Continuity

The Web as a Tool for Continuity

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The National Writing Project at Work monograph series documents how the mission of the National Writing Project is carried out at local sites across the country. These monographs describe NWP work, which is often shared informally or in workshops through the NWP network, and offer detailed accounts for writing project sites interested in adopting and adapting the principles involved. The programs described are inspired by the mission and vision of NWP and illustrate the local creativity and responsiveness of individual writing project sites. Written by teams of teachers and site directors—the people who create and nurture local programs—the texts reflect different voices and points of view, and bring a rich perspective to the work described. Each National Writing Project at Work monograph provides a developmental picture of the local program from the initial idea through planning, implementation, and refinement over time. The authors recount their journeys, what they achieved, how they were challenged, and how and why they succeeded.

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Digital Paper as Continuity
by Evan Nichols and Carol Tateishi

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Virtual Open Institutes: A Design for Change
by Sonnet Farrell, Tom McKenna, and Sondra Porter

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Special Supplement
BAWP Teachers as Writers Continuity Program
by Carol Tateishi

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NATIONAL WRITING PROJECT

Our Mission: The National Writing Project focuses the knowledge, expertise, and leadership of our nation's educators on sustained efforts to improve writing and learning for all learners.

Our Vision: Writing in its many forms is the signature means of communication in the 21st century. The NWP envisions a future where every person is an accomplished writer, engaged learner, and active participant in a digital, interconnected world.

Who We Are: Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities.

The National Writing Project believes that access to high-quality educational experiences is a basic right of all learners and a cornerstone of equity. We work in partnership with institutions, organizations, and communities to develop and sustain leadership for educational improvement. Throughout our work, we value and seek diversity—our own as well as that of our students and their communities—and recognize that practice is strengthened when we incorporate multiple ways of knowing that are informed by culture and experience.

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FOREWORD

How do writing project sites continue to attract and engage hard-working teachers in co-creating professional development throughout their careers? How do they sustain a presence in their local service areas, adapting to the interests of successive generations of teachers while still maintaining a sense of organizational mission? This third set in the NWP at Work monograph series focuses on the varied approaches local NWP sites take to "continuity." Each monograph offers a window into the design and structure of opportunities that create an intellectual home for writing project teacher-consultants who lead the work at each of the more than 200 local sites around the country.

The first two sets in the NWP at Work series highlight two of the three components of the NWP model: the summer institute and site-sponsored inservice programming in schools and districts. The present set illustrates the third component: continuity. The invitational summer institute identifies, recruits, and invites teachers into the culture and into leadership opportunities at the site. Inservice programs disseminate learnings about the teaching of writing. And it is through continuity that each site invests over time in the continued learning of its community of teacher-consultants. Continuity, essentially, consists of those practices that nurture ongoing professional development and provide an essential source for sustained leadership development at local sites.

Continuity, as the name implies, extends and deepens the cultural values enacted in the invitational summer institute: learning is ongoing, and it is socially and collaboratively constructed. At NWP sites, continuity goes beyond follow-up to the summer institute and constitutes the programming that sustains the professional community of the site and builds its leadership. Sites rely on teacher-consultants and university colleagues to collaborate and reinforce the partnership that is the backbone of the site; and continuity programs allow each site to grow and respond to changing educational landscapes. Continuity, according to Sheridan Blau, director of the South Coast Writing Project, is "where knowledge is as much produced as consumed."

Continuity to Support Continued Learning

The kinds of programs sites engage in as continuity are wide-ranging and differ in intensity, drawing on local interests and needs. Such programs can include writing retreats, teacher research initiatives, study groups on issues of concern in the service area, and online events, to name a few. While aspects of continuity described in this series involve long-range programming, teacher-consultants at writing project sites also value the less-formal and more-social occasions for learning. These might include book groups, dine-and-discuss gatherings, yearly reunion dinners, and ongoing listserv discussions that keep them involved and connected. An effective approach to continuity supports the dynamic growth of teacher-consultant knowledge by offering teachers access to colleagues and intellectual engagement in the midst of what can be the isolated act of teaching. It is, as one teacher in Oklahoma notes, a place where "you keep seeing people grow."

Continuity to Develop and Support Leadership

The monographs in this set provide a look at slices of the professional communities at a number of writing project sites. Taken together, these stories from site leaders offer a theory of action about leadership that has attracted—and continues to attract—teacher-leaders. Successful sites have found ways to respond to shifting educational priorities while preserving their core values. Not an easy task in many cases.

It will be apparent from this set of monographs that continuity is firmly linked to the sustainability of sites so that the challenge of preparing for both normal and unanticipated leadership transitions can be met. Continuity programs vary in form and purpose, yet they all share the goal of supporting the continued learning of teacher-consultants. This focus on learning encourages sites to take an inquiry stance toward their work: to devise new structures that support diverse and democratic leadership; to reassess the goals and mission of the site through visioning and strategic planning; to examine ideas about literacy occasioned by new technologies; and to inform thoughtful, sustained, and relevant professional development in schools.

Local Sites / National Network

Finally, the NWP itself sponsors an array of initiatives, subnetworks, and events that support continuity at local sites. These cross-site exchanges provide opportunities for teacher-leaders and directors to extend their work by identifying new resources and learning from other sites. Local continuity programs then become a way for site leaders who participate in national programs and initiatives to involve colleagues in sharing new resources and new learning throughout the local community.

So the explanation for the sustainability of NWP sites over time is this notion of continuity, the means by which teachers make the local site their intellectual home and a place of continual learning. Writing project sites are like solidly built houses: they endure because they have solid foundations and adhere to a set of principles that value the collaboratively constructed knowledge of teachers from preschool through university.

With this volume of NWP at Work we invite directors, teacher-consultants, school administrators, and all education stakeholders to explore the concepts and practices of the National Writing Project's continuity programs. These programs build leadership, offer ongoing professional development that is timely and responsive to local contexts, and provide a highly effective means of sustaining a community to support current and future teacher-leaders.

National Writing Project at Work Editorial Team

Joye Alberts	Patricia McGonegal
Shirley P. Brown	Paul Oh
Ann B. Dobie	Nancy Remington
Patricia Shelley Fox	Sarah R. Robbins
Lynette Herring-Harris	

The Web as a Tool for Continuity chronicles emerging work that harnesses Internet-based resources such as blogs and online institutes. The Bay Area Writing Project (BAWP) authors, Director Carol Tateishi and teacher-consultant Evan Nichols, share the story of its ezine *Digital Paper*, an instrument of BAWP's Teachers as Writers continuity program. The Alaska State Writing Consortium (ASWC) authors, Tom McKenna, former program coordinator, and teacher-consultants Sondra Porter and Sonnet Farrell, discuss the development of a virtual open institute as a means to build their site's capacity and to develop programming in a service area of almost unimaginable size.

Both sites describe the exigent circumstances, including geography, that led to the development of these particular continuity programs, and share the lessons they learned. And they do this as they record and reflect upon what they've discovered and continue to discover, even as the technological ground, ever-shifting, propels us forward. What they've learned is vast and complex, but one lesson in particular resonates: that when taking on continuity efforts that involve technology, it's best to start small and simple. In the end, this monograph makes the case that technology provides one more means—and a very powerful one at that—to actualize, enhance, and potentially transform work that you will recognize in its essence as prototypical continuity practices at local Writing Project sites. While the newest technologies might make the work of Writing Project teacher-leaders more accessible to a wider network, sometimes more varied, and often unique owing to the particular medium, they don't change the underlying precepts that govern our work: belief in authentic purposes for writing, in the importance of sharing and examining meaningful work with colleagues, and in the efficacy of the core elements of the National Writing Project model.

Paul Oh
Developmental Editor
Berkeley, California

by Evan Nichols and Carol Tateishi

CONNECTING THE BAWP COMMUNITY THROUGH THE INTERNET

by Carol Tateishi

Supporting teacher-consultants as a community of writers is not a simple matter, given the geographic contexts of most Writing Project sites and the challenges of face-to-face contact.

The Bay Area Writing Project (BAWP), nestled right in the center of the San Francisco Bay Area, reaches into nine counties: some as far north as Sonoma and the surrounding wine country and diminishing farm land, others east, encompassing both urban Oakland and suburban areas at the eastern end of a four-thousand-foot-long tunnel, and still others west, stretching across the bay into the city of San Francisco and down the sprawling peninsula sitting astride the San Andreas Fault. It is a diverse area, geographically, demographically, linguistically, and economically. While actual distances in miles don't rival those of many rural Writing Project sites, traffic congestion, packed freeways, and inadequate public transportation combined with bridge crossings and high tolls are hurdles to easy access to the University of California Berkeley campus and regular BAWP gatherings.

We are housed in the Graduate School of Education at UC Berkeley and serve 118 school districts. This total includes several large urban school districts, such as Oakland with close to 39,000 students and San Francisco with just over 55,000 students; some midsize suburban districts; and some very small districts, each with only a handful of schools. Throughout the Bay Area are extremes of wealth and poverty, sometimes adjacent to each other and often accompanied by test scores that reflect socioeconomic advantage and disadvantage. This rich mix of geography, demographics, and socioeconomic status in our service area presents a challenge in creating and sustaining continuity programs that address our teacher-consultants' diverse interests and needs. However, our strong common denominators endure: our students, the teaching of writing, and our writing selves. And here is where BAWP's ezine, *Digital Paper*, has proven a powerful means of connecting BAWP teacher-consultants and helping promote and sustain the writing lives of BAWP teacher-consultants across time and distance.

The Birth of *Digital Paper*

The story behind *Digital Paper* started long before we could have even imagined an ezine (i.e., electronic magazine) and comprised two concurrent strands of work that created the context and means for its birth.

Tech Integration and Leadership

The first strand was BAWP's tech integration work, which stretches back to the mid 1990s when the site had its first opportunity to develop teacher-consultants with tech expertise through work in the Oakland Unified School District, supported by a generous state technology grant. These years of work helped lay the groundwork for a series of continuity events, which helped us grow our own tech leaders and gave Evan Nichols, *Digital Paper*'s editor, his start.

Over time, BAWP tech leaders came to include Patrick Delaney, Evan Nichols, and Stacy Uyeda. In shaping an expanded leadership team, their strategy was to start small with a core team of teacher-consultants who were already comfortable with technology and who actively used technology in their personal lives as well as their classrooms. Thus was the birth of the iBAWP leadership team of twelve teacher-consultants (and growing) that has shaped BAWP's vision in tech integration and taken over strategic planning in technology for the site (see appendices A and B).

The actual work for each year is parceled out as members select specific tasks and events, such as *Digital Paper,* to take charge of. BAWP supports the team in a number of ways:

- arranging ongoing training in digital tools that members want to learn more about

- hosting meetings

- funding a two-day winter retreat

- supporting various programs that members plan and conduct.

The iBAWP team also takes lead roles in professional development in tech integration at schools served by BAWP. This critical mass of iBAWP members allows the site to continue widening its circle of expertise and gives BAWP the capacity to become a reliable source for technology integration professional development in our service area.

Teachers as Writers

The second and essential strand of this story is BAWP's Teachers as Writers continuity programs, whose inception as an articulated set of programs dates back to 1996, when teacher-consultant Marty Williams spearheaded this effort. BAWP developed a Teachers as Writers Council, which now provides leadership and support to the many events and programs under its auspices and coordinates an annual calendar for these programs.

The Teachers as Writers strand of work has burgeoned into a growing list of events and programs,[1] all led by the Teachers as Writers Council:

- Annual Memorial Day Writing Retreat

- Writing Teachers Write: the Berkeley Reading Series of monthly events featuring BAWP teacher-consultants reading their writing at a local coffeehouse

- The Teachers as Writers strand in BAWP's Saturday Seminar series

- Summer Open Program Writing Workshops

- School-year follow-up writing days

- Writing marathons

- Mini–writing retreat during the summer institute

- TGIF writing sessions in San Francisco, and WriteEasy gatherings in Oakland

- Spring celebrations of teacher-consultant authors

- And our latest, The Organic Word, a monthly event held at an organic bakery in San Francisco for students to read to a public audience.

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1 See the special supplement "BAWP Teachers as Writers Continuity Program" for materials related to these programs, page 49.

The combination of new tech integration work *and* established writing-focused continuity programs at BAWP led, ultimately, to an interest in an e-zine and specifically, *Digital Paper,* the brainchild of teacher-consultant Evan Nichols. Understanding from the beginning that *Digital Paper* would operate as a BAWP continuity program under the auspices of BAWP's Teachers as Writers Council and subject to what they've learned over time about how to support and grow these programs, Evan and others had a model to work from and principles and practices to guide them.

Digital Paper and BAWP Continuity Programs: Patterns and Practices

Continuity programs often arise from grassroots interests and can help sites address local challenges: *Digital Paper* arose from a genuine interest created by the ongoing work of our site and from the professional and personal interest of individual teacher-consultants. Just as important, *Digital Paper* was the potential answer to challenges we were facing. How could BAWP provide more publishing opportunities for all the new writing being generated? How could BAWP afford a publication of any kind, given the increasing costs for paper, printing, and mailing? How could a digital publication further our site's tech integration work?

Continuity programs are intimately connected to teacher-consultants' teaching and contribute to improving their teaching: Very early on in BAWP's technology work, we shaped a basic philosophy regarding this work: new practices in tech integration would arise from the real work of teacher-consultants and their students, and the value of any tech practice would be measured by its viability in the classroom. *Digital Paper* supported this philosophy in spades: its process and format grew from editor Evan Nichols's third grade class; it built on technology workshops BAWP had been holding for its teacher-consultants (see appendices C, D, E); and as teacher-consultants published on *Digital Paper* or read and listened to it, they would be getting ideas of how to use the same digital tools in their classrooms and turning to BAWP for training and support.

Continuity programs develop teacher-consultant leadership and build community: *Digital Paper* may have started with Evan, supported by Patrick Delaney and director Carol Tateishi, but, as with all BAWP programs, it rapidly expanded its leadership and now includes a poetry editor and an art editor and has added new leaders to the Teachers as Writers Council. Along the way, it has uncovered previously untapped teacher-consultant talents and skills. Through its invitational approach, all teacher-consultants are warmly invited to submit pieces, prompting writing from a wide range of teacher-consultants. Seeing their work published on *Digital Paper* helps keep them connected, whether or not they are currently involved in a specific BAWP program.

Continuity programs develop site capacity: As a result of *Digital Paper*, we are thinking much more imaginatively about redoing our website, a project our technology liaison has undertaken with others at the site. *Digital Paper* has spawned conversations (and arguments) about the how, why, and where of a BAWP newsletter, professional writing by teacher-consultants, videos of

classroom practice, and so on. Many teacher-consultants who've contributed to *Digital Paper* want to do similar work in their classrooms and are motivated to learn to use digital recordings, digital storytelling, and other multimedia—just as we envisioned they would. Cumulatively, these actions and interests expand BAWP's conception and vision of technology and writing and our site's ability to offer support to schools and be part of the local and national conversation of the twenty-first century.

The Path to *Digital Paper*

Evan Nichols' story and the story of *Digital Paper* reflect a serendipitous as well as well-planned route. The two stories also reflect the importance of continuity programs at Writing Project sites, ones with diverse offerings that allow teacher-consultants to find a foothold to grow from and a safe and supportive context to incubate ideas and test their developing practices. In the following section Evan describes his path: first, gaining insight from BAWP continuity events into the possibilities afforded by technologies such as blogs; then using that knowledge to conceive of and develop *Digital Paper*; and now, using it as editor to maintain the publication. As Evan writes about this work, he offers valuable lessons learned about launching an ezine. Just as important, BAWP teacher-consultants have learned how an ezine can create a digital commons, helping foster a digital community of writers and, in doing so, playing an essential role in promoting BAWP's belief that teachers of writing should write and that their writing merits an audience.

TAPPING INDIVIDUAL INTEREST AND DEVELOPING EXPERTISE

by Evan Nichols

I was one of those teacher-consultants initially ensnared by BAWP's casting of the "wide net." As BAWP experimented by offering technology professional development opportunities nearly a decade ago, I took advantage by attending a Digital Writers Institute in 2002, where I learned how to set up a blog. That led to personal blogging and then to launching an ezine for my writer friends. From there I became BAWP's Young Writers' Camp webmaster, set up a simple website spotlighting student writing, created an ezine for my school, and facilitated experiments with "digital portfolios" for my students. I had learned a lot from these experiences and was eager to share my ideas with the BAWP leadership.

The idea of a BAWP ezine occurred to me months before I brought the idea to the Writing Project in the fall of 2004. On the one hand, I knew that undertaking a project like this was the logical next step for my own development at BAWP, and it would be timely for the Writing Project. On the other hand, I felt completely strapped as it was: I was teaching third grade full time in the Oakland public schools, had two small children of my own at home, and still had all of my other projects. I didn't know if I could edit and publish a BAWP ezine without serious disruption of my family life and a lot of extra hours at home on the computer.

When I finally decided to give it a try, it was with a clear understanding that this would have to be as streamlined and efficient a project as possible. My ability to provide editorial feedback would be minimal at best. The template for each issue would be fairly set in stone: a cover image, a list of pieces and authors with links to each piece (with each piece having an image at the top). My role would be equally clear: set the calendar; hound teacher-consultants for submissions; encourage the use of digital images, audio tracks, and other technology; publish the work, and do the public relations work as best I could.

After publishing twenty-two issues of my own ezine, *Rudolf's Diner* (*http://rudolfsdiner.weblogger.com/*), and ten issues at this writing of BAWP's ezine *Digital Paper*, I, and by extension the BAWP community, have learned a great deal.

Why Publish an Online Magazine?

The surface answer to that question would be "so that we can create anthologies of teacher-consultant writing that are available to be read by everyone." But what we've found is myriad reasons to publish an online magazine—not all originally envisioned or understood—that support BAWP's growth and development as an engaged participant in the emerging conversations regarding twenty-first-century literacies.

Digital Paper *Provides a Digital Commons for Continuity Programs*

Digital Paper brings cohesion to BAWP's rich writing community through increased integration with Teachers as Writers programs and events (see the "BAWP Teachers as Writers" supplement for more details). It is a place to publish and share the depth and breadth of the work coming out of the summer institute, our annual writing retreat, the Saturday and summer workshops, the author's night series, the writing marathons, and more.

At the same time that it provides a place to publish much of the current work being done, *Digital Paper* reaches back through thirty-five years of BAWP writers and gives them a place to contribute and to hear the voices of colleagues, old and new. *Digital Paper* provides a digital commons where veteran and new teacher-consultants can stand together, often meeting each other for the first time as writers and artists. The first three issues alone boasted a rich mix of contributors, representing nineteen different summer institutes and spanning thirty-one years of teachers as writers. With our ten issues of *Digital Paper*, we've now published nearly two hundred pieces by close to one hundred different BAWP authors. With each issue to date, at least a third of the writers were making their first contribution to *Digital Paper*.

Digital Paper *Helps Drive the Site's Tech Integration Work*

Just as teachers need to write to teach writing, teachers need to write digitally in order to be effective teachers of digital writing (in all its many forms). Teacher-consultants need to play with technology, try their own digital stories, record their own audio tracks, publish their own blogs, and create their own PowerPoint slideshows before they can effectively introduce and teach this technology to students. *Digital Paper*

provides, in essence, a digital playground, along with an instant audience, to help move teacher-consultants along in this process. In addition, we've found it is one thing to talk of the multimedia possibilities and quite another to get submissions in forms that exploit these possibilities. While the possibilities inspire, the realities call us to action. As my first requests for digital images and audio tracks went largely unanswered, we began to identify areas of specific need for teacher-consultant tech training. The ezine served as an informal assessment tool, pointing us toward the need to develop workshops around digital photography and audio editing software, such as Audacity or GarageBand, as well as conferences to raise awareness of the possibilities, such as BAWP's successful "What the Tech Is Going On?" held in spring 2008 (see appendix F). In addition, BAWP offered a three-day Digital Writing Advanced Institute in June 2009 (see appendix G).

Digital Paper *is Economical, Reaches a Wide Audience, and Helps Teacher-Consultants Discover the Power of Audience Through Online Publishing*

An online publication is virtually free. Gone are the printing and mailing costs. Inexpensive hosting by the university or commercial servers can provide unlimited, full-color, beautiful photographs and artwork in a click. Volume is no longer a problem. Whether it's ten pieces of writing or one hundred—and no matter the length—it's all digital paper.

Online writing also provides the ever-present possibility of audience. The moment you post an ezine, the work is accessible not only to fellow teacher-consultants, but to everyone who comes to the BAWP website. Writers can direct friends and family to the site as well. In addition, the promise (or threat) of audience quite often leads to authentic revision. I learned this shortly after attending BAWP's Digital Writers Institute in 2002 when I began writing a blog about the birth of my daughter and my journey into parenthood. I very quickly realized a distinction between the writing I was doing in my hardbound paper journal and my digital writing. My blog pieces were shorter and more focused, and often had a point. It wasn't even necessarily that I had a regular audience. It was the possibility of audience that made me revise and often improve the quality of my writing.

Lessons Learned on Launching an Ezine

After publishing *Digital Paper* for several years now, and through trial and error, we've been able to pinpoint some of the actions we took that made the ezine a success among our teacher-consultant community and manageable for us as a program.

Show Teacher-Consultants What an Ezine Is Rather Than Tell Them

Carol Tateishi had the wonderful idea that we create Issue 1 of *Digital Paper* before we even called for submissions. Because online magazines are still evolving as a medium and because many of our teacher-consultants may be new to online versus print anthologies, we realized that they might benefit from seeing a version to understand it. Our belief was they would need to read its words, look at its full-color images, and listen to its audio tracks to understand what they were contributing to.

Having a sample issue ready, with names they recognized as their teacher-consultant colleagues, would add to the reality of *Digital Paper*.

The secret weapon in this approach was our catalog of summer anthologies, loaded with teacher-consultant writing, ripe for the picking. In August 2005, I sat down with a stack of the ten past anthologies, scouring for a theme. One that emerged was "boundaries." I contacted all the teacher-consultants with strong boundaries-related pieces, gathered up the pieces by email (or, in some cases, typed them in myself), and by fall 2005 *Digital Paper* Issue 1 was born, and we sent out an announcement to the teacher-consultant community. In this way, we took advantage of the bounty of already-published anthologies.

Once we had an issue of *Digital Paper*, it was time to take it on tour. I took it to a Teachers as Writers Council meeting to explore the rich integration possibilities between all the wonderful writing events and workshops BAWP holds during the year and this new publishing opportunity. That summer I visited the invitational summer institute, showed and explained *Digital Paper* and its purposes, and invited all of the summer fellows to submit writing.

Build an Editorial/Publishing Team to Make the Project Sustainable

Digital Paper started publishing in the winter of 2006. But how do you keep a complex publishing venture like that going during the school year? As a full-time classroom teacher, I've learned: build a team. The way it worked for BAWP was to recruit from our Technology Initiative (see appendix H) work at the time. Early on, teacher-consultants Elisa Salasin and Jennifer Dannenberg signed on. In addition to running her own blog, focused mainly on educational issues but also including a photography strand, Elisa had begun to set up a class blog for her preservice teachers at UC Berkeley. Jennifer, a high school English teacher at Oakland's Skyline High School, was a regular contributor to a friend's poetry blog and a poet in her own right. As we moved into Issue 2, Elisa became our art director and took charge of choosing and publishing artwork and photography to accompany each piece, and Jennifer became our poetry editor, responding to poets' submissions and providing basic editorial feedback to help get their pieces ready for the next issue. My role as managing editor was to oversee everything else.

Establish a Realistic Calendar, Integrated with the Writing Program

How many issues should you publish per year and when should you put them out? You'll have a lot of factors to consider in getting to this answer. If the bulk of your contributors (and your editors) are classroom teachers, you obviously want to take into account the madness of the school-year calendar. If you don't have a classroom teacher as the editor, that's another issue. I once made the mistake of setting a submission deadline right at the end of summer. This gave teacher-consultants the whole summer to write and submit their work, but it left no time for the *Digital Paper* team to put together the issue.

Our current plan is to publish two issues per year: one in the summer and one in the winter. The summer issue has a deadline of mid-July and draws heavily from

BAWP's Memorial Day Writing Retreat as well as summer writing time for teacher-consultants in general. The winter issue draws heavily from the writing coming out of the summer institute—we leave plenty of time for revising and polishing during the first months of school.

Make Personal Appeals for Submissions

It is important to send out seasonal all-calls for submissions. People need to be reminded that your publication exists and to be aware of upcoming deadlines and themes. However, there is nothing more powerful than the personal appeal when it comes to the ongoing hunt for submissions.

To Theme or Not to Theme

Whether the use of themes is a good fit for *Digital Paper* is an issue we continue to debate. We are often tempted to open up the ezine to submissions on any topic. However, when you are dealing with art, photographs, writing, and audio, there is something very comforting and fascinating about trying to bring it all together under one umbrella. A theme also has the potential to create a cohesion throughout the Teachers as Writers events, as teacher-consultants are adept at weaving these themes into their workshops and retreats. We have recently balanced this out by publishing a winter issue with a theme and leaving the summer issue open to pieces on any topic. This strategy also works well given the fact that the writing produced by the summer institute fellows—which we hope will be submitted by them for publication in *Digital Paper*—tends to be on a variety of subjects.

Start Small and Ease into Using the Technology

In my experience, technology creates a different context for teaching and learning. It is ironic that technology is seen as a tool that creates fast and immediate results, when the practice surrounding it can take quite a long time to understand and master. For example, we can't hold a workshop that involves the use of Audacity (*http://audacity.sourceforge.net/*), a tool for podcasting, and reasonably expect a few months later to have teacher-consultants ready to teach others. It can take a year or more to develop a practice that integrates Audacity into one's teaching. A tech continuity event such as a workshop or an advanced institute also differs from a nontech event in that, instead of having a group of teacher-consultants gathered around to share their expertise, there are usually only a few teacher-consultants in the room who are well versed in using the particular technology being examined. So we have needed to adjust our expectations in terms of timeline for implementation of projects based on what we know about how people learn.

One of the most important factors in making our launch of *Digital Paper* smooth and successful was that I, as editor, was allowed the time to wade into the digital waters and get comfortable before diving in. It was BAWP's Digital Writers Institute that showed me the basics of using a blog, but it was my time spent keeping my own blog, as well as the support of BAWP teacher-consultant Patrick Delaney when I needed it, that allowed me to build expertise in terms of managing text and images online. The same goes for my experiments with a digital voice recorder (obsessively

recording my daughter's first poems) and posting audio online. I went from my own blogging to my own literary ezine to an ezine for my school to an ezine for BAWP's Young Writers Camps (see appendix I).

This doesn't mean that a site has to start a blog in order to publish an ezine. It could mean that you start by publishing an online anthology one year for your young writers camps or your invitational summer institute. The more authentic the purpose for the online work, the more engaged the learner.

Final Thoughts

The true challenge is to stay connected. BAWP's Teachers as Writers program, with all its workshops, retreats, and authors nights, provides teacher-consultants with many wonderful opportunities to connect. Another way we humans try to cheat the distances and traffic these days is through technology and its incredible possibilities for communication and creative expression.

An ezine is one way for a Writing Project site to help teachers build a digital practice. Teachers, especially those who didn't grow up using technology, need lots and lots of time to build comfort. They need time to try out blogs, to go on camera walks, and then to learn to transfer, edit, and post digital images. They need workshops on using audio programs to record their voices and their music, to create CDs of their students reciting poetry, to create digital stories and movies and slideshows with images and narration.

The results of publishing an ezine like *Digital Paper* have far surpassed our expectations: it is keeping teacher-consultants writing and helping us build a community of writers that bridges both geography and history; it has surfaced new voices, and it has created lively relationships among writers as they read and respond to each other's work. It has also helped tie together our many wonderful writing events and given rise to new ones as well.

While we had hoped being published digitally would entice teacher-consultants to do the same with their students, we had no idea that the development of an ezine would also illuminate the tech interests and expertise of teacher-consultants and thus help give shape to the tech integration work happening at BAWP. We already have teacher-consultants being launched in new directions because of the ezine, and we look to support rigorous inquiry by teacher-consultants who have found creative ways to bring technology into their teaching of writing and to translate that teaching knowledge into inservice programs, particularly programs that address issues of digital disparities between schools, classrooms, and students. We also look to nurture the budding tech interests of our *Digital Paper* writers. As we move deeper into the digital age, we are confident our ezine will continue to play a key role in the development of more dynamic and far-reaching practices in the integration of technology and writing.

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Both the Bay Area Writing Project's Digital Paper *and the Alaska State Writing Consortium's virtual institute detailed in the next section of this monograph are intimately connected to larger, more comprehensive site work that provides continuity for supporting teachers as writers and learners. They may look quite different, and they are different, but both emerged organically from a site's need and capacity to use digital tools that addressed a continuity imperative. In both cases, individual technology expertise was not as important as having a community or team to make good use of an online environment. Equally important at both sites was the translation of the National Writing Project's face-to-face principles into online principles.*

VIRTUAL OPEN INSTITUTES: A DESIGN FOR CHANGE

by Sonnet Farrell, Tom McKenna, and Sondra Porter

My invitation to lead ASWC's Virtual Open Institute, which we call "Writing Matters!", came via old-fashioned technology—a telephone call. When the program coordinator Tom McKenna called to ask if I wanted to lead a section of an online open institute, I was a bit shocked, not only because I had never been involved in online instruction, but also because I wasn't at all sure what a virtual institute would include. . . . I was soon hooked.

—ASWC teacher-consultant Sondra Porter

INTRODUCTION

How do you bring the National Writing Project to new and committed teacher-consultants in a state twice the size of Texas? For us as teacher-leaders at the Alaska State Writing Consortium (ASWC), we've found the online environment to be an indispensible addition to our work for many reasons, including but not limited to the challenges of geography—specifically, Alaska's geography. ASWC has a long history of using technology for courses, professional development, continuity, and online institutes in addition to the face-to-face invitational summer institute and inservice offerings. Open institutes have been part of our long-standing offerings, and, as they grew online, we realized that they could inform the site's work more deeply. Our open institutes have often served as an entry point for bringing teachers into the face-to-face invitational summer institutes and the work of ASWC generally. This section of the monograph will focus on one online institute, "Writing Matters!", that flourished as part of a larger technology initiative supported by the National Writing Project. This online institute's role in continuity and recruiting remains emblematic of the learning and leadership development that continue in ASWC as evidenced in Sondra Porter's comment above.

During the period of work described here, Tom McKenna served in the role of program coordinator for ASWC.[1] Sondra Porter, a long-time teacher-consultant who has facilitated "Writing Matters!" since 2005, chronicles the structure, leadership, evolution, and institutional learning involved in the online delivery of this "virtual open institute." The final section includes the voice of Sonnet Farrell, whose leadership path illuminates the possibilities for building capacity through technology. An invitational summer institute fellow in 2003, Sonnet emerged as a key consultant for ASWC's Lead Technology project, which took shape as part of NWP's Technology Initiative (*www.nwp.org/cs/public/print/programs/ti?x-t=about.view*). Sonnet also served as an online ethnographer for "Writing Matters!" In the epilogue Ann Bryson, chair of the ASWC board of directors, reflects on the role of the virtual institute and suggests further possibilities for digitally supported continuity.

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1 Tom McKenna and former ASWC teacher-consultant Scott Christian facilitated the first iteration of the Virtual Open Institute in 1999. In the ensuing years, "the Virtual" (as we came to informally call it) would evolve through participants' and leaders' input from a Web course with a big binder of reading to a streamlined, participatory institute experience.

The Alaska State Writing Consortium

One of the first things that people who are associated with the National Writing Project might ask of the statewide site in Alaska is why we call ourselves the Alaska State Writing *Consortium.* While our organization may be atypical of Writing Project sites—we are a nonprofit, run by a board of directors, with a membership structure serving the entire, massive state of Alaska—we were founded on one of the most central premises of the work of the National Writing Project: teacher control of and input into their own professional development. Unlike sites located within state or regional university campuses, the Alaska site was formed as a consortium of schools and teachers of writing, placing K–12 educators as the shared leaders of the site. While governance has shifted with changing personalities and educational cultures in the state, throughout its twenty-five-year history as the single site in Alaska, ASWC has maintained its board of directors governing structure. According to its bylaws, the board hires a program coordinator to handle the administrative business of the site, while the board, composed of educator-representatives from each region of the state, determines program content. In 2007, the Alaska State Writing Consortium (ASWC) received additional NWP funding for two satellites in the state, one in Anchorage and one in Fairbanks. Currently the University of Alaska Fairbanks is ASWC's host institution.

Alaskan students come from a variety of cultures. In urban areas, you will find students from White, Native Alaskan, Asian, Pacific Islander, Hispanic, African American, and dozens of other world groups. In remote villages, students and residents may be predominantly Alaska native—Yup'ik or Inupiaq Eskimo, Aleut, Athabaskan, Tlingit, Haida, or Tsimshian. Cultural values and traditions are an important part of school programs. The State Board of the Department of Education and Early Development (DEED) has adopted Cultural Standards for Students to help assure that young Alaskans are aware of and sensitive to their physical and cultural environments. DEED has required all districts to develop curriculum guides with intentional focus on cultural response and differentiated strategies.

Responding to the demands of an enormous geographical area, respecting myriad cultures, and designing professional development that can be accessed widely, efficiently, and without overburdening the teacher-consultants of ASWC called for a venue that allows flexible communication over distance to enable the personal connections that NWP face-to-face meetings and institutes do so well. The Internet and the virtual institute offered a ready and effective response.

Reaping the Benefits of NWP's Technology Initiative

In 2004, ASWC became a lead site in NWP's Technology Initiative.[2] In our Lead Technology project, we were challenged to catalyze our existing technology work, to bolster the site's continuity efforts, to extend our service area, to deepen our impact on student writing through the teachers we serve, and to provide for sustainability of these innovations. The plan of work we proposed to the NWP involved the following:

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2 In 2004, the NWP's Technology Initiative awarded grants to a number of sites to "seed" inquiry into the development of professional development programs that support technology-infused classroom practice.

- Revising and refining an existing online open institute and another online course

- Creating a mini-network of key consultants—teacher-consultants who were most interested and proficient in the application of technology to enhance the teaching of writing. The key consultants would serve as teacher-consultants to districts, as project ethnographers documenting teacher participation in online work, and as mentors to summer institute fellows.

- Inhabiting and cultivating ASWC's share of the Alaska Teacher Leadership Network.[3]

Our plan was designed to make very specific long-term contributions to the continuity work of ASWC, with the following goals:

- To create a sustainable engine of continuity

- To broaden and deepen the capacity of participating teachers to use particular technologies and of the site to disseminate professional development offerings

- To expand our research base to include information on the impact of ASWC models for the delivery of professional development across geographic distance

- To inaugurate study-group structures to augment or replace one-credit inservices by first-year teacher-consultants

- To firmly embed distance-delivered institute and course work into the regular offerings of ASWC (see appendix J).

From the winter of 2004 to the summer of 2007, we accomplished much in each of these areas under the leadership of Scott Christian, a longtime consultant to ASWC, and our group of key consultants.

These key consultants developed a set of digital portfolios and, in turn, trained teachers in the software required for portfolio creation; developed an "e-anthology" of shared writings that emerged from face-to-face meetings; and also pursued a keen interest in digital video and digital storytelling. At the same time, the community of key consultants cemented lasting bonds among its eight members, who continued to brainstorm, encourage, nurture, impel, and wrangle with one another over the best ways to do what they were seeing as essential ongoing work of the site.

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3 The Alaska Teacher Leadership Network (ATLN) was a virtual network utilizing a FirstClass platform, accessed via client software or Web browser. The choice of a FirstClass collaboration environment was significantly influenced by the close relationship in Alaska between Alaska State Writing Consortium teacher-consultants and Middlebury College's Bread Loaf School of English, whose FirstClass network "BreadNet" gave many ASWC teacher-consultants their first experiences in online professional collaboration. The ATLN was first supported by an interdisciplinary math/science partnership grant out of the Professional Education Center at the University of Alaska Southeast (UAS). Membership in the network was by invitation and was offered to participants in content area professional development consortia and participants in continuing education and graduate-level courses hosted by the University of Alaska Southeast. The Alaska State Writing Consortium used the network as its digital home for continuity, institute, and inservice work from 2004 to 2006. Since 2006, when UAS stopped supporting the network, the Alaska State Writing Consortium has migrated its digital efforts to its website and blog, accessible via *www.alaskastatewritingconsortium.org*.

The development of a cadre of teacher-consultants who could provide technical support, as well as the popularity of the online open institute—which would later be named "Writing Matters!"—increased opportunities for continuity by doubling the planned enrollment of the institute with a second section to be led by veteran consultant Sondra Porter and by supporting teachers' interest in and development of digital tools. Each section contained fifteen participants from districts all over Alaska. Sondra's challenge was to continue shaping the virtual open institute to resemble the face-to-face one as much as possible. The institute, which continues to run during the school year, has the added benefit of teachers being able to apply what they are learning immediately, as Sondra will describe.

THE VIRTUAL OPEN INSTITUTE

by Sondra Porter

The Virtual Open Institute is both virtual—conducted entirely online with no face-to-face whole-group meetings—and an "open" institute. It is available to any teacher—whether ASWC teacher-consultant or someone new to ASWC—who is interested in signing on. We designed the institute by listening and adapting to what teachers in the vast geographic service area of ASWC told us they want and need. Over time, we have developed a virtual institute that embodies the principles of face-to-face institutes but has the added advantages of being a virtual one.

The institute is an asynchronous (for the most part) online course, held over eight weeks, in which participants engage in reading, writing, communicating online through posting and chats, and audio-conferences. A typical week in "the Virtual" includes

- several reading assignments on one topic such as "response" or "revision" (see appendix K, sample schedule, for citations and time allocations)

- an analysis of or response to the reading

- the posting of at least three pieces of personal writing each week in the "Daily Writing Folder" (writing about pressing professional and personal issues).

Facilitator's Role

The role of the facilitator in the institute is in many ways similar to that of the leader of a face-to-face institute. I carefully follow the discussions of the reading and the daily writing, commenting, questioning, and adding additional resources as necessary. One day a week, I hold "office hours" and participants drop in for "chats."

During the first two weeks, as I support participants in accessing the site, I find personal contact with each of them to be imperative. I like to begin with the phone as a common denominator. Audio conferences are then replaced with chats and

online conferencing, which prove more valuable by leaving us with a transcript for reference.

After week four, participants are divided into response groups. In these groups, they share and respond to one another's personal narratives and implementation papers, which outline how they hope to incorporate in their classrooms what they have learned and experienced in the institute. Obviously, each participant is constantly producing a great deal of writing, even more than is generally produced in the face-to-face institute, mainly because all discussion and responses are written.

> **Choosing a Collaboration Platform**
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> Readers will likely have their own favorite online collaboration platform,[4] but I mention the FirstClass environment specifically because I believe it has qualities that are critical for an online institute in Alaska, which include
>
> - simplicity of organization and ease of access to others' writing
> - an integrated synchronous chat tool that allows live conversation and is familiar to the teachers.
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> Many teachers across Alaska work in districts whose email system is FirstClass, so using its conferencing features to form a writing community is not as much of a stretch for teachers as some other technologies might be.

Institute Curriculum

Participants in the institute examine their own important work as teachers and writers while exploring effective writing instruction and assessment models from a variety of sources such as the *English Journal, Educational Leadership*, NWP publications, and the Northwest Regional Educational Laboratory publications, as well as selections from Natalie Goldberg's work and from *6+1 Traits of Writing*. Weekly assignments direct the reading and discussion of current articles and the discussion of instructional methods and management techniques shown to improve student writing. Near the end of the institute, each teacher builds a framework for incorporating change and new strategies into his or her teaching of writing by composing an implementation paper.

Teacher Writing in a Virtual Community of Learners

As you will see from the following figure, participants have access to an array of folders and discussion groups (indicated by the icons with a trio sitting around a table). They have the ability both to save work in particular folders and to have virtual conversations about their writing, share best practices, and interact with course facilitators.

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4 Other examples are Moodle (www.moodle.com), WordPress (www.wordpress.org), and Blackboard (www.blackboard.com).
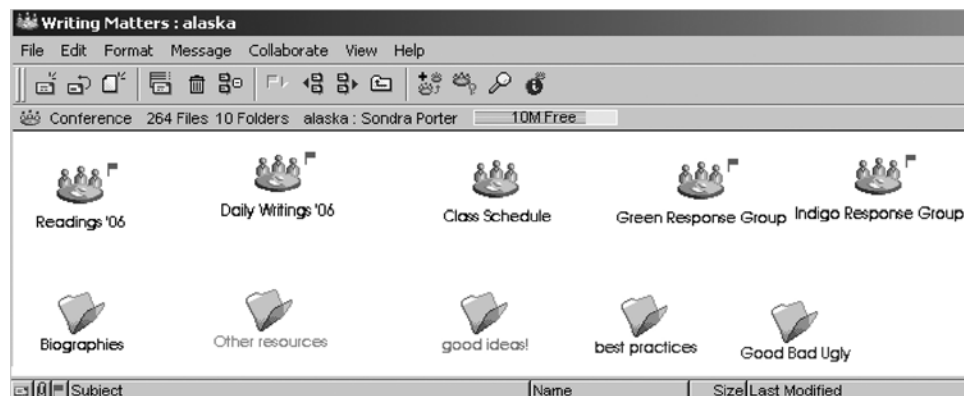
The Online Environment of the Virtual Open Institute (FirstClass software)

Among these options, it is the *Daily Writing* folder that has proven to be a most fertile part of the institute for many teachers and serves as a way to build community. The *Daily Writing* folder essentially replicates the personal journals often used in the ASWC invitational summer institutes. At least three pieces of personal writing are required each week, writing about pressing professional and personal issues. The folder is unlike the personal journal in that the writing and responding here are public to all participants and generate conversation grounded in the realities of teachers' jobs, villages, and lives, which ultimately brings about a community of writers, drawing upon one another's works as references and resources.

Another major strength is the collaborative power of an online learning community discussing writing and teaching while actively engaged in their teaching lives. Students in the classroom can be immediately impacted by what participants are studying. All participants in the most recent institute referenced this in their final comments and evaluations. One wrote, "The collaboration between the participants would not happen if it weren't for this type of delivery method," referring to the quick responses she received from her colleagues on ways to motivate a reluctant writer. Another echoes that sentiment, writing, "I thought that the most valuable aspect of the workshop was getting to know and exchange ideas with other teachers online. As a first-year teacher, I think that much of my time has been spent trying to develop . . . creative ideas, and it was great to be able to bounce some of those ideas off other teachers and to get wonderful new ideas from them as well. I wasn't alone!"

Online Writing and Response Groups

Perhaps the most exciting development of the online model has been the substantial support and response within the writing response groups. In all institutes, we use response guidelines—adopted from the Dakota Writing Project in South Dakota (see appendix L) and drawing from Peter Elbow's work, too—that put the responsibility on the writer to request the type of response desired. The writer indicates whether she wants a particular piece affirmed or wants the writing "addressed" in a specific manner. From my experience and casual observation, the virtual responders seem more willing and committed to thorough and thoughtful commentary than I have observed in face-to-face institutes. The virtual format not only prompts valuable responses; it also leaves a record with the writer, which aids in revisions.

The online open institute has enlarged the opportunities for continuity both for teachers in the ASWC and for those outside of it. Its largely asynchronous quality has meant that teachers can work and learn together according to their own schedules and not be limited to a specific time in the summer. Continuity opportunities are meant to extend the learnings of the invitational summer institute and also to serve as a recruitment tool. The online open institute does both effectively.

Growing Pains: Information Overload and the Myth of Invisible Technology

Despite the power and potential of the virtual institutes, we faced and continue to face challenges. Keeping up with all the online conversations surfaced as the chief complication for both participants and facilitator. My response has been to divide participants into response groups early in the institute and to trust that engaged participation with one another is the most important avenue for personal writing transformation. Also, during the course of the institute as participants become more comfortable with the chat feature, there is a shift to synchronous dialogue that replaces a portion of the responding volume. In addition, having "just in time" tech support provided by, in our case, our tech liaison via phone, email, or Internet video is essential.

With each offering of the Virtual, I believe we build our site's capacity with upcoming teacher-consultants who have their own experienced perception of what makes a good online event. We believe that this accumulated experience is key to the sustainability of online work across our site. Just as teachers share classroom situations in face-to-face institutes in order to build knowledge about effective teaching and learning practices, we continue to learn more about constructing effective online learning from teacher-consultants who share their online experiences and from our own experiences in leading an online institute.

Lessons Learned from a Virtual Institute

Virtual institutes have the means to widen professional development opportunities for current teacher-consultants as well as for teachers who cannot attend an invitational summer institute. While "Writing Matters!" provides professional development for many Alaskan teachers who are not able to attend a face-to-face open institute or summer institute, all teachers can benefit from a virtual institute. The point is that we are creating more opportunities for teachers, bringing teachers from Anchorage, Fairbanks, and the urban areas together with teachers from remote bush villages in the Lower Kuskokwim, Northwest Arctic, and Yukon-Koyokuk Districts during the school term. Opportunities go beyond the topic of the virtual institute. They also include the learning involved in sharing varied classroom experiences. For example, what can the urban teacher from Anchorage learn from the teachers in bush villages and vice-versa? Even in areas that are not challenged by geography, other challenges, such as family responsibilities and/or school demands, may prevent attendance at an invitational summer institute. Yes, the invitational summer institutes are still the hallmark of ASWC; however, the Virtual has provided new vistas for all institutes as we create writing and teaching communities.

So, what does a successful virtual institute include? The success of a virtual institute is determined in part by what the institute does not include. The online format lends itself to packing in more and more activities and technology. Couldn't we just explore digital storytelling? How about if teachers create class blogs? What readings are required or optional? Online institutes that are not focused on technology have the same challenges around what to include and what can be omitted. We have striven to keep the institute uncomplicated and engaging by carefully picking and choosing materials and activities. A successful online institute, like any successful institute, should leave the slightly exhausted participants wishing for ways to continue writing, stay connected with the community, and transform their own classrooms by incorporating skills learned at the institute. Fortunately, because the institute takes place during the school year, much of the integration happens naturally, but we must avoid anything that could be viewed as merely time-consuming busywork by already busy teachers.

We have learned much about online discourse and community construction, but perhaps most important, we have learned that virtual institutes work. Virtual institutes are well received by teachers because they break down the isolation of teaching. In this way, they parallel successful face-to-face institutes. They support teachers, enhance continuity by extending access to the knowledge base of teachers in our service area, and help build site capacity. "Writing Matters!" genuinely contributes to the ongoing work of increasing capacity and sustainability in ASWC through engaging more teachers in the work and professional culture of the site. Most participants are experiencing ASWC for the first time via the Virtual, and many have gone on to take blog and digital storytelling workshops and enroll in the invitational summer institutes. They have contributed writing for *Northern Lit*, the ASWC online ezine. Some have aspired to take roles more traditionally occupied by teacher-consultants, including leadership roles such as serving on the ASWC board of directors, leading inservice programs, or leading and participating in other continuity activities.

Finally, another area of learning involves how we document participants' experience through a course ethnographer. While the emphasis shifted from an original notion of synthesizing and posting observations online to helping teachers look closely at what syntactical structures are present in their own writing, the most steady function of the ethnographer is to summarize the content of discussions and capture participants' perceptions of their learning.

It should be apparent that much of what makes a virtual institute a success involves the same principles as a successful face-to-face institute: a clear focus, opportunities to share classroom experiences and build knowledge, exposure to current research (readings), and inclusion in an ongoing professional network. The one difference is that the virtual institute needs to have timely technical support, and we have that.

One Teacher's Virtual Path To Real Leadership

by Sonnet Farrell

While my own involvement with the ASWC Virtual Open Institute has been transformational, I see that project as embedded in a landscape of digital technologies that have been critical for ASWC. In our equally critical, but less frequent, face-to-face meetings we have learned together how to use digital media programs and e-portfolio programs. And we experimented in using these programs within the safety of our small-group settings, gaining skills and taking risks with the programs, so that we could bring them into our classrooms with confidence. We have also been afforded time to meet and debrief about our successes and stumbling blocks, allowing time for sharing and collaboration.

I became the coordinator in 2006. The following projects have emerged from our collaborative approaches to practical issues in using technology to further our work as teachers and teacher-leaders:

- ePortfolios on Segue (an open-source content management system)
- Blogging courses
- Virtual Open Institute—"Writing Matters"
- Ethnography work
- Time for personal writing among teacher-consultants—e-anthology started on the Alaska Teacher Leadership Network (ATLN)
- Digital storytelling workshops
- Podcasting workshops
- Digital Boot Camp at University of Alaska Anchorage
- Presentations at the 2004 and 2006 Alaska State Literacy Association conference

Sonnet Farrell's Involvement in ASWC:

- 2003: Invitational summer institute fellow
- 2003: District inservice delivery for ASWC
- 2004: "Weblogs Across the Curriculum" participant
- 2004: Virtual Open Institute participant
- 2004: Presentation at Alaska State Literacy Association
- 2004: Key consultant for ASWC Lead Tech Initiative
- 2005: Ethnographer for Virtual Open Institute
- 2006: Lead Technology Initiative coordinator

- *Northern Lit:* an ezine—two editions
- Informal networking and spontaneous chats on the ATLN.

One major theme running through my colleagues' reflections on our work together in the Technology Initiative is that the skills teacher-leaders acquire or hone through their professional development opportunities with ASWC are transferable to each teacher's daily work. We have used our new skills to enhance communication as a cohort, to provide increased writing and publishing possibilities for our students, and to continue to innovate in the methods and means of course delivery and content.

My colleagues in this cohort were drawn to the project for reasons that ranged from wishing to create more professional digital representations of themselves as teacher-leaders, to wanting access and exposure to new teaching tools, to a recognition of the huge changes in our students' literacies and the need for support in redefining teaching roles in this context. As Jackie Cason, University of Alaska Anchorage professor and ASWC Lead Tech consultant, says, "I want to make these tools available to all students so that if they have a story to tell, an argument to make, or a natural process to investigate, they have the tools and abilities to use words, images, and sounds to accomplish their rhetorical and literary goals. We have so much further to go, but my collaboration with this group has made that vision come into more focus." Jackie's emphasis on collaboration and her acknowledgment of the work ahead are the genuine stuff of continuity and sustainability.

Part of the work ahead is always to feed new learnings back to the invitational summer institute fellows and to invite them into our thinking and encourage them to share theirs. In July 2007, three of us from the Lead Tech project were invited to present at the invitational summer institute, held in Anchorage that year. My colleagues and I were able to share some of the knowledge that we have gained, knowing that in a few months or a few years, the 2007 fellows will very likely be presenting at a conference or meeting that we will be attending.

OPENNESS IS THE KEY

by Tom McKenna

Sondra's and Sonnet's experiences illustrate that as long as site leaders keep structures open to change and attuned to teachers' needs, students and teachers empowered by meaningful work together will certainly drive innovation. When site structures are open to participant innovation, the stage is set for ongoing refinement. Most recently, the Lead Tech key consultants have been heavily involved in the creation of an ezine, inspired in part by the online anthology developed organically during the ASWC's portfolio meetings and in part by the Bay Area Writing Project's example, *Digital Paper*, as described earlier in this monograph. At the same time, many interesting and engaging questions remain in regard to the future of virtual meeting places as a font of continuity for ASWC, and to the role of the invitational summer institute in propagating that kind of technology-enhanced continuity. We have learned that it is far better to have a relatively simple plan that evolves from the needs, interests,

and exigencies of the participants than to have a more intricate plan developed in isolation by site leaders. An initiative may change from a project to a community to the degree that it shifts from the leadership's plan to the teachers' needs.

Even as "Writing Matters!" and the ezine continue to evolve, there are some learnings that still apply and can be the foundation for the development of any online offering:

- Keep simplicity and ease of access at the center of the planning.
- Create a participatory culture through shared writing.
- Identify and use online tools that offer archival components and redundancy and that satisfy other needs of a Writing Project site.

Technologies will continue to change; what will endure is a message that face-to-face writing structures can really inform the design of online programming, and that online programming will likely thrive to the extent that it is embedded in, and practiced during, face-to-face meeting times. This has been the guiding principle behind the continuity practices that have informed, and continue to inform, our "Writing Matters!" Virtual Open Institute.

EPILOGUE

by Ann Bryson, chair of the ASWC board of directors[5]

Whether a group of educators wishing to collaborate and learn together are challenged by being geographically far-flung or by time- and gas-sucking urban traffic, the dilemma is the same: distance learning and online communication are key factors in facilitating stimulating, effective professional development within budget and time constraints. For the Alaska State Writing Consortium, these key factors are here to stay—and continue to be refined and reinvigorated by teacher-consultants and school personnel.

A high proportion of Alaska's remote village teachers are relatively new to the profession. This means that they're hungry for participatory professional development and are also "digital natives," comfortable with exchanging thoughts, ideas, and feelings via the Internet. Combine their great energy with that of seasoned teachers who, while sometimes a bit more hesitant to dive into tech aspects, have rich and deep professional history to share, and with that of dynamic teacher-consultants who love the art and craft of both writing and technology—and we have a very reliable recipe for professional growth.

The virtual institute has become a powerful way to harness the energy and hunger for professional development and is now a cornerstone of our Writing Project site. We anticipate additional offerings with topics that are generated both by participants and by teacher-consultants. This synergy serves all segments of our professional community, including our primary beneficiaries, our students. Most recently, we've offered "Writing Matters!", facilitated by Sondra Porter, via a blog.

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5 Excerpted from an interview with Tom McKenna, June 2009.

In addition, ASWC has initiated two Writing Project satellite sites: one serves the interior section of our state, including Fairbanks and surrounding areas that are both on and off the road system, and the other serves south-central Alaska (Anchorage, Mat-Su, and Kenai areas, inclusively). Technology-based professional development has already begun to serve the interests of the interior satellite by offering a wide variety of short programs involving the use of wikis, blogs, Google tools, and online storybook and comic software to engage area teachers in the kinds of writing and collaboration that we hope will foster continuity.

Tech Tools Build Personal Connections

Continuity efforts have been an ongoing challenge for ASWC. Teachers have great individual and singular experiences, but the sense of extended camaraderie so apparent when we network with smaller service areas has not always flourished. In one effort to address this need, we have decided to develop a system of online mentoring in which seasoned teacher-consultants support new teacher-consultants as they plan, deliver, and refine their first professional development offerings. Although the particular technologies will change, ASWC maintains a long-term commitment to strengthening our continuity work using distance learning to close the distance gaps. We've come to realize that the array of options provided by online learning allows us to develop and sustain both personal connections and content-related support and ideas. We realize, also, that given the current realities, there is neither the option nor the desire to go back to life without learner-driven technologies.

No doubt the virtual institute will continue to expand to include not only the open institute but also the rich offerings that face-to-face continuity programming typically includes: ongoing professional development, and social and professional networking.

A P P E N D I C E S

APPENDIX A: TECHNOLOGY INTEGRATION FLYER

Bay Area Writing Project
iBAWP * We want you to BAWP, too!

What: Make a big difference in the integration of technology in BAWP teacher-consultant classrooms and in the BAWP community

How: Become part of a core "iBAWP" team of technology integration mentors

When and Where: A series of spring and summer 2007 training and planning meetings, as well as an ongoing commitment during the school year 2007–2008 (see schedule below)

iBAWP Schedule

- Friday, April 20—Adobe PhotoShop workshop, Albany Middle School Library
- Friday, May 4—Podcasting workshop, Albany Middle School Library
- Friday, May 18, OR June 1—Planning for iBAWP Advanced Institute, BAWP office
- Two days during the week of July 2 and two days in either August or September/October—iBAWP Advanced Institute, Albany Middle School Library. The iBAWP mentors will work with an expanded core group. Activities include
    - reviewing and trying out digital communication and publishing tools
    - participating in a writing response group
    - publishing our resulting digital projects on BAWP's *Digital Paper*
    - participating in beta testing of new BAWP website
    - planning activities for school year 2007–2008.

iBAWP Goody Bag

- Friday substitutes paid by BAWP
- Teacher stipends
- Digital voice recorder provided for each iBAWP mentor
- Copy of Adobe PhotoShop Elements software provided for each iBAWP mentor

iBAWP Commitments for School Year 2007–2008

- To use new digital communication and publishing tools in our educational communities (classroom, etc.) and report reflections and findings
- To participate as an iBAWP mentor through the BAWP website (listserv) and instant messaging format
- To plan and participate in Saturday *Digital Paper* writing event(s)
- To participate in a spring 2008 iBAWP conference highlighting our tech integration work

Contact Carol Tateishi and let iBAWP know if you'll be able to join us.
510-642-0889

D I G I T A L P A P E R

APPENDIX B: IBAWP TEAM APPLICATION

iBAWP Team Application

Please provide information to the questions below in a brief letter to the iBAWP team, sent as an attachment to *paulc@berkeley.edu*, who will forward it to the team and Carol Tateishi. Thank you.

- Name, school, grade level, subject (or your professional work right now)
- A brief description of one or more ways in which you are using technology to support writing and learning in your classroom/in your work
- Your interest/uses of tech/digital tools in your life (personal and/or professional)
- Expertise you might share with team members
- Things you'd like to learn more about/get training in

If you have questions, please email Evan Nichols at *maestroevanowski@gmail.com* or Patrick Delaney at *delaneyp@sbcglobal.net*

APPENDIX C: DIGITAL ARTS SUMMER INSTITUTE

Summer 2005 Digital Arts Summer Institute
August 8-12 ~ 9:00 A.M. to 4:00 P.M.
Bay Area location TBA

We invite you to participate in a five-day institute, held in a well-equipped, comfortable space, where we will have plenty of time for hands-on learning, writing, discussion, and reflection. Using various hardware and software, our shared knowledge and experience, and one-to-one, hands-on film production coaching by our Pearson partners, we'll accomplish five goals:

- learn to share information and news with groups within our professional and school communities

- learn to guide ourselves, our colleagues, and our students to a wide range of digital resources

- learn to use and learn to teach the use of hardware and software for own and for students' digital productions

- learn to publish exemplary teacher and student work

- Explore and evaluate new technologies, which may, or already do, change teaching and learning

The Institute as Inquiry

The institute will initiate a year-long inquiry to explore lines of questioning that will develop during the institute. The following questions frame our work:

- How does the availability and use of new digital tools affect writing and the teaching of writing?

- How can we help students learn to manipulate and construct meaning using digital tools (written text, image, audio, weblogs)?

- How does our definition of literacy need to expand, given the possibilities opened up through the integration of technology into our curriculum and teaching?

- What can we learn from our inquiry to refine and expand models for professional development in technology at BAWP?

To begin our inquiry, we are focusing the institute primarily on multimedia tools and applications. We expect that we will all learn new tools and ways to think about tech integration. We also expect that our work together will contribute to shared practices and a set of common lenses for our inquiries. Throughout, the institute will be guided by BAWP's spirit of openness and collegiality as we learn together and help BAWP and each other break new ground in tech integration.

The Summer Institute Design and Activities

Tools and Applications

The institute will provide you with hands-on experience using various tools and multimedia applications, with the chance to develop curriculum projects and lesson plans integrating those tools and applications. In a hands-on approach, we'll learn to use weblogs, news aggregators, and instant messaging. With assistance from our Pearson partners, you will have the opportunity to complete your own digital film and develop lessons that integrate digital arts projects tied to your own curricular interests and objectives. During these activities, we will address issues around visual literacy, the ability to understand the components of images and how they are used to create and communicate meaning in the same way words do.

The digital film workshop portion of the week will be organized around the experience of planning for, completing, and commenting on projects that replicate key aspects of technology integration, which you may choose to use in your own classroom. You will create your own three- to five-minute digital film; learn the basics of storyboarding, video capture, voiceover recording and editing; and learn to use supporting images to build a narrative presentation. Specific areas of discussion over the course of the film workshop include: 1) project preparation activities; 2) the practice of successfully delivering media arts activities in the classroom; and 3) the way specific skills and learning objectives can be amplified or further articulated through the thoughtful and appropriate use of technology.

Reflection and Planning for the School Year

Threaded throughout the week will be time for reflective talk and writing. Time will also be allotted for initial thinking about inquiries to pursue during the year, scheduling possible "residencies" with our Pearson partners (described on the Institute Details sheet), and planning for networking and communication within our Tech Initiative community.

APPENDIX D: TECHNOLOGY SUMMER INSTITUTE II SCHEDULE

Bay Area Writing Project Technology Summer Institute II

Institute Agenda

June 19–22, 2006 — 9:00 A.M.–3:00 P.M. — Albany Middle School Library

Monday, June 19	Tuesday, June 20	Wednesday, June 21	Thursday, June 22
A.M. **Framing Our Work for Reflection, Analysis, and Shared Learning** Σ Welcome and re-introductions Σ Institute overview and purposes Σ Pearson partnership Σ Reflection and analysis Website for writing and Documentation Individual work time	**A.M.** **Reflection, Analysis, Planning Presentation** Σ Continued small-group analysis work Σ Begin planning for your Shared Inquiry session	**A.M.** **Sharing and Learning from Our Work** Σ Shared Inquiry Sessions #2, #3, and #4	**A.M.** **Assessment Continued** **Trying out New Digital Tools** Σ Ideas for assessment Σ Bloglines Σ Tagging Σ New ideas from the year: e.g. Youth Voices website, Web publishing, and so on
P.M. **Reflection and Analysis** Σ Small-group work time Σ End-of-day check-in	**P.M.** **Sharing and Learning from Our Work** Σ Complete planning Σ Shared Inquiry session #1 Σ End-of-day check-in	**P.M.** **Looking at Assessment** Σ Debrief of inquiry sessions Σ Assessment tools Σ End-of-day check-in	**P.M.** **Looking Ahead** Σ Deepening and expanding the BAWP TI network Σ TI Leadership Σ Pearson partnership Σ PD ideas Σ Final reflections

APPENDIX E: DIGITAL STORYTELLING WORKSHOP

BAWP Digital Storytelling Workshop

This is a free, one-week workshop, designed for BAWP teacher-consultants. Space is limited.

When: August 7–11, 2006; 9:00 A.M.–4:00 P.M.

Where: Life Academy, 2111 International Blvd., Oakland (Life Academy was Oakland's first high school academy to spin off into an autonomous small school. Teacher-consultant Alison McDonald is principal.)

Instructors: BAWP teacher-consultants Clifford Lee and Yumi Matsui, Life Academy humanities teachers and Pearson Foundation staff members.

Workshop Description

Have you ever thought about producing a film? Do you have trouble getting ALL students engaged in a writing activity? Do you want to learn more about integrating technology into your classroom? If you answered "Yes" to any of these questions, then this is the BAWP summer workshop you're looking for! In one week, you will learn to...

- use Windows Movie Maker to produce your own digital story
- import music, images, and narration from outside sources
- use audio and visual transitions to help your digital story stand out
- use titles, credits, and even subtitles in your digital story
- learn techniques on implementing this in your classroom with a program that is free on all Windows XP computers

For Mac users, a tutorial will be included toward the end of the week to transfer learning to iMovie.

You will leave the workshop with a copy of your digital story to share with friends, family and/or students. The workshop will close with its own mini-film show.

Why Learn about Digital Storytelling?

The latest technologies are changing the ways that we can organize, present, and share information and issues that matter to us. In the process, we as teachers have the opportunity to make use of classroom technology in a way that directly supports our curricular objectives. This year, BAWP teacher-consultants Cliff Lee and Yumi Matsui used digital storytelling for their students' final projects for a unit on immigration. Here is what they say:

Yumi:

Using digital storytelling in my classroom helped students get excited about learning about immigration and writing. They were able to use their knowledge of historical content and create historical narratives. In the end, they had a product that was real and creative, which they are excited to share with others.

Cliff:

In addition to having a creative outlet to their writing, students also developed a deeper understanding of character and story development as well as greater depth into the historical time period. By having to think about what the setting might look like, the clothing they wore, they also thought about the feelings/emotions and mentality of the people when writing their digital storytelling scripts. They also engaged in historical critical thinking skills when they had to create fictional historical stories that made sense.

Open to All Teacher-Consultants

This workshop is open to all teacher-consultants, regardless of grade level. In addition to their own students' digital stories, Cliff and Yumi will have sample digital stories to share done by students in BAWP teacher-consultants' classrooms from elementary through high school.

To participate in this workshop, email Paul Cunningham at *paulc@berkeley.edu*. He will email you a registration form and more details at that time. If you have questions about the workshop, email Cliff at *cliffordhlee@hotmail.com* or BAWP Associate Director of Technology Pat Delaney at *delaneyp@sbcglobal.net*.

This workshop is supported by a grant from the National Writing Project and by the Pearson Foundation, which has partnered with BAWP to support tech integration in education.

APPENDIX F: WHAT THE TECH IS GOING ON?

What the Tech is Going On?

Easy Tech for Real Classrooms

A Free Mini-Conference Brought to you by the Bay Area Writing Project

Open to Bay Area teachers and their students

Saturday, May 31 • 8:30 a.m.–12:30 p.m.
Life Academy, 2111 International Blvd., Oakland

8:30–9:00 ....Registration, morning snacks, coffee and tea

9:00–9:30 ....Multimedia Keynote: G Reyes, BAWP Teacher Consultant and Executive Co-Director and Youth Leadership Director, Oakland Leaf

"Real Talk on the Block: It is NOT what it is"

9:45–12:00......................**Showcase sessions:** Join BAWP Teacher Consultants and their students
(Two sessions) as they share practical teaching ideas that integrate writing, technology and the curriculum and help connect the digital lives of students with school writing and literacy:

- Digital storytelling
- Digital poetry
- Digital portfolios
- Podcasting
- Google docs
- Digital photography

12:00 – 12:30.................Courtyard Program: music and closing comments

Food for sale by Life Academy students:
homemade chicken tostadas, tacos and ceviche.

Space is limited. Please download the registration form from the following URL:
http://tinyurl.com/3eus4y. Or email paulc@berkeley.edu to request one.

APPENDIX G: DIGITAL WRITERS INSTITUTE

Digital Writers Institute

All Grades

When: Tuesday, July 7–Thursday, July 9, 9:00 A.M.–4:00 P.M.

Where: Westlake Middle School, Oakland

Fee: Free!

- Want to make a CD of your students reciting their own poetry set to music they have selected? Want to have students incorporate digital photography into their writing?

- Want to have students record and listen to themselves as part of the writing process?

- Want students to create their own podcasts on which they review books, discuss current events, and expound on topics they have researched?

- Want students to be able to create slideshows with their own photography or artwork, writing, and audio voice-overs?

- Want students to be able to edit out a cough from an interview they've recorded, add an intro, adjust the sound levels, and post it online?

Well, we can't promise all that this summer, but we CAN help you ease on down that road. It starts with your own digital comfort.

The standard model is for teacher-consultants to get together and reflect on their practice. With technology, however, we often have to get together just to create a practice. We will spend three days writing and playing with powerful but fun digital tools such as audio software like GarageBand (Mac only) and Audacity (Mac and PC), digital cameras, and recorders.

We will also learn how to integrate audio tracks and images (taken from around the Lake Merritt area) into writing using Word and PowerPoint.

If you are interested in increasing your digital practice through writing, music, and photography, the Digital Writers Institute is for you.

Participants should bring (or you can borrow) a digital camera (and digital voice recorder if you have one) and either use the iMacs in the lab or bring a laptop and use the wireless Internet. Participants will be encouraged to submit one piece of digital work to *Digital Paper*, the official ezine of the Bay Area Writing Project. (This could be a digital photograph, a photo essay, a poem with an audio track, a poem w/o audio, a podcast, a slideshow with audio, an essay, a story, anything!)

Instructors: Evan Nichols, Sequoia Elementary
and Stephanie Robillard, Westlake Middle School
Oakland, CA

APPENDIX H: TECHNOLOGY INITIATIVE

Bay Area Writing Project Technology Initiative

Since fall 2004, BAWP has been one of five lead sites in the NWP's Technology Initiative (TI). TI funding and support are helping BAWP move squarely into the world of multimedia and the issues of the day surrounding new literacies and their import for teaching and learning. Below is a report by BAWP Associate Director of Technology, Patrick Delaney, that describes how BAWP is growing a cadre of tech-savvy teacher-consultants and a leadership team, and offers a few highlights that give insight into what we are learning and developing. Following Patrick's report is a short piece by BAWP's tech liaison, Stacy Uyeda, describing her work for this year.

BAWP's Technology Initiative Work, 2006–2007

Establishment of iBAWP: Two years ago, a trio of former and present tech liaisons established iBAWP, a leadership team for planning, implementing, and evaluating our technology integration efforts. The team members are Patrick Delaney (associate director for technology), Evan Nichols (editor of *Digital Paper*), and Stacy Uyeda (BAWP's tech liaison). All three iBAWP members are active in their "day jobs" as technology integration leaders at their school sites (high school, middle school, and elementary school, respectively), with some part of their job descriptions mandating that work. Awareness of and experience with the limitations of infrastructure, support, and time in a typical school environment helps to temper their enthusiasm for new technologies with a healthy pragmatism. Team iBAWP now has twelve members and held a two-day advanced institute in summer 2007, held two Saturday trainings on podcasting (lots of interest in audio) and this year each member is conducting a classroom inquiry that will be shared with the teacher-consultant community in a special event in May that will include teacher-consultants and their students in leading the sessions.

The Work of the Technology Liaison: Along with leading the iBAWP group, Stacy Uyeda is helping sustain teacher-consultants' participation in *Digital Paper* and helping to expand its features to include audio and visual expressions, exploring funding sources for BAWP teacher-consultants interested in purchasing mobile laptop laboratories for their sites, and continuing the support of BAWP teacher-consultants through what Associate Director Patrick Delaney has identified as the "time, infrastructure, and support" needed to integrate technology in order to improve and enhance student learning and thinking about writing. Stacy and Paul Cunningham, BAWP's office manager, attended the NWP Web Presence retreat in Amherst this year and are renovating BAWP's website to allow clear navigation and a dynamic structure that can be changed on a weekly basis with ease, and developing a robust communication system to allow the wealth of knowledge and experience among the BAWP teacher-consultant community to flow more freely. Finally, concerning time, Stacy is concerned about finding a way of digitally archiving the work of BAWP teacher-consultants. Such a collection of teacher-consultant reflections and specialties would serve as both an inspiration and a resource treasure for incoming teacher-consultants.

APPENDIX I: YOUNG WRITERS' CAMP

Bay Area Writing Project

University of California, Berkeley

Summer 2009

Young Writers' Camps

June 22–July 10, 2009
Summer Writing Enrichment Camps
For Incoming 4th-9th Graders

Albany • Oakland • Moraga • Petaluma
San Carlos • San Francisco

More information and registration form available at:
www.bayareawritingproject.org

APPENDIX J: PLANNING MEMO

To: Elyse Eidman-Aahdal, Mike Mathis
From: Tom McKenna, Program Coordinator, Alaska State Writing Consortium
Re: Lead Tech Site Planning Memo and Budget
Date: September 20, 2004

History and Background

The Neglected "R" (2003), the report of the National Commission on Writing, cites 1998 National Assessment of Educational Progress (NAEP) data to show that while most American students "can write," few write with the skill expected of them in higher education and the workplace today. Benchmark test scores in the state of Alaska show similar trends, with added urgency due to disproportionately low scores among young Native Alaskan students and huge geographic challenges for professional development. With these trends in mind, the leadership of the Alaska State Writing Consortium is particularly mindful of the National Commission's call to double the amount of time students spend writing, to increase the efficacy of technology in the teaching of writing and, in related professional development, to build stronger school-university partnerships. We believe the most important connection between increased access to effective professional development and positive impact on students' writing lies in the formation of an enduring, technology-facilitated professional learning community in which professional development helps teachers understand good writing, develop as writers themselves, and reflect with colleagues upon student work.

Through the Lead Technology Site Initiative, the Alaska State Writing Consortium (ASWC) seeks to engage writing teachers in a number of possible "digital zones of proximal development" (as ASWC teacher-consultant Scott Christian describes an ASWC course weblog for teachers) where they engage in intensive and meaningful ways with one another via text, technology, and multiple media. Just as we believe that students can and should be writing to one another and to more experienced peers throughout their school days, we also believe that teachers, as a job-embedded form of professional development, ought to be writing regularly, and writing to one another regularly, in order to improve as writers and teachers of writing. In this planning memo, we propose a series of technology-facilitated structures that we believe will place NWP's core principles (of teachers teaching teachers, and of teachers as writers) as defining principles in Alaska's emerging professional network, the Alaska Teacher Leadership Network. The activities we propose—the creation of multimedia electronic portfolios, interactive online courses, technology-facilitated study groups, classroom-to-classroom writing exchanges, digital storytelling resources, and a multimedia writing marathon—will give teachers experience that will directly transfer to their classroom environments, and to the range and depth of their students' writing experiences.

Due to the geography of Alaska and the technology-rich setting at the University of Alaska Southeast (UAS), ASWC has been a natural innovator in technology-

facilitated programming. Some brief highlights of online teacher professional development work follow:

- 1999: *Best Practices in Reading and Writing.* We created a technology-facilitated learning community that employed critical/theoretical lenses to examine and analyze units and/or classroom-to-classroom electronic exchanges to understand and emphasize the relationships between Alaska Teacher Standards and strong teaching practices. This UAS graduate course was conducted on BreadNet, the telecommunications network of the Bread Loaf School of English.

- 2000: ASWC "Virtual Open Institute." This online version of the open institute contained an emphasis on theory, technique and assessment when connecting student writers in classroom-to-classroom writing exchanges. One section culminated with telephone audio-conference readings and an anthology.

- 2001: Program coordinator Tom McKenna, later with help from tech liaison Colleen McBrien, established a locally hosted weblog to augment site communications.

- 2002: "Connecting Writers: Tools and Trust in Online Writing Environments." This summer institute contained many features of the open institute but its particular lines of inquiry—interrogating the conditions and tools for good writing teaching online, and for building pedagogical community online—continue to inform ASWC's online work

- 2003: Writing On Target Online was the first inservice course delivered entirely via blogs. Following Scott Christian's analysis of the pilot course, Sondra Porter, another key ASWC consultant and veteran summer institute leader, implemented a yearlong version of this course for the 2003–2004 school year.

- 2004: "Weblogs Across the Disciplines." Teachers shared observations on wise integration of technologies into their teaching of writing, visited and critiqued educator weblogs, and supported one another in the development of classroom blogs where students wrote to one another and produced various digital publications. Teacher-leader, Scott Christian's characterization of the weblog's function in this class got wide circulation among educational bloggers: "I like to think about weblogs as another layer of thinking for teachers and students. There are class discussions, private conferences and conversations, interactions with all types of texts, response journals, all sorts of formal and informal writing assignments that take place in the classroom. What if we were to consider the blog as another part of our classroom brain, another lobe where different elements of our learning and teaching are synthesized, questioned, rejected, combined, altered, etc.? Think of it as a digital zone of proximal development."

The most recent development—or perhaps more accurately, synthesis—of ASWC's online collaborative professional development presence, is the Alaska Teacher

Leadership Network (ATLN). The ATLN is influenced deeply by ASWC's online experiences and partnerships with the Bread Loaf School of English (Middlebury College's graduate program in English), UAS, and the other Alaska content consortia. As the new locus for almost all ASWC communication (including online exchanges between teachers and students, ASWC newsletters, recruiting announcements, professional writing events, etc.), the ATLN will also be home for ASWC's Lead Tech Sites.

While ASWC has considerable history in engaging teachers with one another in both face-to-face and distance-delivered writing workshops and institutes, we believe the Lead Tech Site Initiative will allow us to make a deliberate and concerted effort to focus (and refocus) our professional development on the work of these teachers' students.

Plan of Work

We plan to utilize the Alaska Teacher Leadership Network, a collaborative electronic environment, to help us to engage more deeply with teachers' classroom work, extending some of our existing online courses and structures, in order to be sure that students' work is at the center of each experience. We will revise two existing courses, the "Virtual Open Institute" and "Best Practices in Reading and Writing" with a distinct emphasis on student work. Participants in the open institute will compose in new media, practicing digital storytelling, and "blogging," in addition to conferencing online, and will learn to use a variety of electronic tools to respond to student writing. Building curriculum around and through classroom-to-classroom electronic exchanges of student and teacher writing via the ATLN will be the centerpiece of the "Best Practices" experience. Based upon the learnings in these experiences, we will develop one new online program, likely an Alaskan Online Writing Marathon for Teachers. Other new offerings, such as a module for digital storytelling, may result from ongoing partnership negotiations. In each case, we will structure activities with the expectation that credit is earned, or stipends are paid, when participants provide reflection upon implementation of technology integration strategies in classrooms or professional development events.

A key component of our proposal involves building technology operations and integrations skills among our teacher-consultants. We will form a network of our most interested and dedicated teacher-consultants, centering on the work of serving as e-ethnographers (both in the online courses and the other structures described below). The teacher-consultants will formalize their online presence through the creation of multimedia vitae or portfolios, which will both engage the teacher-consultants in important technology training, and increase access to them (and to the products of their online inquiry) by others across the service area. (We will ask that each teacher-consultant showcase one or more technology integration strategy as part of the electronic portfolio.) The ethnographers' work will be further defined as the group assembles online, but we'll start from a premise that they'll be trying to capture key turns of teacher and student online discourse, and analyze them in relation to the Alaska Content Standards, the Alaska Teacher Standards, and the "Developmental Continuum of Teacher Abilities." How do the products of sustained

classroom integration of text-based electronic exchanges square with more traditional attainment targets for the standards? Additionally, we will create better articulation between our course registration database at UAS and our site inservice cadre, and provide, as a result, a constantly updated public list of ASWC-trained teachers.

We will use minigrants to reach out to a broader segment of our service area teachers, and to couple new and experienced teachers in significant professional collaborations. The first round of minigrants will solicit proposals for online professional study groups focusing on analyzing student work. The second round, by the second year of the initiative, assumes more interest and thus involves more minigrants. The second set of minigrants will allow classroom-to-classroom online exchanges of student writing (including student creations in new media). Incentives will be provided for applicants in each set of minigrants to pair new (preservice, first-year or second-year) and experienced teachers, and to engage a teacher-consultant/ethnographer.

As detailed in the timeline below, we will hold two significant meetings to plan and process the work of the initiative.

We will ensure that the ethnographic/inquiry component of our plan results in informal reports and reflections that are part of successive summer institute readings. Furthermore, key teacher-consultants will mentor summer institute fellows in the creation of electronic portfolios.

Key Components and Timeline

Fall 04

✓ Hold planning conference (face to face and/or audio).

 º A central focus of this planning conference will be establishing the pool of key teacher-consultants.

 º Developing electronic portfolios for the key consultants, to both give them an online résumé for districts to peruse, and to house key ethnographic work as a resource to the inquiry community, and to demonstrate technology-integration practices.

✓ Begin revisions of Virtual Open Institute with an emphasis on 1) composition in new media, 2) electronic tools and techniques for responding to student work, and 3) recruiting for the summer institute.

Spring 05

✓ Launch competitive minigrants for five study groups: Experienced teacher/new teacher and ASWC teacher-consultant.

 º Focus on analyzing student writing.

 º Competition to be adjudicated by regional and local representatives. New teacher may be from a nonmember district.

✓ Run section of Virtual Open Institute over distance.

 º Materials on Web server or blog; discussion on ATLN.

Summer 05

✓ Conference.

- º Cross-consortium sharing of work from ATLN

- º Evaluation of Year 1 of Lead Tech Site and planning/revisions for Year 2

- º Key consultants visit the summer institute for a couple of days of portfolio training.

- º Summer institute fellows start electronic portfolios. Key consultants mentor.

✓ Begin updating "Best Practices" course with emphasis on building curriculum around classroom-to-classroom student writing exchanges. Note that budget line for this is allocated for fall 2005.

Year Two

Fall 05

✓ Run "Best Practices in Reading and Writing" with ethnographers.

✓ Recruit for spring 2005 minigrants for study groups focused around classroom-to-classroom exchanges of student writing (outgrowth of "Best Practices" course).

Spring 05

✓ Run study groups.

✓ Develop (late fall/winter) and offer new course(s)—likely the writing marathon (proposed by Sondra Porter) or digital storytelling module for teachers and students. (Dr. Jason Ohler, president's professor at University of Alaska statewide, would participate and advise at no cost to ASWC.)

Summer 06

✓ Repeat electronic portfolio process in summer institute, with online mentoring from key teacher-consultants.

✓ Include documentation of key learnings for invitation.

APPENDIX K: ONLINE OPEN INSTITUTE SCHEDULE

ALASKA STATE WRITING CONSORTIUM ONLINE OPEN INSTITUTE

Institute Schedule, Spring 2007
Sondra Porter, Teacher-Leader

aswc@atln.jun.alaska.edu
Sondra_Porter@atln.jun.alaska.edu

Week 1

January 29–February 4
Focus: Thinking about Writing.
Introductions, getting started, ATLN, settling in online

Reading: Peruse the text.

Writing: Write and post a personal introduction including a photo attachment.

Talking online: Post a test message, dive into a discussion, respond to someone's introduction.

Audio-conference #1: Monday January 29, 5–6pm

Introductions, question-and-answers, navigating ATLN, office hours

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Week 2

February 5–11
Focus: I Write Because Writing Matters
                Teacher as Writer

Reading:

Hawes, Shirl, and Debbie Rickards. 2004. "Raising Writers: The Teacher's Role." *Educational Leadership* 62 (2): 68-71. Also available online at *http://www.csus.edu/indiv/s/sellensh/319B%20dloads/Raising%20Writers%20the%20Teacher%27s%20role.pdf*

Fleisher, Cathy. 2004. "Professional Development for Teacher-Writers." *Educational Leadership* 62 (2): 24.

Goldberg, Natalie. 2005. "First Thoughts." *Writing down the bones: freeing the writer within*, 8-10. Boston, MA: Shambhala Publications, Inc.

Writing: Personal daily writing (prose, poetry, professional, etc.) posted in folder. Consideration of e-Zine

Talking online: Discussion of readings, finding time to write, importance of writing, strategies for finding time to write, challenge to increase personal writing, sharing information about ASWC ezine

Audio-conference #2: Monday, February 5, 4–5 P.M.

Continuing question-and-answers, navigating ATLN, share a personal writing challenge, project, idea, *Northern Lit* ezine

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Week 3
February 12–18
Focus: Research and Reality; Standards and Your Classroom

Reading:

National Writing Project and Carl Nagin. 2006. "Introduction" and Chapter 1. *Because Writing Matters: Improving Student Writing in Our Schools* (rev. ed.). San Francisco, CA: Jossey-Bass.

Baldwin, Doug. 2004. "A Guide to Standardized Writing Assessment." *Educational Leadership* 62 (2): 72.

Daniels, Harvey, Arthur A. Hyde, and Steven Zemelman. 2005. "Recommendations on Teaching Mathematics Table." *Best Practice: Today's Standards for Teaching and Learning in America's Schools*, 3rd ed.: 137-139. Portsmouth, NH: Heinemann. Also available at *www.heinemann.com/shared/onlineresources/E00744/sample.pdf*

Writing: Response to text, readings, Virtual tour of your classroom—written description with pictures **(post by February18)**

Talking online: Discussion of readings, startling statistics, reactions to "Best Practices"

Audio-conference: TBA/office hours: Audio only if requested; online real time chat—author's chair

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Week 4
February 19–25
Focus: Looking at What We Are Doing in Our Classrooms

Reading:

National Writing Project and Carl Nagin. 2006. Chapters 2-3. *Because Writing Matters: Improving Student Writing in Our Schools* (rev. ed.). San Francisco, CA: Jossey-Bass.

Writing: Note all submissions to ***Northern Lit* ezine are due February 22.** Examine a typical day in your classroom. Write a narrative description of your classroom including *The Good, the Bad, the Ugly* **(post by February 25)**

Talking online: Discussion of text; writing to learn and learning to write; discussion of how you can INCREASE writing time in your classroom

Audio-conference: TBA/office hours:

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Week 5
February 26–March 4
Focus: Sharing Writing, Lessons, Ideas

<u>Reading:</u>

National Writing Project and Carl Nagin. 2006. Chapters 5. *Because Writing Matters: Improving Student Writing in Our Schools* (rev. ed.). San Francisco, CA: Jossey-Bass.

"Writing Grade-Level Expectations." Alaska Department of Education. *www.eed.state.ak.us/tls/assessment/GLEHome.html*

<u>Writing:</u> Share a writing best practice from classroom: lesson, idea, strategy, etc. Begin drafting your own personal narrative/memoir (post March10)

<u>Talking online:</u> Discuss what makes a writing assignment work/fail; structuring writing workshops, writing across the curriculum

<u>Audio-conference: TBA/office hours:</u> Writing the memoir, responding to others—author's chair

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Weeks 6 and 7
March 5–18
Focus: Responding, Assessing, Grading, Evaluating—Is it ever EASY?

<u>Reading:</u>

Andrade, Heidi, and Bruce Saddler. 2004. "The Writing Rubric." *Educational Leadership* 62 (2): 48.

Coutant, Carolyn and Natalia Perchemlides. 2004. "Growing Beyond Grades." *Educational Leadership* 62 (2): 53.

Krucli, Thomas. 2004. "Making Assessment Matter: Using the Computer to Create Interactive Feedback." *English Journal* 94 (1): 47.

Spandel, Vicki. 2007. *Creating Young Writers: Using the Six Traits to Enrich Writing Process in Primary Classrooms,* 2nd ed.

<u>Writing:</u> Prewriting for the Implementation Paper Quick Post: "Next year I will…"

Post drafts and respond to Memoir. <u>Memoir final posting March 20</u>

<u>Talking online:</u> Issues related to finding time to read, respond to, and grade student work; strengths and weakness of rubrics; Six Traits of Writing: Do you teach them, use them, understand them? Post a writing/project rubric, idea for approach to grading, strategy for responding to student work.

<u>Audio-conference: TBA/office hours:</u> Live chats using model for talking about student work. We will use guiding questions from Collaborative Analysis of Student Work (CASL)

Week 8
March 19–25
Focus: Changing and Adjusting

Reading:

Krucli, Thomas. 2004. "Making Assessment Matter: Using the Computer to Create Interactive Feedback." *English Journal* 94 (1): 47.

Wozniak, Cheryl. 2005. "Ten Easy Ways to Use Technology in the English Classroom." *The Quarterly* 27 (2). Also available online at *http://www.nwp.org/cs/public/print/resource/2236*

Writing: Implementation paper drafts; evaluations of class. Final due March 26.

Talking online: How do you use technology in your teaching? What is meaningful integration of technology? What have you found valuable about the virtual institute, *Writing Matters*? Post a reflection on your role as a writer in this class.

Audio-conference: TBA/office hours: Final audio March 26

APPENDIX L: RESPONSE GUIDELINES

DAKOTA WRITING PROJECT RESPONSE GUIDELINES

These are merely guidelines. In your small group, use them as your group sees fit. You will probably find it useful to <u>make multiple copies of the work you share,</u> but, again, that is up to you and the other group members. You may also want to <u>read your work aloud</u>, as you and the other group members will be more likely to hear where the writing flows and where it doesn't.

Let your group members know which type of response you prefer: Bless, Address (be sure to provide your reader with questions), or Press.

Bless

Do you want your work blessed? In other words, "Tell me what's working."

Address

What questions or concerns about your writing would you like addressed? Be as specific as possible. Here are some examples of the type of questions you might ask:

- What do you hear me saying?
- What needs further explanation?
- Is there anything that I should leave out?
- Is the order of my work easy to follow?
- What feeling or mood does this give you?
- Are there any words that "jar" or "cause noise" or "hang you up"?
- Where do you feel that this piece best starts or ends?

Press (out the wrinkles)

You can give the reader freedom to respond in any fashion. This, of course, could include Bless and/or Address (again, with Address, provide your reader with questions).

Tips for Responders

- Remind yourself of what the writer is seeking. Does the writer want the piece blessed, pressed, or addressed?
- Be honest but kind, even if the writer has asked you to press the piece of writing.

Tips for Writers

Consider carefully what the responders had to say about your writing:

- Did the responders help you see your writing in a different light?
- Did they confirm some things you had suspected about your writing?
- Did anything they said surprise you?
- Was anything in your writing misunderstood?
- What do you think you need to do next to this piece of writing to create a stronger draft?
- Keep in mind that it's your writing, so you may accept or reject any or all comments.
- Continue the conversation with your responders. You may want to thank them for taking the time to respond to your writing, even if you disagree with some or all of what they have said.

BAWP TEACHERS AS WRITERS CONTINUITY PROGRAM

by Carol Tateishi

BAWP's interest in and support of *Digital Paper* is directly linked to the basic Writing Project belief that successful teachers of writing are writers themselves. The tenet itself has deep roots, going back to the first BAWP Invitational Summer Institute in 1974. Jim Gray, founder of the Bay Area Writing Project, recounts this early history in *Teachers at the Center: A Memoir of the Early Years of the National Writing Project,*[1] his story of BAWP's and NWP's beginnings. He writes that while teachers writing in the invitational summer institute came about almost by chance, very soon it would be rated "as the most important part of the summer institute (84) with summer fellows saying things such as, 'I loved every bit of what we did this summer, but it was the writing that will have the most lasting effect on me and on my teaching (85).'" From the beginning, then, back when the Bay Area Writing Project was shaping what was to become the model program and design for the National Writing Project, writing and being part of a writing community were at the heart of the model, and they have remained an enduring component of the Writing Project's philosophy and practice.

Background and History of Teachers as Writers

From their inception back in the mid-1990s when teacher-consultant Marty Williams initiated our first official writing retreat, BAWP's Teachers as Writers Continuity Programs filled an unmet need within the BAWP community. Unlike individual BAWP writing groups, the retreat was accessible to all and tapped into that deep well of longing to write for many teacher-consultants. From the start, Marty and others noticed that the Teachers as Writers events tended to attract teacher-consultants who were relatively inactive in other BAWP programs such as inservice or study groups, but whose passion was writing and for whom, up until then, we had offered little. Not long after the first retreat, Marty became BAWP co-director, where she had the time and resources to put into action ideas that she and other retreat members had come to imagine. As these programs started to grow, we realized we needed to move beyond informal planning groups to a leadership council model that brought the various programs under one umbrella. We started with Marty as the Teachers as Writers Council chair and added five members who were helping lead different programs. Among the council's tasks were the coordination of the year-round calendar of events, the creation of new programs, and the evaluation of current programs. In addition to the annual retreat, we now have nine Teachers as Writers continuity programs, plus *Digital Paper,* our own publishing arm if you will, and

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1 Gray, James. 2000. *Teachers at the Center: A Memoir of the Early Years of the National Writing Project.* Berkeley, CA: National Writing Project.

a vital link to a broader audience for much of the writing that comes out of these programs.

Nuts and Bolts

The programs fall into a number of categories: annual events, monthly and quarterly events, and randomly scheduled ones. With oversight by the Teachers as Writers Council, the leadership of the programs is very decentralized—every program has a leader (often on the council) who usually involves one or two other teacher-consultants in the planning and facilitation, along with administrative and program support from the BAWP office. Program leadership tends to hold steady over the years, with new teacher-consultants rotated in as part of a team. New ideas for programs usually come from council members, although any teacher-consultant can propose an idea to the director or the council and get support.

For a few programs, the program is part of a job description. For example, the BAWP co-director is in charge of the Teachers as Writers strand in BAWP's Saturday Seminar program, and summer institute leaders often hold a mini–writing retreat during the summer institute. In some cases an event or program develops out of a need identified by BAWP staff. Overall, though, we have found that flexibility, fluidity, and decentralization have been key to the flowering of these programs.
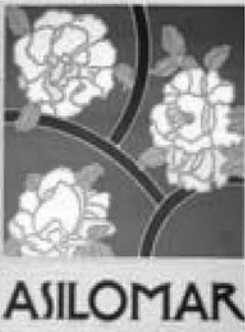
Successful Continuity

As continuity, BAWP's Teachers as Writers programs are among our most successful. In developing them and observing their staying power and generative nature, we have learned much that continues to inform the work:

- We have learned that for many teacher-consultants, writing is their vital connection to BAWP rather than continued professional development per se. By opening up opportunities to write, we have uncovered pockets of hidden leadership that wouldn't have surfaced otherwise.

- We are reminded at every event of the power of writing to build and sustain the BAWP community. These events bring teacher-consultants across BAWP's thirty-five-year history together, help forge new alliances and friendships, and renew teacher-consultants' commitment to BAWP.

- Finally, the Teachers as Writers programs create some of the best talk about the teaching of writing and some of the best unplanned professional development.

Here are some examples of our Teachers as Writers programs:

BAWP Annual Writing Retreats

At the BAWP annual writing retreat, which is led by a team of three teacher-consultant facilitators, participants can take part in morning writing workshops to jumpstart their writing or give time to themselves to write. The retreat includes writing groups, one-on-one conferencing, and a community reading.

Bay Area Writing Project
12th Annual Writing Retreat
May 22–24, 2009

Asilomar Conference Center, Pacific Grove

ASILOMAR

This year, BAWP's Memorial Day Weekend Writing Retreat will be held at Asilomar Conference Center in Pacific Grove. With its rustic beauty, historic architecture, and proximity to the ocean, Asilomar is the perfect place to celebrate our 12th annual writing retreat for teachers from Friday, May 22 to Sunday, May 24. An intimate group of 12-15, we will lodge in a historic Julia Morgan building and have our own meeting room to write, read, and share as a community of writers. We will eat our meals in the central dining room and our program provides ample time for long walks on the beach or a trip into town.

This 107-acre retreat area is part of the California State Parks system, the Pacific Grove Marine Gardens Fish Refuge, and the Monterey Bay National Marine Sanctuary. Built in 1913 by Julia Morgan as a YWCA, the buildings feel as if they melt into the dunes.

Your facilitators chose Asilomar because of its beautiful location, comfortable accommodations, and affordability.

We also feel the pull of the ocean currents in the deep underwater canyon off Monterey Bay. They bring us to Asilomar and to our deep need to write. The writing activities will be thoughtfully prepared to support you in generating new work. Please feel free to bring work in progress to share and revise.

We hope you will join us in what promises to be a rich and reflective writing retreat.

Because Asilomar is more than 100 miles from the Bay Area, we will help you arrange car pools.

The cost for 2 nights with double accommodations, 6 meals, and the retreat facilitation is $250 per person. With notice, we can also accommodate requests for single rooms at $335 for the weekend. We will arrive in time for dinner on Friday night and begin our program that evening, continuing on through Sunday mid-day.

Please complete the attached registration form and send a check for $100 to Bay Area Writing Project by April 20 if you would like secure a space for yourself at the retreat. (*Make checks payable to UC Regents*).

Please e-mail Marty Williams at martywill2004@yahoo.com if you have any questions.

WORKSHOPS FOR TEACHERS DURING SUMMER OPEN PROGRAM

BAWP's traditional open program only offered workshops on teaching writing. Years ago, teacher-consultant Meredith Pike-Baky developed a one-week writing class that attracted the highest enrollment that summer and had a long waiting list. This was during the height of scripted programs, and we learned that teachers were hungry to write themselves. Since then, BAWP has offered Teachers as Writers workshops every summer. Below are examples of three workshops that BAWP teacher-consultants have offered recently.

Making A Scene: Playwriting Workshop

All Grades
Instructor: John Levine
Monday, June 30–Thursday, July 3, 9:00 A.M.–noon

Whether you teach reading or composition, language arts, or social studies, history or even math or science, you are sure to benefit from this week-long workshop on how to make a play. So much of what goes on in our classrooms is dramatic—why not learn the basics of how drama works? Discover new ways of inspiring your students through "play" as we make the link between playwriting and the teaching of various disciplines. And if you simply want to come to write your own play—and not think about teaching applications—that's fine, too. The focus of the workshop will be on the short-form play. The week will culminate with an informal reading of our work. Everyone is welcome; no prior playwriting experience is necessary.

Summer Writing Workshops For Teachers

Spend a week in August sifting your summer experiences through writing and preparing for the school year ahead. Treat yourself to some time to reflect; to do the writing you've been hoping to do for weeks, months, and years; and to plan a rich and rigorous program for your students. This year we are offering two workshops for teacher-writers at summer's end. Choose the one that meets your needs and fulfills your teacher-writing fantasies:

Workshop I:

Summer Writing Workshop for Teachers

All grades
Monday, August 3–Friday, August 7. 9:00 A.M.–noon
Instructor: Meredith Pike-Baky

This intensive week of writing brings participants together to "write for themselves" by completing assignments in several genres. Each of the assignments can be taken into writing classrooms at all levels. Read inspiring models, collaborate with response partners, and collect ideas and materials for teaching. This seventh year of BAWP's Summer Writing Workshop for Teachers sits solidly on the belief that teachers become better teachers of writing by writing themselves. Participants contribute to an anthology that we publish at the end of the week.

Workshop II:

Summer Writing Workshop for Teachers Advanced

All grades
Monday, August 10–Friday, August 14. 9:00 A.M.–noon
Instructor: Meredith Pike-Baky

We are excited to offer an advanced writing course for teachers who have completed Summer Writing Workshop for Teachers or who have had extensive experience writing and want to expand their writing to new topics or new genres or seek focused critical feedback on a writing project they've already begun. In addition to daily writing assignments, this advanced workshop will feature guest presenters who are successful teacher-writers. Register for this course and immerse yourself in a luxurious week of reading, writing, sharing, and thinking. Surround yourself with dedicated, creative, hard-writing people who are ambassadors of BAWP's vision that good teachers of writing are writers themselves.

WRITING TEACHERS WRITE: A READING SERIES

Modeled after the numerous public readings that take place at local bookstores, this monthly events features BAWP writers reading to varied audiences. Teacher-consultant Judy Bebelaar, who leads this program, also connects BAWP to local writers and institutions by having them share the stage.

Writing Teachers Write
A Reading Series at Nomad Cafe
Wednesday, August 26, 2009 • 5:00–6:30 p.m.

This Month: Jim Hughes & Debora Gordon

Jim Hughes a TC for BAWP, is a writer and teacher. He taught for twenty years at Lake Elementary School in the West Contra Costa USD and now is wearing several hats at Saint Mary's College. From 2003 to 2007, he was a columnist for *Essential Teacher*, a quarterly published by TESOL (Teachers of English to Speakers of Other Languages). In his column, "Home Room," he told stories based on his experiences as a public school teacher. He has contributed to books that are far more interesting than their titles. They include *Integrating the ESL Standards Into Classroom Practice: Grades 3-5* (TESOL, 2000) and the four-volume *Integrating EFL Standards Into Chinese Classroom Settings* (McGraw-Hill, TESOL, and the People's Republic of China, 2007). Ages ago he published a short story in *Readers & Writers* and received an honorable mention in a *Crosscurrents'* short story contest. He has a Ph.D. from the University of California, Berkeley. He will be reading from his recently published autobiographical novel, *God Wife*, which is not about him and is not exactly fiction. It has fantastical elements but is based on the real life of Mani Nepali, a native of Nepal, who is its co-author. Mani hopes to be present at the reading.

Debora Gordon is an essayist, novelist and occasional flash fiction writer. She is a charter member and two-time winner (along with ten thousand others...) of National Novel Writing Month, and a blogger whose work can also be read on sf.gate> community blogs> Weapons of Mass Instruction, although beyond that, she has never been published beyond the school newsletters she always seems to wind up writing. A 19-year veteran of the Oakland Public Schools, she currently coordinates a Distance Learning Program and teaches a writing course for advanced adult English language learners in the Oakland Adult & Career Education program. She will be reading from her collection of essays "The Book of Dreams; The Book of Dreamers."

These authors will be followed by an open reading.

Join us on the fourth Wednesday of each month to hear teachers who write at the Nomad Cafe, 6500 Shattuck Avenue and 65th Street in Oakland, 5:00 to 6:30 pm. The Nomad is a community-based, earth-friendly arts and internet cafe which features organic coffees and teas, grilled sandwiches and fresh pastries in a friendly atmosphere. There is even a kids' corner. Please be aware of the one drink (or equivalent) minimum for participants and audience. Visit the Nomad Cafe website for a full menu and directions.

Contact host Judy Bebelaar for more information: jbebelaar@pacbell.net.

www.bayareawritingproject.org
www.nomadcafe.net

Saturday Seminar Series

BAWP offers four free Saturday Seminars a year, all held on the UC Berkeley campus. Each Saturday offers one Teachers as Writers workshop (Jim Gray gave one years ago!) that combines writing and talk about teaching writing. By featuring this strand of workshops throughout the year, BAWP gives teacher-consultants a chance to focus on teachers and their own writing. Below is a sampling of workshop descriptions. They include the teacher-consultants' names and school affiliations.

BAWP Saturday Seminar Series

Acting on the BAWP belief that teachers of writing should write themselves, these workshops offers teachers the opportunity to write and share their writing with others. Designed to support novice to veteran writers, these workshops allow you to renew yourself through writing, try out new writing topics and genres, and remind yourself of the pleasures of writing. Along the way, pick up writing ideas for your classroom, too. The "Teachers as Writers" strand is featured at each Saturday Seminar.

Examples of the "Teachers as Writers" Strand

TEACHERS ARE WRITERS TOO! AFFIRMATION AND PRACTICE

Stephanie Baker, Jewish Community High School of the Bay, San Francisco

Our own practice as writers can get lost in the hectic pace of our lives. The beginning of the year is a good time to re-dedicate ourselves to a daily, weekly, or monthly writing practice that can nourish and sustain us personally and professionally. Join us for a morning of writing and discussing how our own writing practice can guide us in the teaching of writing. We will utilize guidelines from Pat Schneider's Amherst writers and artists method.

CODED STORIES: WRITING AUTOBIOGRAPHY

Lauren Muller, Ph.D. candidate, UC Berkeley

Like our very names, the stories we tell are both highly personal and framed by our particular locations, histories, and kinship networks. Even autobiography depends upon (and sometimes decries) the stories of "others" in order to announce a "self." After looking at examples from writers such as Leslie Marmon Silko, Marilyn Chin, and June Jordan, we will begin to write some of the stories coded within our proper names, the places we come from, and collective memory.

THE PARADOX OF FORM

Anne Barrows, author and retired director of the Master of Arts in Writing Program, University of San Francisco

Rather than constructing thought, a focus on form in poetry may work to liberate the unconscious and heighten the effect of language. This workshop will offer participants a few ways to think about and to examine some forms in poetry, and then to consider how to create our own forms through writing and revising. New and experienced poets are welcome.

Students and Teachers Writing Together

The Organic Word Series highlights the writing by teacher-consultants' students (elementary through high school) often featuring their work from a special project or publication. The audience includes families and friends and the general public, all of whom are thrilled and impressed by the student writers who bask in the applause.

TGIF and WriteEasy

These two informal writing events are BAWP's latest Teachers as Writers gatherings, with TGIF held in a wine bar in San Francisco and WriteEasy at a coffee house in Oakland. Email reminders are sent to the BAWP listserv.

Sonnet Farrell taught high school English for eight years before transitioning to a teacher expert role in professional development. She became involved with the Alaska State Writing Consortium as an early-career educator. One of the highlights of working with the consortium was involvement in the Lead Tech project grant. She is currently the Anchorage School District representative for the Alaska State Writing Consortium board. Sonnet teaches a 21st-Century Writing Skills class with wikis and podcasts. She has also been working with young writers through blogging and experiential learning and writing projects.

Tom McKenna has been an Alaskan educator for two decades. During the period discussed in the narrative, he served as program coordinator for the Alaska State Writing Consortium as part of his position as faculty of the University of Alaska Southeast's program in Education Technology and director of technology for Middlebury College's Bread Loaf School of English. In addition to his work at the postsecondary level, Tom has been a secondary English teacher in Unalaska, in Alaska's Aleutian Islands, and an elementary teacher in the capital city of Juneau, and he is now completing his school administrative credentials while assisting with some inservice and partnership work for the National Writing Project. Tom has an enduring passion for helping teachers network with one another, share their writing practices, and give their students an authentic audience for their writing.

Evan Nichols has taught in California's urban public schools for fifteen years at the elementary level. He blissfully joined the Bay Area Writing Project's teacher revolution in the summer of 2000, where his teaching demonstration focused on kid-friendly, teacher-friendly, and parent-friendly writing assessment. He has served as the technology liaison and helped launch "iBAWP," a group of teacher-consultants focused on the powerful and effective integration of technology and writing in the classroom. As a member of the Teachers as Writers group, he hosts a monthly "WriteEasy" for teachers to get together to socialize, eat, drink, and write together. Evan is the founding editor of *Digital Paper* (found at *http://bayareawritingproject.org/bawp/*), BAWP's literary ezine for teacher-consultants, and writes a blog about teaching in the public schools at *http://mrpeabody.wordpress.com/*.

S**ondra Porter** has been teaching English for over thirty years. She is a graduate of Colorado State University (BA) and Middlebury College, Oxford (MA). Her teaching career began in her home state of Colorado, where she taught Head Start and elementary reading. Most of her teaching years were spent in Alaska at a rural high school where she taught a wide range of literature courses, drama, journalism,

media, and college-prep English, as well as the required classes for the seventh through twelfth grades. For the past ten years, Sondra has taught composition classes for the University of Alaska and facilitated classes and workshops chiefly through the Alaska State Writing Consortium.

Carol Tateishi began her work in education as a middle school English teacher, teaching for fifteen years in the San Francisco Bay Area and two years with immigrant students in London. In 1983 she was invited to participate as a summer fellow in BAWP's Invitational Summer Institute, after which as a BAWP teacher-consultant she conducted inservice workshops and served the site in a number of leadership roles. Carol became BAWP Director in 1990, retiring after nineteen years in this position in 2009. During her tenure, she guided BAWP's efforts in shaping its expertise and leadership in the area of technology and its role in this emerging field.