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# Increasing, sharing teacher expertise

by **Theresa Gill**

In the past, teachers have been viewed as friends, mentors, coaches, and instructors. But today, organizations and institutions exist that view teachers as what many of them are: experts in the classroom. Teacher expertise is becoming increasingly noted as a primary factor that impacts student learning, despite conditions of school, home, and even the constrictions of norm-reference testing.

The National Board certification process and the Great Valley Writing Project are two professional development opportunities that are leading the way in increasing the awareness of teachers as experts and in helping to train teachers as leaders in education. Both organizations provide training for teachers that allows them the time to reflect on their teaching practices.

After experiencing both National Board certification and the GVWP Summer Institute, I have expanded my classroom practices, validated and confirmed many of my teaching strategies, and come into contact with colleagues that I would not have met otherwise.

The National Board has been certifying teachers for over ten years. My certification process was challenging, but as I worked with

NB's standards and five core propositions, I gained confidence in my expertise and started searching for ways of sharing my classroom practices, not only with my students, but with other teachers who were also interested in being "committed to students and their learning" and who "think systematically about their practice and learn from experience."

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**The National Board  
certification process and  
the Great Valley Writing  
Project are two  
professional development  
opportunities that are  
leading the way in  
increasing the awareness  
of teachers as experts**  
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I found these two core propositions also inherent in the Writing Project's goals. Both NB and the GVWP view teachers as experts and believe that we need to come forward and exercise our voices to affect changes in education.

Strong connections also exist

between these two powerful professional development opportunities. Both National Board and Great Valley Writing Project recognize the power and impact of the teacher by:

- Increasing the belief in teachers that they can affect change
- Requiring teachers to reflect on the classroom practices that work
- Enabling teachers to dialogue with other motivated teachers outside their own sites

As we move along in this rapidly changing world, education needs to change fundamentally. Two of the most powerful vehicles of change are the National Board Certification and the Great Valley Writing Project.

Spread the word, and recruit your colleagues—here are two opportunities to not only be validated and valued for your classroom practices, but which also open up opportunities to stand together. They allow us, as educators, to empower ourselves not as sites, grade levels, or districts, but as educators, enabled to change students' lives despite the multitude of obstacles in both their worlds and in our profession.

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*Theresa Gill currently teaches seventh grade at Mae Hensley Junior High in Ceres. She received her National Board Certification in 2000 and attended the Summer Institute in 2002.*

# Collaboration leads to better training for all teachers

by **Melissa King**

**I**n 1989-91, I attended my first Summer Institute and follow-up sessions, where I experienced the transformational power of the teacher-to-teacher training model. Immersed among colleagues with common goals and diverse experiences, I profited from an ever-expanding network of professional inspiration and support. Thus began my personal commitment to the California Subject Matter Projects.

Great Valley Writing Project is one of eight California Subject Matter Projects (CSMPs) in our region. I've been active in three of them: the Writing Project, the California Reading & Literature Project, and the San Joaquin Global Education Project. The skills and knowledge gained from these projects propelled me into various roles in district and county programs. Recently, I have become concerned about the lack of communication between these groups.

## **GROWING PAINS**

Rapid growth in valley schools has led to rapid expansion of teacher development programs. Many of these programs operate in relative isolation, failing to communicate needs, share resources, or coordinate schedules. I've watched local districts pay for expensive one-day staff workshops, unaware that their CSMPs could offer more extensive, in-depth training on the same topics for a fraction of the cost. I've seen busy project directors who work in the same building remain unaware of the relevant resources and programs offered by their neighbors.

I've met district curriculum directors, staff development leaders, BTSA coordinators, and subject matter project representatives who compete (rather than cooperate) to fill a limited amount of available time.

I shared my concerns with Carol Minner, our GVWP director. She suggested that I draft a plan to help these diverse agencies coordinate their efforts. Last December, armed with some basic guidelines, I drafted a proposal. Thanks to funding from the Great Valley Writing Project and the Central California Math Project, the most important parts of my proposal are now underway.

## **GOALS FOR CSMP COLLABORATION IN 2002-03**

**Establish and Maintain a Communications Network:** This year, I will work to facilitate direct communication among the regional CSMP directors. Beginning in September 2002, I will arrange biannual leadership meetings to coordinate dates and locations for CSMP training events, discuss CSMP advertising, and explore new collaborative ventures. I will also begin efforts to establish effective communication between the CSMPs and other local agencies with related goals.

**Identify Areas of Need Among Local Agencies:** I have spoken with various leaders of staff development and teacher induction agencies in our area, and have begun to outline some specific needs that might be addressed through CSMP resources and programs. For example:

- In some school districts, year-round scheduling has forced many

new teachers at grades 7-8 to be matched with BTSA support providers who have no experience in their single-subject discipline. With careful scheduling, the CSMPs discipline-specific training opportunities might help to fill this gap in content-area support.

- Local CSMPs could work with regional BTSA coordinators to promote dissemination of information about training opportunities that might be considered when helping second-year teachers develop their Individual Learning Plans.

Areas of need will be shared with CSMP directors at biannual meetings and informally as needed.

**Plan Collaboratively Sponsored CSMP Events:** Some CSMP leaders have already expressed interest in working together to organize interdisciplinary activities. We hope to schedule an exciting collaborative event in Spring 2003.

**Reflect, Revise, and Grow:** I have ambitious goals for the first year, but realize that this project—like any successful venture—should evolve over time. To support that process, I will create program evaluation tools and surveys for participating agencies. These will be used to prepare an end-of-year report for the CSMP sponsors.

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*Melissa King currently works with the Office of Teacher Development for San Joaquin County. She welcomes your suggestions for any improvements in CSMP services or communication and can be reached at [mking@sjcoe.net](mailto:mking@sjcoe.net) or call (209) 838-2115.*

# Professional conversations through literacy book clubs

by Lisa Simao

In the summer of 1999, I was accepted into the Great Valley Writing Project Summer Institute. Since then, it has been the professional organization that has propelled me to a new dimension of my teaching profession. Being a part of GVWP and meeting many other teacher consultants has allowed me to not only gain knowledge of teaching writing but, more importantly, to have professional conversations.

In my years of teaching, I have been through major school restructuring and to some degree school reforms. One of the major short falls each time was professional conversations. After thousands of dollars have been spent to improve literacy, the restructuring or reforming usually failed or vanished after the money ran out.

For this reason and many others, I began a Book Club at Burbank Elementary earlier this year. For a text, I chose *The Art of Teaching Writing* by Lucy Caulkins, which has practical writing strategies and honest conversations about teaching writing in grades K-6. The response at school, and even from a teacher from another school, was wonderful.

Twelve teachers joined and several others would attend when they could. We found that Book Club is both a powerful tool to generate dialogue and a fresh approach to staff development.

I began our first meeting with a K-W-L chart. Teachers shared what they knew about teaching writing and what they wanted to learn. At our final Book Club meeting, we revisited our original chart and

listed what each of us had learned. It was a great feeling to look back at where we started on this journey and where we ended through our own discussions about teaching writing.

At each meeting we agreed to which chapters we would read and either jigsawed the chapters and shared or had a whole group conversation.

Toward the middle of the Book Club, I facilitated a professional conversation inquiry frame. The

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**I have found that, in order to have true change, you must have dialogue about where you are, where you are going and how you are getting there.**  
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following is the format I used to incorporate the discussion.

For each question asked, the group was to think about an answer, write down thoughts or ideas, and finally discuss what they had written.

**Inquiry Frame Question:** When we have experienced for ourselves the human reasons for writing, then instead of assuming that writing will always be a dreaded activity, and therefore, pushing, luring, motivating, bribing, and requiring our students to write, how do we create an atmosphere that supports and nurtures learning?

**Goal:** From your perspective as a teacher, how can you establish

conditions within your classroom in which your students will want to write?

**Options/Steps/Strategies:** What strategies/options/steps can you implement to generate writing with your students to support your goal?

**Achievable success indicators:** When these strategies/options/steps are implemented, what might the students and we expect to see, hear, and notice to verify the success of these strategies/options/ steps?

**Limitations, barriers, or challenges anticipated:** As the teacher, what challenges, if any, do you anticipate? What resources and/or steps would provide the best support for you?

This activity gave teachers opportunities to share deep conversations, and to be engaged learners inquiring into and reflecting on writing goals.

Thus, I found that the Book Club offered opportunities for teachers to:

- Share student successes of writing strategies used.
  - Share insights into individual grades, helping each teacher see how students develop through the levels.
  - Debate pros and cons of strategies
- One of the reasons we found such success was that we had norms for our Book Club, which included active listening. One comment at the end of Book Club reflects the value of these norms.

“I appreciated the comfortable environment where a different opinion, experience, teaching style could be shared and compared,” said one of the participating teachers.

*continued on page 4*

# Program helps teachers prepare academic writers

by Susan Davis

For the past two years, I have been involved in the California Writing Project's ISAW project. It is a consortium of Writing Project instructors from the college and high school level from all over the state.

I've enjoyed many aspects of the project, including the acronym Improving Students' Academic Writing. There is nothing cutesy about the acronym and nothing cutesy about the focus of this project.

ISAW centers on the belief that teachers can guide students to become better writers without squelching voice, style or creativity.

Using the Subject A exam as a test measure, students of the teachers in the program are asked to write two in-class essays: one at the beginning of the school year and one at the end. (The University of California uses the Subject A as a placement test. Essentially, students are given an

.....  
*Simao continued from page 3*

Having a Literacy Book Club at my school was not only a learning experience for all of us, but a growth of professional development like no other. I consider facilitating the Book Club as one of the most active and enjoyable learning experiences of my career thus far.

Would I recommend Book Club? How could I not?

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*Lisa Simao teaches at Burbank Elementary School. She is a Summer Fellow of 1999.*

essay and then asked to write an essay in response.)

In the ISAW group, we meet three times a year and engage in valuable discussions, share techniques for getting students to really interact

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**There is nothing cutesy about the acronym and nothing cutesy about the focus of this project.**  
.....

with the text of the essay, and then grade the essays.

Last year, an improvement rubric was developed so that students and teachers could chart the growth of their students' writing. It is a tool that we are all excited about and have just begun to put in place.

In our own classrooms, we test our students (a random half using one former Subject A test and the other half using another) and a number is assigned to each student. At the end of the year, we re-test,

.....  
*Asgill continued from page 6*

published authors such as Donald Murray and Steven King to encourage and motivate them to keep writing, but equally as important and in true GVWP tradition, we provided them with food and drinks—twin muses for the writer's heart.

Life was good in room 61 this summer for the students and teachers who wrote the lines, "Once upon a time," many times over. Students graded this first high school camp with high marks, but

giving students the opposite test.

When we grade the essays, it is not known which test is the pre-test and which is the post-test or who the student is. We grade both tests based on all aspects of the rubric.

The feedback on what aspect of writing the students have improved is very specific and positive for both students and teachers. I've been very pleased with some of the techniques implemented in my own classroom as a result of my involvement in the project and even more pleased that most of the students in my class demonstrate considerable growth.

As a result of my involvement with this project, my students have grown as writers and I have become a better "coach" of writing.

Note to my Athletic Director: This does NOT mean I will take on the girls' basketball team.

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*Susan Davis teaches at Ceres High School, and has been a TC with GVWP since 1986.*

.....  
they all had a similar suggestion for improvement: "make it longer next time." They were right. A week was not enough. So, next year we'll enter fairyland again with the intent to write the ending, "And they lived happily ever after" at the end of each piece, and have it be more than just a fairytale.

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*Mary Asgill teaches ninth & twelfth grade English at Ceres High School and became a GVWP TC in 2001. She loves to collect classic fairytales and read them in their original, unhygienic forms.*

# Writing workshops set for students, teachers, parents

by Alane Roubal Vaughn

**G**VWP will sponsor a Young Writers' Symposium which will entail a fall workshop and a spring workshop. Separately, but compatibly, we will also offer a low stakes writing contest.

The fall workshops will offer separate sessions to elementary as well as secondary students, teachers of writing, and parents. Those workshops happen in the morning; after lunch, we plan to have a joint session where teachers and parents write with their students.

In January we will sponsor a writing contest. However, students will not have to have attended the symposium to be eligible. Likewise, students who attend the symposium are not required to submit to the

contest, but the two are compatible. The age groups for the writing contest will be primary, intermediate, middle school, and high school with narrative, expository, and poetry categories.

As much as we hate the idea of writing contests, we really want to offer an arena, create a deadline, give public voice, all the positive things it might entail. We don't want a Miss America Pageant. We are not targeting the gifted and talented classes. Instead, we are looking to encourage students who enjoy writing. Every teacher in the San Joaquin, Stanislaus, Amador, and Calaveras region can register to bring five students until the workshop fills at 300.

"Winners" of the writing contest

will have a notable place in the anthology, but all entrants will be published with their permission.

During the spring workshop, we will offer workshops again, but all of these will be attended by teachers, students, and parents together.

The winners of the first competition will not attend the second morning round with other teacher/student/parent teams. Instead, they will discuss their works with the judges. These winners will be offered Author's Chair to the large group symposium in a celebration of the anthology after lunch.

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*Alane Vaughn currently serves as the Professional Development and Partnership Coordinator for the Great Valley Writing Project.*

## GVWP continues its good work

by Carol Minner

**D**espite budget cuts this spring to all California Subject Matter Projects, GVWP sponsored a full slate of summer events for teachers and budding young writers. 16 elementary through college teachers from four counties joined two directors at the 2002 Summer Invitational for 140 hours of intensive study of writing. 109 students attended Young Writer Programs led by nine teacher consultants in Ceres, Modesto, Stockton, Tracy and Turlock. In addition to our five young writer programs, GVWP TCs coordinated three open programs and a

professional writing retreat for teachers in our region.

This was the story across California. According to CWP Interim Director Jayne Marlink, from May 1 - September 1, 2002, CWP provided 359 programs for 5,215 distinct participants for a total of 160,353 contact hours. Teachers and students attended programs hosted by 18 California Writing Project sites.

The highlight of our summer was the publishing of *Over our Shoulders and into Our Classrooms: Best Writing Practices, K-12*. This collection of articles has debuted to rave reviews. Kudos to editor Alane Roubal Vaughn and

authors Tina Bell, Chris Condon, Peggy Dewar-Bowen, Tina Ichord-Johansson, Kim Jacobs, Kim Dildey Jones and Melissa King. NWP Director Mary Ann Smith commended the authors for the content of their important work. It is just as Alane states in the forward, "This collection shares what writing teachers do in writing classrooms and why they do it."

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*Carol Minner teaches at Jefferson Middle School in Tracy and serves as the director for the Great Valley Writing Project.*

# Writing camps offer teachers, Writer shares recipe, warning for encouraging young authors

by **Kaye Osborn**

**25** eager young writers  
(grades 5-8)  
4 dynamic high school  
writing assistants

2 creative GVWP teachers

3 organized GVWP administrative  
assistants

Generously add writing genres  
and writing circles.

Fold in poetry, idea expansions,  
immersions, autobiographical mo-  
ments, stream of consciousness,  
dialogues, and a thematic project.

BARF and SPIT often.

Stir in color for pizzazz.

Beat in published authors: a poet  
and newspaper reporters

Sprinkle with modeling, sharing,  
positive feedback, laughter, and  
patience.

Season with descriptive words  
and powerful verbs.

Gently combine all ingredients in  
a nurturing college environment four  
hours per day for two weeks.

Watch as confidence and word  
worth rise.

## FINAL PRODUCT

All participants develop a new  
appreciation of communication-  
written and oral. They discover their  
own unique writers' voices and learn  
to honor others. A celebratory  
anthology is produced and shared  
publicly.

## WARNING

This product is addictive. Once  
you partake, be prepared to spend  
two weeks of your summer  
exploring the wondrous world of  
writing. I have happily spent my last  
twelve summers painting pictures  
with my words, making new friends,  
teaming with innovative instructors,  
learning new activities to promote  
the love of writing, and enhancing  
my leadership opportunities. The  
GVWP rocks my world by allowing  
me to explore all of these areas!

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*Kaye Osborn teaches at Lakewood  
Elementary School and thoroughly  
enjoys her summer writing camps.  
She attended the SI in 1990.*

## First high school summer writer's project takes off to 'Fairyland'

by **Mary Asgill**

**F**or most high school  
students, summer school is  
the last place they would  
want to be, but for 25 Ceres High in-  
coming ninth graders, a classroom  
was exactly where they wanted to be  
this summer.

The Great Valley Writing Project  
and the Ceres Unified School  
District sponsored its first summer  
camp for high school writers, and  
both students and teacher  
consultants had an enriching  
experience.

During a week-long course for  
three hours a day, Ripon High's  
Cameron Burton and I taught a  
course which was designed to  
acclimate in-coming freshmen to

their English curriculum by  
providing survey information of  
overall freshman course work and an  
in-depth look at writing creatively  
and interpretatively via studying the  
elements of fairytales.

Students learned to "close read,"  
so that they could "close write."  
They learned to take a second look at  
the fairytales they thought they  
knew, and develop new meanings,  
new universal themes, new  
approaches to seeing the fairytales,  
themselves, and the human  
condition.

They learned to see the fairytale  
plots and characters from various  
points of view. Could it be that Jack  
of Beanstalk fame was actually a  
thief and murderer, not a hero? How

about looking at Cinderella from a  
Marxist perspective? Could she  
have wanted to marry the prince  
because she was class/status  
conscious, longing for the life prior  
to stepmother imposed indigence?

We asked hard questions. We  
read between the fairytales' lines,  
and with pen in hand and courage of  
heart, the students and teachers  
bared souls on the pages of the  
journals, scratched out fairytales  
about life, love, and longing, and  
shared them in the author's chair at  
the end of each day and with their  
parents and guests at a literary  
reading at the end of the week.

In true GVWP fashion, we  
provided students with quotes from

*continued on page 4*

# students fun, rewarding time

## Teacher finds fulfillment in writing camp despite obstacles along way

by Gloria Piuser

When Carol's e-mail came, I read it, then closed it quickly without making a reply. I needed a little time to think.

I've come to be just a little wary of Carol's inquiries, the ones that start out "Are you interested in....?" You see, Carol and I differ in our interpretations of the reply, "Yes." To me, "Yes" means "Yes, I want to know more before I say no." Carol thinks it means "Yes, this is cool, tell me more as we plan."

This project was a three-week long writing camp designed for students who were to be nominated by their third and fourth grade teachers, students who already showed that they had a basic command of written language and a desire to write. A writing teacher's dream!

It was also the biggest project I'd been involved in since attending the Great Valley Summer Institute last year. Neither Cynthia, my partner, nor I had ever organized anything like this, and we didn't know what to expect. As we planned, problems emerged.

I lost track of the number of times I thought we'd have to cancel the camp. First we didn't have a location. Then the classrooms we were offered would put our third and fourth grade writers at the middle school summer school site. We weren't able to pick up the keys to the two rooms until the Friday before we were to begin. At the last minute, I found out that we needed a

"Facilities Use Agreement." And without an alarm code, we couldn't get into the rooms until the morning the camp was to start.

There was also the problem of what exactly a day would look like.

Our goal was to encourage young writers and give them a place where they could pursue their love of

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writing. We would have the children for almost three hours. How were we going to fill those hours?

I spent much time reflecting on projects I'd assigned before and pouring over ideas I'd never tried but which looked interesting.

I wondered if it was going to be worth it.

Three weeks later I knew that it had been. A few of our campers were already excellent writers. Most wrote well. A few began with simply a lot of desire. But they all wrote for hours.

They practiced sharing and revising. They proudly shared their finished work during "Author's chair." They all became writers.

At the end, each was given an evaluation form, which they all diligently filled out and turned in as they left. Their suggestions to make the camp better? More days, longer days, more writing! To a person they each gave us their vote of confidence.

I was grateful, but more than a little embarrassed by their responses. I knew I'd gained much, much more than they had. I had been given the opportunity to experiment with lessons and introduce these students to the writing process (something with which none of them were familiar).

It was a real win-win situation. The children benefited from what we had the freedom to try, and I was able to put into practice strategies I'd learned at the Summer Institute the previous year. As the camp ended, I knew my own students would benefit tremendously from what I had learned.

Thank you Carol.

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*Gloria Piuser teaches fourth grade at Freiler in Tracy. This was her first summer leading a writing camp. She attended the SI in 2001.*

# Writer finds symphony of writing in Institute 2002

by **Kathy Correia**

**O**n my drive up to BearValley, I was nervous. What would we be doing? Who would be there? What was expected of me? All of my questions were soon answered after dinner that first night.

As the weekend progressed, my uneasiness subsided. I found friendly, helpful and fun people who all shared my same anxiety. That was a big relief. I had a great time and I wrote for myself, something I hadn't done in awhile. I knew that I was in the right place.

On coaching day, Stephanie Paterson's demonstration was awesome. It hooked me in, made me want more.

After the "snapshot" demo, we were given money, \$100 to spend on books. I was so excited, but I am a book nut or a bibliophile, as Lisa Egan put it. My classroom is crowded with books. But this time I bought different ones, research books, another new experience for me.

I put those books to good use during reading workshops. I didn't just scan them like usual with books our district told us to read, I read them. And much to my chagrin, I found theory to back up the way in which I teach writing.

Surprise, surprise. I knew my practice of using pictures as a pre-write, to gain details, and map out my student's stories worked, but I really didn't know why. Students need to experience through sensory detail activities to really understand how and why they are important in their writing. That was my aha!

## **Sheet Music**

**Letters like notes  
Arranged like a song  
Composed.**

**Pens and Pencils wagging  
Back  
and  
Forth**

**Like a Baton,  
Each held tight by  
Its own conductor.**

**A quiet symphony.**

**Gentle rhythmic breathing,  
Exploding as fingers  
Pound keys like bongos.**

**Nails clicking, feet tapping,  
Enjoying the music  
That now fills  
The blank sheets.**

•

moment. I have passed on my Fletcher book to my friend, an intern, and bought her a journal, to give her the gift of writing just like I received in my writing group.

I found the writing groups to be helpful and personal. I liked that. My coach Patti Johnson asked me over and over again to define my best practice. I couldn't pinpoint it. She guided me, and made me see it for myself, dig out just the right words to explain myself more clearly.

With Lisa and PJ's support, I felt like I could write and be proud of

what I had written. They inspired me to try to write my feelings, express myself in a way that I haven't done since my divorce. My writing this summer was the venue to let it out. Powerful hah? I think so.

As for my own demonstration, I was happy with the outcome. I had a great time and I think my audience did as well. My reflection letters were helpful and encouraging. I valued the suggestions from the writing fellows, and I will use them to shape my demonstration into an even better one. I feel ready to get out there, spread my wings and encourage others to value writing in their teaching.

So you see, I now consider myself a lifer. I enjoyed my time and walk away a better person.

I came into this project not really knowing what to expect, my sheet music was blank, not a note on the page. My time here has been like a concert that lasted for five weeks.

Each fellow contributed with his or her own instrument, well rehearsed. On solo day, it was inspiring to explore each other's best practices, to reflect upon them, and add them to our repertoires.

We made connections, revisions, and eventually we made our own music. I came in alone, one small instrument of the GVWP, but I feel valued now, and I leave with the backing of a symphony behind me.

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*Kathy Correia teaches a fourth-fifth grade combination class at Shasta in Manteca. This is her fifth year of teaching. She looks forward to her continued involvement in the Great Valley Writing Project.*

**Great Valley Writing Project  
Summer Institute 2002 Fellows**

**Laura Blanchard**

Villalovo Elementary, Tracy

**Laura Breaux**

Summerville Elementary, Twain Harte

**Kathy Correia**

New Haven, Manteca

**Virginia Dickerson**

One Harding, Stockton

**Lisa Egan**

Sierra High, Manteca

**Paul Fern**

Jefferson, Tracy

**Theresa Gill**

Mae Hensley Junior High, Ceres

**Amy Johnson**

Van Buren Elementary, Stockton

**JoAnn McAllister**

Shasta, Manteca

**Juliet Michelsen**

Tokay High, Lodi

**Dan Park**

Big Valley Christian, Modesto

**Kathy Sanchez**

Ceres High, Ceres

**Kerry Teicheira**

Neil Hafley, Manteca

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**Summer Institute 2002  
Coaches**

**Tina Bell**

Teel Middle, Empire

**Patti Johnson**

Avery Middle, Avery

**Carol Minner**

Jefferson, Tracy

**Glenda Schubert**

Commodore, Stockton

**Alane Vaughn**

Teel Middle, Empire

# Inquiry Corner

**G**rammar? Join us as—coffee cups in hand and surrounded by books—we grapple with the beast. Constance Weaver's *Lessons to Share on Teaching Grammar in Context* will guide the discussion. Attend our initial meeting on Wednesday, Oct. 2 from 6 - 9 P.M. at Borders Books, 3900 Sisk Rd., Modesto.

Together, we'll decide on the dates for the next four meetings. One unit is available. Stephanie Paterson and Ann Krabach will lead the group. Call Randee at 667-3490 to let us know you are coming.

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**A**dvanced Inquiry Institute, open to GVWP TCs, will focus on teaching writing to English language learners. Christine Maxwell and Tina Bell will be facilitating the institute. Our goals for this institute are to deepen our understanding of teaching writing to students learning English and identify effective writing practices. If you have experience with English language learners and are interested in attending, please contact Randee at 667-3490 for an application.

The institute will meet at the CSU Stanislaus Stockton Campus, Acacia Building the first Saturday of each month beginning Oct. 5 from 9:00 a.m. - 12:00 p.m. and will continue to meet the following six months. Extended Education credit through CSUS is available.

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2002 SI Fellows. Missing from photo: Kathy Sanchez, Laura Blanchard, Lisa Egan

# OCT O B E R

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

29	30	1	2 <b>Grammar Inquiry Group Borders Modesto 6-9 p.m.</b>	3 <b>Leadership Meeting San Joaquin COE 5-7 p.m.</b>	4 <b>Jefferson Inservice</b>	5 <b>Turlock Sat. Sem. 9-12 CSUS Science 150, 237</b> <b>TC Advanced</b>
6	7 <b>Paradise Elementary Partnership Inservice</b>	8 <b>Modesto City Schools Focus on Writing 3:30-5:30 Robertson Road School</b>	9	10 <b>Modesto City Schools Writing with Style 3:30-6:30 Pearson Room 14l</b>	11	12
13	14	15 <b>Ceres Unified Partnership Inservice</b>	16 <b>Stockton Unified PDC Focus on Writing 3:45-6:45 Webster Classroom Demonstration</b>	17	18	19 <b>Sylvan Unified Inservice</b> <b>Guest Author Carol Booth-Olson</b>
20	21	22	23	24	25	26 <b>Stockton Saturday Seminar 9-12 CSUS Stockton Acaca 1002, 1003</b>
27	28	29 <b>Summer Institute Follow-Through Meeting</b>	30	31	1	2

In Print, the Great Valley Writing Project newsletter, is edited by Juliet Michelsen. Comments or concerns can be directed to [julietmichelsen@earthlink.net](mailto:julietmichelsen@earthlink.net).