

THE SAWPER

Volume 14, Issue 2
Spring 2006

Inside This Issue

CFG Seminar	2
The SAWPER Wants You	2
Director's Disk	3
SAWP Hosts Stock	4
Moms, Teachers Share Rewards	4
Exemplary Teacher	5
9 Rights of Teachers Book Review	5
Administrator's Breakfast	7
SAWP Video Available	7
Young Writers	8
Saturday Seminars	10
Overwhelmed by Technology?	11

SAWP Snap

"Perhaps the best test of any writing is whether after having read it, we see the world just a little bit differently."

-Bruce Ballenger, Contributing Author in
9 Rights of Every Writer by Vicki Spandel

Student Experts Share Heartfelt Thoughts On Teaching English Language Learners

By MaryCarmen Cruz

Training in sheltered English instruction has its advantages; it reminds us about effective practices in teaching English language learners. As an ESL teacher, I want to know which practices English language learners believe help them learn best. So I recently asked my high school students to tell me what they would recommend to teachers working with English language learners. Here are some of their recommendations:

- **Recognize students' proficiency levels; present material/assign work accordingly.** Margarita, a freshman, says, "We need to take our time" when completing assignments and "teachers need to take time" when explaining concepts. Processing ideas with academic English requires extra time for English language learners. Diana, another freshman, writes that one of "*the two most important things that the teachers do for help me [is] explain to me the same [as they] explain to the others students but in words more easy.*"
- **Don't lower your expectations.** Don't be afraid to give English language learners assignments but do offer assistance through scaffolding. Susana, a junior, writes, "*...this is my second year in the United States. I am an immigrant that wants a better way of life [and] that wants to improve myself. When I started school I didn't know a lot of English like now, I just knew the basic words and expressions. My teachers taught me a lot in just one year. They gave me a lot of assignments and tasks, and also they made me speak English for practice and learn more. That's one reason why I learned English, and you can do it to your students...*"
- **Show you care/Motivate/ Look for the potential.** Make connections to students' lives. "Make us feel closer to you. We pay attention to things that we like," Lizeth states. She adds, "Teachers should talk to the shy students because we know [the information] and it will give us confidence." Hao writes, "*Be strict with your students. You should make them follow directions exactly, but you should [have] fun [with] them sometime... Understand and trust your students also is important. You should care about them a lit-*

(ELL—Continued on page 2)

Critical Friends Plan Coaches Seminar

By JoAnn Groh

Are you tired of the old professional development mode where some expert is brought in on a one-time basis? Would you love to just have time to learn from the experience and wisdom of your peers? Critical Friends Groups (CFGs) are small groups of teachers and administrators who commit themselves to working together on a long-term basis toward improving student learning. CFGs meet monthly, usually for two-three hours during the school day. Critical Friends help each other think about more productive teaching practices, examine curriculum and student work, identify school-wide issues that affect student achievement, and discuss recent research in the field of education.

This summer's five-day training designed to have you experience a real professional development community and learn how to replicate the experience at your school site. It is interactive, transformative, and fun. The seminar is co-sponsored by the Tucson Small Schools Project and Pueblo Integral-Teaching and Learning Collaborative with the Southern Arizona Writing Project.

Seminar Information:

- July 31-August 4, 2006 from 8:30 a.m.-4:30 p.m. (breakfast and lunch are included)
- Cost is \$600 per participant/\$500 per participant if registering as a team
- Transitional Office Building, 1731 E. 2nd Street/UA Campus
- 35 hours of recertification credit
- All educators are welcome from grades K-16 from all disciplines; classroom and non-classroom roles
- Facilitators are JoAnn Groh and Carrie Brennan
- For more information, visit
<http://sawp.web.arizona.edu/CriticalFriends.htm>

(ELL—Continued from page 1)

tle more. That make them feel good.” Finally, Antonio, a junior, offers his insight: “I’m an immigrant like many people in this country. I’m just one more in the middle of society. I want to tell you how [much] help ...we do need. I see people that don’t want to take the opportunity of this country. Please look for the ones that really do want it. Thank you.”

All of my students were concerned about expressing what helped them most. All were sincere. “*I appreciate my teachers.*” “*Thank you for your time and attention.*” “*I hope my advice could help you.*” They want us, their teachers, to do well, and we need to do so for their sakes.

MaryCarmen Cruz is a veteran SAWP fellow and is presently English Language Acquisition Program Coordinator at Cholla High Magnet School.

The SAWPER Wants You!

The aim of *THE SAWPER* is to provide a vital network for the exchange of ideas within the Southern Arizona Writing Project community. *THE SAWPER* seeks short fiction (100 words or less), poetry, and brief articles on teaching strategies. In addition, stories (up to 300 words) focusing on SAWP projects, in-services, and outreach programs will be considered.

THE SAWPER is also seeking submissions for its “Young Writer’s” column. SAWP Fellows often discover that their SAWP experiences have led to dramatic changes in their writing classrooms. Please encourage your students to write about how their writing has progressed during time spent in your classrooms. Short writing samples from students are welcome as well as narratives on their experiences as “authors.” You will need to follow your school district’s policies (parental permission, releases, etc.) to allow your students to be published. Teachers, let us know (a short blurb) what works in your writing classrooms. As SAWP teachers, your written comments on how you motivate young writers are also encouraged.

The theme for the next newsletter will focus on a wrap-up of summer activities, the Summer Institute, and snakes! Deadline is October 2. All submissions should be electronically submitted to Lynn Cuffari, Editor, lynncuffari@comcast.net.



The Director's Disk

by Anne-Marie Hall

It is hard to believe that this is my last column for the Southern Arizona Writing Project. It has been a fabulous ride - my fourteen years as Director filled with many wonderful memories working with the teachers in southern Arizona. Our accomplishments have made our federal money possible and permitted it to grow. This has given us the freedom to develop more strategic programs to help teachers become better teachers of writing.

I could list the highlights of these past years, but I would rather thank the people who have made everything possible. I am sure I will forget some, but these are the teachers who lift me up and whose talents and passions for children and teachers have made classrooms and institutions better places to work:

- Roger Shanley and Flory Simon for making the Summer Institute burst with teachers, writing, and intelligent discussions about writing;
- Sharon Miller for moving and shaking our Teacher Research and Inquiry Institute into being and for the networks in the schools that you have forged; also, for finally taking our inservice programs and turning them into something cohesive and sensible;
- MaryCarmen Cruz for keeping our hearts and minds always on English Language Learners;
- Mike Sechrest for giving us a web site and some technological savvy and Heather Severson for making technology a friend of teachers;
- Mary Setliff and Ann Guido for linking us to the work of writing and reflecting on our teaching through the National Board Pre-Candidacy mentoring and workshops;
- Carrie Brennan and JoAnn Groh for helping us be better critical friends, nurturing and challenging our teaching lives;
- Brett Goble and Sue Smith for establishing and

maintaining professional learning communities among our teachers;

- Debbie Dimmett for inspiring the consciences of middle school writers, and Brian Bindschadler and Jane Newton for their work with our young writers;
- Michael Robinson and Kerry McArthur for their

dedication to the writing lives of teachers through their advanced institutes; and Aimee Rogers for giving teachers space to write;

- Pat Garrison and Colleen Thompson for helping us bring writing project work to rural teachers;
- Sandy Florence and Judyth Willis for offering open writing projects for teachers during the school year;
- Bev Herman, Harriet Scarborough, Amy Kelly and Lynn Cuffari for their editing skills in keeping our newsletter interesting, funny, and thought-provoking;
- Debbie Walker, Patty Malesh, and Eric Roller for their Senior Fellow work in the Summer Institutes;
- and Erec Toso, who has been a friend and colleague for over a decade and who has enthusiastically agreed to be the new Director of SAWP.

I could name every teacher whom I have ever met in writing project institutes, workshops, and retreats but there would be over 500 names. I must finally thank Mitzi Brydle, my wonderful other half here at the University of Arizona, who cares about all of you and keeps your stipends coming, the data base up to date, and all the mailings under control. I look forward to every single meeting I have with writing project teachers. Thank you for all the ways you have helped me grow as a teacher and lover of literacy. I move to my new role as a co-director next year so this is not good-bye but just see you later!



...these are the teachers who lift me up and whose talents and passions for children and teachers have made classrooms and institutions better places to work.

SAWP Sponsors Reunion with Patti Stock

By Roger Shanley

On Saturday, April 29, 2006, sixteen fellows from last summer's invitational institute joined ten SAWP board members to reconnect with one another and share in the proactive work of Patti Stock, past president of National Council Teachers of English.

Stock reported on her work with a writing commission as they provided advice and shared expertise at five hearings throughout the United States. Stock also shared the efforts of the commission during these hearings and showed a powerful series of video clips of students narrating their writing views and needs at the elementary, middle, and high school levels. She also highlighted the recommendations of this commission with the emphasis on "customizing" versus "standardizing" literacy instruction. The report by the commission is scheduled to be released this month. The SAWP fellows attending the reunion learned that the report titled *Writing and School Reform* will recommend best practices based on the commission's observations. One recommendation, "Standardizing and scripting of instruction threatens to undermine writing instruction," is echoed as a timely caution to the efforts by local school districts and state requirements.



SAWP Fellows and Board Members interact with Patti Stock, past president of NCTE.

Following a typical "breakfast spread" and a catered lunch, the SAWP fellows ended the day with a group discussion with Stock on ways in which they have implemented work from last summer's institute and plans for future projects. The Southern Arizona Writing Project thanks the expertise of Stock and efforts of Anne-Marie Hall for bringing the fellows together and rejuvenating all in attendance!

Teachers and Mothers: Job Rewards Come in Special Ways

By Nahal Rodiek

Wet towels on the floor
Dirty socks under the bed
Wash your hands
Brush your teeth

Zip up your jacket
Don't tease your sister
Clean your room
Be kind

Give me a tax
Sticky kisses will do
Where's my hug?
Goodnight my angel

Love them big
Hug them often
Kiss them daily
Bail them out

A mom's job
Is never done
Despite all my flaws
I really do try

But in search of prestige
I went to college

To become a doctor
To be somebody

And when I got done
I thought to myself
I did it
I have a title.

And then my little boy
Came up with the best title of all
"Mom, you're my tucker-inner"
How can any other title compare
to this?
I am in heaven.

Nahal Rodiek is working on her dissertation on the theories of John Dewey on school and society. She teaches freshman composition at the UA.

SAWP Names 2006 Exemplary Teacher

By Anne-Marie Hall

Congratulations to Sue Smith, SAWP's Exemplary Teacher of the Year for 2006! Sue Smith has participated in the Summer Institute of the Southern Arizona Writing Project in a most unusual role – that of university teacher. Most



participants are K-12 teachers. But Sue is first and foremost a teacher. After the Summer Institute, Sue went on to sit on our Advisory Board. She leads our Professional Learning Communities program, which gives mini-

grants to small groups of teachers working together on a collaborative project.

She has given inservices to public school teachers. Most incredibly, when preparing an inservice on writing in the content areas for the entire faculty of Cholla High School, Sue prepared an entire newsletter using the school's name and logo – with columns on writing activities and ideas to use in science, math, social studies, English, and so on. It was a remarkable effort above and beyond the usual professional development handouts.

In fact, ABOVE-AND-BEYOND is really Sue's middle name.



Author Explores Rights of Writers in Her Guide for Teachers

By Roger Shanley

Book Review

The 9 Rights of Every Writer, A Guide for Teachers

By Vicki Spandel

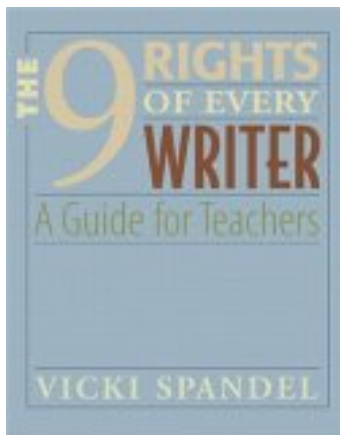
I must admit I was skeptical when I saw this title and author. Vicki Spandel is the originator of the six-trait rubric used to assess the high-stakes graduation test for Arizona students, so the association gave me doubts about the text. I continue to observe the rigid and programmed use of the rubric as it takes joy and quality out of student writing rather than serving as an aid during the writing process. As a recent addition to our library for the Southern Arizona Writing Project, however, I began reading the collaboration among Spandel and nine authors, each detailing a separate “right” for student writers in a “Writer’s Notebook” excerpt. By the end of the preface by Spandel, my opinion changed.

The first sentence of the preface, “This is a

book about creating *writing* that is a voice, not an echo” is followed shortly thereafter by two other fine sentences. “Underlying each chapter is my philosophy about why we teach writing in the first place.

Our reason is not—or at least it should *not* be—to

help students meet the standards we set.” In her preface, Vicki Spandel captures my own beliefs about writing, referring to the contributing author Bruce Ballenger’s view that “Perhaps the best test of any writing is whether after having read it, we see the world just a little bit differently.” Spandel adds her own qualification, “Heavy emphasis on assessment can rob us of that precious time. It can also make us afraid.” Any fear I sense caused by the current trend in assessment and rigid curriculum mapping through “pacing calendars” and “common assessments” is dissolved by the common sense found in the chapters of this work.



(Book Review—Continued from page 5)

The nine rights and Writer’s Notebook Essay authors are:

- The Right To Be Reflective, Christine Kling
- The Right To Choose a Personally Important Topic, Tom Newkirk
- The Right To Go “Off Topic,” Bob Ornstein
- The Right To Personalize Writing Process, Sneed B. Collard
- The Right To Write Badly, Bruce Ballenger
- The Right To See Others Write, Jim Burke
- The Right To Be Assessed Well, Samantha Abeel
- The Right To Go Beyond Formula, Stephen Kramer
- The Right To Find Your Own Voice, Barry Lane

These rights voice (rather than echo) the problems of following the traits for rigid assessment. Many of us have undergone faculty grading of student quarterly assessments where colleagues give minimal scores to insightful writings that go “off topic” in critical response to the very assessment process. Spandel and others advocate for the writing process and its personalization, a perfect use of the six-trait rubric for drafting and revision.

Timely comments about assessment abound in “The Right To Be Assessed Well.” Spandel advocates for three traits of assessment, that assessment be perceptive, compassionate, and useful. When

have I heard words like these used to describe our district and state methods of assessment? She references a tenet stated in the National Writing Project’s *Because Writing Matters*, “...assessment should have an instructional purpose, not simply an evaluative or administrative one.” She also commends efforts by the state of Kentucky’s shift from “emphasis on the expedient five paragraph theme” (National Writing Project 2003, 83) to a combination of on-demand and portfolio writing that spans genres, themes, and purposes, and includes writing produced for classes other than English.” She adds accolades for such an approach from noted authorities such as George Hillocks Jr. because she acknowledges that Kentucky’s approach “has shown great respect for its student writers,” a factor missing in our present practices.

This book imbues its 144 pages with so many right-minded ideas and best practices that I am advocating for its use as a common text for fellows in this summer’s writing project. I strongly encourage all teachers to read this gem because the issues of assessment and rigidly sequenced curriculum loom large for our students and our teaching lives. With the content of this work, we can voice valid concerns and redirect what I call “right-spirited but wrong-minded” assessment and curriculum practices. As Mem Fox professes in a quote highlighted in the Barry Lane reflection “I wish we could change the world by creating powerful writers for forever instead of indifferent writers for school.”

NEW:

Information for Administrators—What Can SAWP Do For Your School?



Go to <http://sawp.web.arizona.edu/index.html>. Click on Administrators!

Administrators' Breakfast Draws A Crowd

By Sharon Miller

On March 10, SAWP hosted its first annual Administrator's Breakfast for the purpose of disseminating information about and promoting our professional development programs to local schools and districts.

Twenty-three administrators and teacher leaders from five different school districts, one charter school, one private vocational college, and the Diocese of Tucson attended the breakfast.

A number of teacher consultants with the writing project came to the program to help spread the word. There was someone at each table to lead the discussion on what kinds of work we do and how we might be of help. These included Michele Brubaker, Sue Smith, Mike Sechrest, Flory Simon, Judyth Willis, and Carrie Brennan.

Along with information on SAWP's inservice offerings, participants viewed the new promotional video. Interest was high and enthusiasm was obvious. Among the school and district representatives there was considerable interest in follow-up activity. We have begun to follow up with various contacts to plan programs of support.



Administrators from throughout Tucson view SAWP video at first annual Administrator's Breakfast.

This was the first of several such programs to come. We are looking forward to opportunities in the future to market our programs and to make inroads into local schools and districts to offer our support.

Sharon Miller is a co-director of SAWP, working with the Teacher Research Institute and Inservice Programs.

SAWP Video Available for Promoting Writing Project

By Sharon Miller

SAWP has made it to movies! A promotional video for marketing SAWP programs was completed during the Fall semester as a result of a collaboration between Director Anne-Marie Hall and Department of English doctoral student Drew Kopp. Assembling information about SAWP programs from a variety of resources, the video demonstrates the influence of writing project programs on local school districts.

Participating in the video, describing their experiences with SAWP programs, are Elizabeth Goettl, Assistant Superintendent for Professional Development, and Terry Downey, Associate Superintendent, both of Catalina Foothills School District. Also, Harriet Scarborough, Senior Academic Officer of TUSD and also a SAWP teacher consultant talks about her own experiences as a teacher in SAWP and now as an administrator.

Wayne Ross, Principal of Sahuarita Intermediate School, speaks about the impact of SAWP programs such as portfolios on their teachers. Co-Directors Roger Shanley and Flory Simon describe the impact of the summer institute on teacher development, and a number of teacher consultants—William Hill, MaryCarmen Cruz, Heather Severson, and Helen Martinez contribute their ideas about the influence of SAWP programs on their classroom practice. Finally, Director Anne-Marie Hall appears in various segments about writing projects in general.

The resulting video is available in part on the SAWP website, <http://sawp.web.arizona.edu> <<http://sawp.web.arizona.edu/>, where various segments are linked on a number of pages.

Check us out. You'll be impressed.

WRITING AND CAMPAIGNING FOR SOCIAL JUSTICE

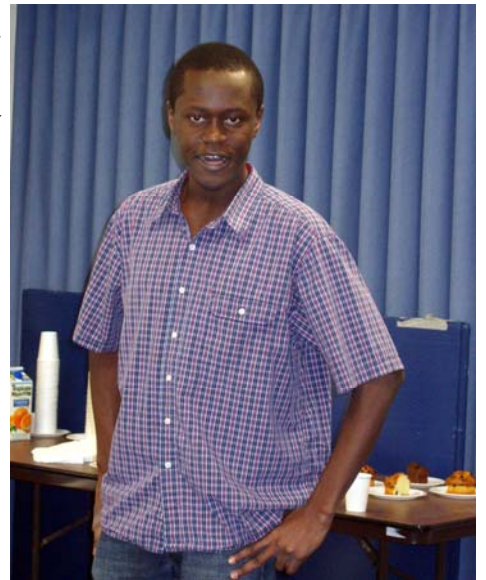
Middle School Students Teach, Learn From Each Other at Writing Workshop

By Deborah Dimmett

Who would have thought that middle school students could organize and present a social justice workshop for other middle school students? The Southern Arizona Writing Project gave Sierra Middle School students this opportunity, and on February 11 two groups of middle school students from Immaculate Heart School and the Paulo Freire Freedom School joined them in a day-long exploration of human rights and three problem-areas from around the world.

The workshop began with a guest presentation by Pierre-Louis Peguy, a Haitian student attending the University of Arizona, who explained the human rights situation in his country and some of the causes for these flagrant abuses. His presentation paved the way for a lively discussion about the United Nations Declaration of Human Rights whose articles each served as writing prompts. Students shared a wide variety of perspectives and genres during Author's Chair.

Students ended the workshop with a panel discussion on campaigning for human rights and an opportunity to join one of three human rights campaigns—child exploitation in the Ivory Coast, the imprisonment of “illegal combatants” at Guantanamo Bay, and the No Mas Muertes campaign that focuses on providing humanitarian aide to those crossing the Arizona/Mexican border. Participants were all given a campaign manual published by Amnesty International so that they could continue writing and campaigning for social justice. Students have also received a book of their “published” work generated from the workshop.



Pierre-Louis Peguy explained human rights issues in his home country of Haiti.



Breaks Free

By Na-il Emmert

I just wanted to be where the earth breaks free. Of fences, alleys, and walls. Of parks, cities, and malls. Where sky is king and water is queen. Where the air is fresh and the water clean. Where the owl sleeps in the heat of the day waiting for night to hunt their prey. Where mountains loom so high, so grand and wildflowers flourish across lands so free.



Imprisonment of Power (The Dictators' View of Child Soldiers) By Sarah Kegan

Last week, I forced a little girl to murder her sister.

Yesterday I brutally killed a young boy who would not walk with us.

Today I raided a small, innocent village and took children away from their parents and guardians, sometimes killing anyone in my way.

I ask myself, why do I do this? I do not know, but I keep at it still.

Every time I beat my whip against a child's back, I feel a new sense of power, a power that I have never before held. This power is one enabled to me that the government could never give. It is for this power that I joined the rebels.

I seem to let my anger all out when I hand a gun to a small child in order to kill someone dear to them. I want them to suffer like I did. Our ancestors suffered and these kids do not understand how much they did, until we teach them.

I find it nearly somewhat amusing when they fearfully shoot that similar child. They have no power, I do. I can control them.

I will train the strong boys to be as I that they may possibly feel the same power to let out their anger. They can help the fight against the government that has long since begun. I can dispose of the girls along the way, they aren't of much use.

Power is something that not many can comprehend. Some that hold it do not use it to a full extent. It's the devil that has taken over me. God help those poor souls I have and will destroy.

Tomorrow I will kick and torture our new captives.

Next week, I will murder once again.

Forever and an eternity, I will be marked a prisoner of myself and power.



Saturday Seminars Pilot New Program

By Sharon Miller

The 2005-2006 Saturday Seminars piloted a new inservice module designed as part of a forthcoming forty-five hour professional development program to be marketed by SAWP to local schools and districts. *The Road to Writing Power I: The Writing Process in a Time of Testing* is a series of five workshops that provides a fresh look at the writing process in a time of testing, focusing on effective strategies for increased student achievement. This pilot series was well-attended and well-received.

Judyth Willis, Michelle Brubaker, Julia Lindberg, Leslie Frayne, and Sharon Miller, all of whom were involved in the development of the program, facilitated the workshops which featured a variety of presentations by SAWP teacher-consultants. TC presenters from 2005 included Sandy LaCava, Kathy Hendrickson, Vivette Milson-Whyte, Lynn Citron, and Lisa Garbe. Additionally, Jenise Porter, 2004, Debbie Dimmett, 2001, and Inger McGee, 2000, shared their expertise on a variety of strategies and subjects.

A number of teachers attended the entire series, while others came to selected workshops throughout the year. Evaluations at the end of each session were consistently positive and provided valuable feedback for finalizing the series.

The second and third modules are currently under development. *The Road to Writing Power 2—*

Making Connections, will address writing across the curriculum, writing to learn, and writing across grades. *The Road to Writing Power 3—* Strategies to Meet the Needs of Individual Writers,

will address writing instruction and support for the reluctant writer, the special education writer, the gifted writer, and the second language learner, among others with special needs. At this time, each module offers fifteen contact hours credit, but SAWP will consider options for offering the program for university credit.

This program is part of a larger project underway to reorganize and reinvigorate SAWP's professional development offerings.



Leslie Frayne and Michelle Brubaker lead inservice Saturday Seminar team.



Doyan Speaks on Public Education

Juanita Doyon, activist and author of *Not With Our Kids You Don't: 10 Strategies to Save Our Schools*, discusses her efforts to protect public education in Washington state with an intimate group of educators, parents and activists at the "Cup Cafe" at Hotel Congress on Wednesday, January 18th, 2006. Doyon was brought to town by Educators for Social Change, a Professional Learning Community sponsored by the Southern Arizona Writing Project.

For more information regarding Doyon or Educators for Social Change please contact Aimee Rogers at aimeeann76@hotmail.com.

Overwhelmed by Technology to Support the Writing Process? Try This!

By Heather Severson, Assistant Technology Liaison



I've been thinking a lot about how technology impacts my personal and professional writing, as well as the way I teach. Here's a little clue about my process: there's nothing like waiting until the day before a deadline to focus the mind on these matters. This approach allows that entire day to provide inspiration. Do you ever write or teach like that? How often do you find yourself dreaming about the topic of your next unit, or coming up with a brilliant supplemental lesson on a weekend while trying to do something to escape or recover from the work week?

I went to a matinee performance of STOMP at UA Centennial Hall this afternoon. Having this technology column on my mind seemed to be a bit of a burden at first, until I started making connections to the beat. Mixing music, dance, theatre, choreography and performance art, the cast uses everyday objects like pipes and brooms, lighters and garbage pail lids as percussion instruments. As the STOMP web site says, the audience is "bombarded by noises that you usually try to block out."

A young boy seated near me kept repeating, "I want to do that!" Indeed, the simplicity of the carefully improvised musical instruments and props made the pleasing rhythms seem accessible. It seemed possible for any one of us to pick up a piece of trash or some object from our garage and

make music, spontaneously and with great enjoyment.

Periodically throughout the show, one of the performers would cue the audience to participate, so that our hands, feet, and fingers could add another dimension of sound to the experience. The playful exchanges and challenges between

Perhaps the best way to weed out irrelevant technology is to pay attention to the pleasing rhythms around us. Pick the tool that makes the task fun and accessible, even if it is just a pencil and a piece of paper...

artists and spectator participants induced laughter. At the end of the performance, children were tap dancing along the sidewalks, hitting their heads and their grandmothers' canes and the bushes and trash cans with rolled up programs or open palms. The music continued all the way out the doors of the auditorium and dispersed into the town, lighting up the mundane with new possibilities for artistic expression and amusement.

All of this was a nice contrast to a strange sight I saw on the way to the show. I passed a car full of people on the freeway, and all but the driver had white earphone wires trailing from their ears. Each person was immersed in his or her own Ipod experience. There wasn't even the commonality in that

car of listening to a single radio station, book on tape, or other shared audio environment. Technology can isolate as well as make connections.

It's easy to feel overwhelmed these days by all the technology options and mandates we are faced with as educators and consumers. It can seem like we have to find more time in our already busy lives to master the newest gizmo or read up on theory to justify practice with bells and whistles. It gets to be so that none of it is any fun! We may curse under our breath as we struggle to make the multimedia presentation work while precious class time goes by. Where is the WRITING?!

Perhaps the best way to weed out irrelevant technology is to pay attention to the pleasing rhythms around us. Pick the tool that makes the task fun and accessible, even if it is just a pencil and a piece of paper—or a lipstick and a paper napkin—or a piece of sidewalk chalk! If it doesn't draw us deeper into the creative process, we can give ourselves permission to ignore it. This might help us focus on the tools that make us all—teachers and students—say, "I want to do that, too!"

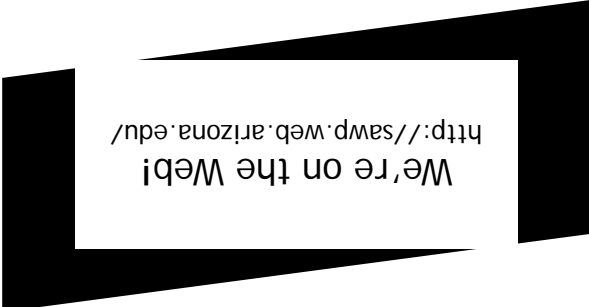
For more information on STOMP, please visit their web site at: <http://www.stomponline.com/>

Heather Severson is Assistant Technology Liaison for SAWP.

**Serving Educators in Five Counties and
More than Seventy School Districts**

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We're on the Web!
<http://sawp.web.arizona.edu/>

The Southern Arizona Writing Project—
The University of Arizona

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SAWP Announces Upcoming Events.

- Invitational Institute
June 5-July 6, Monday-Thursday, 8:30 a.m.-3:30 p.m.
- National Board Pre-Candidacy Class
July 10-14, 8 a.m.-3 p.m. (\$200)
- Connecting Curriculum to the Community: Writing Your Place
July 17-21, 9 a.m.-3 p.m. (\$100)
- Going Beyond SEI: ELL Teachers Writing Workshop
July 24, 25 and 28, 8:30 a.m.-1:30 p.m. (\$75)
- Critical Friends Group Coaches' Seminar
July 31-August 4, 8:30 a.m.-4 p.m. (\$500 for teams of two or more, \$600 for single participant)