The 700 students, teachers, and family members who attended the 2015 Recognition Night for Connecticut Student Writers blew away any previous attendance record, which was a great way to cap such a successful year.

We awarded more honorable mentions this year, and stole an idea from Scholastic to honor teachers, too. We gave awards to 21 teachers (from over 500 who submitted student work) who had between three and 14 (!) students published or honored in the magazine. The full list is on the website.

The CWP provided PD in 13 schools in 10 districts, from New Fairfield to Canterbury, Suffield to New Haven. Additionally, we awarded 30 research mini-grants—19 to teachers in New Haven and 11 to participants in last year’s SI.

We also learned that the Neag School of Education has agreed to partially fund the program’s graduate assistant position for the 2015-16 academic year.

This summer’s group of 17 teachers for the SI is the largest in seven years.

In all, we enjoyed a very successful year and are looking forward to a great summer and a great new academic year.

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**Spring 2015**

**What’s Inside**

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- New TC Danielle Pieratti discusses her new book of poetry and her views on teaching high school students and teachers.  
  
- TC Gillian Zieger writes about the new Peer Writing Center at Woodstock Academy—The Writing Centaur!  
  
- Graduate Student Sarah Moon from First-Year Writing talks about the 10th Annual Teaching of Writing Conference  
  
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- TC Shirley Cowles in Voices From the Middle.

*Where teachers come to learn to be better writers and better teachers of writing.*
High School-College Mentor Program Benefits Students and Prospective Teachers

by Tiffany Smith (SI 10)

For eight years, UConn English Education majors taking Advanced Composition for Prospective Teachers have collaborated with E.O. Smith High School sophomores on a literacy project that translates composition theory into teaching practice.

Jason Courtmanche (SI 99) and Tiffany Smith (SI 10) conducted a research study on the benefits of this collaboration and share their preliminary findings below.

From our research, we found the collaboration to be mutually beneficial. In their responses, the mentors expressed anxiety about responding to student writers but that the collaboration helped to alleviate this anxiety. Post-collaboration, the mentors recognized the need to make room for flexibility, creativity, collaboration, and discovery in the writing process. They also expressed a value for feedback and growth.

“I definitely feel more confident in responding and articulating responses that both motivate the students and offer them areas of improvement and guidance.”

Interestingly, they developed a more inclusive definition of literacy that acknowledges students’ literacy lives outside of school.

We uncovered a few common threads in the mentee data that aligned with the mentor data. While the mentors expressed a value for providing feedback, the mentees revealed an appreciation for receiving feedback. Just as the mentors expressed a value for growth, the mentees felt that they had gained more confidence as writers.

As the mentors gained a value for motivating students through differentiation, choice, and appealing to student interests, the mentees explained that these factors impact their literacy motivation.

Additionally, the mentees shared that their mentor motivated them to read and write during the unit by instilling them with a sense of accountability.

Danielle Pieratti Publishes a New Chapbook of Poetry

by Nikki Barnhart, CWP Writing Intern

I understand you have a new chapbook in the works. Could you tell us a bit about it? What inspired it? What’s the writing process been like? How is publishing a chapbook different from freelancing poems?

I did just publish a new chapbook! It’s called The Post, the Cage, the Palisade, and it was published by Dancing Girl Press this year. It’s a short collection of poems, most of which I wrote over a period of about seven years, so it was not necessarily inspired by something specific. For the most part the writing process is pretty painstaking for me—I’m very slow to produce, slow to revise, and slow to send work out. About ten years ago I published a first small chapbook, and since then I have been struggling to collect my poems into a larger manuscript. A few years ago I decided to try another chapbook, and it’s been motivating to finally see it in print. Publishing a collection is much, much harder than publishing single poems. Aside from presenting the obvious difficulty of having to convince someone to publish fifty pages of poetry rather than just one, publishing a collection demands a challenging level of cohesion and perspective.

What drives your work? For example, are you inspired by any particular themes, moods or authors? Do you believe you subscribe to any particular school of poetry?

Writing for me is a thrill-seeking act. Even when I’m writing academically, I’m inspired by the potential for surprise. I don’t subscribe to a particular school of poetry, but generally speaking I like work that is economical, concrete, and startling. Brenda Hillman called poetry “a compact vehicle for one’s weirdness;”

Continued on next page.
Successful Teaching of Creative Writing Depends on Creating a Culture of Writing

Continued from previous page.

as a reader I have plenty of more lofty demands, but on the most basic level that’s what I want the poems I write and read to be: compact, transportive, and disorienting in a way that feels true to life.

Can you tell us about the writing seminars you run at UConn? How is teaching adults different from teaching high school students?

The writing seminars I run through the Writing Project at UConn is a casual, monthly gathering of teacher-writers—more of a shared space to read and write rather than a class that I teach. It’s a lot of fun for me, because it gives me an opportunity to play a small role in fostering two things that I care about—teachers-as-writers and creative writing in the classroom. I have taught adults in a more formal capacity, however, and I taught college composition and creative writing for a number of years before I decided to become a high school teacher. Teaching high school students, for me at least, has been entirely different from teaching adults, because teenagers are so unpredictable. The experience is harder to control, and that additional suspense makes the highs higher and the lows lower. I also think the intellectual engagement is different—when I taught college, I mostly engaged with the content, whereas as a high school teacher, while I often have intense conversations with my students and colleagues about literature, much of my intellectual stimulation comes from my practice.

Similarly, how is teaching different from writing? How does actually being an accomplished, published poet influence your teaching of literature?

Being a writer influences my teaching in more ways than I ever imagined it would, mostly because it affects the way I read, and allows me to consider alternative entry points into the works I read with my students. As a writer I’m also hypersensitive to the ways I use writing to propel my thinking. I feel utterly transformed when I write—so much so that sometimes I struggle to reconcile writing with “being”—and so I’m curious about the unique ways writing engages us cognitively, and I bring that curiosity to my teaching. And because I publish, I believe in the power of publication to instill a sense of ownership. I’m just beginning to experiment with this in my classroom, but I have a lot of plans to push my students to publish more in the future.

What is your opinion on the question, “can writing be taught?” as both a teacher and recipient of multiple degrees, including an MFA. How has a formal education aided the writing process?

In the 1990s I had the privilege of being a student at a fantastic public high school that happened to have an extensive creative writing program. We had an entire computer lab devoted to creative writing workshop, a “snail-mail” submission system to foster student publication, and a writing awards ceremony at the end of the year. Dozens of students were published in national teen publications each year, and two were honored with prestigious departmental awards. Some of us were even recruited to attend university writing retreats and participate in district mentorship programs, where we conducted workshops with elementary school students. When I first started teaching writing, I thought writing instruction was like alchemy—if I could just get the right ingredients in the right order—the right mix of brainstorming, pre-writing, organizing, and feedback—something would magically click into place in my students’ writing. Now I am more convinced that the most pivotal ingredient in writing instruction is nurturing a culture of writing. For me, being a part of a community of writers, first as a high school student, then as an undergraduate, and then in an MFA program, was the single most important aid in developing not only my skill as a writer, but my love of script.

Danielle Pieratti is 2014 Aetna Fellow of the Connecticut Writing Project and a poet who has been published in The Paris Review, The Boston Review, Sixth Finch, and more. She runs a series of writing workshops for teachers at UConn in addition to teaching English at South Windsor High School. To see Danielle’s poetry, please visit her website at http://www.daniellepieratti.com/.

Nikki Barnhart is a journalism major at UConn. She plans to work for the CWP-Fairfield this summer in their Summer Labs for Young Writers.
Woodstock Academy Welcomes “The Writing Centaur”

by Gillian Zieger (SI 13)

This September, The Writing Centaur, Woodstock Academy’s new peer-run writing center, hung out its shingle and welcomed in writers. As a project that came out of my participation in the 2013 Summer Institute, The Writing Centaur was a proud culmination of several years’ preparation.

About two years ago, I began to lay the groundwork for a writing center at Woodstock Academy. With the blessing of a supportive administration, one of my first moves was to secure a partnership with UConn. Participating in the Summer Institute was the logical next step, and my work with fellow TC Kate Schneider (SI 13) and the rest of the writing center inquiry group was an invaluable and exhilarating experience.

With twelve excited tutors, trained by both UConn graduate students and me, we launched our center with a ribbon cutting ceremony at our new space in the school’s Bracken Memorial Library. We had a wildly successful first month, and the tutors were thrilled to present information about our nascent center at the annual October conference at UConn. After the glow of the grand opening wore off, we rolled up our sleeves and began the daily work of generating interest and providing quality tutoring sessions. With six new tutors added this year, and the growing popularity of the training course, I feel well-situated for the future.

In our first year, in addition to serving the student body through one-on-one tutorials, we have developed a Rent-a-Tutor program to offer group sessions to academic classes. We also have been able to “pay it forward” with our own outreach program, helping to establish a writing center at Canterbury Middle School, one of our sending town institutions.

I couldn’t imagine a more fulfilling outcome to my time with the CWP and look forward to our continued work in the lively writing center community.

Gillian Zieger teaches English at Woodstock Academy and attended the Summer Institute in 2013.

To see Woodstock’s press release video, as well as other information about the CWP’s partnership with the University Writing Center’s Secondary School Outreach Program, go to http://writingcenter.uconn.edu/high-school-outreach/.
UConn’s First-Year Writing Program Hosts 10th Annual Conference on the Teaching of Writing

Tiffany Smith (SI 10) of EO Smith High School and Amy Nocton (SI 14) of RHAM High School Presented

by Sarah Moon, English Graduate Student Director of First Year
Writing and Early College Experience English

UConn’s 10th Annual Conference on the Teaching of Writing, organized by the First-Year Writing Program and co-sponsored by the Aetna Chair of Writing and the Humanities Institute, took place on Friday, March 27 at the UConn Student Union. This impetus for this year’s conference theme, “Writing as Translation,” was explained in the conference’s Call for Proposals: “As teachers of writing at higher education institutions, we cannot assume that Standard English is the lens from which we and our students consider the world. But translation here also encompasses any act of moving language from one space or context to another. In a sense, all acts of writing and reading are translation.”

The conference keynote address was delivered by leading Composition scholars Min-Zhan Lu and Bruce Horner of the University of Louisville. Their talk “Teaching Writing as Translation: A Translingual Approach” explored the why and how of taking a translingual approach in the writing classroom. For the first time, the conference closed with a roundtable discussion, titled “Changing the Terms: Disciplines, Differences, and Writing,” featuring Bruce Horner, Scott Campbell of First-Year Writing, Arash Zaghi of the UConn Engineering Department and Manuela Wagner of the UConn Languages Department.

This year’s conference saw a record attendance of 130 students and educators. Participants came from English and other departments at UConn, high schools across Connecticut where Early College Experience (ECE) courses are taught, higher education institutions across New England, and beyond (New York, New Jersey, Pennsylvania, Michigan, Wisconsin and Washington). One attendee commented, “This was my first time attending this or any type of writing conference. I wasn’t sure what to expect, but I left very pleased with the experience. I look forward to next year’s event!”

Presenters at this year’s conference included graduate students and faculty from Storrs and regional UConn campuses representing the English Department, the First-Year Writing Program, and the Writing Center. The total of 19 panels also featured graduate students, ECE high school teachers and faculty from other colleges and universities on topics related to translation. Panels and papers explored the conference theme broadly as not only translation from one language to another but also translation of work and practices across academic disciplines, across modes of communication, and across genres of writing.

The Teaching of Writing Conference was started by former First-Year Writing (then “Freshman English”) Graduate Assistant Director and CWP Teacher-Consultant Becky Caouette, now Director of Writing at Rhode Island College, in 2005. Since then, the conference has hosted leading compositionists including Patricia Bizzell, Joseph Harris, and Cheryl Glenn. Said Associate Director of First-Year Writing Lisa Blansett, “This conference had a direct impact on our writing program. The conversations it generated couldn’t have come at a better time as the University takes its place on the global stage.”

Support the Connecticut Writing Project-Storrs! Go to http://cwp.uconn.edu/click-here-to-support-cwp/ to make a donation through either the National Writing Project or the UConn Foundation.
Jon Andersen (SI 09) Wins Teaching Award, Gets Promoted to Professor, and Reads at International Poetry Conference

by Shannon Bollard, CWP Writing Intern

I understand that you’re the recipient of a Board of Regents Teaching Award. Could you tell us a little more about your experience at Quinebaug Valley Community College? I have also heard that you used to teach at E.O. Smith. What is the most challenging aspect of teaching at these different levels? Was it difficult to transition from teaching in a high school setting to teaching in a college?

I have taught English at Quinebaug Valley Community College since January 2008, and I love it. I was not looking to leave high school English teaching, which I also loved, but a position opened up at the college and a number of people encouraged me to apply. Honestly, I didn’t think that I had a shot, but then I was called to the final round of interviews, and soon after then-President Diane Williams called to offer me the position. I had established a connection with QVCC in 2003, I believe, when I was on leave from high school teaching to be at home with our toddler son. Here is the way I usually tell that story: we lived in Willimantic at the time, and one late afternoon my wife Denise came home from E.O. Smith and started to say something about Poe. Rather than seeing the haunting visage of the great American writer, a Teletubby flashed into my mind. At that point, I knew I had to do something, so I took an adjunct position at the QVCC Willimantic Center to teach a composition course. I was very impressed with the dedication of the faculty and staff and community of learners there.

There are similarities between high school and community college teaching—both are very challenging and both are very meaningful. (There are many differences, too, of course. In order to do a good job teaching at the community college, one has to work very hard, but I must say, that, in my opinion, no one in education works harder than secondary and elementary school teachers).

As my colleague Joe Finckel from Asnuntuck Community College recently put it, community colleges are not so much a second chance for many students as they are a “last best chance.” We work with relatively small budgets with students who are often struggling at the economic fringes. They do not go back to dorm rooms after class; they usually go to one of a couple jobs they are holding down or back to their children at home. I have a great deal of respect and admiration for the very difficult, very serious work my students do. My favorite classes to teach at the college are those that are generationally diverse. The classrooms where a retired or displaced worker is mixing it up with an eighteen year old can be very dynamic and energizing. And many of my students are first-generation college students, who come to the school without a lot of “cultural capital.” They are sometimes intimidated. So my job initially is to welcome them in and encourage them, and then my job is to challenge them step by step towards achieving success. I maintain standards just as high as any institution of higher learning.

I hear you have been invited as a guest poet to an event in Serbia. Can you tell us more about this event? How did you get involved with it? What have you learned from attending this event about yourself, the writing process as a whole, and about writing poetry?

My wife Denise Abercrombie and I were first invited to Serbia in 2012, to attend Belgrade’s 49th International Festival of Literature, something that had been established by the Serbian Yugoslav writer Ivo Andric after he won the Nobel Prize. In October 2014 we returned, this time to another longtime festival focusing exclusively on poetry, the 45th Annual Smederevo’s Poetry Autumn. The connection to this beautiful and war-torn part of the world was originally established through Curbstone Press, the publisher of my first book of poems (Stomp and Sing). Curbstone directors Sandy Taylor and Judy Doyle were always looking for great international poetry, especially under-represented voices, and this led them to publish Death’s Homeland, a very moving collection of poems by Serbian poet Dragan Dragolovic. When I was first approached about going to

Continued on next page.
Jon Andersen Reads Poetry in Serbia

Serbia, I was skeptical. I had absorbed, like so many Americans, an image of Serbs that had been painted with a very broad and deceptive brush by the mainstream media during the breakup of the former Yugoslavia and horrific ensuing wars. I knew a lot about the Serbian war criminals, but I knew nothing of war crimes and terrorism of the Kosovo Liberation Army, or about the thousands of Serb refugees, or about the NATO targeting of civilian infrastructure, and the human and environmental costs of those bombing campaigns. A little research helped correct that.

There is an implicit understanding at these festivals that they are an attempt at healing. There were poets from all over the world. And while the economy is struggling, the Serbs have continued to invest what they can in the arts. In the Smederevo Festival we read to all kinds of audiences in various venues, including in an auditorium full of high school students who could have been from anywhere in the U.S., and at the Society for Paraplegics. One afternoon we attended a children’s poetry event at the cultural center in Smederevo—there were about two or three hundred young children laughing and singing, mesmerized by the antics and songs of a Captain Kangaroo-like personality on the stage. I was impressed with the way the reading for the paraplegic association had the distinct feeling of solidarity and togetherness. We weren’t reading down to, or as charity; we were with them, and they were with us. Some of them I believe had been injured in the wars. What I really want to tell Americans is how generous the Serbs we met were—and intelligent and passionate about humanity and art’s role in our humanity. I think it’s imperative that American poets look beyond our borders. As big as the U.S. is, being aware of only the national poetry scene can make you very provincial. The art of poetry is at least partly about connecting the very intimate and closely observed to the global. You might know on an intellectual level that it’s a big and paradoxically small world, but by traveling if you have the opportunity and hearing other poetries, you’ll know it in a much deeper, more visceral way.

Tell us a little bit about your book of poetry, Stomp and Sing. What inspired you to write? What was your experience like as you worked on getting this book published? Are you interested in publishing any more poetry in the near future?

Stomp and Sing is a roughly autobiographical book of poems. I didn’t set out to write a book of poems; I just wrote poems—many more poems than made it into the book. At some point, I could see the book that the poems were suggesting, and that’s when the deliberate work of pulling together a collection, and writing even towards holes in that gathering began. I know there are poets who set out to write a book of poems—Gary Soto is a poet who can do this—but I can’t work that way.

My writing process is generally very slow. One reason is that my primary focus is not writing, but teaching—that’s where most of my creative and intellectual energy goes in any given day, month, year. Sometimes that’s frustrating, but really it’s probably best this way. I take time to craft and revise because I can and continue to be a student of the art. There’s no real rush; I can take time to grow. It’s not as if the masses are waiting for the next book to come out! In the past six months I’d say I’m reaching that point again where I can see a collection begin to emerge from the individual poems, which helps to give me more focus and direction. That’s an exciting place to be.

I have continued to publish individual poems—in English Journal, for example, and Counterpunch, The Progressive. And in 2008 I published an anthology of U.S. poems I edited for a British publisher, Smokestack Books. And most recently the Smederevo Poetry Autumn published an English/Serbo-Croatian bilingual collection of poems called The Burden Note.

I have been very fortunate as a writer to have had very effective teachers who were also great writers. When I was an undergrad at UConn in the late 80’s and early 90’s professors Joan Joffe Hall and James Scully were especially important to me. They encouraged me but never gave false praise. They pushed me and invited me to push myself. Marilyn Nelson, David McKain, and Margaret Gibson were also role models at that time. Not so long ago I returned to UConn for a second Master’s Degree and was able to work with the amazingly talented Penelope Pelizzon as my advisor. In addition to helping me become a better poet, Penelope actually helped me learn how to write fiction. The creative part of my thesis was a young adult novel in which the protagonist is also a poet. I’ve returned to that manuscript and am working on a revision with the help of a great writers group.

Continued on next page.
Good Writers Groups Make All the Difference

Good writing groups continue to be an important part of my process. My wife Denise, of course, is a terrific writer and critic, and we try to meet with our fellow writers at least twice a month, though carving out the time can be a challenge. We were in a group with our former teacher Joan Hall from about 2000 to 2012, when she became too ill to continue (she passed away in 2013), but we continue to meet with the other members of that group. I can’t really imagine writing without the critiques and challenges and affirmations of a good group.

How does your experience as a writer and editor of poetry influence your own teaching style? More generally, how do you teach writing to your students? Do you have any tips for prospective teachers on how to engage students and teach writing effectively?

I highly recommend that any teacher of writing also practice writing. And by writing, I mean writing and revising. By coming up against the outer walls of my ability as a writer, by feeling those frustrations and digging in and working past them, I have cultivated an important sense of empathy for my students. I can share, honestly, my own process. When I teach writing process and revising, when I am asking students to be resilient, I think I am more effective for having demanded a lot of myself. In fact, this is one of the foundational tenets of the Connecticut Writing Project. Attending the Summer Institute and being a teacher and a writer in the company of other teacher-writers is a great experience.

Jon Andersen (SI 09) teaches English at Quinebaug Valley Community College.

Shannon Bollard is pursuing a dual degree in English and Secondary Education as part of Neag’s Integrated Bachelor’s/Master’s Program.

New Haven and Manchester Teachers Join CWP Director for Legislative Visits at NWP Spring Meeting in DC

MHS Teachers Amanda Lister (SI 08) and Kelly Cecchini (SI 02) and Metropolitan Business Academy Teachers Steve Staysniak (SI 12) and Leslie Blatteau Help Secure Funding for NWP

by Jason Courtmanche (SI 99)

Four Teacher-Consultants of the Storrs site joined the Director in DC this April to meet with legislators in order to seek support for funding for the National Writing Project.

The TCs met with the education aides of all five representatives and both senators. Representatives Himes and Larson met personally with the teachers.

Both Senators Blumenthal and Murphy as well as Representatives Himes, Esty, and Courtney signed the Dear Colleague letters in support of funding, and Representative Larson submitted his own separate letter. (DeLauro is on the appropriations committee and so cannot sign).

ESEA Title II funds have supported the NWP since 1991.
Vicky Nordlund’s Creative Writing Students at Rockville High Rack Up the Honors and Publications

by Jason Courtmanche (SI 99) and Vicky Nordlund (SI 93)

Those who know Vicky Nordlund (SI 93) are familiar with her passion for creative writing, and are also aware of how successful she has been at helping her students get published. This year, however, was a remarkable year even for Vicky and her students.

Forty-one Rockville High students earned some type of honor this year. Many students won more than one honor, and eight students won three or more honors.

For example, 21 teachers were honored by the CWP for having multiple students honored or published in Connecticut Student Writers, but a separate category had to be created for Vicky because she had almost twice as many honored students as the next teacher. In all, four Rockville High students were published in the magazine and another 10 received honorable mention.

Think that’s impressive? Thirty-four RHS students were winners in the 2015 Scholastic Art and Writing Awards presented by the Alliance for Young Artists and Writers. Students received 76 awards this year, including two National Silver Medals, 10 Gold Keys, 25 Silver Keys, and 41 Honorable Mentions, the highest number of any participating high school in the state of Connecticut. One student also received a Gold Key Writing Portfolio Award.

The list is only just beginning.

One student was named a finalist for Poetry Out Loud.

Two students won 1st and 2nd place for poetry in the Edith Wharton Writing Competition.

One student was a finalist in the eighth annual High School Poetry Prize Competition sponsored by the Poetry Center at Smith College for sophomore and junior girls in New England.

Two students were Sunken Garden Fresh Voices Poetry Winners.

One student was a CT Slam Team winner. She will appear on an HBO special.

Another student was named a finalist in the Arisia Student Writing Contest for her outstanding science fiction short story.

One student was a winner in the Write Here, Write Now! ten-minute high school playwriting competition and student play festival.

One was a top finalist in the Eugene O’Neill High School Playwriting Competition.

Two were winners in the Hartford Stage Write On! Playwriting Competition.

Two students participated in the Hartford Stage’s Project Transform program.

One student attended the prestigious New England Young Writers Conference at Bread Loaf at Middlebury College.

One student was published in Jet Fuel Magazine.

And one student received an honorable mention in the Hollins Poetry Competition.

The students also wrote and organized the 8th annual Murder Mystery, which earned over $2,500 for writing scholarships and for their literary magazine.

And speaking of the literary magazine, it was selected to receive a rank of Excellent in an NCTE program to recognize Excellence in Student Literary Magazines.
Honors, Awards, Degrees, Publications, and New Positions

*Medria Blue-Ellis (SI 97), the Principal of Engineering and Science Magnet School in New Haven, was honored by the Greater New Haven NAACP with their annual Education Award, and was honored by the Connecticut Technology Council with their Women of Innovation Academic Innovation and Leadership Award.

*CWP Director Jason Courtmanche (SI 99) was appointed to the MLA Working Group on K-16 Alliances and was nominated for the Executive Committee for the MLA Teaching of Literature Forum.

*Steve Albrecht (SI 99) of Westbrook Middle School just received his 6th Year Degree in Educational Leadership from Southern Connecticut State University and his intermediate administrator’s license.

*Tami Fagan (SI 99) of the University of Saint Joseph in West Hartford just received her PhD in Educational Leadership from the University of Hartford and was promoted to Assistant Provost for Academic Affairs.

*Pat Baruzzi (SI 02) of EO Smith High School was named the 2015 Teacher of the Year for Regional School District 19.

*Kelly Cecchini (SI 02) of Manchester High School received approval for and taught the first-ever for-credit section of Manchester Community College’s English 101 course in a high school, the result of her collaboration with Professor Steve Straight (SI 90) of MCC on a College Access Challenge Grant.

*Joe Anastasio (SI 08) is completing his first year as Associate Principal of Old Saybrook High School.

*Regan Rowley (SI 08) of EO Smith High School was named the UConn Early College Experience Rookie of the Year.

*Ricki Ginsberg (SI 09) recently of Rockville High and current co-editor of the ALAN Review, just passed her comprehensive exams and is now a candidate for the PhD in Neag’s Curriculum and Instruction Program.

*Jon Andersen (SI 09) of Quinebaug Valley Community College was awarded the 2015 Board of Regents Faculty Excellence in Teaching Award and was promoted to Professor.

*Rose Clack (SI 11) of New London High School received the Excellence Award from the ECSU School of Education and Professional Studies for work with technology to support student literacy.

*Shirley Cowles (SI 12) of Sage Park Middle School in Windsor had an article accepted for publication in the December 2015 issue of NCTE’s Voices from the Middle.

*Emily Hernberg (SI 12) of New Canaan High was named an “Emerging Leader in the Jewish Community” by the Jewish Historical Society of Fairfield County at their 30th Anniversary celebration, for her work in Holocaust and genocide education.

*Sarah King (SI 12) of the Masters School in Simsbury will be teaching a new UConn Early College Experience English course next year.

*Danielle Pieratti (SI 14) of South Windsor High School just published a new chapbook titled The Post, the Cage, the Palisade with Dancing Girl Press.

*Lauren Midgette (SI 14) of Bulkeley High School in Hartford just received a Stanford Hollyhock Fellowship for High School Teachers and also joined the Educators-4-Excellence Policy Team in Hartford.

*Ruth Macijauskas (SI 14) of Two Rivers Magnet Middle School in East Hartford received her 6th Year Degree in Curriculum and Instruction from Neag this May.

*Amy Nocton (SI 14) of RHAM High School will teach English 1003, English for Non-Native Speakers, as an adjunct professor of English at UConn in the fall of 2015.

*Elizabeth Simison (SI 14) of Bacon Academy in Colchester now teaches English 1010, Seminar in Academic Writing, as an adjunct professor of English at UConn.

*Susan Laurenco (SI 15) of Montville High School will be teaching a new UConn Early College Experience English course next year.

If you’re a Storrs TC and have done something noteworthy, let us know at cwp@uconn.edu!
Shirley Cowles Publishes Research in NCTE Journal

by Shirley Cowles (SI 12)

During my participation in the CWP 2012 SI, along with Cynthia Dee, a framework was created and presented around the following components: building a literary zone in one’s classroom; defining the purpose of voice and identifying qualities and elements of voice; developing and finding one’s personal voice; using technology and voice; and recognizing challenges in teaching voice.

Experts in the field were investigated, research findings were incorporated, and a plan was set in place to both present our discoveries to our CWP colleagues and begin to implement this directly in our classroom instruction. Linda Rief, Donald Murray, Tom Romano, Katie Wood Ray, Don Graves, Lynn Bloom, Ralph Fletcher, and Anne Lamott were among the writers, authors, and educators researched to begin to build background knowledge around the teaching and development of voice.

Over the past two years, numerous strategies have been put into place and foundations set for exciting students around the power of words, identifying interesting words, utilizing them in our daily vocabularies, speech, and writings.

Coming to understand that RE/VISION is the key to good writing, and that our first drafts will most likely always be “a crummy first draft,” that writing is hard work and writing is thinking, and voice is who we are on paper, has become ingrained in our daily work together. Findings through this instructional model, strategies used, and research conducted have been united into an article to be published in NCTE’s Voices from the Middle December 2015 “Writing Matters” issue.

Shirley Cowles (SI 12) is the Language Arts Challenge Resource Teacher at Sage Park Middle School in Windsor.