

THE SAWPER

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SAWP Snap

"When I taught writing to young or not so young children and I saw a word, a phrase, a line cut out, and a replacement scribbled in, I did not see a messy paper, I saw a critical mind at work that saw a choice could be made and made it. The student was thinking. Nothing less than that."

-Donald Murray, *Boston Globe*,
September 20, 2005

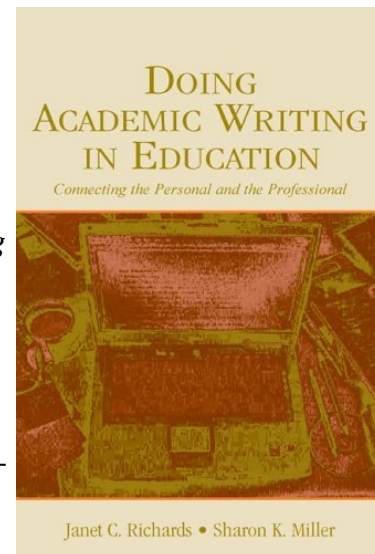
SAWP Authors Find Authentic Voice In Newly Published Book

By Sharon Miller

The email arrived in my inbox on May 31, 2003. I couldn't believe it—he had said yes! Donald Murray had agreed to write the foreword! We had sent him some very rough chapters of our book in progress and he had liked it. I found myself corresponding with him over the next several months—*me*, e-chatting with Donald Murray—*me*, finding the nerve to ask him to revise a part of his foreword. It seemed almost surreal.

Published in July 2005, by Lawrence Erlbaum Associates, *Doing Academic Writing in Education: Connecting the Personal and the Professional* focuses on the struggles of real writers to find an authentic, personal voice in educational and academic settings. Throughout the book, educators from all levels share their experiences with writing as students and as professionals, providing readers with models for exploring their own encounters with "the language of the academy."

This book came about as a result of my partnership with Janet C. Richards, then at the University of Southern Mississippi, in the Reading and Writing for Critical Thinking Project of the International Reading Association. She and I had frequently traveled to the Central Asian country of Azerbaijan to provide inservice for educators who were attempting to shift their teaching strategies from a Soviet "stand and deliver" model to a more democratic one involving collaborative learning, critical thinking, and student empowerment. Long hours on airplanes and in airports gave us ample time to talk about our teaching experiences. One topic we kept revisiting had to do with the nature of academic writing and how sometimes it's difficult to persuade our graduate students to write in their own voices. Too often, they felt compelled to write in the artificial, formal voice of the academy. We wanted to write a book that would help them liberate their own voices and establish a personal identity within their academic and professional writing. We knew we would need teachers and university students to tell us their stories.



(Just Published—Continued on page 2)

(Just Published—Continued from page 1)

As part of our task, I invited a group of TCs from the Teacher Research and Inquiry Institute to begin a writing group. They were teachers whom I believed had stories to tell and who might be interested in writing for publication. At the same time, I wanted them to share their struggles to write for a broad educational audience in a variety of settings for publication and for their professional and academic purposes. We applied for a SAWP Professional Learning Community grant and received two years of funding to feed our bodies and our souls as we struggled with our individual and group projects.

Deborah Green, who was our hostess for our monthly meetings, had been charged with writing a chapter for a National Writing Project publication from the Teacher Research Collaborative (TRC). She would describe Sunnyside Unified School District's development of a teacher research program as a Career Ladder option. This publication will be available in November of this year. **Heather Brown**, who was then teaching at Ha:san was committed to telling the story of her teacher research project with her students at the Tohono O'odham charter high school. Eventually, Heather's article was published in the November 2004, issue of *English Journal*. **Sandra Engoron-March** struggled with conflicting desires to write about her work with special needs students and writing a children's book about a surprising encounter with a family of quail. **Debbie Dimmett**,

working full time teaching middle school gifted students and taking a full load of graduate classes in her doctoral program, had multiple and sometimes conflicting writing expectations. Her personal writing interests often competed with her required academic writing. In the first year of our PLC, **Gopa Goswami** participated, grappling with her doctoral writing expectations. Though not part of the PLC, **Sandra Florence** contributed ideas about multi-genre writing and alternative discourse, and **Michael Robinson** and **Tilly Warnock** were cited.

As our PLC worked together to support one another's writing goals, we also shared reflections of our writing experiences. In addition to our PLC, Dr. Richards' pre-service teachers and graduate students in Mississippi, and later at the University of South Florida, contributed their stories and reflections, as did colleagues from the Maryland Writing Project and from universities around the country.

In general, our goal was to resolve the conflict between the academic and the personal voices and to offer our readers a model as well as strategies for reconciling this conflict for themselves. In the foreword, Donald M. Murray refers to these two voices as "male" and "female," declaring that "[t]he writing [in the book] itself is a model of effective personal academic prose . . . demonstrating how we can combine the two languages of our profession." It would seem, then, that we achieved our goal.

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

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 share how their writing has progressed during time spent in your classrooms. Short 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, 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 is **Linking Literacies: Reading and Writing Connections**. **Deadline for article submission is January 10, 2006.**

All submissions should be electronically submitted to Lynn Cuffari, Editor,
lynncuffari@comcast.net.



Director's Disk

By Anne-Marie Hall

As I begin my thirteenth year as director of the writing project, I reflect on this past summer. It was surely a busy summer with a successful Summer Invitational Institute, a program on Sheltered English Immersion, a Critical Friends Coaches Group Institute, a weeklong workshop for National Board for Professional Teaching Standards, and a study group on Social Justice, Equity, and Assessment. In addition, we had two young writers programs in late May – early June for students in grades 4-6 and 7-9.



The Advisory Board for 2005-2006 has begun planning for school year programs and summer programs already! We welcome new Board members Lisa Garbe and Heather Severson. Our returning Board members are MaryCarmen Cruz, Lynn Cuffari, Debbie Dimmett, Deborah Green, JoAnn Groh, Anne-Marie Hall, Kerry McArthur, Sharon Miller, Aimee Rogers, Mike Sechrest, Roger Shanley, Flory Simon, Sue Smith, and Judyth Willis.

Our school year programs are up and running. The Teacher Research and Inquiry Institute has 10 teachers working monthly with Sharon Miller, Kinsey McKinney, and Gerry Pionessa. Saturday Seminars are debuting a new unified series of five workshops starting October 15. National Board Teachers continue to meet monthly for mentoring as does Writing Space.

As I sift through the sheer volume of daily electronic communication, including the reading and writing I do to prepare for my classes and student writing, I find myself thinking about how much more important *learning to write* is today than ever before. While I am sure we all would like to crawl in a hole sometimes and escape from the barrage of emails, I also realize how interactive the global world really is. Richard Sterling, Executive Director of the Na-

tional Writing Project, calls writing – on paper or online – a “threshold skill.” Indeed.

Did you know there are close to 50 million students in our nation’s schools? Nearly 10 million of our K-12 students speak a language other than English in their homes. As we work to improve student writing in kindergarten through university classrooms, I am heartened to know that over 12,000 new writing project teachers were cultivated in 2005. It has been projected that the nation’s school districts will need to hire more than two million new teachers by 2009. I am both proud of our contributions to this work in southern Arizona – and I am awed by the immensity of what is still before us.

Keep up the wonderful work. The Southern Arizona Writing Project has been a leader in identifying, celebrating, and enhancing the professional role of successful classroom teachers. Thank you!

NWP “Partner Sites” Offer Assistance to Katrina’s Victims

Twenty-four writing project sites are located in Louisiana, Mississippi, Alabama, and Florida. The National Writing Project is working closely with local leaders in those states to assess the impact of Katrina and its aftermath on sites, teachers, and students. Although the magnitude of the destruction varies by region, educators across those states are involved in relief and relocation efforts as well as in supporting the rebuilding.

Across the NWP network, many sites have extended support to their colleagues in the Gulf Coast and beyond. The ten Texas writing project sites are providing significant support for teachers and students who have been relocated there, and numerous sites across the country are conducting fundraising and support activities and organizing curriculum development efforts through the NWP network.

How you can help

Many sites have joined the NWP’s “partner site” effort. To register your site as a potential “partner site” for writing projects affected by Hurricane Katrina, email katrinasupport@writingproject.org.

Other related web sites:

- RESOURCES FOR EDUCATORS
http://www.writingproject.org/cs/nwpp/print/nwp_docs/393
- NWP KATRINA WEBLOG
<http://blogs.writingproject.org/blogwrite310/>
- INFORMATION FOR SITE LEADERS
http://www.writingproject.org/cs/nwpp/print/nwp_docs/392

SAWP Summer Institute: A Distillation of Teaching Demonstrations

Compiled by Heather Severson

As we gear up for another academic year, the SAWP 2005 Summer Institute Fellows go forth equipped with a vastly enriched repertoire for teaching writing. Here is a tantalizing synopsis of the topics we explored this summer.

Francine Mandros Bourland Chaparral Middle School

"It's a Piece of Cake": Creativity, Imagination and Figurative Language features three activities that stimulate creativity and imagination using the figurative language of similes, idioms, personification and metaphors. The presentation emphasizes how important it is to allow students to express their creativity and use their imagination as part of the prewriting phase of the writing process.

Lynn Citron Our Mother of Sorrows

Bring it On: Teaching Fifth Graders to Recapture Their Writer's Voice teaches students how to recognize and use *voice* in writing. The lessons are based on the Six Traits writing assessment model. To become proficient and creative writers, students must learn what their own writing voice is and how to use it to effectively communicate to their audience.

Karen Corey Bisbee Middle School

The Scoop on Publishing a Class Newspaper provides a model for implementing the writing process and providing an authentic purpose and audience for students' writing through creating a class newspaper.

Joan Dickson Indian Oasis Primary School

Clouds in the Circle of Life: Simplified Simile, Presented Through the Perspective of the Tohono O'odham Culture teaches the nature of the "simile," a basic building block of poetry, through the conduit of the students' particular traditions, language, and culture.

Jill Jones Forsythe Douglas High School

How to Put Meat in Your Writing Or How to Get Students to Write More Stylistically shows how students with poor language skills can use prescriptive writing templates to gain confidence. Students can use specific revision techniques to add style, figurative language, and modifiers to their writing.

Lisa Garbe Catalina Foothills High School

Developing Writer Identity and Exploring Metacognition

Throughout the Writing Process: The Affective Side of the Process demonstrates how metacognitive and reflective activities can be embedded through the writing process to strengthen student writing.

Nadia Gerber Sahuarita Intermediate School

Ideas and Organization: A Four-Square Demonstration emphasizes prewriting, incorporating ideas about writing traits and graphic organizers. Students can use graphic organizers to develop topics, inform free-writing about the topic, and ultimately create books, individually or in groups.

Kathy Hendrickson Henry Elementary

How Will I Write My Piece This Time? Using Literature to Help Students Envision the Possibilities of Structure shows how to help students craft interesting *structures* for their chosen topics. Louise Rosenblatt, Donald Murray, and Katie Wood Ray all agree that students must write for their own purposes, and on topics that represent their individual experiences and interests. The teacher's role is to help students grow as writers by showing them the possibilities that exist within their writing regardless of topic.

(Summer Institute—Continued from page 4)

William Hill
Doolen Middle School

Prereading Strategy: Intertextuality and Writing Exercises is an experimental presentation intended to develop prereading activities for general education 7th graders through the use of complex writing prompts and the concept of intertextuality.

Sandy LaCava
Graduate Student: University of Arizona: Language, Reading and Culture

Picture This! Visual Pathways to Writing is a query into the role of visual arts, specifically photography, and its potential influence in the writing process. Thought-provoking photographs serve as ‘entry points’ for pre-writing strategies across multiple genres. This particular presentation delves into issues surrounding social justice.

Karen Matsushino
Emily Gray Junior High

Who’s Telling the Story? A Look at Poe, Persona, and Revisiting the Exquisite Corpse uses literature as a way to understand the concept of persona, and shows students how to assume specific persona in their own creative writing.

Joyce Meyer
Cholla High Magnet School

Making Connections Between Oral and Written Communication with Questions helps students understand the differences between oral or content-embedded



Summer Institute participants share the “daily log.” From left are Jennifer Schmitt, Flory Simon, Jill Forsyth and Gloria Sierra.

language and written or content-reduced communication. While people rely on visual, auditory and tactual stimuli within their surroundings to assist listeners in understanding the speaker, written language requires vivid descriptions to provide the sensual stimuli necessary for the reader to understand the writer’s text. The use of questioning techniques to solicit oral and written responses help students acquire stronger vocabulary knowledge, not only in a second language, but also in their mother language.

Vivette Milson-Whyte
Graduate Student: University of Arizona: Rhetoric, Composition and the Teaching of English

Sideshadowing Teacher or Peer Response to Writing demonstrates how to use margin notes to help students take control of their

writing by initiating the revision of their work. Based on instruction and on what is valued as good writing in the class, the student designs a central question to be used as a guide for critiquing the draft. Each writer assesses his or her own writing based on the key question, then engages participants in peer reviewing which considers the student’s margin notes about what he or she was attempting to do, what has been achieved, the extent to which the draft answers the question, questions that remain, and so on.

Gigi Plowman
Desert Spring Academy

Prewriting—From the Heart to an Inspired Mind—Free Writing identifies ways to inspire young writers through the use of read-alouds, family memories, and

(Summer Institute—Continued on page 6)

(Summer Institute—Continued from page 5)

art activities. These three elements work well together when they are connected to each other by appealing to universal truths and key turning points in the realm of human experience.

**Jennifer Schmitt
Tortolita Middle School**

All Students Can Write a Grand Slam Summary synthesizes the latest English Language Learner (ELL) Research to support pedagogy with the use of metaphor through a graphic organizer to simplify the process of writing a summary. When students can connect new learning to prior knowledge through metaphor, it is most meaningful.

**Heather Severson
Pima Community College**

If I Could Just Get It on PAPER: Publishing Aspirations: Preparation, Editing, Risk offers inspiration, encouragement and practical resources for writer teachers who want to publish their work. Publication represents a culminating point to the exertion of the writing effort, and teachers who write and publish can help guide their students to the same ends. To view a sporadically evolving list of resources to support this goal, please see this website:

<http://ag.arizona.edu/OALS/severson/writinglinks.html>

**Gloria Sierra
Sahuarita Intermediate School**

Discovering Writing

through Geometry shows how to integrate creative writing and math concepts of geometry, incorporating literature and art. Emphasis is on prior knowledge of basic shapes, then includes language variations to assist students in visualizing abstract patterns or properties of shapes by “turning, flipping, and rotating.”

**Norberta Souza
Cholla High Magnet School**

Using Writing Strategies to Increase Reading Comprehension: An Ongoing Inquiry provides strategies that can help students connect to text before, during and after reading. Teachers can provide reluctant readers with strategies to help comprehend challenging texts through the integration of reading and writing.

**Jump on the Road to Writing
With Power Workshops**

It’s not too late to register for this fall’s power workshops. The first two in this series of six are:

Saturday, October 15, 2005

On the Road Again With The Writing Process

Facilitator: Judee Edmonds, University of Arizona South Teaching and Teacher Preparation Program

- This workshop will revisit and map out some new thinking about the writing process, writing with the six traits, and using a variety of resources and strategies to support student achievement in writing. Participants will explore multiple pathways to success and set their course for upcoming sessions.
- **Presenters:** Kathy Hendrickson, Henry Elementary School, TUSD, *How Will I Write My Piece this Time? Using Literature to Help Students Envision the Possibilities of Structure*. Sandy LaCava, Pima Community College, *Picture This! Visual Pathways to Writing*.

Saturday, November 12, 2005

Two Roads Converged: Revision and Learning

Facilitator: Judyth Willis, Vail School District

- The focus will be on revision as a learning strategy. Participants will work with their own writing as well as student writing to learn and apply revision strategies that support increased achievement in writing.
- **Presenters:** Vivette Milson-Whyte, University of Arizona, Writing Program, *Sideshadowing: Teacher or Peer Response to Student Writing*. Lynn Citron, Our Mother of Sorrows School, Diocese of Tucson Catholic Schools, *Bring it On: Teaching Fifth Graders to Recapture their Writer's Voice*.

For information on these and the other powerful workshops slated for this program, go to the SAWP website, <http://sawp.web.arizona.edu/>. Registration fee is \$10 per session.. Workshops are held at the Transitional Office Building, 1731 E. 2nd Street on the UA Campus. Open to classrooms teachers of all disciplines K-university. Contact hour certificates are available for 3 hours per session or 15 hours for all 5 sessions. Questions? To register, contact the SAWP office at 520.621.3436 or hall@u.arizona.edu

Inservice Programs Redesigned to Meet New Demands for Authentic Learning in Times of High-Stake Testing

By Sharon Miller

In the current high-stakes testing environment and its pressure for student performance on AIMS, the conflict between teaching for the test and teaching for authentic learning has never been greater. The Southern Arizona Writing Project must step forward to support districts, schools, and teachers in their effort to resolve this conflict by offering effective professional development programs and inservice opportunities.

To that end, a group of teachers participated in a Leadership Institute during the summer to redesign our professional development and inservice programs. Facilitated by Sharon Miller, the following teachers participated: Michele Brubaker, who recently retired from the Diocese of Tucson Schools; Judee Edmonds, a retired teacher from TUSD who is currently working for University of Arizona South; Leslie Frayne, a classroom teacher at Magee Middle School; Julia Lindberg, an ELL specialist for SUSD; and Judyth Willis, who is retired from Vail Public Schools and who facilitates a SAWP open enrollment institute for Vail teachers.

Specifically, the group designed an overall plan that includes a forty-five hour curriculum made up of three fifteen hour modules called "The Road to Writing Power." The goal is to provide a coherent series of workshops through which teachers can improve writing instruction in order to meet current needs. We will encourage enrollment in the whole series, but teachers may enroll for single sessions as well. Facilitators will be prepared to handle different needs.

The Planned Program:

The Road to Writing Power 1—The Writing Process in a Time of Testing: This is a series of five workshops that provide a fresh look at the writing process in a time of testing, focusing on effective strategies for teaching and learning that will result in increased student achievement.

The Road to Writing Power 2—Making Connections: When complete, this series 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: When complete, this series 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.

Schools and districts may contract for one, two, or three of these modules when they are complete and ready for delivery. The first module will be piloted in our 2005-2006 Saturday Seminar series with our leadership team facilitating the sessions. Unlike Saturday Seminars of the past, each program will offer a coordinated curriculum, engaging teachers in instructional strategies and providing support for teaching writing in their classrooms.

Presentations by SAWP TCs will continue to be an important part of the program, but participants will be able to choose from two presentations, which will be offered concurrently. In this way, we can offer participants a more focused professional development which includes follow-up and on-going support.

Early in 2006, we will begin marketing the first module to local schools and district representatives. Look for upcoming announcements. Join us for this new approach to our Saturday Seminar series of workshops. We would appreciate your feedback on the program.

Taking it Global: Students Write for Social Justice

by Deborah Dimmett



Young writers Jessica Flayer, Cody Weldon, and Macie Burkhart from Immaculate Heart School ponder issues related to their world community during the Taking It Global

How does one develop individual writing skills to create positive change? Nine middle school participants from five different schools met this past Spring for a full day to do just that. SAWP fellow Deborah Dimmett facilitated the workshop at the University of Arizona campus.

The goals for the day were to:

- learn about the impact social justice has on our world community,
- understand that an injustice is always linked to other injustices and that these are largely caused by an imbalance of economic and political power,
- write about the connections observed in these injustices and to propose a way to begin righting the wrongs, and
- propose a project on the Taking It Global web site.

The participants began by defining social justice and the ways in which the Universal Declaration of Human Rights addresses issues of social justice, which concluded with a written reflection.

The students also participated in a simulation involving hunger and the distribution of goods followed by a discussion of the impact hunger has on a society.

Participants also collaborated on art and writing prompts that related to specific aspects of social justice. In particular, participants focused on Haitian context for their writing and project planning.



Workshop facilitator Deborah Dimmett illustrates a point during this spring's Young Writer's Workshop.



A Mother's Worst Nightmare

by Marisela Aguilar
Sierra Middle School

I knew it was bad out there, but I sent them out anyway,
 I started to regret, when my children didn't come home that day,
 In they came, rushed in crying,
 Tears ran down my face when they told me their brother was dying,
 I saw him there, my precious son, on the cold hard floor, motionless and still,
 I ran to get him, searching for salvation in the midnight chill,
 I wish there was a decent doctor to help, and give my son some aid to save his life,
 But in Haiti, you never trust a doctor to put you under the knife,
 Why me? Helpless, ignorant me,
 Why can't they see that the price of life isn't free?
 And now, my son, an innocent child may be down to his last moment, and may not make it to tomorrow,
 I tried to give them the best, but this world is cruel, and now our family will be filled with sorrow,
 He'll never laugh and play with his brothers like he once did,
 And a child in Haiti must keep his laughter and joy hid,
 But in this time of need,
 Won't anyone help, or are they all captivated in greed?
 Where do I turn? The doctors won't help nor care,
 I had to send them out into the world no matter what, no matter how unfair,
 How do I expect them to experience life, it's the way you grow up in this deceiving place,
 I wish I had the knowledge of a doctor to help, I kept thinking as I saw the wounds on my child's face,
 It's not hard to learn, but it's hard to teach,
 To find someone that knows how to aid, and to us, the people of Haiti will give us a hand to reach,
 They know so much, so why keep it all to them? I want to learn, I want to know too,
 That way next time my loved ones are injured and in need I will know what to do,
 If I knew how to nurse, and heal, then I could help others as well,
 I could cleanse and put bandages on my children's wounds whenever they fell,
 If somebody taught me, then I would know next time,
 I could help other children too, not just mine,
 I don't have much of an education, or any rights,
 Knowledge is power, so who knows, your knowledge could save someone's life.

Summer Institute Grad Born to be a Teacher

by Jill J. Forsythe

Teaching is a calling for me. As the first born, I seemed to become a teacher to my younger siblings, whether they liked it or not. I took care of them and became known as “Boss-moss” because of my authoritarian ways. It was not an affectionate title, but descriptive. As I grew up, I thought about and tried other jobs, but they didn’t have the pull teaching did. The urge to teach bubbles up within me; it flows to the surface and colors all I do. I can’t stop the flow even when I try.

When I finally became a teacher, I was thrilled, but afraid. The fear is there again at the beginning of every school year when I confront new faces, plans, and practices. The thrill is also there at the beginning of every year as my job reinvents each year for every class. Teaching is a passion for me as a learner and to my students as a guide to new horizons. I like

sharing tips; I like seeing the click of understanding; I feel reaffirmed when students respond that I have made a difference. What a joy and what a privilege to be able to make a difference in someone’s life. Every day there is a positive when a student turns in a paper with just what you want or when a student asks a question that sets the whole class on the correct direction.

As a teacher, I feel I am a guide and a resource. I give stu-

“As a teacher, I feel I am a guide and a resource. I give students a flashlight to plot a course through the dark forest of English.”

dents a flashlight to plot a course through the dark forest of English. I imagine their delight as they discover the nouns, clauses, and modifiers that make up that forest. When students ask, “May we use an outline?” it becomes apparent they finally see the need for organization and details. As they add to their writing with the light of experience and knowledge that I give them, they create and become better speakers and writers of English.

The job of teaching is richly rewarding. It allows me to make a difference. I guide the students as they become better users of language. Teaching is a calling I answer every year, every day, every hour. I am a teacher through and through and proud of it!

Jill Forsythe is a teacher at Douglas High School and also teaches English at Cochise College. She participated in the 2005 Summer Institute.



Visit SAWP on the Web for current information on inservice programs, professional learning communities, critical friends groups, the Summer Institute, young writers, publications, and more!

<http://sawp.web.arizona.edu/>

Applications Due November 1 for 2005-2006 Professional Learning Communities

By Sue Smith

Professional Learning Communities (PLCs) are groups of three to seven teachers who form a group to work on writing, to study pedagogy, to read about special topics, and to challenge their teaching in a nurturing environment.

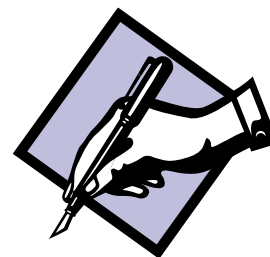
SAWP will sponsor groups that:

- mentor new teachers,
- research a topic or collaborate on lesson and unit planning,
- study and plan about issues in education,
- write for publication (one former group published their own book!!),
- set up peer observations implementing Critical Friends' Groups' protocols.

PLC requirements are that groups meet for 24 hours, report to the PLC coordinator, and attempt to publish in a SAWP publication or other venue.

Each PLC will receive a \$500 stipend for a Facilitator or \$500 mini-grant for the entire group. Facilitators are SAWP Fellows or Teacher Research and Inquiry Institute Fellows. Preference goes to Facilitators who attend a Critical Friends Group coaches' training.

The deadline for PLC proposals is November 1, 2005. For more information and application materials, call Sue Smith, 795-5821, or email: snsmith@u.arizona.edu.



Attend Writing Space and Earn Credits for Continuing Education! Ho! Ho! Ho!

by Aimee Rogers

I am not Santa Claus (although our bellies share many commonalities) and I am not rich (I am a teacher), but I have a gift to give each of you. Each month I offer you the gift of a time and a Writing Space in which to write and develop and refine your inner writer.

Writing Space meets the first Tuesday of every month from 6:30 to 8:30 p.m. at the Transitional Office Building on the UA Campus, 1731 E. 2nd Street.

Upcoming dates for 2005-2006 are November 1, December 6, January 3, February 7, March 7, April 4 and May 2. Each month I will provide an optional writing prompt from a wide variety of genres. The majority of our time will be spent on personal writing with a few moments at the end of the evening for optional sharing.

This year I am pleased to offer you an additional gift of Continuing Education Credits (CEC), two per each meeting, for your participation in Writing Space. There is no need to pre-register for participation. Simply attend when you can in order to accept this free gift.

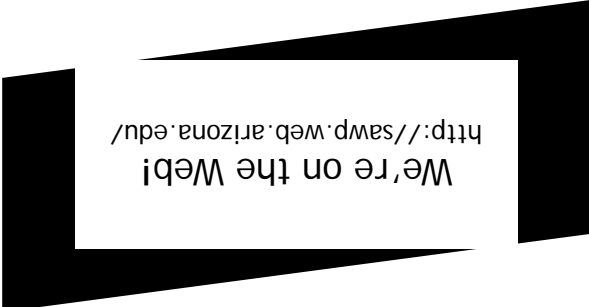
Please contact me Aimee Rogers at aimeeann76@hotmail.com or (520) 904-4738 if you have any questions.



Serving Educators in Five Counties and More than Seventy School Districts

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We're on the Web!
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SAWP Announces Upcoming Events

- **Saturday Seminar: On the Road Again with the Writing Process:** October 15, 9 a.m.-12:30 p.m. at the Transitional Office Building (TOB), 1731 E. 2nd Street

How Will I Write My Piece This Time? Using Literature to Help Students Envision the Possibilities of Structure— Presented by Kathy Hendrickson, Henry Elementary School

Picture This? Visual Pathways to Writing—Presented by Sandy LaCava, Pima Community College.

- **Saturday Seminar: Two Roads Converged: Revision and Learning:** November 12, 9 a.m.-12:30 p.m. at the TOB, 1731 E. 2nd Street

Sideshadowing: Teacher or Peer Response to Student Writing—Presented by Vivette Milson-Whyte, University of Arizona

Bring It On: Teaching Fifth Graders to Recapture Their Writer's Voice—Presented by Lynn Citron, Our Mother of Sorrows School

- **SAWP Advisory Board Meeting:** November 8, 5-7 p.m.
- **DEADLINE** to apply for Summer Invitational Institute: December 15, 2005
- **Language-at-the-Borders Conference:** Advancing Literacy Through Cross-Border Collaboration—March 4, 2006. Watch for further information.