

*Writing...continued from page 5*  
addition, generally speaking, these students were from a very low socioeconomic background. Whether as a corollary to that fact or as an independent anomaly, these students, especially the boys, were extremely mean to each other. I can easily understand students being intimidated by sharing in such an environment.

On a few occasions, I asked my SDAIE students to mark “yes” or “no” on their papers if I could read them aloud, and “yes” or “no” if they wanted me to reveal their name. Very few allowed me to read their pieces, and of those, most of them preferred to remain anonymous (even though the rest of the class knew by observation they were the author). Except for this particular class, although some students were nervous, Author’s Chair seemed to be popular with a majority of my students.

Many students liked hearing each other’s work aloud. “We hear how others think,” one girl explained. Another stated, “I got to get a lot more ideas about what to write about.” Many confessed to being too shy to read their work aloud. One boy admitted, “I’m kind of nervous and I think it’s only for people who like to read.” Regarding the feedback given after a student read their writing aloud, one girl stated, “I like giving good comments to people.”

The fourth and final writing project strategy I used was a modified version

of Word of the Day. I drew our daily words from our district-mandated vocabulary list. However, I quickly realized that these students didn’t know what to write or even how to begin if all they had was a single word. I concluded that I needed to model the correct usage of the word, so I began giving the students little story starters featuring the vocabulary word of the day. Even if a student only copied my starter (which happened frequently), at least they were writing an exemplary sentence.

I always gave students the option of using the word in a sentence of their own, and often, the more advanced students did so. Some days, I allowed students to read their compositions aloud, but I learned very quickly with this group that I had to pre-read their papers for appropriate content.

Word of the Day was one of the least popular activities in our classroom this year. However, when I asked students to use the word in a sentence, often the sentence they gave me was a paraphrase of the model I had supplied. I had hoped that this would enable students to acquire vocabulary in a more natural way. Unfortunately, I did not see the desired improvement on vocabulary tests among weaker students. It seemed my strong students did well, and my weaker students continued to do poorly. There were other ideas I wished to implement, but I realized that they would have been overwhelming for both myself and for

the students.

#### IV. It’s Been Real

As the school year is drawing to its close, I have begun to reflect on my practices and read over the student surveys I collected. Did my students experience real writing? They certainly had the opportunity to do so. If they did not, that was their choice. Did they benefit from these opportunities? Those who elected to participate in them did.

I see that for non-writers, these students at the very least engaged in almost daily writing this past year, whether they liked it or not. Some of them experienced recognition for their writing that they would not otherwise have had, and they had an audience beyond that of just their teacher; it included their peers.

This, to me, is encouraging, and so I will continue to look for ways to implement real writing in my classroom in the years to come.

#### Work Cited

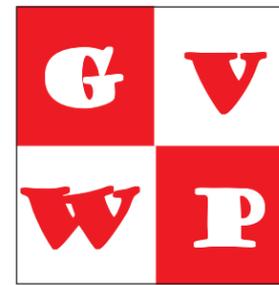
Burkhardt, Ross. *Writing for Real*. ME: Stenhouse Publishers, 2003. p. 23.

*Chris Dempsey teaches English and yearbook at La Loma Junior High in Modesto. He attended the GVWP Invitational Summer Institute in 2004 as a returning fellow.*

## UPCOMING EVENTS

Visit the GVWP calendar: [www.csustan.edu/gvwp](http://www.csustan.edu/gvwp)

In Print, the Great Valley Writing Project newsletter, is edited by Juliet Wahleithner. Comments or concerns can be directed to [juliet@wahleithner.com](mailto:juliet@wahleithner.com).



GREAT VALLEY WRITING PROJECT

# In Print

Volume IV Number 2

Fall 2004

## Teacher Researchers On The Road

by Stephanie Paterson

Three teacher consultants from the Great Valley Writing Project have been invited to appear on the program of the interdisciplinary conference, “Writing Research in the Making,” sponsored by the Gevirtz Graduate School of Education, the UC Santa Barbara Writing Program, and the South Coast Writing Project, to be held February 5-6, 2005 in Santa Barbara. The plenary speakers at this conference include an all-star cast of composition theorists and Writing Across the Curriculum specialists, including Charles Bazerman, Deborah Brandt, Tom Fox, George Hillocks, Susan Jarrett, Andrea Lunsford, and Susan McLeod, to name just a few.

Stephanie Paterson, co-director of the GVWP and Assistant Professor of English (*C.S.U. Stanislaus*), Laurie Fox and Juliet Wahleithner, teacher-consultants (*Tokay High School*) have put together a panel to discuss what is involved in the initial stages of thinking and working as teacher-researchers. The session title is “Striking a Pose: Taking the Fear of Research out of Teacher-Research.”

Our panel was formed in response to the relative lack of literature about the masks that new teacher-researchers must don. The word “research” presents a high hurdle for so many teachers who feel swamped in the day-to-day exigencies of the

classroom. “Research” (with a capital “R”) is regarded by so many as the potential straw that breaks the camel’s back. For others, it presents a daunting mystery. It is something somehow reserved for others. Therefore, to allay some of these reservations, it’s useful for teachers to adopt a developmental perspective when embarking on teacher-research. “Striking a Pose” is a humorous way of pointing to the usefulness of adopting a posture of authoritative inquiry. Our group will offer a framework for moving incrementally into this reflective role.

*continued on page 7*

## Writing with Non-Writers: adapting real writing strategies for low-performing students

by Chris Dempsey

### I. Pornography and the Reader’s Digest.

I studied the illustration on the back of the *Reader’s Digest*. It was the perfect painting to use with my students.

It was September, the beginning of the school year. I was doing a unit

with my seventh-graders on the value of reading and writing. The painting depicted an urban scene. In the background, a diverse group of city-dwellers was standing with their backs to the viewer. They were staring at all the high-tech gadgets in the window of an electronics store. In the foreground, a young African-

American boy was standing on the curb facing the viewer. His nose was buried in a book.

I scanned the painting on my computer and made a color transparency of it. I asked the students to sit with a partner. Then I had them each take out a piece of

*continued on page 4*

# Summer Institute creates bond between participants

## A Family of Writers

by Laurie Fox

We all came from various places,  
from various homes;  
some married, some single, some  
parents, some not.  
We are all teachers because we love  
students and we love learning.  
We are all writers.

We came together as individuals,  
all anxious, nervous, hopeful.  
We came together as individuals,  
assuming that the others are  
brighter, more gifted.

Somewhere between discussions  
about toilets, fathers,  
assessments, self-image, street  
preachers;  
somewhere between Chinese buffet,  
Baja Fresh, Chinese buffet, and  
BBQ,  
We became a family.

We discovered that we all feel  
unworthy to be in the company of  
each other's greatness;  
We discovered that we all have  
chronic pain, some physically;  
We discovered that we all are  
passionate about writing and  
students;  
We discovered that we all are  
kindred spirits.

We all came from various places,  
from various homes;  
some married, some single, some  
parents, some not.  
We are all teachers because we love  
students and we love learning.  
But above all, we became a family;

A Family of Writers.

*Laurie Fox teaches English and  
AVID at Tokay High School.*

## Jane Goes to GVWP

by Jane Baker

Oh, oh, oh,  
Look Sally,  
See Jane smile.

Look Dick,  
Jane holds a GVWP  
Acceptance letter.

Dance, Jane!  
Sing, Jane!  
Laugh, Jane!

Go, Jane, Go,  
Off to the  
Institution.

No, Spot,  
You can't come,  
No dogs, only  
teacher/writers.

Grow, Jane.  
Learn, Jane.  
Prepare, Jane.

A month for Jane,  
No students,  
No lesson plans

Read, Jane.  
Write, Jane.  
Talk, Jane.

Read, write, talk.

*Jane Baker teaches  
third grade at Louis  
Bohn Elementary.*

## Great Valley Writing Project Summer Institute 2004

### Fellows

Jane Baker  
Louis Bohn Elementary School  
Debra Boggs  
Thomas Downey High School  
Frances Chamberlain  
Wicklund School  
Denna Crowe  
One. Eclipse  
Tom David  
Robertson Road School  
Michelle DeCroix  
One. Eclipse  
Erica Donato  
A.A. Stagg High School  
Laurie Fox  
Tokay High School  
Carla Hanson  
West High School  
Beth King  
Glick Middle School  
Joan Wagner

West Park Elementary School  
Amber Wethern  
Paradise Middle School

### Summer Institute 2002 Returning Fellows

Chris Dempsey  
La Loma Junior High School  
Carolyn Jones  
Edison High School  
Carol Minner  
Jefferson School  
Stephanie Paterson  
CSU Stanislaus

*Teachers...continued from page 1*  
Stephanie Paterson will introduce Harry Wolcott's article, "Posturing in Qualitative Research," from which we borrow our title. "Posturing" is offered as a strategic tool to combat the common fears teachers face when approaching teacher-research for the first time. Paterson's talk will include an autobiographical reflection on her own changing conception of the word research. She'll conclude with James Gee's "What is Literacy?" in which Gee suggests we think of "discourse as an 'identity kit,' which comes complete with the appropriate costume and instructions on how to act and talk so as to take on a particular role that others will recognize" (537).

Juliet Wahleithner will discuss the dual roles of teacher-researchers and how these roles are like two halves of the same mask. For her, they are so interconnected it is not possible to separate them. Wahleithner will include a brief case study of how doing research about teaching writing plays out in her own high school classroom. Her specific focus will be on the ways small group work function in the

*Institute...continued from page 6*  
exchange. In other words, it was safe, and Chris made sure that everyone understood the philosophy behind the writing response groups. I mostly listened to the group at first. Chris, Jane, and Laurie Fox, another member of the group, offered valuable advice, which I gladly tucked away in the flurry of thoughts that churned through my mind.

The first two weeks required acclimation on my part, but in retrospect, I think this time with the writing response groups was the most valuable part of the Institute

English classroom to positively influence student writing. She'll cite two influential texts, Harvey Daniel's *Literature Circles* and Hephzibah Roskelly's *Breaking (into) the Circle*. Laurie Fox will discuss the importance of reflection in the processes of teaching and researching. She will highlight a variety of useful techniques and strategies as well as discuss the effects and benefits of reflection in her own classroom experience. Fox's work is informed by Stephen D. Brookfield's *Becoming a Critically Reflective Teacher* (1995) and *Teaching for Understanding: Linking Research with Practice*, edited by Martha Stone Wiske (1998).

All three talks emerge from last July's Summer Institute and discussions from the most recent GVWP Teacher-Research Inquiry Group. This session will conclude with implications for students, for pedagogy, and for future research into the powerful metamorphosis that can occur when we move from thinking of ourselves as teachers in the classroom to re-seeing ourselves as reflective teacher-researchers. We look forward to sharing the results of the talk in the next newsletter. More information about this conference can be found at

experience. As a writer, I grew. The whole approach to writing and to recognizing my audience was just one example of the ideas I received from the writing response group. This was the most difficult challenge for me, but it was also the most effective and the most valuable.

After talking to Carol, I began to shape ideas about starting a writing group after the Institute, something that I think would have surprised my writing response group in the beginning due to my initial apprehension.

During one of our meetings, a

the following web address:  
<http://www.education.ucsb.edu/netshare/wrconf05/>

### Works Cited

Brookfield, Stephen D. *Becoming a Critically Reflective Teacher*. San Francisco: Jossey-Bass Publishers, 1995.

Daniels, Harvey. *Literature Circles: Voice and Choice in Book Clubs & Reading Groups*. ME: Stenhouse Publishers, 2002.

Gee, James. "What Is Literacy?" in *Literacy: A Critical Sourcebook*. Edited by Ellen Cushman et. al. Boston/New York: Bedford/St. Martin's, 2001.

Roskelly, Hephzibah. *Breaking (into) the Circle: Group Work for Change in the English Classroom*. NH: Boynton/Cook, Heinemann Publishers, 2003.

Wolcott, Harry F. "Posturing in Qualitative Inquiry," in *The Handbook of Qualitative Research in Education*. NY: Academic Press, 1992.

*Stephanie Paterson is Director of Composition and Rhetoric and Co-director of GVWP at CSU Stanislaus.*

member of the group quoted sports columnist Red Smith, who once said that writing was like opening a vein. For me, it was, and it still is, but not without an incredible sense of accomplishment and reward. I appreciate my entire experience with the GVWP, and with the support and encouragement of my peers, I leave the Institute a different and improved person, writer, and teacher of writing.

*Frances Chamberlain teaches seventh grade at Wicklund School.*

*Institute continued from page 3*  
experience. And this was only the beginning of the research I would do, as I soon found out on Saturday.

I was genuinely curious about how this day would be spent after our taste of reading and writing bliss the evening before. The morning started with the “word of the day,” for which we simply wrote anything that came to mind. Today’s word was “boundaries,” and fellows Tom David and Jane Baker shared their creative interpretations of this word. This first glance at sharing made me nervous, although I would later embrace exchanges with other members.

The focus of the morning, a format that would continue throughout the Institute, was a demonstration of a teacher’s best practices. That Saturday, it would be Director Carol Minner who took the spotlight for a 90-minute demonstration. Carol assured us that the impending demonstration would not be as difficult as it seemed, as we, in apprehension, tried to clarify what was expected of us.

Carol’s demonstration included a look into teaching students how to write narratives and how teachers and students could work together to find “golden lines,” or effective lines, in the students’ pieces. Response partners were to identify positive lines, as well as lines that needed revision. We followed Carol’s direction and worked with our response partners on our own narrative writing. Going through the activity that Carol had no doubt done a hundred times with her students was informative. I began to understand the significance of the demonstration for the Project. Carol also imparted valuable information about the structure of the demonstration. By the end, most of

us had become confident that we would be able to construct a solid, informational demonstration ourselves. Again, I began to think about my teaching practices and to scroll through all the writing lessons I had given during the school year.

This reflection on my teaching practices revealed the wonderful effect the demonstration had on me, and soon I was excited about delivering my own presentation. I knew a lot of work was ahead, but it was work that I welcomed. Later, I would spend time thinking about what I could share with my fellows that would be thought provoking and of interest. Carol’s demonstration pushed the writing streak along until we broke for lunch together.

The final event of the day was a session devoted to reading materials of our choice from a buffet of educational and writing research. I selected a book on compositional theory and practice written by Ruth E. Ray. I sank into an overstuffed leather chair near the fireplace and quickly became immersed in my reading selection, as I was already excited about studying educational research to inform my teaching practices. While I read, I thought about the implications for my teaching of writing, and I came up with the following questions: Is humanistic inquiry the best path for teacher-researcher/teacher-practitioner studies? Will the empirical view of research be completely extinguished?

Afterward, we met together and discussed how our reading affected our beliefs about education. This conversation just added to my thrilling day. These sessions of reading, writing, and demonstration were the impetus for lively and thought-provoking discussions all day long. I expected that this was going to be an exceptional time, but the

extraordinary effect of the two Pre-Institute days proved to be inconceivable and surpassed my previous expectations.

I knew that the summer was going to be challenging, contemplative, and invaluable. The experiences of the lodge, so conducive to reading, writing, and reflection, would only be the beginning of an even bigger, personally and professionally altering one. I was ready to embark on my Summer Institute journey.

That journey did not take place without reservations and insecurities. The first week was blissful, but challenging. I needed to adapt quickly to the philosophy of Jim Gray as we plowed through each day with new activities that would later become routine. “word of the day,” demonstrations, letters to the presenters, writing response group time, reading research stretches, and “author’s chair” were the foundations of the Institute.

Perhaps the most memorable and self-developing experiences came from the writing response group meetings that we held at least twice a week. Fellows gathered in groups of four with a leader to discuss the four writing pieces that were to be completed by the end of the four weeks. It was overwhelming. Not to mention that I was grouped with some formidable writers led by Chris Dempsey, an accomplished writer himself. I had never experienced the sharing of writing before. As a former English major, I was used to professor comments, but the constructive criticism of peers who no doubt wrote very well was new and daunting to me. Jane Baker, another member of my group, had written two published books! I was apprehensive, at best. I learned quickly, however, that the group conducted a “fenced in”

*continued on page 7*

# Institute fulfills teacher’s expectations, more

by Frances Chamberlain

**M**y epileptic, Abyssinian guinea pig ate Phenobarbital on crackers each day of his life,” I told Stephanie Paterson, the co-director of the Great Valley Writing Project (GVWP), after the first night of the GVWP Pre-Institute. Stephanie laughed and said, “You should have included that in your two truths and a lie!”

Stephanie was referring to the ice-breaking activity I had participated in after a delicious smorgasbord of pasta, salad, and great conversation. “Two Truths and a Lie” was a Pre-Institute tradition designed to acquaint new fellows with returning members of the Project. I enjoyed the game, which surprisingly resulted in many correct guesses. My two truths - that I had recently adopted a dog with separation anxiety and that I watched figure skating programs repeatedly until I memorized the choreography - were apparently easy to figure out. As for my lie, fellows accurately reasoned that I didn’t look like the “outdoors type” due to my pale complexion. This version of “Personal Trivial Pursuit” left me with the immediate impression that the Institute would most definitely be a significant experience in my life, although I could not even imagine how significant.

I could feel the intensity of the evening and knew instinctively that the program would be a challenging part of my professional and personal development. Prior to this extraordinary evening, I had read newsletters, websites, and books

about the Project and its primary purpose, so I knew that the Institute was a major undertaking. Still, I could not have predicted the magic of the weekend. I was touched by the sense that the experience would most certainly change the way I perceived my writing practices, my teaching in the classroom, and, quite possibly, the way I perceived myself.

The lodge at the CSU Stanislaus campus in Turlock provided the perfect retreat environment for writing and reflecting, the focal activities of the Pre-Institute and of

•  
**It had been a long time since I was able to speak in volumes about my two loves, writing and teaching, with people who simply understood the importance. I was in good company.**

•  
the later Institute. We quickly learned more and more about each other as we shared an enthusiasm for and genuine interest in writing, education, and reflective teaching practices. Most notably, we talked about our personal connections to writing. I felt the instant bonds that united us as a group and sensed that there was already camaraderie

in the air. It had been a long time since I was able to speak in volumes about my two loves, writing and teaching, with people who simply understood the importance. I was in good company.

On that first night, directors and teaching consultants introduced themselves and discussed the primary purpose of the Project. We were to bask in the light of creativity, reflection, educational theory, research, and writing during the next two days and during the Summer Institute. The GVWP followed founder Jim Gray’s philosophy that teachers should use their best teaching practices to instruct other teachers and that teachers who are writers make the best teachers of writing. So, it was decided.

We were to write, write, and write. In fact, we had started the evening with writing reflections and would end the Pre-Institute with more writing reflections. The rest of the evening, however, involved visiting stations with reading, writing, and reflection activities Stephanie had prepared.

My favorite station housed a research activity that provided us with time to read selected pieces of educational research. Highlighters dominated this particular station. The simple act of reading educational research had been missing from the whirlwind of the past three school years for me; the only time I spent researching was while preparing my thesis, which had been on hold for a while. The research activities jump-started my love for reading and writing with the promise that my students, too, would benefit from this unique

*continued on page 6*

*Writing...continued from page 1*  
paper. I turned on the overhead to display the painting, and I gave them two or three minutes to start writing a story about the scene.

“Look at what the boy is doing. Think about what he is reading. Look at the clues in the picture,” I directed. I was pleased with myself as the students began writing diligently. When time was up, they switched papers and continued each other’s stories. We did this two or three times.

I was even more pleased to see the students engaged in what they were doing. Some were laughing out loud. Even a student who did almost nothing in class before and after this point wrote something with his partner for this assignment.

“It’s working,” I thought to myself.

*continued from page 1*

But when I read over the papers, I was stunned. Many of the stories were very lackluster, and didn’t go much beyond a literal description of the painting. A few had the boy stepping off the curb and being hit by a car. The best one had a slightly more sophisticated plot in which the boy was a victim of racism, and stood up for himself.

When I came to the papers written by the two boys who had been laughing the hardest, however, I was appalled. The boy in the painting was reading pornography. It was his birthday. When he went home and went up to his room, there was a naked woman waiting for him.

I hunted these two students down in their next class and spoke with them about appropriate subject matter. But when my anger subsided, I began to reflect.

Although the assignment had been a failure in my eyes, for the students, it was successful. Why?

They had experienced, on the spot, writing for a real audience and getting a genuine reaction. They had received immediate feedback about their work. This was a prime example of real writing.

## II. Get Real!

While attending the Great Valley Writing Project’s 2003 Summer Invitational Institute, I learned through research about the power of “real” or “authentic” writing: that is, writing for a real audience.

•

**While attending the Great valley Writing Project’s 2003 Summer Invitational Institute, I learned through research about the power of “real” or “authentic” writing: that is, writing for a real audience. In an academic setting, real writing is writing that is meant to be read by an audience other than the teacher.**

•

In an academic setting, real writing is writing that is meant to be read by an audience other than the teacher. In his book *Writing for Real: Strategies for Engaging Student Writers*, (Stenhouse

Publishers, 2003) Jim Burkhardt, a retired teaching veteran of 35 years, explains, “What is real writing? First graders know that Santa Claus is real when they write letters to him. The eighth-grader who jots a quick note to a friend about a certain someone engages in real writing. When a teacher reads his or her poem aloud to the class, the moment becomes very real.”

## III. Writing With Non-Writers

Participating in the Summer Institute and reading Burkhardt’s book inspired me to try to incorporate much more authentic writing in my seventh-grade language arts classroom. With this goal in mind, I had developed several specific objectives for my classroom. I approached the year with excitement and enthusiasm.

There was one main obstacle to implementing these ideas. I quickly learned that the students I had this year by and large were non-writers.

Three of my classes consisted entirely of students who had scored in the bottom thirtieth percentile on state standardized testing. My fourth class, a SDAIE class, was in some respects closer to a heterogeneous class than the other three. As I soon discovered when I began working with my students, their scores and placement reflected either an inability or a lack of desire to read and write fluently.

Then I thought to myself, “These students need to feel like writers at least as much as, if not more so than, students in heterogeneous classes.” I decided to go ahead with my plans. If they were good enough for grade-level students, I reasoned, certainly they were good enough for below-grade-level students, right? Who needed them more? Good teaching

strategies are good teaching strategies, aren’t they?

So I began. As the year progressed, I discovered I had to be very flexible in adapting my plans to meet my students where they were.

First and foremost, I published student work this year in classroom anthologies and made them available to my language arts classes during silent reading time.

We didn’t concentrate on corrections and revisions; I wanted the students to experience the success of being published. Because we have limited access to computers at our school, we also did not word process their compositions. On the one hand, this was a success because many students enjoyed reading each other’s stories and poems. Inevitably, during silent reading time, students raced for the class books. Once I even saw a girl copying down a poem she liked. The poem was written by a girl in a different class, and the girl who copied it down did not know the author.

Many students stated they liked having their writing published in class books for various reasons. One girl wrote, “People got to know what I was about.” Another, “People can read my writing and encourage themselves to writing.” One of my more skillful SDAIE students wrote, “People would know I’m one of the greatest writers.”

On the other hand, some students found this embarrassing, because their mistakes were made available for all to see.

One student commented, “I don’t like people reading stuff important to me.” Another, “I like to keep my writing to my self.” Many said it was embarrassing. One remarked, “people could change what you wrote by erasing it,” an argument for

word processing or at the very least, writing publication pieces in ink. In addition, sometimes the handwritten pieces were difficult for others to read. Many students were afraid of being teased. “Some people would make fun or laugh at it and plus its dumb,” one boy said.

Secondly, I decided to start a student “Author of the Week” bulletin board display. There were only two criteria: students had to write something of which they were proud, and they had to nominate themselves. I then gave them a short autobiography worksheet to complete, and asked them to bring in a photo of themselves. I then displayed their writing, auto-

•

**A third writing project strategy I implemented in my classroom this past year was Author’s Chair. Of everything I did this year, students responded to this the best, possibly because they got to move their desks into a circle and sit near a friend.**

•

biography and photo on our classroom bulletin board. I also issued students a certificate that I presented to them in class.

The first time around, I selected the authors of the week. We had written a poem about a memorable moment. From that point on, students nominated themselves. The first few weeks of school, the board

looked great. After that, it was patchy.

Often students forgot to complete their autobiographies and bring in their photos. Either out of self-consciousness or a lack of discretion about what was good writing, the students did not readily volunteer their work. The same few students wanted to be author of the week over and over again. In addition, I had a difficult time keeping up with changing the board every week. Soon it grew to every other week.

By the end of the first semester, much to my chagrin, I let it fizzle out. I wish I hadn’t, because by and large, the students said it made them feel “good” and “great” and “proud of myself.” One boy especially appreciated the certificate. One girl exclaimed, “It made me feel like a queen of the week.” Others said it was embarrassing. One boy wrote, “I didnt like it becuse I had to put it up on a wall and that mad me a dork.”

A third writing project strategy I implemented in my classroom this past year was Author’s Chair. Of everything I did this year, students responded to this the best, possibly because they got to move their desks into a circle and sit near a friend.

Students began to look forward to author’s chair. They would ask me, even as late as the last week of school, “When are we going to do that circle thingy again?” Once again, many of the same students wanted to read at each Author’s Chair.

The curious exception was in my SDAIE class. Very few from this class were willing to share their writing aloud. Of course, as second language learners, many of them were diffident about their English reading and writing skills. In