best" may be defined in different ways. The differences in perspective often create an interesting challenge for me because, as the teacher, I must take into account the developmental needs of my students as well as the standards in language arts that must be addressed during the school year.

The sixty-three seventh graders I had last year came to me for one

hour each day. When they began the BreadNet exchange, most had limited experience in using technology, and only a small percentage had Internet access at home. When I introduced BreadNet and explained how they would be working with high school students from Kentucky, most students thought it would be a "pen pal" type of exchange. Frankly, the initial enthusiasm waned a little when they realized that we were going to be engaged in an academic exchange and that they would share editing duties with Joan's class.

## Introducing BreadNet, Poetry, and Process

*Mary Burnham:*

Joan's previous experience of using one of George Ella Lyon's poems, from the book *Where I'm From: Where Poems Come From*, was the inspiration and model for our students' writings. Lyon's work expresses her connection to place through people, as well as sights, sounds, and even tastes. Her poem "Where I'm From," which seeks to explain who the poet is now by examining the people, situations, and memories of what shaped her, was a stretch for my students. Upon first reading the poem, they mostly responded with "Huh?" After unpacking the lines, however, students came to understand that we all have family sayings, traditions, foods, and unique people in our lives, and that they could use details about their lives to make their own poems.

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## Celebrating the Students' Work

What follows is a sampling of both poetry and online responses from our students. We believe the work shows how a community developed around a shared theme.

### Where I'm From

*By Cassidy E.  
Seventh Grade (NH)*

I am from the mysterious Arctic wolf  
Rogue to most, but revealing its true self every day  
I am my shelf of books  
Holding within its pages different worlds  
I wish to discover

I'm from far away lands  
From Moon in Tag and Hun Sun Sum  
I'm from wit  
And strength to fight any battle

I'm from Pat and Skip  
Humor and storytelling  
From the symbol of freedom on my grandpa's arm  
And the love we share

Crowd all around us  
Spilling with noise from the race track  
Only to become memories  
I am from these that make me,  
Me

### Where I'm From Poem

*By Jasper P.  
Seventh Grade (NH)*

I am from farms;  
From tractors and cattle.  
I am from the forest surrounding me.  
(It is very large)  
I am from the John Deere  
And the Arctic Cat  
That I drive every day.

I am from antiques and old trucks;  
From Jean and Alan,  
From "Eat you're veggies"  
To "Are you working hard or hardly working?"

I am from Larry and Betty.  
From apple sauce and strawberry jam.  
I am from the lawnmower I learned to drive on.  
I am from the basement I watch movies in.

I am from all these memories.  
I spent long hours making them.  
I am from the photo album in the front hall.  
I am from my mom and dad.

### Our Places

*Lindsay W.  
Eleventh Grade (KY)*

On the back of Daddy's saddle  
watching the boys ride by themselves  
holding him tight to keep from falling.  
Little feet bare against the dry summer creek  
that changes with the rain.  
Poking tree limbs at frogs  
and rocks that house the snakes.  
Running around in an open field  
like little natives  
on a hunt for honeysuckles and blackberries.

A little girl wiggling her toes  
to ward off curious fish,  
and scrunching her nose at anything except hotdogs.  
A ring around the open flame  
catching sticks on fire to make smoke signals  
and tiny fires in the dry leaves.

Riding in my own saddle  
not afraid to look below my feet  
at the many sights I roam.  
Watching a brother drive away and leave me at home.  
Sitting on father's wooden chairs  
watching little ones grow up.  
Waiting for the season's end to find its new beginning  
and life to continue  
as it had the years before.  
Waiting for the season's end to find its new beginning  
and life to continue  
as it had the years before.

## Analyzing Growth

We noticed the quality and depth of Joan's high school student's poem, but we also agreed that the younger students may have made the most progress. Although they expressed their thoughts in a less mature way, the emotion and the details are there. This was the first-ever online exchange for the seventh graders, and the work became the measuring stick for other online work that they would do in English and in other disciplines.

Another area where the younger students made significant progress was in their ability to revise their work. Before sending their poetry to the Kentucky class, Mary's students conferenced and rewrote together several times, and because they had a real audience, students made their revisions with more purpose than usual.

As the class worked on their revisions, Mary would ask the students what they were trying to convey: Could a reader "get it" even without knowing

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“Aunt Sally,” for example? This type of questioning led students to include vivid details in their writing.

All of our students, along with their two Bread Loaf teachers, were able to participate in a newly-formed community of learners. They came together in a mature way to describe themselves, their families, and the places in their lives. In their reflections, they describe the importance of the exchange experience:

Ashly (KY): I was impressed by their writing. We, as high school students, got the chance to be writing role models for them. We also got to see what those of a different place thought of our writing.

Kyle B. (NH): I felt inspired when I got the comments from the high school students. I usually only get comments from the teacher or classmates. The best part was being able to read their poems.

Christa (KY): Poetry is my creative passion! I love expressing myself in words and poetry lets me do that. The seventh graders we worked with had talent. They told the stories of their pasts. I really liked the candid feedback I received from my seventh graders!

Lauren S. (NH): When I got my poem from KY, I felt like I was in the same grade as the other student. I really understood her poem and she understood me. What I liked best was that I could get an outsider's opinion because some of my classmates aren't as into poetry as I am.

Kimberley (KY): I loved telling them about where I come from and what's important to me and even better was hearing about their lives. It's such a great feeling to be considered somewhat a writing role model for younger kids.

Stephanie (NH): I liked it when I got to put my life into a poem and got someone to read it who is older than me.

## Involving Other Stakeholders

Having students write about place is also a good way of keeping other stakeholders informed and involved. Mary's principal, for example, after visiting her seventh grade classroom, reading the model poem, and observing students fully engaged in writing, had this to say: “You understand the power of purpose and audience in the writing process and give students opportunities for authentic writing.” In Joan's much larger school where the administrators have less time for classroom visits, she often forwards student work via e-mail — easy enough to do with BreadNet.

As for parental involvement, that seems to occur naturally with this type of writing: Students want to

share with the people who are so much a part of their poems. Joan's favorite place to hear their feedback on the project has been in the grocery store, where on two occasions parents have stopped her to quote their children's poems. Imagine parents so moved that they have gone beyond hanging work on the refrigerator and have internalized it instead.

## Seeing Potential for the Future

It is possible, we believe, to have younger and older students successfully involved in an exchange that has writing as a focus. As one of Mary's students said at the close of our exchange, “I least liked it when we stopped writing.” How often do our students say that?

The “Our Stories” exchange demonstrates the results and potential richness of having students share their work online, even when the duration of the exchange is short. We feel that our students discovered their communities as they examined them in different lights and were also able to celebrate and appreciate their communities as they saw them reflected in the eyes of a new audience.

**J**oan Altman, a teacher at Nelson County High School in Kentucky, has presented her Bread Loaf work at KCTE and at the Kentucky Teaching and Learning Conference on Technology. In November, at the NCTE annual conference in Indianapolis, she and several other KentuckyNet members presented their work as teacher mentors. She serves as a PR writer for her school district and has written for the *Kentucky English Bulletin*. Joan plans to graduate at the Oxford campus this coming summer. **Mary Burnham**, one of the original BLRTN members, started her Bread Loaf studies in 1993 as a DeWitt Wallace Rural Fellow. After teaching for twenty-one years in rural Vermont, Mary is now in her fourth year of teaching middle school students in New Hampshire. She has published articles about her work, presented at NCTE annual conferences, and currently serves on several school district committees. She works during the summer as an assistant to the director of Bread Loaf's Oxford campus.

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# From Guadalajara to the Classroom: Experiences That Transform

Bekki Camden

**EDITOR'S NOTE:** *Sixteen new and returning Bread Loaf students took advantage of the opportunity to live and study in Mexico this past summer, as participants in Bread Loaf's experimental program at the University of Guadalajara. Bekki Camden, a third-year student at Bread Loaf and a teacher at Woodmont High School in Greenville, South Carolina, was part of the program and agreed to interview several of the other students about their experiences. Their responses, revealing the challenges as well as the rewards of being part of a different culture for an extended period, point to the benefits of developing similar programs in the future and the possibility of reopening a campus in Mexico. The excerpts below explain how the experiences changed the students' thinking about multicultural education and reflect the promise of how they, in turn, might transform the lives of students they teach.*

## **How has being a student in a totally different culture made a difference in your thinking about teaching and learning?**

For students in American schools who are non-native speaking, there is so much more learning that takes place and is necessary outside of any academic pursuits. I have a far more profound appreciation for how taxing that acquisition process is for these students.

*Paul Dragin  
Columbus, Ohio*

After being in a Spanish class in which most of the students spoke a little Spanish, I feel that I've gained some idea of what it's like for my Spanish students to be in an English speaking class.

*Daniel Ruff  
Lexington, Kentucky*

I am even more aware of the variety of needs my students may come to school with — differing needs with regard to how they learn and how they need to show what they have learned.

*Jennifer McDaniel  
Mauldin, South Carolina*

I have lived in Mexico before and I speak Spanish, but this summer has reminded me that living in a different country isn't just about knowing a language. . . . We might think that a student only has to learn the language, but there is so much more.

*Mary O'Brien Guerrero  
Lawrence, Massachusetts*

## **How might the experiences in Guadalajara make a difference in your classroom when you return?**

My "Multicultural Education" class has given me new ideas to try this year. For my Mexican students, I now have something in my life that directly relates to theirs. This is something we can build on. — *Paul*

I know something of how my students feel and hope that will translate into more sensitivity in dealing with the unique challenges they face in an academic setting. — *Jennifer*

Now that I have some idea of what some of my ESL students experience, I'll be more conscious of including them as much as possible in class discussions. — *Daniel*

I think that I will remember that in order for my students to learn, I must be open to understand them. — *Mary*



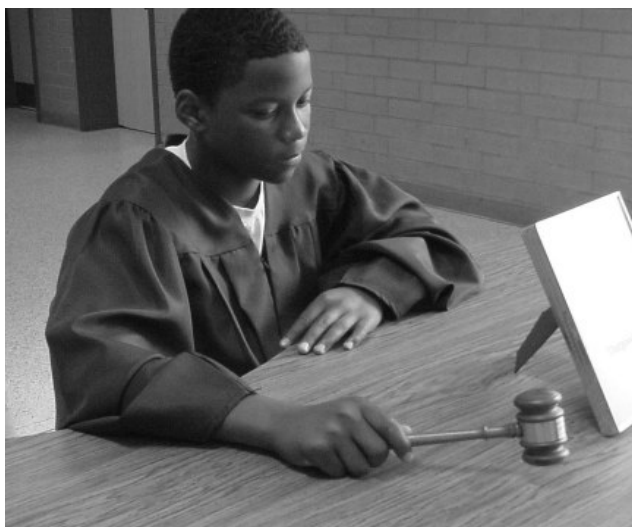
Some of the students in the Bread Loaf group gather for lunch at a popular Guadalajara restaurant. They agreed that the opportunity to sample local foods was an important part of experiencing the Mexican culture.

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# Students Find Their Place in the Story of *Briggs v. Elliott*

Bonnie Disney and Constance Hill

*One student pulls on Bonnie's sleeve in the hall. "Can I be in the group?" the student asks. Another stops Constance with a tentative query: "I was wondering why I'm not in the group."*



Abraham Georgia appeared as Judge Thurgood Marshall in the Living History Museum, presented by Scott's Branch High School students who took the roles of African Americans who have figured prominently in history.

Finding their place is important to students. "How do I get in the group?" is a common question for teenagers at any high school. However, for students at Scott's Branch High School in Summerton, South Carolina, it's not the question that's uncommon — it's the group. Students want to join the Core Writing Group for the Bread Loaf-sponsored *Briggs v. Elliott* Writing Project.

At the Bread Loaf campus in Santa Fe, during the summer of

2003, Bonnie and Dixie Goswami realized that a media blitz on the fiftieth anniversary of the *Brown v. Board of Education* decision might turn attention to Summerton, South Carolina, where both Bonnie and Constance taught at Scott's Branch High School. *Briggs v. Elliott*, initiated in Clarendon County, was the first of five cases to be combined in the historic *Brown v. Board of Education* decision on May 17, 1954. In this case, the Supreme Court struck down the doctrine of "separate but equal" in the *Plessy v. Ferguson* case and required desegregation of public schools across America. We wanted students to continue to develop their literacy skills through the exploration of local stories related to the 1950s. This year-long project was geared toward promoting com-

munity involvement, connecting the generations, and providing a permanent record of some of the local oral history.

We had two basic resources about *Briggs v. Elliott*: a few copies of a section from our state newspaper, the *State*, and a booklet, "*Briggs v. Elliott*: Clarendon County's Quest for Equality," published by O. Gona Press. At a professional development workshop, BLTN leader Janet Atkins asked faculty members to read one of the

articles in the newspaper and to write and respond to it, in order to prepare them to work with students.

Since one of the first goals was to familiarize students with the case history, Bonnie used these materials when she visited all the English teachers' classes and some of the social studies classes, demonstrating lessons that incorporated reading, note-taking, writing, and speaking. When students saw pictures of places, relatives, and community members, their interest rose.

Because we didn't have enough copies of the newspaper for all the students, we developed lessons in letter writing, using Dr. Andrea Lunsford's concepts of persuasive writing, employing ethos, pathos, and logos. The following excerpt from the students' letter shows their level of understanding:

Because we are an impoverished district with little funding for this special celebratory project, we are requesting your assistance in making this possible. We realize that there is generally a charge for reprints; however, we appeal to your civic generosity and support for public schools, and we hope that you may be able to help us by donating copies or helping supply copies at a reduced rate.

Meanwhile, Janet Atkins e-mailed Bonnie about Julian Wiles's play *The Seat of Justice*, which

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focuses on the social and political situations involved in the *Briggs v. Elliott* case. Correspondence led to Julian's generous offer of theater tickets for all our students to attend the production at the Dock Street Theater in Charleston. After attending, Candace Sales, an active participant in the project, was inspired to write her own play, *Searching for Equality in Clarendon County, SC*, which was eventually performed for the entire high school.

Another windfall came from Dr. Tom Hanchett from the Levine Museum of the New South in Charlotte, North Carolina. During a visit to the high school, he talked with Constance and Bonnie about the writing project and invited several students and staff members to participate in the opening of the museum exhibit "Courage: The Carolina Story That Changed America." The students wore name tags that read "Ask me about Scott's Branch."

Dixie suggested bringing in Jim Randels, Kalamu ya Salaam, and Gabrielle Turner from Students at the Center in New Orleans to share their research on *Plessy v. Ferguson*, the case that *Brown v. Board* overturned. During a week-end visit subsequently arranged, thirty students and several faculty members turned out for a Saturday meeting with the three experts who, in a series of faculty and student-centered workshops, demonstrated story circles and filmmaking techniques that would help us collect and present our stories.

## Sharing Community Stories

One of the goals of the project was to record and share oral stories. Constance first worked with her students to deconstruct and analyze a sample oral history. Then each

student went out into the community to interview someone who was alive in the 1950s and to write an oral history. They brought tapes, notes, recall, and more questions back to the classroom. Some students went out for second and even third interview sessions to get better, more detailed stories.

Each of the students' compositions contributed a unique perspective to the story of the community. In some we saw examples of figurative language and dialect, with pinches of loving advice thrown in. Robin, "yearning to hear more," tells of watching her aunt Thelma speak during the interview. Her aunt asked, "Precious, what you looking at me like a bump on a pickle for? Pay close attention because I won't be going through this any more." In addition to telling her story, Aunt Thelma reminded her niece about the importance of listening.

Other interviews provided slice-of-life documentaries. Andre, for example, says Miss Bertha was "witness to . . . the events that saw the black community of Summer-ton . . . take on the Board of Education to win buses for the black kids." In describing her early years, Miss Bertha told about the hardships:

I had to walk to school every day I went. No matter if it was raining or cold outside. It was about eight miles from my house down to that same St. Paul School children go to now. We would have to get up early in the morning around sunrise to pick cotton before walking to school. . . . We had to bring our own food. We got to school, prayed, said the Pledge of Allegiance, and read in our

Baby Ray books: *Baby Ray Went to School*, *Baby Ray Has a Big Red Dog*.

The writing generated from this assignment connected people across time and place. In addition to the assignments, though, students devised other ways to inform the public about the importance and the legacy of the *Briggs v. Elliott* case. In Byron Brown's English classes, for example, several students wrote poems about the case, and others composed music to accompany the readings.

## Investigating Change

After the Jim Randels and Kalamu ya Salaam story and film workshop for the students, Cynthia Pershia developed a film to submit in a Channel 1 contest she had seen promoted on the station's web site. She had a story to tell, and she wanted to show the long-term effects of the *Brown* decision in our community in order to point out how far the community still had to go toward integrating the schools. She then developed a storyboard.

Constance got permission to take Cynthia to the private school nearby to do some of her filming. After discussing the arrangement of content, the two began scripting, cutting, and splicing. Then, using an ancient tape recorder, Constance dubbed Cynthia's tape. While the technical quality of the tape left a lot to be desired, Cynthia's script did not:

**She wanted to show the long-term effects of the *Brown* decision in our community in order to point out how far the community still had to go toward integrating the schools.**

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## Searching for Equality in Clarendon County, SC

A school bus — who would ever think that a school bus could cause so much as the desegregation of schools and many other facilities? I attend historic Scott's Branch High where it all started. In the early 1950s, Scott's Branch was a school for Black students. The students there had to walk miles to get to school, which soon became a problem and a court case. The court case was filed just so that the school could get ONE bus, which was not much compared to what the White schools had. When denied a bus, the problem became a court case.

A few years later, the cause was taken further. The case of *Briggs v. Elliott* came into existence. It was argued that schools were unequal and counter-argued that schools were separate but equal. Thurgood Marshall, who led this case to the Supreme Court, argued that there is no such thing as separate equality.

Through many trials and hardships the case was won. Schools were desegregated. But were they? Historic Clarendon County of Summerton, South Carolina, must still be living

in the early 1950s. The races I see at Scott's Branch every day are those of my skin color, unlike those at Clarendon Hall, a nearby private school in which the students are predominantly White. It seems that things have not changed in almost half a century.

Cynthia's tape took on a life of its own, too. She was invited to return to the Levine Museum of the New South where she shared her video tape with museum patrons in a private screening room. Later, Dixie invited Bonnie, Constance, and two students to participate in a panel discussion about our project and the *Briggs* case at the University of South Carolina's 17th Annual Women's Studies Conference. Candace and Cynthia, the two students who participated, received a standing ovation from the audience composed mainly of academicians and other professionals.

Write to Change, Inc., a non-profit organization that promotes community-based literacy projects, provided travel funds for our panelists to attend the meeting and supported the project throughout the year with other small grants to cover travel, materials, and events.

At the conference, we met Sara June Goldstein, Dixie's daughter, who is a member of the South Carolina Arts Commission. When we mentioned in passing that the *State* newspaper had not responded to our letter, Sara June put us in touch with Claudia Brinson, a seasoned reporter with the *State* newspaper, who is familiar with Clarendon County and the *Briggs* case. This contact led to the opportunity for our students to collaborate

with real journalists at the *State* newspaper through a BreadNet exchange project, which ultimately led to publication of their works in this statewide newspaper. BreadNet, Bread Loaf's electronic communications network, is directed by Tom McKenna and provided at no cost to Scott's Branch High School and other BLTN schools by the Bread Loaf School of English.

At the end of one lecture session with Claudia Brinson, Justin Simon, one of the Core Writing Group students, decided he might like to experience some of what those earlier youngsters had — he would make the nine-mile walk from Levi Pearson's house to the school. That idea grew and was passed on to the social studies department to coordinate. Claudia offered her support and promised media coverage; the school, district administrators, and the community supported the endeavor. The Walk, originating from the *Briggs* writing project, received local, national, and even international media coverage.

Another outgrowth of the project was the oratorical contest with the topic "*Briggs v. Elliott*: 50 Years Later." Michael Congleton, a senior, gave such an effective speech that he was asked to present it publicly on several other occasions. An excerpt from his speech shows his commitment to promote change in his community:

There is still segregation in some form or fashion, but it should not be like that. The town should come together in unity and have schools to accommodate every child — instead of black schools and white schools. Even if that is not possible, we should still join together



Bonnie Disney meets with Justin Simon and Cynthia Pershia, two students in the Core Writing Group, to talk about the important role of Summerton's residents in the *Briggs v. Elliott* case.



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in annual activities, such as Clarendon Hall's Boo Mania and Scott's Branch Senior Extravaganza. Blacks and whites should sit and dine together at the local Summerton Diner without having to worry about cold stares or people whispering to the next person. It's time for a change. If the rest of the world can move on, why can't we? Why can't the town that started it all progress forward from fifty years ago? Why do we have to live in the past?

### Involving Teachers in Writing about the Past

And then there were the stories from the teachers. Not all of them focused directly on the *Briggs v. Elliott* case; some redefined social activism for the students, with recollections of participation in the Civil Rights movements of the 1960s. Kenneth Mance, the principal, told students about his arrest for participating in a civil rights demonstration in Orangeburg, South Carolina. Colonel Jackson, a math teacher, recalled in a story that he submitted for the writing project his own experience with civil disobedience and social activism.

### Empowering the Community

As a culminating activity for the year-long project, the SC Bread Loaf Teacher Network and Scott's Branch worked together to showcase the students' work at the spring meeting held at Scott's Branch High School.

Guests were greeted in the school foyer with a living museum where students depicted notable African Americans. The program

continued as students read their published articles and introduced the people they had interviewed.

Other activities included a poetry reading with original musical accompaniment, winning oratorical contest speeches concerned with political and social issues raised by the *Briggs* and *Brown* cases, a dramatic reading of an original play, and comments from various guests.

The six-hour program pulled together local community members of the Bread Loaf community, connected generations, and helped to preserve some of the oral history of Summerton, South Carolina.

The BreadNet communication system has been essential for the project to work because the efficient, broad-range communication capability has allowed us to pull together the various parts of the project.

Generous fellowships from the South Carolina Department of Education have made it possible for two Scott's Branch teachers — Bonnie Disney and Byron Brown — to attend Bread Loaf and become active participants in the Bread Loaf Teacher Network.

The support of the Bread Loaf School of English, Write to Change, the Briggs-Delaine-Pearson Foundation, and individuals such as Dixie Goswami, Willie Frazier of the South Carolina Department of Education, Julian Wiles, Janet Atkins, and others too many to count are an important part of our story about the project's success.

We started with a core group of thirty students. By the end of the year — due in large part to connections made possible through BreadNet — the project had touched virtually every student in the school.

**B**onnie Disney, a veteran teacher with National Board certification and twenty-seven years of teaching experience, has worked in several school districts across the United States and has taught in Turkey and Japan. Currently assigned to Scott's Branch High School as an ELA Teacher Specialist, Bonnie received South Carolina Department of Education fellowships to attend the 2003 and 2004 Bread Loaf sessions in Santa Fe. She has been an adjunct professor at USC-Sumter and the Citadel. She holds a bachelor's degree from Baylor University, a master's degree in education from Wayne State University, and a Juris Doctorate from Capital University. **Constance Hill**, who attended Bread Loaf in 1985 as a Rockefeller fellow, has taught high school English in South Carolina schools for over twenty years. A teacher and chairperson of the English department at Scott's Branch High School at the time of the *Briggs v. Elliott* Writing Project, Constance is now an ELA Teacher Specialist assigned to Lee Central High School in Bishopville, South Carolina. She is a National Board certified teacher with B.S. and M. Ed. degrees in secondary English.

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# Thinking about Place

Harriet Scott Chessman

*“I would even say that the more you care about these places—the more filled with significance they are to you—the better your writing may be.”*

I am sitting in my house in Palo Alto, California, at my cheap IKEA desk, in an open loft area, windows all around me. Out of three windows above me, I see green trees and blue sky. A telephone pole rises above the trees; closer to the windows, a round metal chimney top sits. Looking out the windows to my left, I see a huge redwood, three houses over, and the roofs and upper stories of those three houses, layered in shades of cream and coffee, one with red tiles.

My neighborhood is pretty noisy this May morning, because a lot of big machines are tearing up the street to put in new sewer pipes. If I stood up to look out one of the windows in the hallway, I could see people in orange vests and yellow hard hats, one or two gigantic vehicles, our own tiny garden, a sunny sidewalk, and a couple of Palo Alto cottages in the shade of tall hedges and trees.

I could go on and on. I could tell you about the climbing roses on the wall of my neighbor's house, or the stains in the dough-colored carpet, or the pollen stuck in the screens. I could tell you about the weather, how the breeze through the window is cool and dry, growing warmer. I could tell you about my collie Sully barking downstairs just now, and how I told him to shush, only to discover, when I looked out a window a few minutes later, that someone must have come by to drop off a book, leaning it next to the orange watering can by the front door.

I could tell you all this, in the hope that I could make this specific place so real that you'd know it too. You'd see the windows, or ones like them; you'd hear the incessant machines, purring or drilling; you'd taste the blueberries and peaches and grapes with yogurt on them that I just made for my lunch and brought upstairs to my computer. And you could tell

me what the light is like right where you are now, as you read. Are you indoors or out? In a city or a small town or the country? What do you see out your windows?

I don't know how people acquire this urge to pull someone into a place, to say, “This is what it's like here.” I think the urge is a gift, to be honored and satisfied. It's a crucial impulse at the core of fiction, and of much nonfiction too.

This is what it's like here. The “here,” of course, isn't always, or even often, what's right in front of us, in this instant. It doesn't contain only my IKEA desk; it could include the shapely, small desk of my mother's, still in my father's house in Ohio, the cherry one with the slanting lid that opens out, and the cubbyholes and drawers, the tiny door for which only my mother had the key. It isn't only the pollen in these screens, the climbing roses outside this bright California window; it's the way my window screen looked and smelled, when I brought my face close to it as a child in bed on a summer's night in Ohio, fireflies glinting in the yard's dusk. It isn't only my collie sleeping in the cool, dark space by the front door; it could also be Maggie, my childhood family's springer spaniel, who ruled the Welsh Hills until she was hit by a truck and my father buried her, fiercely and privately, on the lower acre of our woods.

It's stunning to think how much important stuff you carry inside from each day of your life: landscapes, people, houses, pets, highways, rooms, gardens, drawers, sidewalks, motels, refrigerators, graveyards, trees, parks, mountains, schoolrooms, beds, dirt roads, beaches, kitchens, boats, bathrooms, windows, paths, skies. Each of these places can come instantly into your present life, through memory. And I believe that at some point in the best writing you create, especially in the genres of fiction, memoir, and personal essay, you will scoop out some of this fertile stuff and make use of it. I would even say that the more you care about these places — the more filled with significance they are to you — the better your writing may be.

Sometimes, especially in my fiction-writing, the scooping happens without my full knowledge. As I

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started my second novel, *Lydia Cassatt Reading the Morning Paper*, I intended to go as far away from the places and experiences of my own life as possible. My first novel had plunged headlong into early memories of Ohio, and I wanted to gain more distance on my material with my second. I remember saying proudly to a close friend that this novel had nothing autobiographical in it. She smiled and said, “Oh, I’m not sure of that, Harriet; I think you’re actually in every page.”

Of course she was right. How could I write well about something of which I had no knowledge? Without thinking about it directly, I had woven aspects of my own life into the world of my character Lydia Cassatt. I recognize now how my sense of the garden and meadows in the countryside near Philadelphia came out of my own memories of places I’ve loved in New Hampshire and Connecticut. I see how the neighborhoods and parks and cafes of Paris came in part out of my habitation in this city when I lived near the Champs Elysses and then the Champ de Mars in my early twenties. The places changed in the writing, because I wanted to come as close as I could, through research, to the Philadelphia or Paris of the nineteenth century, yet I scooped up quite a lot from my memory to make my character’s world real and emotionally significant. To know Lydia as fully as possible, I had to know where she’d come from, how she understood and felt about the places in which she’d lived.

In my most recent novel, *Someone Not Really Her Mother*, the sadness at the heart of the story lies in the blankness of forgetting one’s place. My central character, Hannah, remembers her life only in fragments; she remembers especially bits of her early life in France, before she escaped in 1940, and then in England. The majority of her life, though — her American life, first in Brooklyn, then in New Haven, Connecticut, and then in a shoreline town in Connecticut — all of this remains largely invisible to her, apart from epiphanic moments in which memory brings these places back to her, and with them all that she’s loved for the past fifty years. In creating Hannah’s life, I scooped up many of my memories of France, England and Connecticut. Her memories of coming to England by boat especially draw on my family’s sojourn in that country when I was seven. Yet, in inhabiting Hannah, I also felt what it was to be without understanding of or connection to my surroundings, and to the people who claim to be my daughter or granddaughters. Hannah lives in a place

to which she has, largely, lost the key. I think my urge in writing this story was to restore as much of her life’s landscapes — and therefore her identity — as possible, if not through her own memory, then through the memory of those who love her.

I’m still at my IKEA desk in Palo Alto, still listening to machines drilling. Sully is asleep at his post by the front door. The sky is still blue, the trees still green, although now it’s another day. I’m here, and I’m in Ohio, chasing fireflies on a hot August night; I’m in England, squelching my feet into the mud of the pond behind our house in Hampshire; I’m in Connecticut, sitting at my old desk, gazing at the granite rock outside the window, or listening to the owl in the woods as I put a child to bed. In the new story I’m just beginning, I’m speeding along the Mass Pike toward Boston on a spring day in an old station wagon driven by a character named Benny. And I’m also, often, at Bread Loaf in Vermont on a warm and breezy summer day, mid-July, walking toward the Barn as a mower moves slowly across the green field.

**H**arriet Scott Chessman has taught literature and writing, including her popular course on “Writing about Place,” during several summer sessions at the Bread Loaf campus in Vermont. She is the author of the acclaimed novels *Ohio Angels*, *Lydia Cassatt Reading the Morning Paper*, and *Someone Not Really Her Mother*, which was published just this year.

Chessman, formerly an associate professor of English and women’s studies at Yale University, also has published several essays on modern art and literature, two children’s stories, as well as *The Public Is Invited to Dance*, an interpretation of Gertrude Stein’s writings. She lives in the Bay Area with her family.



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# Mowing for Ed

Walt Garner

*“She’s shaking her head and probably muttering to herself,  
‘That hillbilly doesn’t know what he’s doing.’”*

EDITOR’S NOTE: *Walt Garner, a student in Harriet Chessman’s “Writing about Place” class two summers ago in Vermont, demonstrates in his essay how making use of memories about place can enrich our writing. He gives us a fine example, too, of one of the many important outcomes of attending Bread Loaf — a teacher’s perfecting of his own writing. Just as the knowledge we take away from our summer literature courses helps us support our students’ growth as readers, the instruction and practice in writing better equip us to model effective strategies for our students. The two articles taken together, Harriet Chessman’s and Walt’s, show how Bread Loaf professors influence their students and how later, in their role as teachers, these students guide young writers in their own classrooms.*

I’ve been mowing lawns since I was ten or eleven, but until two weeks ago, I’d never mowed for Ed. I had no need to. Ed’s my father-in-law. Normally, he’s perfectly capable of mowing his own lawn and his neighbors’ lawns, too. Painting his house and their houses; roofing his house and their houses; putting up decks on the back of his house and the backs of their houses; building garden sheds in his backyard and their backyards: he’s the unofficial superintendent and jack-of-all-trades of any neighborhood he and Barb live in.

In the summer they live in a vinyl-clad townhouse on Deer Run Road in Kingston, New York. A former swamp, their lush neighborhood is blooming with new housing that is crowding out cattails, though the birds have not fully evacuated. The bitterns are gone; the herons are hiding. I doubt the ducks have stayed. But a pair of bluebirds is nesting now in a box Ed made and hung on the back fence. The three birdfeeders and the birdbath attract cardinals, chickadees, starlings, red-winged blackbirds, mourning doves, and a variety of sparrows. Woodpeckers — mostly downies — like the suet feeder; other birds adroitly enter seed feeders through squirrel-proof cages; some hunt and peck fallen seeds on the lawn under the young elms. In the late morning, red-tailed hawks rise in gyres; in the night air, a wood thrush plays his flute

and rattle. Since the unfenced-in backyards that stretch in both directions from Ed’s yard have no feeders, the songbirds that still live in the area converge on his playground.

Ed takes work as seriously as play. He creates special places to keep his tools when they are not in use. I don’t find his tools on the sideboard in the corner under the driver’s seat in his truck or weathering to umber in the garden or even thrown together jumbled in a tool box. He has drilled a board above his tool bench to admit the vertical shafts of screwdrivers, which slip in and stand ready for use in order of size. Hammers hang side-by-side on j-hooks. The garden tools have neat holes drilled through the ends of their handles to hang on finishing nails. Ed doesn’t hang the spade where he first hung the leaf rake; the bow saw does not encroach on the hoe. The tools are either in use or in place. Period.

Until he retired thirteen years ago, Ed worked at IBM for thirty-five years, making his way up from the night-shift on the assembly line through higher levels of responsibility until he was the supervisor of the installation department. He was dependable as the sun and moon about his duties. He sometimes tells me about co-workers and men he’s supervised. He tells me IBM bent over backwards never to fire anyone. “They carried one guy for over a year while he dried out. Another guy came into work ten to fifteen minutes late every day for twenty years; he was never put on notice, never fired.” He shakes his head. “Sometimes I felt like a babysitter.” Ed’s drive to be reliable was formed at an early age, when his youthful earnings bought his parents their hot-water heater and put food on the table. It brought him success in the workplace. He acknowledges human frailty with a smile and a shrug.

Ed’s now in Benedictine Hospital, laid low by an auto-immune disease and hooked up to all the monitors and probes that a modern intensive care unit can provide. He is awake but not well. Both arms are numb and tingly below the elbows; his right leg below the knee is immobile. He is taking in oxygen through a tube to his nose.

After my wife Karen and her mother see him for

a few hours, we go back to the house to do some of Ed's outside chores. They have been neglected in his absence. The plants need watering. We'll have to pluck the dried-up blossoms from the flowers. The bird bath has become a latrine. The feeders are empty. And the lawn needs mowing. Karen and I take care of all the jobs but the last, and while Barb and Karen get ready to head back over to the hospital, I go to the garden shed to get the mower.

Ed has built the garden shed to work like a small barn while looking like a small sylvan cottage. A short ramp leads up to the two front doors, which swing outward and can be propped open by hinged pieces of wood trim. On both sides of the doors are louvered windows framed by brown shutters. The board-and-batten siding is stained beige. Asphalt shingles cover the roof; the ridge is vented. The shed is small, so Ed's lawn and garden tools are snugly arranged inside like the wooden pieces in a child's jigsaw puzzle. Straight ahead inside squats the riding mower like a bullfrog on a lily pad. Wedged into the back corner is a Rally 22-inch push mower with a 3.5 horsepower Briggs & Stratton motor. Lawn chairs and other garden and lawn accouterments fill the left side, the chairs in a tall stack, the rakes and shovels hanging from nails, the sprinkler nestled into the coiled nest of the garden hose.

I decide not to disturb the lawn tractor because I don't normally use one, and Ed's lawn, being less, I guess, than a quarter of an acre, is nowhere nearly as big as ours, which we mow by hand. So I dig out the push mower. This is not easy to do, and the very snugness of its fit in the corner assures me that I must be changing routine. I figure he uses the riding mower for the main work and trims with the push mower after the hulking thing is out of the shed. After awkwardly extracting the mower, I grab the gas can. It's full. So is the mower.

The yard is small but neatly manicured, shaped like the end of a Lincoln Log where the mortise is chiseled out; the house is the tenon the mortise locks in. Ed's put in small shrubs along the front walk and the side of both the house and deck. He's mulched around all the plantings with cedar bark and contained



Although Walt insists that he is not fanatic about following a pattern for his mowing, he demonstrates here some of the basics for creating a perfect rectangle.

the beds with black vinyl edge trimming. That makes it clear what to mow and what not to. I start to mow along the back wooden fence, under the bluebird house. It's amazing to me that a pair of bluebirds is raising a family here where a machine regularly roars under their nest. I find the side boundary of Ed's yard: the neighbor's grass is higher. His lawn mower sits covered by a plastic tablecloth in the backyard. I make my first two cuts around the yard's perimeter before deciding how to divide up the middle.

Some people mow back and forth in parallel lines; some fanatics follow that up by mowing again in the same fashion but perpendicular to the first cut. Some mow diagonally, with or without the second, perpendicular mowing. These are men and women you see out in their lawns most of the weekend, crouched low, cross-examining an offending weed, making plans for eradication. I don't think Ed does this, though he spends longer working on his lawn than I spend on mine. He follows a middle course between being a golf course groundskeeper and a slapdash mower. His grass is good enough to keep up with the neighbors' but not so dreamlike it inspires envy.

I decide to mow from the outside inward, cutting the constantly shrinking perimeter, with each pass slightly overlapping the last.

In this way, the mower carves ever-shrinking polygonal figures until you reach the last central tuft of grass. As I accommodate each tree and curve of flower bed, I watch the sides of the polygon shorten and disappear: heptagons beget hexagons beget pentagons — where finally, in the middle of the lawn, free of obstructions, they beget quadrilaterals, which beget scalene triangles. These I obliterate with one rectangular pass of the mower. While the diminution of shapes is not always Euclidean, their evolution is labyrinthian, hypnotic, and calming. I imagine Ed spirals inward on his riding mower, but I don't know if mowing induces the same trancelike state in him that it does in me.

**While the diminution of shapes is not always Euclidean, their evolution is labyrinthian, hypnotic, and calming.**

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Down by the road there's a moist ditch where the grass is long and lush. The ground is sponge soft; the mower wheels dig in and the blade hangs up, killing the motor. While I'm trying to get it going again, Barb comes out — she and Karen haven't left yet — and tells me that when I mow Marilyn's lawn next-door, Frank, a neighbor two doors down, will do the ditch.

"Frank likes to mow the ditch for Marilyn, and she likes the way he does it," she says. "That's fine," I say, but I think: *It's hotter than hell out here and I've got to mow Marilyn's lawn, too! And who's this perfectionist who's already decided I can't mow ditches?!*

Now I become conscious of the cut-grass deposits the mower is leaving in its wake. I thought this was a

mulching mower, meaning it doesn't throw the grass. Once cut, it's supposed to circulate around inside the housing, getting more and more chopped up — as in a food processor — leaving very short, fine shreds of grass to blend into the lawn. For some reason, this is not happening. It's a problem — especially now

that I know I'm being watched — but I mow on. Maybe up away from the thick ditch grass the problem will disappear. But as I proceed to cut on drier, firmer soil, I still find sheaves of grass left by the mower. My mulching mower at home doesn't do this unless I haven't mowed in two weeks; normal, weekly mowing suffices to chop up the cut grass and not leave a mess. But here on Ed's lawn, I'm leaving enough material from which two hundred song sparrows could make their nests and lay eggs in all of them.

After finishing Ed's yard, I move over to Marilyn's. Marilyn is a forty-year-old gym teacher at the local elementary school. She goes to school, comes home, takes a nap. She doesn't mow her lawn; Ed does. That's why I need to mow it now while she spends the summer at her parents' house in Maine. Marilyn's lawn is something like mine, but flatter. It's a mixture of grass and weeds, bare patches with pebbles, and stumps where trees have been cut down almost low enough not to clang the mower blade. I begin to trim her lawn when I see a woman — her name is Janet, as I've heard from Barb — dressed in a tiny bikini, parading around the side yard of the

townhouse next door. She's watering plants. Her skin is on its way to leather.

After I outline Marilyn's lawn with a pass or two, I notice a muscular, tan-skinned man in the kind of shirt my sons, when they were teenagers, called "wife beaters." He's Frank, of ditch-mowing prowess, Janet's friend. He's gotten out his push mower, which has an attached side chute that sprays the cut grass across the lawn. Now we're choreographed. I'm mowing Marilyn's lawn clockwise; he's mowing his adjoining lawn counter-clockwise. As we approach each other on our first pass, I stop my mower and introduce myself. Frank tells me it's really too hot to mow, but he saw me out here.

As I resume mowing Marilyn's lawn, I find I'm struggling to keep the sharp sting of salt out of my eyes by soaking up the sweat from my forehead with my handkerchief. And while I mow, I can see four or five townhouses at any one moment, ten or twelve if I walk around the yard looking for them. Meaning that that many neighbors might be watching me and the tufts of grass I'm leaving.

I begin to look at where Frank has cut, and he's not leaving any jetsam in his wake. It's paradoxical to me because his mower sprays out grass; mine is supposed to chew it up before it spits it out. But mine is the one leaving the mess.

I dread having to rake both Ed's and Marilyn's yards. I'm already feeling faint, and after every pass or two my thoughts turn to the one cold Rolling Rock in Barb's fridge. I'm going to have that ice-cold lager when I'm done. I'll take a shower. Then I'll go up to the discount beverage place in Saugerties to buy some regional microbrews I haven't tried yet. I notice Frank's not mopping his brow and Janet's still watering plants in not much more than her altogether: and they look pretty cool.

*What does she think?* I wonder. *That woman in the house across the street, looking out her window at my Vermont license plates. She sees me limp as a dog in August, leaving clumps of grass all over the lawn. She's shaking her head and probably muttering to herself: "That hillbilly doesn't know what he's doing."*

As I'm finishing up the last section of Marilyn's backyard, Frank angles over on his way past me. I shut off the mower.

"What's up?"

"I'm just gonna bale your hay for you," he says on his way to Ed's shed.

*Hay? Bale? Are we out on the back forty?*

**Now we're choreographed.  
I'm mowing Marilyn's lawn  
clockwise; he's mowing his  
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clockwise. As we approach  
each other on our first pass,  
I stop my mower and  
introduce myself.**

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I follow him to the shed, where he's backing out the riding mower. I watch him attach a brush contraption and a bagger.

"I used the push mower because I didn't want to figure out how to use the rider," I tell him.

"There's nothing to it. But you could have used the bag for the mulcher," he says, pointing to one hanging from a shed rafter. "That's what Eddie does, and it keeps the hay off the lawn." Frank is cheerful and helpful as he makes the attachments to the riding mower.

"If you show me how to operate the tractor, I'll bale the hay," I tell him.

Frank doesn't answer right away. Instead he drives the lawn tractor around the yard a few times and finds the brushes aren't set right, so he adjusts them. I motion to him that I'm going to finish mowing the last piece of Marilyn's lawn, and then I want him to let me clean up the mess. As soon as he gets the brush adjusted correctly, Frank points out the features on the riding mower. He shows me the combination clutch and brake, the gears, and how to empty the bagger.

He says, "You're all set now. And when you get done, just throw the hay on the trailer there. I'll get rid of it." It seems I can't do without some help from Frank, which I think he likes. He nods his head toward the next-door neighbor's house, the one with the mower standing idle in the backyard. "Eddie used to mow for him for nothing until Barb hounded him to collect ten or fifteen bucks a month from the guy. Just to cover gas and oil, you know. Instead of him being grateful for the help, he said he couldn't afford to pay nothing. And him a pharmacist: cheap bastard! Now look at his lawn!"

"Ed would still do it for nothing."

"Damn right he would. But it's crazy! You can't get a high school student to mow a lawn for ten bucks," Frank says. He starts walking away, and then over his shoulder he adds: "Make sure Barb gets some money out of Marilyn for you." With that, he walks back to his house. A few minutes later, Frank's on his back deck, sitting in the shade with his feet up. He's drinking a can of Coors Light and watching me out of the corner of his eye.

I'm driving the lawn tractor now, speeding around making big loops. I think about the neighbor woman across the street, the one who was shaking her head at my sweaty struggle and the mess I was making. I hope she's watching me now, sweeping up the hay. I turn around in my tractor seat from time

to time as, furrow-browed, I study the job my baler is doing.

*That's Ed's son-in-law, she may be thinking, helping him out while he's in the hospital. Just like a real Vermont farmer.*

**W**alt Garner, a 2003 graduate of Bread Loaf, draws on a wealth of memories about places he has visited and others where he has lived. Shortly after graduating from Vassar College in 1976, for example, he took a Russian steamer to Europe, studying ancient Greek and reading Chaucer while living on the Greek island of Kalymnos. He once spent a summer in the fells of the Lake District in England and later, "in the spirit of Thoreau's *Walden*," he says, lived for a year and a half in a house in the woods near Milan, New York. During that period — without electricity, running water, or telephone — he taught himself to be self-sufficient "in a quasi-nineteenth-century way."

Walt worked for thirteen years with mentally and physically handicapped young people, in the Hudson Valley of New York. Then in 1993, he moved with his family to Vermont where he has been a fifth grade teacher for the past nine years. Walt also works as a facilitator for the "Flow of History" project funded by a grant from the U.S. Department of Education. The purpose of the project, Walt said, is "to encourage public school teachers to think and work like historians and to spread the love of research and inquiry to their students."



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# Getting Critical

## about Issues in Education

Roger Dixon

**I**n the afternoons after work, I find myself driving through my students' neighborhoods. I see crumbling houses, weary women shuffling home after work, men cracking beers on the sidewalk. Another young man lifts a school girl into the sky, holds her there, and then flies her up and down, up and down, twirls her in a circle, her arms spread out like an airplane. They smile into each other's eyes.

Down the street men and boys, clustered on a corner, give me hard looks when I cruise by. And then I see the young man who stood in class today, held his arm out towards me, pointed his finger, and yelled: "Don't call my house. Don't mess with me. You messing with my life." All I did was ask him to wake up and do his work.

He is climbing the steps of a porch; his mother, I guess, is holding the door open for him to enter. I think about stopping, getting out of my car, making that parent conference happen right there on those steps. I feel good about the thought, almost touch the brakes, but then drive on, reluctant to bring my life any closer to theirs.

I do stop at another house to speak to another mother, to ask for field trip money for her daughter. As I talk to the mother, the daughter dances in the background, smiling. I'm her teacher. She's glad I'm here.

I teach at Burke High School in Charleston, South Carolina. The school was the first public school in Charleston for African Americans, and for a century it had a good reputation for educating its students, but somehow during the last ten or twenty years things had changed: test scores had fallen, dropout rates had increased, student behavior had become unmanageable. The school was failing.

Before I came to Burke two years ago, I taught at

a feeder middle school where I caught a glimpse of what Burke might be like. I was cursed daily and viciously by many of my students, I was threatened, ignored, glued to my seat, assaulted by flying debris: spitballs, slingshots, a sausage biscuit. One teacher had her tooth knocked out when a male student punched her in the face. I watched another student go down in the hallway, saw three others stand astride him stomping his body. He was unconscious by the time I reached him and broke it up.

But this is not a story about violence. This is a story about kids. Kids. Kids and the stories they tell. I mention the conditions of this school and these kids because it is from these that this history evolves.

I taught creative writing at the middle school. No books. No guidelines. No expectation of success. I told the kids that their lives and their stories would make up our texts. Each student made an index of fifty memories. They would write about these each day, they would share them, edit them, publish them.

While this plan wasn't extraordinary, the texts created by the kids were. They wrote of simple moments: a grandmother offering candy, the first night in the orphanage, a gun in a shoebox, an aunt drowning a baby, murders, food fights, riding a bicycle, hating school, the twirl of a carousel. Some of it was fiction. Most of it was real.

As the year went on, more and more students wanted to get into my class. Kids who weren't in my class would hand me stories in the hallway. Kids who spent weeks refusing to write and kids who barely could write began putting stories together. I probably learned more than they did that year. The two things that stuck with me most were the harsh situations faced by many that I taught and the way that community formed around the writing and reading of these stories.

Carl Jung said that the great danger in America and in the world is that we lack a fundamental understanding of who we are, both individually and collectively. We have a perception of ourselves based on the roles we adopt or that are handed to us by our environment. Beneath the roles we assume, unconscious thoughts simmer, in conflict with the unnatural

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structures within which we live. We don't know our unconscious minds because we are forced to live in the external world. We never seek to know who we are. According to Jung, this division manifests itself in chaos, violence, drug abuse, and general malaise that are the hallmarks of the modern world.

But our students dream of better worlds. They want to go pro, become doctors, lawyers, drug warriors, rappers, cosmetologists. What does school have to do with these things? Where is the visible connection to their lives, their dreams? And what is high stakes testing to them in a society that ignores the highest stakes of all, the safety and wellbeing of its children?

I came to Burke with these things in mind and with the thought that in order to have an impact upon my students I would have to do something different. I lived in one world, my kids in another. Theirs was dangerous. Mine wasn't. The classroom was the point of contact, a well-defined space with rows of desks, stacks of books, a list of rules, a grade book. If I was going to teach, I would have to let their world enter my own, and I would have to enter theirs. Above all, I would have to give them ownership of the space and the direction of their writing.

## Developing a Plan

I developed a plan during the summer of 2003 in Dixie Goswami's "Writing to Make a Difference" class, along with my classmate Kari Pietrangelo who taught in a similar situation in Columbus, Ohio. Both of us taught ninth grade classes that contained significant populations of repeaters and other at-risk students. Our main goal was to increase engagement in writing and reading, which we hoped would increase attendance, grades, and test scores.

Our idea was to offer them roles that perhaps they had never been offered before. My students would use the classroom as a space from which to explore their own worlds, the external and the internal. They would use their worlds, words, and thoughts to become writers, poets, teachers, leaders in literacy.

We called our classrooms the Center for Community and School Studies. The students would go out into the community and write what they saw. They would talk to people: parents, neighbors, friends, teachers. They would write down those stories and their own, and they would publish them in some way. We would in this way develop a community of learners within the classroom that would attract

other students, parents, and community members.

From the beginning I told my students that they were involved in something big, that kids in Ohio would be expecting stories and letters from them. I told them that in writing these histories, they would actually be making history. I told them that they now belonged to the Bread Loaf Teacher Network, that teachers from across the country would at some point be aware of what they were doing, and that I, myself, would be spreading the word of their excellence. The kids, as usual, thought I was crazy, but they believed me and took the project seriously.

## Facing the Problems

The project foundered at many points. The kids didn't understand the project. They wanted to do a two- or three-page report and be done with it. They wanted to write about important African Americans, using information from the Internet. I wanted them to realize *they* were important African Americans, as were their parents and grandparents, uncles, and cousins. I wanted them to talk to people, to discover history. The worlds and stories they had studied had always been out of textbooks or off of film. They had never written about their own lives, what they saw, and what they thought of it all. There were other problems as well. Absenteeism took a toll as did suspensions, expulsions, and arrests — but in the end the kids wrote.

I'll never forget the glee with which one student, Alfred, went to work. He would position his six-foot, seven-inch frame before the computer and hunker down to typing. What began as a description of his life, written for his first exchange, became the story of his lifelong love for basketball. "I'm writing a book," he'd say to me or anyone else when describing his work. Although the book idea faded, Alfred's enthusiasm did not. This year he is in my journalism class and is hoping to be a sportswriter, a career he had never imagined for himself before the exchange.

The ending of Charie's story reveals the way in which our work, called the Heritage Project, changed students' attitudes toward writing and even their self images. The three-page story ends as follows:



Roger Dixon talks about how the Heritage Project helped to change students' attitudes toward school.

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Ebony came home from jail. . . . Justin got down on his knees and asked Ebony to marry him. . . . They got married, moved off to California. They had kids. They had some smart kids. They enjoyed writing. They had a special article they were writing. They were doing a project called the Heritage Project. They were doing all kinds of projects. The students that they were writing were from Ohio. They attended a school called Burke High. Most people don't think they are smart at this school. But they are really smart. They have the writing techniques. They have skills if they put their mind to it. Students at that school are very smart and intelligent.

Another student, one who frequently slept and often cursed me early in the year, put it this way:

I think I really improved through my project about domestic violence. It was kind of hard for me at first, but I managed to stay up and learn. I just turned in my paper on domestic violence. I felt good about school for the first time. All I used to do was copy all the time. Now! I feel good that I did this project on my own. So whoever gets my letter, I hope it teaches you a great deal about not cheating in life because it gets you no where but down.

One student who had become a pregnant runaway kept working on her story during the weeks she had spent holed up at an aunt's house. She showed up one day with her writing and sat working at it despite the fact that she would get no credit. She did it, she said, because she had promised Ms. Dixie.

In the end, it wasn't just my students who were affected. Near the end of the year, other students started dropping by my class. If I was teaching, they would come in, sit down, do work, answer questions. Several others would come during my planning period. They would envision writing projects of their own and they would work in teams at editing, discussing the work and the effects they were trying to get down.

This year we are building on our success with a project called the Literacy Leadership Corps, which involves many of last year's students. Already this year, we are developing plans for an interscholastic rap contest; an essay contest; biweekly fiction, essay, and poetry readings; and an Open Mic Night. Students are working on a newsletter, and they are making arrangements for a writing, performance, and discussion series that will focus on critical issues such as drugs and violence.

These plans may or may not take place, but these writers know that students and teachers in classrooms across South Carolina and in Ohio and all the way to

Kenya and Mumbai, India, are watching to see what comes.

In the end, what is happening at Burke High School is an excitement over linking students with community, literacy, and learning. Students are writing. Students are listening, giving advice, telling stories, dreaming a world into being that takes them into account. They know the work they're doing is important, and they're working together to make things happen. A glimpse into one exchange, in a letter written last year by project leader Donovan Rivers-Taylor, reveals what I witness everyday — the transformative effect of a person-to-person exchange:

*I didn't have anything to tell you the third time but now I do. . . . At the end of the letter you told me to think over your work to see if you needed any details. I did. . . . Your letter was great but needed a few details. . . . tell me more about yourself. . . . tell what you were feeling when she left. But so far the letter is good. . . . I need to go back and reread the letter that I wrote for you. In the meantime, here's a story for you. . . .*

**R**oger Dixon, a BLTN member since 2001, is a journalism and English teacher at Burke High School in Charleston, South Carolina. Roger's ten years of experience, which includes work at high-risk schools, has deepened his concern for young people who live in impoverished areas and has shaped his commitment to working with disadvantaged youth. Roger and Kari Pietrangolo, in addition to their exchange activities, worked with Burke students and parents this past May to host an important SCBLTN meeting about community-based writing. Roger, who describes himself as "a teaching and writing addict," is founder and director of the Literacy Leadership Corps at Burke High, adviser to the *Parvenue* student newspaper, and member of the Charleston Teacher Alliance.

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# CrossTalk 2004: Who's Listening?

Tom McKenna  
BLSE Director of Technology

While composing this note (on BreadNet), I've just pulled down the FirstClass software's "Who's Online" menu to see that twelve of my Bread Loaf colleagues are currently logged in. At 8 A.M. here in Alaska, I'm guessing that the East-Coasters are stealing a moment at lunch to participate in a conversation in Cyberbarn or BLRTN (the largest of the BreadNet conferences); some closer to me may be transmitting writing after a session in the school lab, or downloading a round of correspondence during a mid-morning prep period. In any case, most of us, I think, take a great deal of stock in the fact that at any given time, there's a caring colleague or two (or twelve), just a click away — someone who is more than likely willing to listen, and to help.

This summer, while sixty-eight Bread Loaf Teacher Network fellows were immersed in their coursework at the five Bread Loaf campuses, they kept in touch with one another via CrossTalk 2004, a marvelous, multi-layered and wide-ranging conversation. Moderated by veteran BLTNER, and this issue's guest editor, Gail Denton, the conversation was propelled by teacher interest, struggles, insights and breakthroughs. (See a list of the sub-conferences and a sample of the prompting questions on the page that follows.)

Among the most striking threads of the conversation was one that explored the commonly observed phenomenon of previously disengaged student writers coming alive in the course of a BreadNet exchange. After some lively conversation, questions about lesser and greater degrees of writing talent began to be reframed in terms of conditions that allow students to exhibit and practice multiple talents.

Michael Hodnicki provided powerful excerpts from two writers who found their voices in the course of BreadNet conversations about identity and perceptions of helplessness — young men who had previously been labeled as "resistant" or "wanting nothing to do with academics." This particular conversation then took up the theme of why students might be willing to take risks in the particular genre of narrative and how that experience may be generative in many ways. At this point, Jackie Fortner of Kentucky (whom

I've always known as a rather quiet member of the BLTN ranks) turned up the volume:

*Could it be that students are willing to tell their stories when there is someone to listen? . . . Perhaps it is only in my area of the country, but it seems that young people are being listened to less and less. Parents are working, or not at home, the t.v. or c.d. is on, the computer does not listen. . . . I believe all of us, regardless of age, have an innate desire to be listened to, and when that gift is given students, they eventually receive the gift to its full use.*

Within hours of Jackie's posting, colleagues from New Mexico, Mexico, Alaska, and Oxford chimed in with variations on the significance of the fundamental ingredient in the perhaps over-used term "audience": having caring, interested listeners present. While the prompt asked participants to consider pairing high- and low-achieving students via BreadNet, Mary Guerrero and Amanda Reidenbaugh (among many others) added fresh nuance and importance to the notion that a listener (or a number of listeners) allows speakers and writers to re-conceptualize themselves as writers, and to constantly examine their own notions of literacy. Mary said in her response:

*I think that students are willing to tell their stories because they want to feel that their thoughts and ideas count. The more they participate in the discussion both in class and online, the more they think and become motivated to participate, so everything builds. For the younger children, I'm not so interested in the pairing of low-achieving students and revising. I just want my students to build their sense of voice — and realize the importance of that voice — and express themselves — and revise themselves — and hear themselves — and consider the possibility that they have more to offer than even they themselves realize.*

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Amanda added her thoughts on helping students find their places within their definition of literacy:

*Students are savvy and willing to share their brilliance. I think it's important to talk about literacy with students, define it, uncover its many forms. Show them their notebooks of personal accounts, poetry, raps, basketball skills, skills for overcoming personal hardships — all are literacies. They need to be informed about the current political and media definitions of "literacy" and be engaged in constant conversations about their places within that definition.*

Following this turn of conversation, Mahwish McIntosh, Samantha Davis, and several others shared

anecdotes of the trust that developed in their classes as a result of the profound emotional risk-taking that students undertook via narratives. I could go on well beyond my colleagues' lunchbreaks with this meta-narrative, but it's unfair, really, to consider these few comments outside of the context of the entire CrossTalk conference; to read the comments in their original context is to see them as part of a constant conversation, one that I'm sure is unfolding in countless ways among my online colleagues (and their students) at this moment.

I encourage all BLTNers to consider the CrossTalk 2004 archive as a resource. Whether you're reflecting on your own teaching, writing, publishing, technology work, or professional development, it just might inspire you to begin with that simple question: "Who's listening?"

## CrossTalk 2004: Sample Prompts from Sub-conference Folders

### **BreadNet Techniques**

Rhonda Ortenburger mentioned in a posting to the Summer Insights sub-folder that she plans to distribute copies of this year's exchange plans to her students and have them discuss what needs to be changed and improved. What might be the benefits of this strategy for our students? How might using the strategy improve our work? What complications might there be, and how do we address the problems?

### **Local Leadership**

Michael Hodnicki, in his message posted last week in BreadNet Techniques, gave inspiring examples of how his students took initiative in solving problems with their BreadNet exchanges. His account caused me to think this week about how our local leadership efforts might include students. How might we devise ways to include students in our leadership efforts? Are there success stories you might share?

### **Student Writing**

Brian O'Shea and Jennifer Wood mentioned the stories their students tell. Why do you think students are so willing to share their personal stories? Why is it important for them to tell them? What do they gain? How might we build on their willingness to share in order to build literacy skills? Should we think about pairing low-achieving students with BreadNet partners who can help them revise the pieces, or might we risk too much by focusing on how the story is told?

### **Summer Insights**

Several people have mentioned in the context of other sub-conference postings this past week that an important Bread Loaf benefit is exposure to new teaching strategies modeled by our Bread Loaf professors. Are there specific examples from this summer's classes that you can share?

### **Data/Accountability**

Vance Jenkins pointed out that a research-driven database "will ultimately lead to greater levels of visibility and funding for BLTN." Does it matter that we will be compiling results obtained through a variety of assessment instruments? Beyond test scores, what other types of information might we submit for the database? How do we find the time to assemble the data, reflect upon the results, and report our findings? What advantages might there be for BLTN teachers and their students to have the comparisons?

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# ANNOUNCEMENTS

## BLTN FRIENDS AND FELLOWS

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### Lawrence High School Wins Accreditation

**Richard Gorham**, of Lawrence Bread Loaf in the Cities and the Andover Bread Loaf Writing Workshop, announced recently that Lawrence High School, after more than seven years of intense focus on making improvements at the school, has regained accreditation from the New England Association of Schools and Colleges. Gorham, citing the significant role that Bread Loafers have played in the accomplishment, pointed out that Andover Bread Loaf Writing Workshop has trained close to twenty members of the Lawrence staff and that several are, or have been, students at Bread Loaf. Further, he said, four of the seven standards committees were chaired by Bread Loafers.

### Scott's Branch Students Celebrate Literacy

After corresponding with their BreadNet writing partners for several months, students in Byron Brown's classes at Scott's Branch High School in Summerton, South Carolina, finally had the chance to meet their online mentors at a Literacy Celebration held December 3. Frederick Capers, one of the participants in the BreadNet project, was the keynote speaker. Frederick is a poet, teacher at Septima Clark School in Charleston, South Carolina, and a South Carolina Department of Education Bread Loaf Fellow.

The students' writing partners, Bread Loaf educators across the country, conversed regularly with the Scott's Branch students during first semester. Trayon Thomas, one of Byron's students, spoke about his work with writing partner Lou Bernieri, a Bread Loaf leader in Lawrence, Massachusetts.

*(Continued on Page 43.)*



*Reshma works on one of the papers required for her Bread Loaf classes this summer.*

### International Members of the Bread Loaf Teacher Network

The Andover Bread Loaf Writing Workshop is an intensive course of study that takes place in July at the Phillips Academy campus in Andover, Massachusetts. Over the past seventeen years, many teachers have continued their

ABLWW graduate studies at Bread Loaf and become active members of the Bread Loaf Teacher Network. In 2004, four ABLWW teachers from the Aga Khan Educational Service attended Bread Loaf at the Vermont campus: **Reshma Charania**, Mombasa, Kenya; **Patricia Eschessa-Kariuki** and **David Wandera**, Aga Khan Academy, Nairobi, Kenya; and **Lee Krishnan**, Diamond Jubilee High School, Vashi, India. These teachers spoke to members of the Bread Loaf community about their outreach work with writing teachers in Kenya and India and about the growing network of international BLTN teachers. Together with their students, they will be involved in almost a dozen BreadNet exchanges this year.



*Patricia takes her studies outdoors to enjoy the sunshine on a cool summer day in Vermont.*



*Taking time for a break from their course work, David and Lee swap details about their families and talk about their shared experiences as international students at the Bread Loaf campus in Vermont.*

PHOTOGRAPHY: ED BROWN

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## Byron Brown named Teacher of the Year for Clarendon County, South Carolina

In September, Byron Brown, a teacher at Scott's Branch High School in Summerton, South Carolina, was named Teacher of the Year for Clarendon County School District 1. Byron, who was a first-year Bread Loaf student at the Vermont campus this past



summer, is now a candidate for the South Carolina Teacher of the Year award.

Byron serves as chairman of the English department at Scott's Branch High where he has taught for four of his past twelve years in education. In a recent interview with the *Item*, the newspaper for Clarendon County, Byron described many of the benefits of participating in the Bread Loaf Teacher Network. He mentioned two

programs made possible because of his access to BreadNet: the Writing Partners and the Online Mentoring programs, both of which pair students with veteran BLTN teachers and administrators — including Dixie Goswami, Lou Bernieri, Judy Jessup, Janet Atkins, and others — for assistance and support in their writing. He cited these and other Bread Loaf programs as examples of work that has helped to improve his students' test scores: Ninety-one percent passed South Carolina's new high school exit exam last year, and SAT scores have continued to increase for the past three years.

**Mickie Sebenoler**, of Northgate Staff Development Center, and **Eric Eye**, a teacher at Jackson Milton High School, have been appointed to the Educator Standards Board for the State of Ohio.

**Judy Ellsesser** and sixteen of her students at South Webster High School in Ohio were filmed in July by Measurement Inc., the company responsible for the Ohio Graduation Test. The model lesson will be produced in CD-ROM format and distributed to all high schools in the state. Judy also is participating in a year-long action research project on integrating technology in the classroom. She was nominated to work on the project by SchoolNet after representatives watched her presentation at a statewide conference in March.

**Paul Myette**, of Lawrence, Massachusetts, and **Amanda Reidenbaugh**, of Columbus, Ohio, were

presenters in the "High School Matters" workshop at the NCTE Annual Convention in Indianapolis.

**Eva Howard** successfully defended her dissertation for a Ph.D. in Educational Leadership, at the University of Dayton. In January she joined the university's faculty as adjunct professor. A teacher at Preble Shawnee Middle School in Camden, Ohio, Eva is the Title I coordinator and chairperson of the Curriculum Mapping Committee for Preble Shawnee Local Schools. Last year she won the district's Crystal Apple Award for Exemplary Teaching. Eva also serves on the Eighth Grade Reading Content Committee for the Ohio State Board of Education.

Eva Howard and **Terri Washer**, who teaches at Crossroads Academy in Georgia, were invited participants in the Teacher-to-Teacher Summer Seminars sponsored by the U.S. Department of Education. The conference was held in Orlando, Florida, during July.

Last April, Terri and **Emily Bartels** (BLSE Associate Director) presented "Bridging Academic Barriers: Shakespeare On-Line" at a conference on "The Pedagogies of Engagement." The conference, held in Chicago, was sponsored by the Association of American Colleges and Universities.

The Fulbright Memorial Fund Teacher Program selected **Beth Paugh**, of Trenton Central High School in New Jersey, to travel to Japan where she participated in a three-week program this past fall. The Fulbright program is designed to promote intercultural understanding between Japan and the United States.

**Sheri Skelton's** article "Thriving in Rural Alaska" was included in the July issue of *English Journal*. Sheri, who teaches in Shishmaref, Alaska, was guest editor for the last issue of *BLTN Magazine*.

**Lucille Rossbach's** article "Documenting History Enhances Literacy and Preserves Community" also was published in the July issue of *English Journal*. A teacher at Idalia High School in Colorado, Lucille won Yuma County's Honored Teacher Award in May. Last year, she was chairperson of the Secondary Section Nominating Committee at the NCTE Annual Convention in San Francisco.

**Mary Lindenmeyer**, of Gallup, New Mexico, has been accepted into the Doctor of Psychology program at the Colorado School of Professional Psychology. Mary has worked as TALS Grant writing consultant for the Bureau of Indian Affairs during the past two years.

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**Christa Bruce** will be on special assignment from Alaska's Commissioner of Education for the next two years, serving as a statewide mentor as Alaska crafts its own vision of the Santa Cruz New Teacher Project. Project goals include improving teacher retention and raising student achievement.

**Julie Rucker**, a teacher at Irwin County High School in Ocilla, Georgia, has begun work on an Ed.D. in Curriculum Studies at Georgia Southern University.

**Mary Burnham** served as chairperson of the Secondary Section Nominating Committee at this year's NCTE Annual Convention held in Indianapolis, November 22-23. Mary, a teacher at Haverhill Cooperative Middle School in New Hampshire, is a member of the Supervisory Union-wide Committee on Writing and Reading and lead teacher for the Seventh Grade Lap Top Initiative in New Hampshire.

**Maria Offer** presented "Strengthening Our Voices: Refining Our Response to No Child Left Behind" at the Upper Peninsula Early Childhood Conference held in Marquette, Michigan, last March.

In August, **Cindy Baldwin** presented "Student-Led Conferencing" at the Greenville County School District's Connect Conference, offered for teachers in their first through third years of teaching. Cindy, who is a teacher at Berea Middle School in Greenville, South Carolina, is listed in the 2004 edition of *Who's Who among America's Teachers*.

**Debbie Barron**, at Mauldin High School in Greenville, presented "Taking Shakespeare off the Page" at the district's Connect Conference. Debbie, who is director of Greenville's "Bread Loaf in the Cities" program, is featured with her students in a segment of "Classrooms that Work," part of a video series produced by the Association for Supervision and Curriculum Development. The video was released in September.

Also a presenter at the Greenville Connect Conference, **Gail Denton** gave an overview of the "Stories within Us" exchange conducted with Bread Loaf colleague **Lynda Healey** at the Robert Frost School in Lawrence, Massachusetts. During the last school year, Gail was part of a design team that developed the district's Performance Assessment System for administrators.

**Leigh Unterspan**, a journalism and English teacher at Wade Hampton High School in Greenville, served last year on the Executive Board of the South Carolina Scholastic Press Association's Yearbook Division. She

and **Catherine Bunch** presented "My Hometown: Photography, Narrative, and Internet Exchange" at the South Carolina Council of Teachers of English Annual Conference held in Greenville last year.

**Emmie Watson** was a member of the Arts Education Planning Committee for Greenville County Schools during the 2003-04 school year. She and **Janet Atkins** served on the district's design team to develop the Performance Assessment System for Teachers.

This past summer, **Lisa Wheeler** was project manager for a professional development series on "Writing about Place," sponsored by the Kentucky Department of Education. She also was appointed to a state-level advisory group that will recommend revisions to Kentucky's writing and assessment program.

Also this summer, Lisa and **Kathy Heaberlin** represented Kentucky's Writing Project sites at the National Writing Project's Rural Sites Summer Institute. The two made a presentation to the C. E. and S. and the Humana foundations last April, and they co-authored an article published in *Kentucky Teacher* this past year.

**Rhonda Ortteneburger**, **Lee Ann Hager**, and **Lisa Wheeler** presented "Multi-Genre Writing" at the NCTE Annual Convention in November. Also presenting were **Jenny Wood** and **Joan Altman** who joined Lisa Wheeler and Kathy Heaberlin to give an overview of their BreadNet exchange work.

## Literacy Celebration

(Continued from Page 41)

Several of the students, including Trayon, Cynthia Pershia, Justin Simon, and Daynisha Ward, shared their prize-winning speeches and other writing. A journalist and photographer from the local newspaper were there to cover the entire event. Dixie Goswami talked about the importance of the work and contributions of the participants. "The celebration was a huge success," she said, "thanks to Byron Brown's leadership, the participants' faithful and expert participation, the support of Bonnie Disney and Dr. Rose Wilder, District Superintendent — and the students! It was a pleasure to meet them and hear about what their conversations with all their writing partners have meant to them."



Dr. Rose Wilder (left), Superintendent for Clarendon County School District 1, attended the Literacy Celebration event. Bonnie Disney (right), an SCDOE Bread Loaf Fellow and ELA Teacher Specialist assigned to Scott's Branch High, helped coordinate the activities.



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## Teaching To Make a Difference in Kentucky

KYBLTN Meeting Report  
September 25, 2004

Kentucky Bread Loaf Teacher Network met September 25 in Bardstown at Nelson County High School, where Joan Altman teaches, to establish goals for 2004-2005, review plans for BreadNet exchanges, update each other on the Kentucky BLTN study of how BreadNet exchanges generate writing for portfolio assessment, discuss a proposed BreadNet course on teaching and writing analytic essays, begin preparing the newsletter to be edited by Lee Ann Hager, plan spring meetings, describe new teaching situations, and tell about summer study at Bread Loaf campuses in Alaska, Mexico, New Mexico, Oxford University (UK), and Vermont.

Tim Miller, in his fourth year as Kentucky state moderator, led the meeting. KYBLTN is a blended group, much enriched by the presence of members of

KYNET. Karen Mitchell (AK '93), a founding member of the Bread Loaf Rural Teacher Network, was a welcome guest, traveling to Kentucky from Ohio where she is a doctoral student at Miami University. Everyone acknowledged with gratitude the generous support of the Humana Foundation and the C. E. and S. Foundation, which together have pro-

vided \$100,000 in fellowships for summer study and year-round membership in BLTN for Kentucky teachers. The entire KYBLTN group will function as fundraisers for fifteen fellowships for 2005. Kentucky Bread Loaf teachers will engage an estimated 1,000 Kentucky students in reading, writing, and inquiry projects facilitated by Bread Loaf technology.

Because they are leaders locally and in district and state organizations as well as in other networks, KYBLTN teachers are reaching hundreds of teachers and thousands of students throughout the state. For example, when Lisa Wheeler and Jenny Wood began their "Bluegrass Playing" exchange last year, 175 students participated in the project. Then, in the spring, Lisa was asked to serve as project manager for a professional development series jointly sponsored by

the Kentucky Department of Education and eight Kentucky Writing Project sites. Through a three-tiered delivery system, the "Writing about Place" series, based in large part on the "Bluegrass" exchange activities, ultimately provided training for 264 teachers.

In November, six KYBLTN teachers will present their work at the NCTE Annual Convention in Indianapolis. BreadNet exchanges are underway, on topics ranging from poetry and memoir writing to mentoring and sharing revision strategies — all designed to strengthen the network and improve the reading and writing abilities of children in Kentucky schools. KYBLTN teachers, in addition to their BreadNet exchanges, are serving as guest respondents, visiting poets, and as faithful and expert resources to other BLTN members.

Led by Jenny Wood, Lisa Wheeler, Joan Altman, and Kathy Heaberlin, the group is preparing case studies of online writing that generated writing for portfolio assessment. This research will be presented to Associate Superintendent Starr Lewis and Language Arts Consultant Cherry Boyles and will be made available electronically to teachers statewide.

In response to the report of The National Commission on Writing and expressed needs by Kentucky teachers, the group proposed a BreadNet experimental course for as many as ten KYBLTN members. "Writing and Teaching the Analytical Essay," a six-week course, would carry no credit and would be free. Participants would read, write their own analytical essays, and collaborate on lesson plans that reflect the features of the online course. Dixie Goswami would lead the course, with Tom McKenna's help, but it would be collaborative, designed to be adapted and used freely and to generate lessons and samples for other Kentucky teachers.

What's in it for Kentucky kids? Increased cultural understanding, knowledge of and respect for their own and very different places and people, occasions to write for many audiences and purposes in many genres, familiarity with technology as a tool for learning, and opportunities for leadership and service. An important KYBLTN goal, consistent with No Child Left Behind goals, is to create a Young Kentucky Writers Network, which will promote leadership and literacy.

Kentucky BLTN is an innovative, cost-effective professional learning community of the highest quality within the Bread Loaf network. Many members occupy policymaking positions in Kentucky and beyond. The accomplishments of these teacher scholars who devote summers and hundreds of hours a year to BLTN activities and the resulting benefits to their students have implications for professional organizations everywhere.



*Left to right: KYNET mentees Lisa Wheeler and Kathy Heaberlin take a short break to talk with Tim Miller (KYBLTN moderator) and Mary Hafey.*

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# 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.

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FELLOW	SCHOOL	SCHOOL ADDRESS
<b>Alaska</b>		
Stefanie C. Alexander	East Anchorage High School	4025 E. Northern Lights, Anchorage AK 99508
Marilyn Bock	Palmer High School	1170 W. Arctic Ave., Palmer AK 99645
Christa Bruce	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
Jennifer Counts	Bering Strait School District	Box 225, Unalakleet AK 99684
JoAnn Ross Cunningham	Haines High School	P.O. Box 1289, Haines AK 99827
Samantha Davis	Lloyd Dryden Middle School	10014 Crazy Horse Dr., Juneau AK 99801
Catherine Allen DeVries	Main Elementary School	722 Mill Bay Rd., Kodiak AK 99615
Hugh C. Dymont	Bethel Alternative Boarding School	P.O. Box 1858, Bethel AK 99559
Pauline Evon	Kwethluk Community School	Kwethluk AK 99621
Patricia Finegan	Schoenbar Middle School	217 Schoenbar Rd., Ketchikan AK 99901
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-DeVoll	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

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## FELLOW

Jill E. Showman  
Sheri Skelton  
Joshua Szurszewski  
Janet Tracy  
Patricia A. Truman  
Kathleen Trump  
Tamara VanWyhe  
Linda Volkman  
Trevan Walker  
Joanna L. Wassillie

## SCHOOL

Voznesenka School  
Shishmaref School  
Akula Elitnaurvik  
East Anchorage High School  
Palmer Middle School  
Susitna Valley Junior/Senior High School  
Kenny Lake School  
Colony Middle School  
Annette Island School District  
Tuluksak High School

## SCHOOL ADDRESS

P.O. Box 15336, Fritz Creek AK 99603  
General Delivery, Shishmaref AK 99772  
100 Akula Heights, Kasigluk AK 99609  
4025 E. Northern Lights, Anchorage AK 99508  
1159 S. Chugach, Palmer AK 99645  
P.O. Box 807, Talkeetna AK 99676  
HC 60 Box 224, Copper Center AK 99573  
HC 01 Box 6064, Palmer AK 99645  
P.O. Box 7, Metlakatla AK 99926  
Togiak AK 99678

## Arizona

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

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

P.O. Box 559, Fort Defiance AZ 86504  
1220 Camino Lito Galindo, Rio Rico AZ 85648  
3725 N. Flowing Wells Rd., Tucson AZ 85705  
Tuba City AZ 86045  
1220 Camino Lito Galindo, Rio Rico AZ 85648  
P.O. Box 67, Tuba City AZ 86045  
11200 N. 83rd Ave., Peoria AZ 85345  
P.O. Box 110940, Bapchule AZ 85221  
Tsaile AZ 86556  
P.O. Box 1000, Tombstone AZ 85638  
501 E. Ash St., Globe AZ 85501  
P.O. Box 254, Patagonia AZ 85624  
P.O. Box 1757, Ganado AZ 86505  
P.O. Box 1757, Ganado AZ 86505  
P.O. Box 254, Patagonia AZ 85624  
3535 E. Fry Blvd., Sierra Vista AZ 85635  
1374 W. Frontage Rd., Rio Rico AZ 85648  
PO Box 254, Patagonia AZ 85624  
P.O. Box 1757, Ganado AZ 86505  
P.O. Box 429, St. Johns AZ 85936  
6040 S. Rita Rd., Tucson AZ 85747  
3535 E. Fry Blvd., Sierra Vista AZ 85635

## Colorado

Renee Evans  
Sonja Horoshko  
Ginny Jaramillo  
Joanne Labosky  
Douglas Larsen  
Nancy Lawson  
Joan Light  
Melinda Merriam  
Norman Milks  
Jimmie R. Phillips  
Bonita L. Revelle  
Maria Roberts  
Lucille Rossbach  
Heidi J. Walls

Miami Yoder School District  
(formerly of) Battle Rock Charter School  
(formerly of) Guffey Charter School  
(formerly of) Lake George Charter School  
Crestone Charter School  
Chaparral High School  
Montrose High School  
Paonia High School  
Colorado Education Association  
Cedaredge Middle School  
Moffat County High School  
Peetz Plateau School  
Idalia High School  
Durango High School

420 S. Rush Rd., Rush CO 80833  
11247 Road G, Cortez CO 81321  
1459 Main St., Guffey CO 80820  
P.O. Box 420, Lake George CO 80827  
P.O. Box 400, Crestone CO 81131  
15655 Brookstone Dr., Parker CO 80134  
P.O. Box 10500, Montrose CO 81402  
1551 Hwy. 187, Paonia CO 81428  
PO Box 307, LaJunta, CO 81050  
360 N. Grand Mesa Dr., Cedaredge CO 81413  
900 Finley Ln., Craig CO 81625  
311 Coleman Ave., Peetz CO 80747  
P.O. Box 40, Idalia CO 80735  
2390 Main Ave., Durango CO 81301

## Georgia

Catherine Bunch  
Carolyn Coleman

Sandtown Middle School  
West Laurens High School

5400 Camperdown Rd., SW, Atlanta GA 30331  
338 Laurens School Rd, Dublin GA 31021

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## FELLOW

Rosetta Coyne  
Jane Grizzle  
Judith Kirkland  
Catherine K. Magrin  
Sandra Mills  
Julie Rucker  
K.C. Thornton  
Terri Washer

## SCHOOL

Brooks County Middle School  
Ware County Middle School  
Harlem Middle School  
Union County High School  
Gainesville Middle School  
Irwin County High School  
Ware County Middle School  
Crossroads Academy

## SCHOOL ADDRESS

1600 S. Washington St., Quitman GA 31643  
2301 Cherokee St., Waycross GA 31501  
375 W. Forrest St., Harlem GA 30814  
446 Wellborn St., Blairsville GA 30512  
715 Woodsmill Rd., Gainesville GA 30501  
149 Chieftain Circle, Ocilla GA 31774  
2301 Cherokee St., Waycross GA 31501  
5996 Columbia Rd., Grovetown GA 30813

## Kentucky

Shawnda Atkins  
Scott E. Allen  
Joan M. Altman  
Jennie Bogie  
Deborah Brown  
Rebecca Coleman  
Shannon Collins  
Donna Duval  
Sheryl M. Ederheimer  
Jacqueline Fortner  
M. Patricia Fox  
Kelly J. Fulkerson  
Pat Gray  
Alison Hackley  
Mary Hafey  
Lee Ann Hager  
Joan Haigh  
Kathy Heaberlin  
Laura Schmitt Miller  
Timothy J. Miller  
Rhonda S. Orttenger  
Peggy Dinwiddie Otto  
Patsy Puckett  
Stephanie Raia  
Daniel Ruff  
Carol Ruppel  
Katherine Rust  
Rebecca A. Slagle  
Sandra Swift  
Mary Thomas  
Patricia Watson  
Lisa Wheeler  
Jennifer Wood  
Cindy Lee Wright

Russell Independent High School  
Sebastian Middle School  
Nelson County High School  
Mayfield Elementary School  
Leatherwood Elementary School  
Pikeville High School  
Owensboro Community College  
Jefferson County Traditional Middle School  
DuPont Manual High School  
Kelly Elementary School  
Scott High School  
T.K. Stone Middle School  
Graves County High School  
Grayson County High School  
Raceland Worthington High School  
Mercer County High School  
Danville High School  
Russell-McDowell Intermediate School  
Meade County High School  
Raceland Worthington High School  
Kit Carson Elementary School  
Hancock County High School  
Estill Springs Elementary School  
Kentucky Country Day  
Woodford County High School  
Model High School  
Robert D. Johnson Elementary School  
Brown School  
College View Middle School  
Argillite Elementary School  
Floyd County Schools  
Pikeville High School  
Marshall County High School  
(formerly of) Westpoint Independent School

709 Red Devil Ln., Russell KY 41169  
244 LBJ Rd., Jackson KY 41339  
1070 Bloomfield Rd., Bardstown KY 40004  
300 Bond St., Richmond KY 40475  
7777 Highway 699, Leatherwood KY 41731  
120 Championship Dr., Pikeville KY 41501  
4800 New Hartford Rd., Owensboro KY 42303  
1418 Morton Ave., Louisville KY 40204  
120 W. Lee St., Louisville KY 40208  
6775 McVile Rd., Burlington KY 41005  
5400 Taylor Mill Rd., Taylor Mill KY 41015  
323 Morningside Dr., Elizabethtown, KY 42701  
1107 Housman, Mayfield KY 42066  
240 High School Rd., Leitchfield KY 42754  
US 23, Raceland, KY 41169  
937 Moberly Rd., Harrodsburg KY 40330  
203 E. Lexington Ave., Danville KY 40422  
1900 Long St., Flatwoods KY 41139  
938 Old State Rd., Brandenburg KY 40108  
US 23, Raceland KY 41169  
450 Tates Creek Rd., Richmond KY 40475  
80 State Route 271 S., Lewisport KY 42351  
PO Box 314, Irvine KY 40336  
4100 Springdale Rd., Louisville KY 40241  
180 Frankfort St., Versailles KY 40383  
Eastern KY Univ., Richmond KY 40475  
1180 N. Ft. Thomas Ave., Ft Thomas KY 41075  
9115 Fern Creek Rd., Louisville KY 40291  
5061 New Hartford Rd., Owensboro KY 42304  
HC 60 Box 670, Argillite KY 41121  
Prestonburg KY 41653  
120 Championship Dr., Pikeville KY 41501  
416 High School Rd., Benton KY 42025  
209 N. 13 St., Westpoint KY 40177

## Massachusetts

Lisa Anderman  
Sheila Barry  
Sarah Gaumer  
Richard Gorham  
Mary Guerrero  
Amy Halloran  
Lynda Healey

Arlington School  
Arlington School  
Lawrence High School  
Lawrence High School  
HK Oliver School  
Lawrence High School  
Leahy School/Haverhill Street School

150 Arlington St., Lawrence MA 01841  
150 Arlington St., Lawrence MA 01841  
233 Haverhill St., Lawrence MA 01840  
233 Haverhill St., Lawrence MA 01840  
183 Haverhill St., Lawrence MA 01841  
233 Haverhill St., Lawrence MA 01840  
Lawrence MA 01841

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## FELLOW

Elizabeth Kimball  
Benjamin Klemer  
Michael Mayo  
Sean McCarthy  
Leila Merl  
Paul Myette  
Sarah Nichols  
Jacqueline Pena  
Susan Phieffer  
Kristin Strapko

## SCHOOL

Arlington School  
Alexander B. Bruce School  
Uphams Corner Charter School  
Lawrence High School  
Framingham High School  
The Arlington School  
The Bromfield School  
Northern Essex Community College  
South Lawrence East School  
Lawrence High School

## SCHOOL ADDRESS

150 Arlington St., Lawrence MA 01841  
35 Butler St., Lawrence MA 01841  
584 Columbia Rd., Dorchester MA 02125  
233 Haverhill St., Lawrence MA 01840  
A St., Framingham MA 01701  
150 Arlington St., Lawrence MA 01841  
14 Massachusetts Ave., Harvard MA 01451  
45 Franklin St., Lawrence MA 01841  
165 Crawford St., Lawrence MA 01840  
233 Haverhill St., Lawrence MA 01841

## Mississippi

Sharon Ladner  
Judith Lawrence  
Renee Moore  
Patricia Parrish  
Peggy Turner

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

4307 Gautier Vancleave Rd., Gautier MS 39553  
P.O. Box 429, Dekalb MS 39328  
P.O. Box 149, Shelby MS 38774  
P.O. Box 187, Sumrall MS 39482  
Box 460, Saltillo MS 38866

## New Jersey

Patrice Connell  
Travis Farrell  
Michael Hodnicki  
LaShay Jones  
Elaine Karten  
Gwen Kowalik  
Carol Ann Moore  
Beth Paugh  
Diane Waff

Trenton Central High School  
Charter~Tech High School  
Trenton Central High School  
Mt. Vernon School  
Ridgewood High School  
Trenton Central High School  
Trenton Central High School  
Trenton Central High School  
Trenton Central High School

400 Chambers St., Trenton NJ 08609  
413 New Rd., Somers Point, NJ 08244  
400 Chambers St., Trenton NJ 08609  
142 Mt. Vernon Place, Neward NJ 07106  
627 E. Ridgewood Ave, Ridgewood, NJ 07450  
400 Chambers St., Trenton NJ 08609  
400 Chambers St., Trenton NJ 08609  
400 Chambers St., Trenton NJ 08609  
400 Chambers St., Trenton NJ 08609

## New Mexico

Anne Berlin  
Regina Bitsoi  
Jennifer K. Brandt  
Erika Brett  
Carol Ann Brickler  
MaryBeth Britton  
Karen Foutz  
Daniel Furlow  
Emily Graeser  
Janice Green  
Annette Hardin  
Ann Hawks  
Laura Jackson  
Diana Jaramillo  
Glenda Jones  
Nicole Kurtz  
Roseanne Lara  
Juanita Lavadie  
Mary Lindenmeyer  
Jeffery M. Loxterman  
Carlotta Martza  
Betty Lou McCall

Jemez Valley Elementary School  
Newcomb Middle School  
Los Alamos High School  
Gadsden High School  
(formerly of) Pecos Elementary School  
Pecos High School  
Newcomb Middle School  
Clayton High School  
Bernalillo High School  
Mosquero Municipal Schools  
Carlsbad High School  
  
Valley High School  
Public Education Department  
(formerly of) Mt. View Middle School  
Gallup Middle School  
Gadsden Middle School  
(formerly of) Yaxche School Learning Center  
Gallup McKinley County Schools  
Fort Wingate High School  
Twin Buttes High School  
Gallup Central High School

8501 Hwy. 4, Jemez Pueblo NM 87024  
Highway 666, Box 7973, Newcomb NM 87455  
300 Diamond Dr., Los Alamos NM 87544  
6301 Hwy. 28, Anthony NM 88021  
P.O. Box 368, Pecos NM 87552  
P.O. Box 368, Pecos NM 87552  
P.O. Box 7973, Newcomb NM 87455  
323 S. 5th St., Clayton NM 88415  
P.O. Box 640, Bernalillo NM 87004  
P.O. Box 258, Mosquero NM 87746  
408 N. Canyon, Carlsbad NM 88220  
Santo Domingo Pueblo NM 87052  
1505 Candelaria NW, Albuquerque NM 87107  
300 Don Gaspar, Santa Fe NM 87501  
4101 Arkansas Loop, Rio Rancho NM 87124  
101 S. Grandview Dr., Gallup NM 87301  
Rt. 1, Box 196, Anthony NM 88021  
102 Padre Martinez Ln., Taos NM 87571  
Gallup NM 87301  
PO Box 2, Fort Wingate NM 87316  
P.O. Box 680, Zuni NM 87327  
325 Marguerite St., Gallup NM 87301

---

## FELLOW

Laura McGowan  
Theresa Melton  
Arlene Mestas  
Alma Miera  
Susan Miera  
S. Gail Miller  
Joy Rutter Noorbakhsh  
Barbara Pearlman  
Cara Connors Perea  
Jane V. Pope  
Lisa K. Richardson-Garbe  
Chad C. Rucker  
Philip Sittnick  
Lauren Thomas Sittnick  
Bruce R. Smith  
Sharilyn Smith  
Jeffrey Sykes  
Terry Wyrick

## SCHOOL

Valley High School  
Tse'Bit'ai Middle School  
Espanola Valley High School  
Pecos Elementary School  
(formerly of) Pojoaque High School  
Alamo Navajo Community School  
Gallup High School  
Hot Springs High School  
Monte del Sol Charter School  
Lovington High School  
(formerly of) Alamo-Navajo Community School  
Tohatchi High School  
Ctr. for Educational Technology in Indian America  
Laguna Elementary School  
Jemez Valley High School  
Dulce Independent High School  
Navajo Preparatory School  
Pojoaque High School

## SCHOOL ADDRESS

1505 Candelaria NW, Albuquerque NM 87107  
P.O. Box 1873, Shiprock NM 87420  
P.O. Box 3039, Fairview NM 87533  
PO Box 368, Pecos, NM 87552  
1574 State Rd. 502, Santa Fe NM 87501  
P.O. Box 907, Magdalena NM 87825  
1055 Rico St., Gallup NM 87301  
P.O. Box 952, Truth or Consequences NM 87901  
PO Box 4058, Santa Fe NM 87505  
701 W. Ave. K, Lovington NM 88260  
Alamo NM 87825  
P.O. Box 248, Tohatchi NM 87325  
P.O. Box 207, Laguna NM 87026  
P.O. Box 191, Laguna NM 87026  
8501 Highway 4, Jemez Pueblo NM 87024  
Hawke Dr., Dulce NM 87528  
1220 W. Apache St., Farmington NM 87401  
1574 State Rd. 502, Santa Fe NM 87501

## Ohio

Carly Andrews  
Vivian Axiotis  
Cynthia Baran  
Dean Blase  
Toni Bonacci  
Cynthia Boutte  
Elizabeth Bruner  
Joan Caudill-Cook  
Susan Chevalier  
Joanna Childress  
Elizabeth Nelson Coressel  
Kriston Crombie  
Andrea Dodge  
Paul Dragin  
Judith Ellsesser  
William Engelman, II  
Eric Eye  
Kathy Fogwell  
Judith Garshelis  
Jason Haap  
Sue Herman  
Margaret Hersman  
Shirley Herzog  
Eva Howard  
Lorrie C. Jackson  
Jason Leclaire  
Gary Liebesman  
Cheryl Masters  
Gary Metzenbacher  
Amanda O'Dell  
Kari Pietrangolo  
Su Ready  
Amanda Reidenbaugh  
Cynthia Rucker  
Colleen Ruggieri  
Bernard Safko

Clark Montessori High School  
Boardman High School  
Jefferson Co. Joint Voc. School  
Indian Hill High School  
Siebert Elementary School  
Riedinger Middle School  
Miami Valley School  
Jefferson Township High School  
South High School Urban Academy  
Washington County Career Center  
Shawnee High School  
Centennial High School  
West High School  
East High School  
South Webster High School  
West High School  
Jackson Milton High School  
Grant Career Center  
Fairfield Intermediate School  
Purcell Marian High School  
Wooster High School  
Mansfield Christian School  
Fairfield Middle School  
Preble Shawnee Middle School  
Linden-McKinley High School  
Bradford High School  
Columbus Alternative High School  
A.J. Smith Middle School  
East High School  
Lakewood High School  
South High School Urban Academy  
Seven Hills Middle School  
West High School  
Maysville High School  
Boardman High School  
Martin Luther King Jr. School

3030 Erie Ave., Cincinnati OH 45208  
7777 Glenwood Ave., Youngstown OH 44512  
1509 County Hwy 22A, Bloomingdale OH 43910  
6845 Drake Rd., Cincinnati OH 45243  
385 Reinhard Ave., Columbus OH 43206  
77 W. Thornton St., Akron OH 44311  
5151 Denise Dr., Dayton OH 45429  
2701 S. Union Rd., Dayton OH 45418  
1116 Ann St., Columbus OH 43206  
Rt 2, Marietta OH 45750  
1675 E. Possum Rd., Springfield OH 45502  
1441 Bethel Rd., Columbus OH 43220  
179 S. Powell Ave., Columbus OH 43204  
1500 E. Broad St., Columbus OH 43205  
P.O. Box 100, South Webster OH 45682  
179 S. Powell Ave., Columbus OH 43204  
14110 Mahoning Ave., N. Jackson OH 44451  
718 W. Plane St., Bethel OH 45106  
255 Donald Dr., Fairfield OH 45104  
2935 Hackberry St., Cincinnati OH 45206  
515 Oldman Rd., Wooster OH 44691  
500 Logan Rd., Mansfield OH 44907  
1111 Niles Rd., Fairfield OH 45014  
5495 Somers Gratis Rd., Camden OH 45311  
1320 Duxberry Ave., Columbus OH 43211  
712 N. Miami Ave., Bradford OH 45308  
2263 McGuffey Rd., Columbus OH 43211  
345 Arch St., Chillicothe OH 45601  
1500 E. Broad St., Columbus OH 43205  
4291 National Rd., Hebron OH 43025  
1160 Ann St., Columbus OH 43206  
5400 Red Bank Rd., Cincinnati OH 45227  
179 S. Powell Ave., Columbus OH 43204  
2805 Pinkerton Rd., Zanesville OH 43701  
7777 Glenwood Ave., Boardman OH 44512  
1651 E 71st St., Cleveland OH 44103

---

## FELLOW

Michael Scanlan  
Mickie Sebenoler  
Jennifer Skowron  
Erin Spear  
Mary Steiner  
Valerie Taylor  
Kathleen Thomas  
Sara Thorburn  
Mandy Walden

## SCHOOL

Ripley Union Lewis Huntington Jr./Sr. H. S.  
Northgate Staff Development Denter  
Champion High School  
Manchester High School  
Eaton City Schools  
Norwalk St. Paul High School  
Garaway High School  
Mansfield Senior High School  
Wooster High School

## SCHOOL ADDRESS

1317 S. Second St., Ripley OH 45167  
6655 Sharon Woods Blvd., Columbus OH 43229  
5759 Mahoning Ave., Warren OH 44483  
437 W. Nimisila Rd., Akron OH 44319  
Eaton OH 45320  
93 E. Main St., Norwalk OH 44857  
146 Dover Rd., Sugarcreek OH 44681  
314 Cline Ave., Mansfield OH 44907  
515 Oldman Rd., Wooster OH 44691

## Rhode Island

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

Central High School  
Classical High School  
Classical High School  
Textron Academy  
Hope High School  
Classical High School  
Classical High School  
Textron Academy  
Classical High School

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

## South Carolina

Janet Atkins  
Michael Atkins  
Cynthia Baldwin  
Debra Barron  
Sarah E. Beveliaque-Thomas  
Byron Brown  
Polly E. Brown  
Bekki Camden  
Emory Campbell  
Fred Capers  
Kathy Carroll  
Nicole Champagne  
Victoria Chance  
Meghan Chandler  
Dana Clark  
Diane M. Crenshaw  
Gail R. Denton  
Bonnie Disney  
Roger Dixon  
Ginny DuBose  
Eliza Duval  
Monica M. Eaddy  
Barbara Everson  
Doris Ezell-Schmitz  
Wanda Freeman  
Anne Gardner  
Wendy Garrison  
Claudia Gordon  
Barbara Gossett  
Susan Gray  
Linda Hardin

Northwest Middle School  
Blue Ridge High School  
Berea Middle School  
Mauldin High School  
Carolina High School and Academy  
Scott's Branch High School  
Belton-Honea Path High School  
Woodmont High School  
Director Emeritus Penn Center  
Septima P. Clark Academy  
Ridge View High School  
R.B. Stall High School  
Travelers Rest High School  
R.C. Edwards Middle School  
DW Daniel High School  
Dixie High School  
Riverside Middle School  
Scott's Branch High School  
Burke High School  
(formerly of) Waccamaw High School  
James Island Charter School  
(formerly of) Mayo High School  
Belton-Honea Path High School  
Chester Middle School  
Forestbrook Middle School  
(formerly of) Georgetown High School  
Riverside Middle School  
Colleton County High School  
(formerly of) Mauldin High School  
Travelers Rest High School  
Beck Academy of Languages

1606 Geer Highway, Travelers Rest SC 29690  
2151 Fewes Chapel Rd., Greer SC 29651  
151 Berea Middle School Rd., G'ville SC 29617  
701 E Butler Rd., Mauldin SC 29662  
2725 Anderson Rd., Greenville SC 29611  
9253 Alex Harvin Hwy., Summerton SC 29148  
11000 Belton Hwy., Honea Path SC 29654  
150 Woodmont School Rd., Piedmont SC 29673  
16 Penn Ctr. Circle W., St. Helena Is. SC 29920  
1929 Grimball Rd., Charleston SC 29412  
4801 Hard Scrabble Rd., Columbia SC 29229  
7749 Pinehurst St., North Charleston SC 29406  
115 Wilhelm Winter St., Travelers Rest SC 29690  
1157 Madden Bridge Rd., Central SC 29630  
1819 Six Mile Hwy, Central SC 29630  
Box 158 1 Haynes St., Due West SC 29639  
615 Hammett Bridge Rd., Greer SC 29650  
9253 Alex Harvin Hwy, Summerton SC 29148  
244 President St., Charleston SC 29403  
2412 Kings River Rd., Pawleys Island SC 29585  
Charleston, SC 29412  
405 Chestnut St., Darlington SC 29532  
11000 Belton Hwy., Honea Path SC 29654  
1014 McCandless Rd., Chester SC 29706  
4430 Gator Lane, Myrtle Beach SC 29579  
P.O. Box 1778, Georgetown SC 29442  
615 Hammett Bridge Rd., Greer SC 29650  
1376 Mighty Cougar Ave., Walterboro SC 29488  
701 E Butler Rd., Mauldin SC 29662  
115 Wilhelm Winter St., Travelers Rest SC 29690  
302 McAlister Rd., Greenville SC 29607

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## FELLOW

R. Vance Jenkins  
Elizabeth Johnson  
Corinthea Jones  
Priscilla Kelley  
DeeAnne Kimmel  
Monica Langley  
Tom Lucas  
Jennifer V. McDaniel  
Mahwish McIntosh  
Rene Miles  
Louisa Langley Moore  
Brian O'Shea  
Anne Peden  
Carolyn Pierce  
Deloris Pringle  
Darin Rawl  
Joan Rocha  
Bernard Schoen  
Anne Shealy  
Betty Slesinger  
Michelle Lavelle Tallada  
Mary Tisdall  
Leigh Unterspan  
Emma Watson

## SCHOOL

Charter High School  
Carolina High School and Academy  
Marlboro County High School  
Pelion High School  
Woodland Elementary School  
Chester Middle School  
James Island Charter School  
Lakeview Middle School  
Goose Creek High School  
Charleston County School of the Arts  
Wade Hampton High School  
Northwestern High School  
Greenville Middle School  
Cheraw High School  
Educational Consultant  
Bamberg-Ehrhardt High School  
Dillon High School  
Waccamaw High School  
John Ford Middle School  
(formerly of) Irmo Middle School  
Waccamaw high School  
Northwest Middle School  
Wade Hampton High School  
Eastside High School

## SCHOOL ADDRESS

874 S. Pleasantburg Dr., Greenville SC 29601  
2725 Anderson Rd., Greenville SC 29611  
951 Fayetteville Ave. Ext., MAU, SC 29512  
P.O. Box 68, Pelion SC 29123  
209 West Rd., Greer SC 29605  
1401 McCandless Rd., Chester SC 29706  
1000 Ft. Johnson Rd., Charleston SC 29412  
3801 Old Buncombe Rd., Greenville SC 29617  
1137 Redbank Rd., Goose Creek SC 29445  
1600 Saranac St., N. Charleston SC 29405  
100 Pine Knoll Dr., Greenville SC 29609  
2503 W. Main St., Rock Hill SC 29732  
339 Loundes Rd., Greenville SC 29607  
649 Chesterfield Hwy., Cheraw SC 29520  
Sumter SC 29150  
N Carlisle St., Bamberg SC 29003  
1731 Highway 301 North, Dillon SC 29536  
2412 Kings River Rd., Pawleys Island SC 29585  
P.O. Box 287, Saint Matthews SC 29135  
6051 Wescott Rd., Columbia SC 29212  
2412 Kings River Rd., Pawleys Island SC 29585  
1606 Geer Hwy., Travelers Rest SC 29690  
100 Pine Knoll Dr., Greenville SC 29609  
1300 Brushy Creek Rd., Taylors SC 29687

## Vermont

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

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

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

## Urban Fellows

Gabri'la Ballard  
Cheryl Broaden-Polk  
Emma Brock  
Craig Ferguson  
Shana Morrison  
Erica Rogers

Frederick Douglass High School  
Frederick Douglass High School  
Anne Beers Elementary School  
Newlon Elementary School  
Newlon Elementary School  
Clifford J Scott High School

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



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## FELLOW

Robert Tiller  
Patricia Ann Ward

## SCHOOL

Eleanor McMain Secondary School  
Eleanor McMain Secondary School

## SCHOOL ADDRESS

5712 S. Claiborne Ave., New Orleans LA 70125  
5712 S. Claiborne Ave., New Orleans LA 70125

### At Large

Mary Burnham  
Mary Ann Cadwallader  
Reeshma Charania  
Patricia Eschessa-Kariuki  
Mary Juzwik  
Lee Krishnan  
Kevin McNulty  
MacNair Randall  
Marty Rutherford  
James Schmitz  
Mohsin Tejani  
David Wandera

Haverhill Cooperative Middle School  
Rivendell Academy  
Aga Khan Academy-Mombasa  
Aga Khan Academy  
Center for English Learning and Achievement  
Diamond Jubilee High School for Boys  
Penn High School  
Metairie Park Country Day School  
Center for Building Educational Excellence  
Kennedy Charter Public School  
Aga Khan School  
Aga Khan Academy

175 Morrill Dr., North Haverhill NH 03774  
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300 Park Rd., Metairie LA 70005  
65 Sunset Ln., Berkeley CA 94708  
P.O. Box 472527, Charlotte NC 28247  
Aga Khan Rd., Kharadhar Karachi, Pakistan  
P.O. Box 44424, Nairobi, Kenya

## 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

Debbie Barron, director; Mauldin High School  
Langley Moore, coordinator; Wade Hampton High School  
Leigh Underspan, coordinator; Wade Hampton High School

### Lawrence, Massachusetts

Lou Bernieri, coordinator; Phillips Academy

### Providence, Rhode Island

Anna Kuperman, coordinator; Textron Academy

### Trenton, New Jersey

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



# Bread Loaf

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



PHOTOGRAPHY: Lynda Healey: Oxford University from Saint Mary's (upper right); Paul Myette: Cathedral & Jalisco Monument in Guadalajara, Mexico (center); Gail Denton: Bell Tower (upper left) and Hollyhock (center) at St. John's College in Santa Fe, New Mexico; Jeff Porter: Mendenhall Glacier in Juneau, Alaska (bottom).