

THE SAWPER



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SAWP Snap

"Rewriting is the essence of writing well: it's where the game is won or lost. That idea is hard to accept. We all have an emotional equity in our first draft; we can't believe that it wasn't born perfect. But the odds are close to 100 percent that it wasn't."

William Zinsser

Revising Teaching Practice through Positive Deviance

By Sharon Miller

Do you have students in your classrooms that you'd label "deviants?" All of us have had those kids who refuse to follow the rules—the "accepted standards of society," as the dictionary defines it, or, in education, to follow the accepted standards of the classroom. I remember Brian.

He was disruptive, knowing every button of mine to push and when to push it. I never seemed to find success with him or for him, but

Adam was an altogether different story.

Adam was never particularly disruptive, but he was frequently truant, often slept in class when he was there, and never did any homework. But his writing... oh, his writing. When Adam wrote, his prose literally sang. Writing was almost the only work Adam

ever did in my class. Instructionally, when assigning writing, I focused on the writing process—drafting and revision, peer response and conferencing along the way to publication. I was generous with writing time for students no matter where they were in the process. For Brian,

the writing time gave him opportunities to disrupt; for Adam the writing time was a waste. For him, process (as I presented it) was pointless; his

first drafts were creative; they were brilliant; they were flawless. What could I suggest to improve his writing? What could his peers offer? Of what value was revision? He didn't follow any of the "rules" for arriving at a publishable piece, but, then again, he

Brian deviated from the accepted rules of the classroom; Adam deviated from the accepted rules of the curriculum.

See *Positive Deviance*, p. 4

About The SAWPER

The SAWPER is published by the Southern Arizona Writing Project (SAWP), an affiliate of the National Writing Project (NWP). *The SAWPER* exists to provide a vital network for the exchange of ideas promoting the most current research and practices in the teaching of writing to ethnically diverse teachers from urban and rural areas of Southern Arizona.

We seek manuscripts from teachers of elementary, secondary and college students on the teaching of writing. Manuscripts may be on classroom ideas, practices, book reviews, in-services, outreach programs, SAWP projects and any issues of concern to writing teachers. In particular we seek articles that focus on what is working in the classroom, although we are also interested in research and theory in the context of teaching writing. Reflective pieces are considered as well as more research-based articles. Each issue is focused around a theme, however manuscripts on a wide variety of topics are always welcome.

As a supportive writing community, we also encourage the submission of short pieces of personal writing in addition to the academic writing discussed above. Personal pieces considered include poetry, fiction and creative non-fiction. Student writing is celebrated as well, with short pieces appearing in the *Young Writers* feature.

Guidelines for submitting manuscripts. All manuscripts should be electronically submitted as a Word attachment to the editor, Kate Cusumano, at kmc@email.arizona.edu. Please include the words *SAWP submission* in the subject line of your email. Manuscripts should generally be no more than 2,000 words in length and follow MLA style. Shorter articles are welcome. Fiction and creative non-fiction should be kept under 1500 words or less. We are willing to work with you on the length.

When submitting student work, please follow your district policies on parental permission. A release form will be provided upon request. Student pieces should be no more than 1000 words.

For all submissions be sure to include the author's name, address, school affiliation, and a short biography of 2-3 sentences. We cannot publish any material that has been previously published in print or electronic form.

The deadline for the next newsletter is Sep 15th. We encourage you to submit earlier than the deadline. Please see the Call for Manuscripts, page 15, for next issue's theme.

Southern Arizona Writing Project Board Members

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Director's Disk

Writing My Way Into Joy



By Erec Toso

I steal time to write in the mornings. I write because I have forgotten something that I need again to remember. If I can, I retreat with a cup of coffee to a chair or a café and start the day with a question: What is it that needs saying today? Then I wait for some answer to rise up from the catacombs of a mind occupied with the details of a busy life. Sometimes a list of what needs doing has to precede the “real” work of the moment, but after that it’s about waiting for the line that will start a chain of words that remind me who I am, why I do what I do.

This daily journaling has been a ritual since I was about 16 years old and I have thousands (yes, thousands) of pages of journals to show for it. They are a meditation that reveals my purpose after it gets covered over by the barrage of duties that accompany every day in this stage of life (maybe all stages of life).

Then, once I have a line that resonates, I build on it and begin working with it, revising, and sharpening. I trace an emergence of an emotion or a state that I call joy, and I let that guide me. It is not always happy; in fact, the feeling is sometimes anything but happy, but it is real, alive, full of a kind of vitality of truth. I see what *is* in front of me, find my voice, my source of meaning. This live wire of meaning usually has something to do with liberation – liberation from illusion, from bad habits, from indifference, from illiteracy, from not feeling connected. The desert is alive; words can be

alive; I am part of something bigger than myself.

Only then, can I enter the day ready and centered for what will come at me down the pipes of teaching, advising, writing, parenting, house-holding, and citizenship. Writing can be a path to joy with sufficient attention to what needs saying.

I write because I have forgotten something that I need again to remember.

Farewell Erec

Erec is stepping down from his role as Director of the Southern Arizona Writing Project at the end of this summer. His influence has led SAWP Summer Institute participants to a deeper understanding of theory and writing pedagogies, providing a solid basis for investigating new teaching strategies in their classrooms. Thanks for all your contributions, Erec.

We look forward to welcoming Jo Anne Behling, MA, MFA, with over thirty years experience teaching writing from 6th grade through graduate school, as our new Director in the Fall.

*Positive Deviance**Continued from p. 1*

didn't seem to need them. I remember whispering in his ear one day, "Would you mind *pretending* to revise? The other kids are watching."

The big difference between Brian and Adam was that Brian deviated from the accepted rules of the *classroom*; Adam deviated from the accepted rules of the *curriculum*. They were both

We can also learn from the positive deviants in our own ranks. How do we, as teachers, engage in deviant behavior?

a challenge: for Brian I needed an antidote; for Adam I needed insight. I needed to understand exactly how *his* process worked relative to the process I was asking him to enact in the classroom. If I had been clever enough at the time, I might have used Adam's "positive deviance" as a model for helping other students with their writing or, at the very least, helping me to fully grasp the complexities of the writing process.

Just as teachers might learn from students whose positive deviance offers insights into helping all students, we can also learn from the positive deviants in our own ranks. How do we, as teachers, engage in deviant behavior? To what extent do we comply with or resist the unreasonable demands made on teaching that we know—we *know*—are not in the interest of our students? How many teachers do you know who, in the interest of real learning in their classrooms, are courageous enough to stand up to the expectations of an inflexible pacing calendar, scripted programs, No Child Left Behind (NCLB) requirements, and a "big brother" atmosphere of controlled management?

What is "Positive Deviance?"

Positive deviance has been defined as

"intentional behaviors that significantly depart from the norms . . . in honorable ways" (Spreitzer and Sonenshein, 2004, 832). Originally applied to the field of medicine, particularly medicine as practiced by western doctors in third world countries to alleviate suffering from hunger and poverty, it involves identifying that member of the community who doesn't fit the mold, who succeeds (or survives) in spite of conditions, and then using that member as a model for revising medical practice on behalf of the community. The concept of "positive deviance" may actually sound familiar to those of us who have been involved in the writing project. When teachers gather in the summer at the Southern Arizona Writing Project's Invitational Summer Institute, they bring with them their best practices to share with others. Often these practices demonstrate strategies designed to enhance student learning within a narrow, standards-driven school climate, strategies that deviate from the scripted or prescriptive curricula required in their schools.

In her keynote speech at the teacher research conference on May 3, 2008, Dr. Susan Lytle drew on the work of physician, Atul Gawande (2007), developing parallels between the practice of medicine and the practice of teaching and what it means to improve practice. Lytle reminded us that we are all familiar with

Positive deviance has been defined as "intentional behaviors that significantly depart from the norms... in honorable ways" (Spreitzer and Sonenshein).

the concept of "better," as defined by No Child Left Behind: better test scores, better instructional alignment with standards, better

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Positive Deviance

Continued from p. 4

Compliance, and, especially, the notion that teachers who “know more, teach better.” But doing well as a practitioner, as we all know, is much more than outcomes, statistics, test scores, and making AYP (Lytle, 2008).

Too often, our revisions to instructional practice are not of our own choosing. Pressure from national, state and local agencies demand change NOW, requiring THIS scripted program, THAT textbook series, or THIS instructional practice. If teachers just fall in line and implement the program *du jour*, their students will be transformed and everyone will live happily educationally after. But we all know this is not how it works in real life. Students ARE left behind, and it is often those teachers who find ways to deviate from the directives whose students are most successful in what constitutes real learning, and along the way even meeting NCLB requirements. Writing project teachers often don’t “fit the mold,” and their successes are well documented. (See “Summary Report of National Results: Cohort III-2005-2006” at <http://www.nwp.org/cs/public/print/resource/2530>.)

David Dorsey (2000) in describing organizational reform as it relates to corporate structures says:

Change artists come into town, offer their wisdom, collect their fees, and then head home, where they design more offerings, conduct more research, and pen more books. In a time of dizzying change, change programs are a growth industry. And not surprisingly, these change programs almost never work. The consultants decamp, and the company reverts to form. The book gets read, maybe even passed around, and the company reverts to form. The

motivational speaker leaves to applause, and the company reverts to form

(<http://www.fastcompany.com/magazine/41/sternin.html>).

Positive Deviance and Teaching

It sounds terribly familiar, doesn’t it? If you just replace the word “company” with “school” or “district,” it describes most of the reform efforts teachers have experienced in recent years, as their schools and districts look for the “magic bullet” that will get NCLB off their backs. The shame of it is that too often these so-called magic bullets not only miss the target, but often cause collateral damage along the way.

The most thoughtful teachers are the ones who really know what their students need for success. They are the ones who observe their students carefully and revise their teaching according to their students’ individual needs. It is they who “are ‘positive deviants’ in Gawande’s framework, working [in collaborative groups or on their own] to make things *better* by generating new knowledge, focus[ing] on how to

The most thoughtful teachers are the ones who really know what their students need for success. They are the ones who observe their students carefully and revise their teaching according to their students’ individual needs. It is they who “are ‘positive deviants’ in Gawande’s framework.

See Positive Deviance, p. 10

What's in a Name?

Renaming *The SAWPER*

Change can be good. Sometimes the old is outgrown, or no longer serves its purpose. We feel that is the case with the name of *The SAWPER*. Publishing our work is a goal for many of us, and sharing that published work is important. Having a name that is composed of an actual word or words, and that is easy to Google, would be helpful. When we tell our colleagues or administration "I had an article published in *The SAWPER*" is it easy for them to look it up online? Do they know how to spell SAWPER? Would other writers and teacher ever stumble on our newsletter by Googling in search terms such as *teaching writing* or similar phrases?

We are thinking about giving our newsletter a

new name that will be more meaningful. Something with a double meaning, like *Composed*, or something beautiful like *Artful Writing*. SAWP Board members have already been brainstorming ideas. While most of the names on our growing list are not appropriate, they do help stimulate further ideas.

We'd like your help. Do you have any ideas? You might take a look at names of literary magazines for ideas—some have great names. We'll select our favorites and open it to a vote before the next issue comes out. Send your suggestions to Kate Cusumano at kmc@email.arizona.edu. Please include the words "Renaming *The SAWPER*" in the subject line.



Whole Language Umbrella
Literacies for All Summer Institute
July 17-20, 2008
JW Marriott Starr Pass Resort, Tucson, AZ
Critical Reflections: Honoring and Nurturing the Whole Child

The Whole Language Umbrella (WLU) is a conference of the National Council of Teachers of English dedicated to a view of whole language as a dynamic philosophy of education. WLU is made up of support groups and individual professionals around the world who are interested in developing and implementing whole language in educational settings. WLU also publishes a journal, *Talking Points*, twice a year.

The 2008 Whole Language Umbrella Literacies for All Summer Institute will be held in Tucson, at the J. PI Marriott Starr Pass Resort, from July 17-20. This exciting event will bring together educators at all levels from across the United States, Canada, Australia, Latin America Japan and other countries. *Many of the speakers will be familiar names to you and include Carol Edelsky, Monica Brown, Kathy Short and Bob Wortman.* For registration, hotel and program information please visit <http://www.ncte.org/profdev/conv/wlu>

Tucson Teachers Applying Whole Language (TAWL) is helping in the planning of the conference. If you can help with the myriad of activities necessary to successfully host this event please contact Caryl Crowell at ccrowell@tucsontawl.org.

Second Annual Teacher Research Conference Hailed as a Success

By Sharon Miller

On May 3, 2008 more than eighty people descended on the Modern Languages Building for *Voices in the Village: Teacher Researchers Share Their Stories*. Co-sponsored by the Southern Arizona Writing Project and the Sunnyside Unified School District Career Ladder Office, the conference involved presentations by teachers from school districts around the Tucson area, as well as from the Bureau of Indian Affairs schools, from Cave Creek School District and from the Great Basin (Nevada) and the Southern Nevada Writing Projects.

Keynote speaker, Dr. Susan Lytle, of the University of Pennsylvania, and a leader in the teacher research movement since its earliest days, spoke on *Practitioner Inquiry and the Practice of Teaching: Some Thoughts on "Better."* She introduced us to the concept of "positive deviance," which is an idea, founded in medical practice, that deviations from "normed" practice can have a positive impact on the success of an organization or institution (see *Revising Teaching Practice Through Positive Deviance*, in this issue). Dr. Lytle shared stories and writings by teacher researchers, "positive deviants" with whom she has worked, reminding us, in one example, of the work Gerald Campano shared with us last year at the first annual con-

ference.

In addition to the presentations by teacher and action researchers, SAWP teacher-consultants were invited to do their teaching demonstrations, broadening the appeal of the conference. Four break-out sessions followed the keynote address and involved twenty-four separate presentations in addition to a poster room that was available all through the day.

Presentations and panel discussions addressed a wide range of topics and grade level issues offered by classroom and college teachers.

The day concluded with a final, general session where a number of notable books by teacher researchers were given away. Many of the books were generously donated by Michael McGann, sales representa-

tive for Teachers College Press, one of the nation's premier publishers of teacher research and inquiry. Additional books on inquiry, along with books by university authors, were provided by the Southern Arizona Writing Project and the Sunnyside Unified School District.

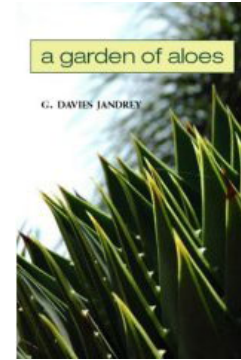
Evaluations of the day and of the presentations were overwhelmingly positive and encouraging. Even as we finish with our second annual conference, we are already looking forward to next year's event.

"Positive deviance," ... an idea, founded in medical practice, [states] that deviations from "normed" practice can have a positive impact on the success of an organization or institution.

A Garden of Aloes

a first novel by Gayle Davies Jandrey

Review by Anne-Marie Hall



Editor's Note: Gayle Davies Jandrey is a SAWP Fellow whose debut novel has been published by The Permanent Press (2008). Only 12 books are chosen yearly out of about 6000 submissions at this respected small press publisher. We are proud to review her book here.

The title of Gayle's debut novel, *A Garden of Aloes*, suggests the beauty and fertility of a well-cultivated garden. While an aloe is a plant that initially appears to be sharp, dangerous, and thick with thorns, it is also a plant that multiplies miraculously under harsh environmental conditions, and that broken apart, has tremendous healing powers. Its gelatinous center can heal many things, even if its sharp edges seem to repel. These opposing images serve as the controlling metaphor for this novel about a haven for fragile people, a place where even the most unlikely characters can thrive.

The story is a heartbreakingly touching, un-sentimental portrait of women who are bent but not broken. Leslie and her two daughters – Sam and Audrey, ages 11 and 13, flee an abusive husband and father and a comfortable life for a subsistence life on Miracle Mile in Tucson, Arizona; here they meet Eden, an exotic dancer, and her daughter Chablee – a half black, half white teenager, and Dee, an obese Jesus-

loving schizophrenic with a heart of gold. They begin to forge a new life that is thorny and sharp on the outside but ultimately has a soft center. The novel is told in four voices – all true to character: Sam, Dee, Chablee, and Leslie. Jandrey does a remarkable job of keeping each voice realistic and distinct. Her dialogue moves easily from the smart aleck Chablee to the sensitive and funny Sam, to the multiple personalities of Dee, to the anguished mother, Leslie. It is particularly difficult for a new novelist to write in four voices yet keep the personalities of each intact. But Jandrey does just that. She does not

“Gayle Davies Jandrey has crafted—from the experience of her 28-year career as a school teacher— a compact, compelling debut novel that is at once heartbreaking and heartwarming.”

shy away from the harsh realities of women on the edge. Do not read this novel expecting a slick or romantic vision of life on the margins.

This is a novel that would be provocative for reading groups and for adolescent and teenage readers as

well. The issues of abusive fathers, of the pain and silence surrounding such situations, of the struggles and courage of many women who break free of these situations in spite of unbearable odds – are all miraculous and gritty. Poverty is central in these month-to-month apartments where mostly castouts of society are forced to live. Their lives speak to courage, to victims, to miracles. and issues of sexual abuse and gender politics are brought to fruition.

See Garden, p. 9

Gayle never ducks her head in facing the very real situations that some students in our own classrooms face.

Hats off to Gayle for her honesty and courage – no doubt honed from years of teaching experience. This is a novel that could be the focus of teachers' book clubs this summer, of classroom discussions next year, and of robust discussions among us all. It is a compelling,

well written, gloves-off portrayal of lives that are way too common in the great old US of A.

Gayle Davies Jandriey retired 8 years ago from 28 years of teaching special education. She attended SAWP Summer Institute about 20 years ago and lives with her husband in Tucson. Her book is available in bookstores and on Amazon.com. For a look at some of her other work, visit her website at web.mac.com/g.jandrey.

Now, for those of you who would like to try the world of self-publishing, read on for advice from one of our SAWP colleagues who has published with iUniverse.

My Experience with iUniverse: The Publishing "Hump"

By Deborah O'Dowd



Editor's note: Deborah O'Dowd has published two novels with iUniverse, one a YA and one for ages 9-12. I asked her to share her experience with iUniverse and, in the process she shares with us how she let her students in on her revision process.

Why iUniverse?

Desperation. You've heard the analogy that writing a novel is like the gestation and birth of a baby. Yes, but babies grow up. They leave home, granting their parents opportunities to rediscover themselves and evolve.

The "hump" I birthed at age 24, my first novel, didn't grow up. Instead its atrophied body curled up behind my right shoulder to paralyze my growth as a writer.

When I began my research on self-publishers,

my desperation was specific and my goal was narrow: get the poltergeist manuscript of my first novel off my back, where I felt it perched like an invisible hump. There's more when you consider the prejudice against self-published and print-on-demand books, juxtaposing my hard work, dedication, expertise and education. In short, utilizing iUniverse might be looked upon as an act of insanity.

Results

I published my first novel, *The Pack*, with iUniverse under the pen name Nikki O'Neill to separate the YA literature from the juvenile and professional genres. I couldn't afford the editing services for that book, so I was ineligible for taking it to the next level. With my latest novel, *Fashion Fighter*, I've gotten more than my

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*Positive Deviance**Continued from p. 5*

provide access and equity to quality education for all of the children in their classrooms and schools" (Lytle, 2008, 377).

How to become a "Positive Deviant"

According to Gawande (2007) there are five ways to become a "positive deviant:"

- by asking unscripted questions,
 - by resisting the impulse to complain about how bad things are,
 - by counting something that is interesting to you,
 - by writing something—a blog, a paper for a professional journal, or a poem for a reading group, and finally,
- by looking for the opportunity to change.

It can be difficult for teachers who stray from the currently mandated patterns of teaching. If you think of human behavior along a continuum, negative deviance would be on the far left, positive deviance on the far right, and normal behavior square in the middle. The social structure in which we live or work may pressure everyone to act "normal." Behavior on either end of the continuum is unacceptable—those on the negative end, must be remediated, corrected, and properly socialized; those on the positive end may face pressure and rejection because they make everyone else look bad by example (Whetten and Cameron, 2004). I have observed that many writing project people face resentment and jealousy from their colleagues at school. When one teacher consistently outperforms everyone else, such a reaction is not surprising. I've known teachers who, having become involved with the writing project, have gone back to their schools refreshed, reinvigorated, and enthusiastic about

If you think of human behavior along a continuum, negative deviance would be on the far left, positive deviance on the far right, and normal behavior square in the middle.

revising their teaching practices, only to be isolated and rejected by colleagues. That's where the writing project community can offer the nurturing and sustenance that such teachers need.

Becoming a member of a writing project community can empower teachers to face the challenges of external influences and enable them to capitalize on their own positive deviance, following new scripts, asking unscripted questions of themselves, their students, and their administrators.

Robert Quinn (Sparks, 2001), author of *Change the World: How Ordinary People Can Accomplish Extraordinary Results*, puts it nicely when he says:

When we muster the courage to act on new scripts, amazing

things happen. When people become empowered, they realize that they had put constraints upon themselves. Suddenly, they are able to do all kinds of things we previously thought were impossible. I think the most important thing we give students as teachers and leaders is our example of aliveness and courage. We become empowered and empowering to them because we have demonstrated the courage to change our scripts, even though they probably would not use those words to describe what happened (<http://www.nsd.org/library/publications/jsd/quinn224.cfm>).

Many of us who have become involved in NWP/local writing project programs have, in fact, found the language to describe what

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*Fearless Pursuit**Continued from p. 10*

happened to us. Having that language helps us move beyond complaining about circumstances to having the confidence to act on our own knowledge of teaching and learning. We engage at a deeper level, moving out of our comfort zones and embracing the classroom moment—responding to what it is our students need and demand of us. We feel empowered to duck those “magic bullets” and the prescribed programs that fit neither us nor our students, revising our teaching approaches by rejecting the recipe and giving our students what we know is best for them.

Just as we focus on engaging our students through interesting approaches to curriculum and content, we, too, benefit from engaging with a community that provides interesting and stimulating experiences. There are many such possibilities in a writing project community: professional learning communities which focus on specific areas of interest to teachers, teacher research wherein teachers investigate their own teaching practices and their students’ learning within a supportive community of teachers, on-going writing groups, on-going reading groups, mentoring summer fellows, providing leadership for inservice and professional development programs, supporting a variety of writing project programs. Through on-going involvement with the writing project, we continually find ideas for revising our teaching in the interest of our students.

Of course, where would we be as writing project teachers if we didn’t value writing? I’m reminded of the high school teachers I used to

work with who taught literature, but rarely read themselves, complaining that they became English teachers because they loved reading but now they never had the time for it. That year, we designed their professional development around reading circles. The most important outcome was not that they actually read and talked about books, but they learned that they could make the time to read. By the same token, as writing teachers, we need to make time to write—to write with our students and to share that writing with them, to write for real audiences, just as we invite our students to do. Our summer fellows always rejoice in the concentrated time they are provided for writing—real

Teaching is rich with opportunities to change—to change ourselves, our approaches to teaching, to change what our teaching means to our students, and to change the status quo in our schools and districts.

writing, not just writing lesson plans, but writing poetry, memoir, professional essays, and silly stuff—writing that just feels good for a variety of reasons. By actually writing ourselves, we discover so much more about what our students need from us when we are teaching writing. By continu-

ing to write after our summer institute experience (writing for publication, writing for ourselves, blogging), we can serve as a model for our students and we can even continue to interact with adults rather than just our students.

Teaching is rich with opportunities to change—to change ourselves, our approaches to teaching, to change what our teaching means to our students, and to change the status quo in our schools and districts. We must choose our opportunities and act decisively, raising our voices and insisting on teaching that honors, not only the profession, but the students who depend on our guidance and support.

Even now, some twenty years later, I still

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Positive Deviance

Continued from p. 11

think about Brian and Adam and what they taught me about teaching. Whether I learned those lessons in the moment or upon reflection, they both offered me opportunities to revise my teaching. Sadly, I suspect I paid more attention to my need to move Brian along the continuum to the middle—to “normal” behavior, and I probably missed a great deal that Adam had to teach me. I do remember what a joy it was to read anything he wrote and how I wished I could write like a gifted fifteen-year-old. I’d like to think that now I would pay more attention to Adam and his needs. I want to be a positive deviant and I hope I have been one; I want to learn from those positive deviants I encounter, be they students or teachers.

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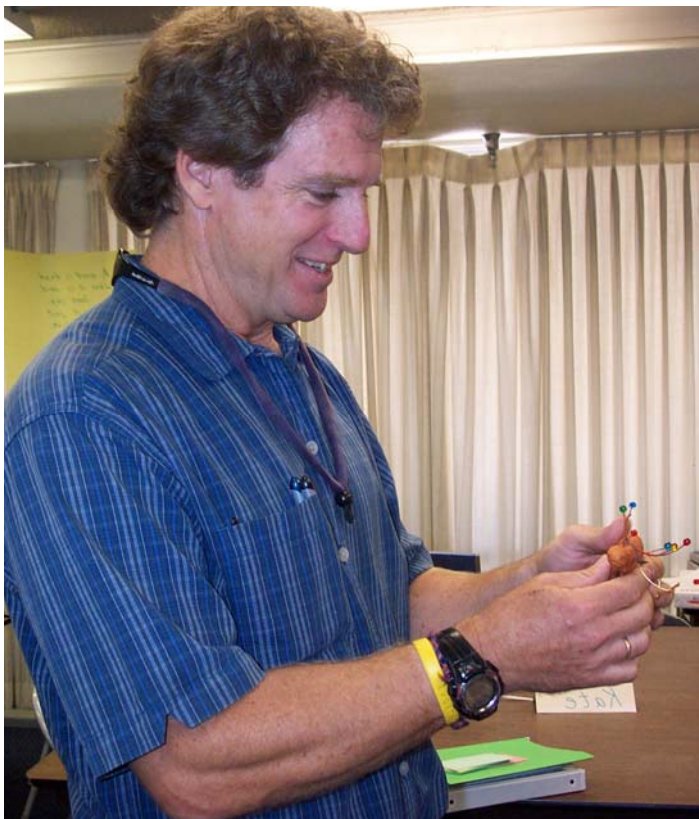
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Sharon Miller, a Co-Director of SAWP, works mentoring pre-service teachers at University of Arizona South.



Summer Institute 2008—

It's not just about writing—it's about creative thinking and problem-solving.

Outgoing SAWP Director, Erec Toso, in photo on left, practices his problem-solving skills during a demo lesson at the Summer Institute in June.

We'll miss you, Erec.

iUniverse

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money's worth. Here are some tips for working with iUniverse:

Submission

Go to iUniverse.com and pick your publishing package. There are three basic packages and you can click on *Package Comparison Chart* to help you decide. Submit your manuscript as a Word document attached to an email.

Publishing Begins

For less than \$1000 iUniverse will begin the process. Most importantly is the review. The reviewer gives you feedback and recommends iUniverse services which you can then select or decline.

Selecting Services

For *The Pack*, I was unprepared to afford extra services, but I secured a loan for *Fashion Fighter* and, based on my reviewer's comments, selected the Editing Service. I also added 50 pages to my manuscript because the reviewer wanted to know what would happen if my main character, Cheeks, saw pictures of fallen victims of the Iraq war. After all that I elected to buy a 2nd review. Finally, I began the editing process. (There can be a steep learning curve if you have no experience using editing programs, but it is simple once mastered.)



Cover Creation

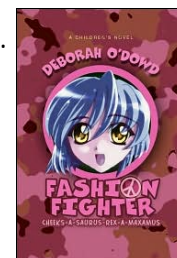
You will be asked to suggest ideas for the cover art as well as write the author bio and marketing blurb. I recommend purchasing the *back cover polish service* because the back cover is important and they do beautiful work, free with some packages.

Post-Publishing

After completion, iUniverse shipped me my forty "free" copies and informed me I'd won the Editor's Choice Award. I then applied for and received notice that my book would be displayed in the New Title Showcase at BookExpo America, May 29th-Jun1st, and also at the Frankfurt Book

Fair in Germany October 15th-19th.

I purchased the Publicity Services only available to Editor's Choice winners, ordered 100 more books at the author discount, and continued promoting my book by attending rallies, educational speaking opportunities, political events, etc. I'm still keeping my day job, but now I'm free to write other things.



What's Next

My next goal is to use iUniverse-contracted publicity services (not cheap!) to eventually sell 500 books and become eligible for the iUniverse Star Award because brick and mortar bookstores will consider putting a Star Award book on their shelves. (See the tabs on my website for the publicist's hard work and all her information, i.e. press release, pitch, etc.)

Modeling the Revision Process

With the gentle encouragement of my co-teacher for the 2006-2007 school year, I shared *Fashion Fighter* with our 9th and 11th grade students chapter by chapter, enjoying the use of the classroom projection system to display my messy drafts, even as they became more chicken-scratched as I was compelled to revise and edit while reading aloud. The act of reading aloud and conversing with my students did help my revising. But as a teaching tool, this modeling made transparent the metacognitive process of revising.

Writing Is for Publishing

My experience of feeling blocked before finally pushing myself to publish has reinforced the power of sharing and publishing in the classroom. Students are "real" writers, too. Writing is for publishing. Without publishing, what's the point? The hump wins.

Deborah O'Dowd is a third generation Tucson High School graduate and has taught English for 17 years in the Arizona public school system. Go to www.fashionfighter.net for more information about Deborah and her works. Both of her novels are available at amazon.com.

Fellow Writers:

SAWP Fellows Get Published

Roberta L. Howard writes that she has published curricula and workbooks as well as poetry in e-zines and chapbooks. Chapbooks include *The Shortside of Me*, and *Under My Red Toes*.

Matthew Conley has published historical essays, as well as a poem and a haiku in the anthology *A Bigger Boat: The Unlikely Success of the Albuquerque Poetry Slam Scene*, UNM Press, May 2008.

Many of our SAWP Fellows have been busy writing. Due to space requirements only the most recent work can be printed. If you have recent publications that have not been recognized in The SAWPER, please send the information to the editor at kmc@email.arizona.edu. Be sure to include the year you attended the Summer Institute as well as the pertinent bibliographical information.

Blind to Bullying

Nineteen Minutes by Jodi Picoult

(Atria, 2007) (Previously in print on the Tucson Teachers Applying Whole Language (TAWL) website at tucsontawl.org).

Reviewed by Jenise Porter

I went to the Friends of the Library book sale in May and bought 48 young adult and juvenile novels for \$12.50. While my books were being tallied I chatted with the two volunteers who

turned out to be teachers. We discussed what I bought, they had read most of them, and they both told me I must read Jodi Picoult's new novel. They thought it would be a powerful book for high school students (if those Friends volunteers are reading this, thank you very much).

Picoult's novel is about a school shooting—a killing by one child, Peter, who has been bullied for his entire school life. The image of the older boys taking his lunch pail on the first day of kindergarten and throwing it out the bus window sticks with me. Various narrators tell the story: Josie, who had been Peter's friend even before kindergarten, the mothers of Josie and Peter, the police officer who disarms Peter and investigates the shooting, and Peter himself. The bullies in the story are not sympathetic characters, nor are the teachers, who either don't intervene or suggest that Peter should just get tough. Everyone in this story, as in the real world, bears some culpability for the institutions that ignore and sometimes condone aggressive behavior and cruelty to children and adults who are considered different.

I had some moments of self-righteousness, thinking I had never bullied anyone in my elementary or high school years. Then I had a flashback to an incident in high school, an incident I had not recalled in 40 years, of a girl whose life I helped make miserable for our entire junior year. My husband read the book after I finished it and we have been discussing it off and on for several weeks. I suspect it is a book that we will not easily forget. Picoult has a website for discussion of the book and resources for discussing bullying: <http://www.jodipicoult.com/nineteen-minutes.html>.

Jenise is a Doctoral Candidate at the U of A in the Department of Language, Reading and Culture. She has attended SAWP Summer Institute twice, once in 2005 and again this summer.

From the Editor . . .

Are you writing yet, using some of your summer vacation days to put words on paper, or on digital files? I am. Of course I had the luxury of being able to attend the SAWP Summer Institute for my second time this summer, so you know I am immersed in writing at the present. In the hopes that many of you are doing some writing this summer, I decided to devote my space to tips from writers and agents I met at the Pima Community College Writers' Conference May 29th-June 1st. It was three days of writing, laughing and inspiration. I say the laughing part because writers always have funny stories to tell about how they got published, or where they get their ideas from, or, in the case of agents, funny query letters they've gotten from would-be authors.

All of the writers and agents advised us to read a lot. I am amazed at this event every year by the number of people I run into who are trying to write children's books, yet rarely read children's literature. Read in the genre you wish to write in, and then read in other genres as well. This also goes for your professional writing. If you hope to get published in *Language Arts* or *The Journal of Adult and Adolescent Literature*, read them; see what kind of articles get published.

Elisabeth Hyde, author of *The Abortionist's Daughter* (and other novels), says when she gets stuck she reads some more. Jennifer Lee Carrell, author of *Interred With Their Bones* (and other books), watches films to get a voice she can use for her characters when she is at the beginning of a book and can't hear her character's voices.

Jennifer J. Stewart, author of children's books, including *If That Breathes Fire, We're Toast*, and *Close Encounters of a Third-World Kind* (and more), says to make sure you have writer friends; critique each other's work, meet regularly for "accountability luncheons" to share work, talk about query letters, marketing, etc., and then write for the rest of the afternoon. She says coffee shops love the "ambiance" writers bring to their establishments! Poet Andrea Hollander Budy, author of *Woman in the Painting: Poems*, gives herself assignments, like "write a poem about the color red—create the psychological and emotional essence of the color." She also advises writers not to be afraid to fail. Last, in the words of Peggy Shumaker, author of *Just Breathe Normally*, who takes supreme pleasure in writing, "go now and commit pleasure."

Kate Cusumano

Call for Manuscripts

Fall 2008—Rocks and Gems in the Current of Your Writing/Teaching Life

Have you ever noticed how some obstacle, or seeming "rock" in your path, has turned out to be the catalyst for change in the way you teach or look at things? In the flow of your life or teaching has there been something which forced you to change direction, leading you on a different path that was just what you needed to fully develop, express, create? Did that "rock" turn out to be a "gem?" Be looking for that gemstone and send us your article by mid-September. Start your new school year off by putting a publication with your name on it in your principal's mailbox.

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