Wisconsin English Journal
An Official Publication of:
The Wisconsin Council of Teachers of English

Copy Editor, Stephen Fisher
Production Editor, Mary Ellen Alea
Designer, Melissa M. Schneider
Cover Design, David Rowe

English Department
University of Wisconsin-Eau Claire, WI 54702
Member: NCTE Information Exchange Agreement

Officers:
President - Caroline Majak, UW-Eau Claire
1st Vice President - Sandy Zinos, Waukesha Public Schools
2nd Vice President - Mary Ann Evans-Patrick, UW-Oshkosh
Director at Large - Eugene Baer, Wisconsin Lutheran College
Secretary - Carol Conway-Gerhardt, Sheboygan Area School District

Executive Treasurer/Membership Secretary - Martin Wood, UW-Eau Claire
Trust Officer - John Kean, UW-Madison

Membership Information:
The following options are available:
Regular Membership - $20.00
Contributing Membership - $30.00
Sustaining Membership - $40.00
Student/Retired Membership - $5.00

Send address and check to:
MARTIN WOOD
WISCONSIN COUNCIL OF TEACHERS OF ENGLISH
ENGLISH DEPARTMENT
UW-EAU CLAIRE
EAU CLAIRE WI 54702-4004
(Make checks payable to: Wisconsin Council of Teachers of English)

Send Submissions to:
STEPHEN FISHER
1200 WEST WAUSAU AVE
WEST HIGH SCHOOL
WAUSAU WI 54401

The Wisconsin English Journal is published three times annually in October, January, and April by the Wisconsin Council of Teachers of English. Subscription rate is $10.00 per year for public and private libraries, curriculum centers and similar professional offices. A single copy is $5.00. Make checks payable to the Wisconsin Council of Teachers of English. All subscriptions and other correspondence referring to Wisconsin English Journal should be addressed to Mary Ellen Alea, English Department, University of Wisconsin-Eau Claire, Eau Claire, WI, 54702-4004.
Table of Contents

Articles

Chisholm Award 1994 .................................................................4
Wisconsin Council of Teachers of English

An Overdue Tribute (on paper) ..................................................6
John Price

A Personal Philosophy of Teaching Creative Writing ..................8
Helen C. Johannes

Essays By Ear: Corrections on Tape ..........................................18
Mary Ann Noe

Poetry

April 30: Spring Flowers ..........................................................10
Robert Schuler

[Untitled] ..................................................................................10
Robert Schuler

July First ...................................................................................10
Robert Schuler

above Brule River .................................................................11
Robert Schuler

At Read's Landing .................................................................11
Robert Schuler
Poetry (Continued)

December 9 ................................................................. 11
   Robert Schuler

For Anne Frank ............................................................ 12
   Krista Finstad

In the Gardens of Tivoli ............................................. 12
   Krista Finstad

In Dark Autumn For Eva ............................................ 13
   Krista Finstad

for Karen Blixen (Isak Dinesen) ................................. 13
   Krista Finstad

Lady of the Draft ...................................................... 14
   Sharon Smith

Tenor (Poem Three of the "Dad Poems") ....................... 16
   Mary Jo Wojtusik

NCTE News

Table of Contents .................................................... 1

Editors' Note .......................................................... 3

A Call for Manuscripts .............................................. 3

Program to Recognize Excellence in Student Literary Magazines .................. 21
Editors' Note

With our first issue of the 1994-95 academic year, we send you our best, hoping that this is a good year for you and your students. We trust the summer provided ample time and relaxation for your rejuvenation.

We begin this volume with a rather slim issue of the Wisconsin English Journal, but one that nonetheless contains much for you to enjoy. We are proud to include two celebratory pieces: last year's and this year's Chisholm Awards. It always feels good to applaud colleagues who have worked so hard, who have earned our respect, and who have taught us so well by their example.

On the other hand, we had hoped that this issue would be special also in its emphasis on elementary language arts topics. We were not flooded with submissions, however, and therefore assume that our colleagues are very busy with the important teaching they are doing. We do hope, though, that our second and third issues of this year will include articles on secondary (middle/junior high/high school) and post-secondary (two-year/four-year/graduate school/technical college) respectively.

We believe that the Wisconsin English Journal has been and continues to be an important vehicle for the ideas, inspirations, insights, and inventions of English and Language Arts educators around our region.

So, sit back, relax, and have a good read.

Stephen Fisher — Content Editor
Mary Ellen Alea — Production Editor

A Call for Manuscripts

The editor of the Wisconsin English Journal welcomes manuscripts and poetry on any topic of interest to English/Language Arts teachers and students at all levels. We are looking for submissions from K-12 and post-secondary for each of the next two issues of the '94-'95 academic year.

If you are interested in submitting, the deadlines for these issues are January 15 (Winter/95) and March 31 (Spring/Summer 95).

We ask that you send two copies of each manuscript—typed or word processed—preferably double-spaced throughout. In addition, include with your submission(s) a recent photograph of yourself as well as any other graphic(s) that suit your manuscript or poem. We especially would like to print your photo with your submission. Your name, school affiliation and position should be included on the title page. Also include a stamped, self-addressed envelope (larger if you wish the return of the manuscript). The editor will acknowledge receipt of submissions by postcard and will affirm acceptance of manuscripts for publication by letter or postcard.

Note: If convenient, please send a copy of your manuscript on 3 1/2 inch computer disk. Either Macintosh or IBM format is acceptable.

Generally, WEJ follows the MLA Style Manual and the “Guidelines for the Nonsexist Use of Language” adopted by the National Council of Teachers of English.

Please send submissions or inquiries to

STEPHEN FISHER
1200 WEST WAUSAU AVE
WAUSAU WEST HIGH SCHOOL
WAUSAU WI 54401
Chisholm Award 1994

Wisconsin Council of Teachers of English

It is important to all of us for the Wisconsin Council of Teachers of English (WCTE) to honor meritorious service each year, for in doing so we reaffirm our high goals and standards, and celebrate what is best in our profession. To personify our achievements and aspirations, we could not find a better model than Connie Russell, this year's recipient.

The language arts teachers of Wisconsin owe her a great deal of gratitude:
- for dozens of presentations in which she has shared her expertise
- for the promotion of innovative programs such as First Steps, the acceleration for at-risk readers in first grade, and the Early Literacy Inservice Course (ELIC)
- for an example of excellence in classroom research
- for a memorable state convention in Eau Claire
- for leadership in WCTE in an era of change
- for her part in establishing a public policies committee for making the council’s voice heard
- for work on the State Assessment Committee

and the list goes on and on.

But in education, as in any important endeavor, it is the grass roots activity that accomplishes the goal, and perhaps this is where it becomes most clear what this year’s recipient stands for. Ten years ago the language arts teachers in her district felt unappreciated and frustrated. Then, as the district’s first coordinator of reading and language arts, she defined that role as mentor and facilitator for the classroom teacher.

A quiet and unassuming leader, she lives what she believes about reading and writing being lifelong joys, and is not
shy about promoting what she believes is best for kids.

She has provided leadership
- for curriculum change
- for a shift in the instructional model from ability grouping to flexible grouping
- for pilot programs in reader/writer workshop and the use of portfolios
- for the development of a tech writing program, a district-wide Junior Great Books Program, and much, much more.

She has encouraged and budgeted for teacher participation in program development and professional meetings. She has empowered teachers to do what they know is best. She has made a difference where it counts — in the classroom.

Those are some of the reasons we like this esteemed colleague, but we love her because in the serious business of demanding progress toward excellence, she has remained a warm and caring friend.

She has been known to run craft workshops over the noon hour, wallpaper and lay cement on weekends with her husband who is a contractor, laugh all the way to Louisville with a carload of zany English teachers, and exude pride as her children develop as professionals and her granddaughter learns to read.

This year’s recipient has epitomized the hard-working, dedicated teacher — first as a teacher of children and then as a teacher of teachers. As one colleague said, she always looks forward — never looks back.

With leadership like this, the future of the language arts in Wisconsin is in good hands.

"With leadership like this, the future of the language arts in Wisconsin is in good hands."

All of us want to thank Connie for being a dream keeper, and ensuring that thousands of youngsters will grow as storytellers.
An Overdue Tribute (on paper)

John Price

In April of 1993, I had the distinct honor of presenting that year’s Chisholm Award for Distinguished Service to the (English Language Arts) Profession in Wisconsin to Ellen Last, our Department of Public Instruction consultant for English language arts. Actually, my pleasure was somewhat at the expense of Tim Hirsch, who was to present the award but who was leading one of his now famous historical tours at the time. I had nominated Ellen for the award the previous year, so I became the lucky one to stand at the podium and present the award to her. It was truly a lovely event at our NCTE regional convention that year. We followed the awards ceremony with a wonderful mid-morning breakfast at one of Madison’s finest brunch spots—a morning I’ll never forget.

Readers of this publication will recall that it is customary to publish the text of the presentation speech in the Wisconsin English Journal. Well...the journal was in flux at that time (having since found an editorial home). Worse yet, I had hammered out notes for my presentation on a computer which has long since been sold, and the version of the word processor I used seems to have been lost, so the original text is gone somewhere in antiquated cyberspace. Nonetheless, after these many months, it is very easy for me to recollect the theme of my tribute to Ellen.

I hope it has been within everyone’s experience to have met Ellen Last. For about a dozen years now, she has held the banner of our profession in our state and across the nation. She is always there for us when we need her, as a resource, a font of knowledge, and as an inspiration. Anyone who has ever been gently nudged into action by Ellen, as I have many times, knows of her spirit and of how much she cares.

"Anyone who has ever been gently nudged into action by Ellen, as I have many times, knows of her spirit and of how much she cares."

Ellen Last
1993 Chisholm Award Recipient
cares. She seems to be cognizant of all the
issues. She knows everyone. She is ever-
present, and she is eminently effective.

As a teacher, professor, and now as a
state-wide consultant, she is able to see
into the nuances of our profession,
whether it be in terms of sound and rea-
soned (or inspired) practice or into the
less sunny realms of politics, her clear
vision and sharp wit serve her well. And
that service transcends from herself to all
of us.

Dr. Last has led in the mid-1980s pro-
duction of our renowned Guide to Cur-
riculum Panning in English Language Arts.
She has worked with WCTE tirelessly in
the staff development we’ve undertaken
since then in the implementation of prin-
ciples set forth in the guide. She has been
active in policy, pre-service, and certifica-
tion. She has worked to bridge disciplines
and professional organizations. She has
insured that WCTE’s voice is heard in
Tech Prep and assessment arenas. She
has represented the views and expertise
of Wisconsin professionals at many na-
tional gatherings with NCTE and other
organizations. She has promoted “the
arts” in English language arts. She also
takes us abroad to the United Kingdom
every year!

Most of all, though, when I think of
Ellen Last, I think of grace. Whether it
has been in meeting halls, in tense dra-
matic confrontations in administrative
offices, in the presence of a glacier on a
mountain peak, or in peaceful conversa-
tions about her children, grace is always
there with Ellen. She is the epitome of
one who balances person, spirit, and
profession. We are so lucky to have her
here in Wisconsin. Awards like the
Chisholm are simply our way of saying
thank you to her.

"She is the epitome of one
who balances
person, spirit,
and profession."
A Personal Philosophy of Teaching Creative Writing

Helen C. Johannes
Columbus High School
Marshfield, WI

"It is the task of the creative writing teacher not to teach creativity, because that can’t be taught, but to teach each individual how to tap the resources of the self."

As English teachers, many of us teach creative writing, if not as a course title, then as a unit within our other courses. We teach it, some of us daily, but how often do we sit down and consider what exactly constitutes our definition of creative writing? How often do we give verbal form to our reasons for teaching what we do and to whom under the guise of something called “creative writing”? After designing—and teaching for four years—a semester course on the topic, I’ve formed a number of conclusions.

Creative writing is all writing that is self-generated; that is, it is all writing that is created by the self and, often, for the pleasure of the self. This definition can include all creative and original uses of written language from essays to advertising slogans to computer programs. For the purposes of a Creative Writing class, however, I narrow the definition to original poems, short stories, and plays—the so-called fictional genres.

Based on this definition, all individuals are potentially creative because all individuals are unique; no one has had exactly the same experiences, not even twins. And no individual processes experiences in exactly the same way as another. Some people, either due to personality type, upbringing, or natural gifts, have an extraordinary ability to create wonder with words. Others, for the same reasons, have unrealized or untapped resources.

It is the task of the creative writing teacher not to teach creativity, because that can’t be taught, but to teach each
individual how to tap the resources of the self. Ideally, all teachers of writing should be equipped to do this, because all of us should have been tapping our own creative selves as we learned our profession. Practically speaking, however, not all English teachers are writers themselves.

I believe it is a must for a teacher of creative writing to write creatively. We cannot adequately teach from the inside what we ourselves do not practice. Most English classes approach writing from the outside, with analysis of style, form, and content. The actual piece of writing, however, is produced from the inside, from the active, seething self. It blooms. Afterward, it can be shaped by the wordsmith's tools, from the outside. To teach creative writing without a personal knowledge of creative birth-giving is to teach it without authority. It is also to teach the form without experiencing the vulnerability of exposing self to the scrutiny of others. I do not believe we can nurture the growth of self in others if we have not shared that same experience of vulnerability.

Consequently, for the naturally gifted, those for whom simple creativity comes naturally, the teacher is the guide, the one who teaches shape and form and the discipline needed to produce a finished piece of writing. For this writer, the teacher's role includes supporting a deeper exploration of the self, a greater self-knowledge.

For the reluctant creator, the teacher's role is similar in that this writer also needs guidance with shape and form and support in self-exploration, but this reluctant writer also needs coaching in order to tap latent creativity. In addition, he or she needs validation for efforts at genuine self-expression. For too many reluctant writers, that validation or affirmation of personal value has been lacking either at home or in previous schooling, and the teacher must work hard to overcome a reluctance in the student to expose inner feelings to a cold and impersonal judge.

The most difficult aspect of teaching creative writing, then, is the judging. I've found it easiest to base my grading on the number of completed assignments, the number of pages produced by the individual, the depth and understanding demonstrated by critiques written for other classmates, weekly self-assessments of writing progress, and a detailed self-assessment each writer completes at the end of the course. For me, the measure of success is the self-knowledge gained by the individual as a result of looking at writing from both the inside and the outside.

Teaching creative writing, whether as a course or as unit within another course, is, more than any other teaching, a journey of discovery. Not only is the teacher a student's trusted guide on the road to self knowledge, but the guide is also a full participant in the journey. Each time, I learn again what it is to dream.
Poetry

Robert Schuler

April 30: Spring Flowers

Blossoming out of mud and sand
snow and dust
streams of leaves
crocus lavender and white-gold
bloodroot red tulips pink spring beauties
Dutchman's breeches daffodils
gold finches
and an Indigo Bunting

[Untitled]

the garden layed these May evenings
in half-light floating
sheets of light and shadows and flowers
green laddering ferns and Solomon's seal
silvery-blue crosses of phlox
dangling pale-blue harbells
lavender wild geranium and Virginia waterleaf
tiny white
starflowers at your feet

July First

sun catches
buckskin in the wings
and tails of two hawks sailing
over a streambank
sewn quilt-thick with black-eyed
golden Susans
above Brule River

sun falls
through the glade
beneath the tight ranks of tiny pines
hundreds of shining red bunchberries
and the bold glistening true blue
globes of the bluebead lily

At Read's Landing

eagles soar white
breasts and heads
sharp against the cold blue afternoon
high over the bristling
bluffs of the Mississippi
at dusk they spread their wide black wings
and walk
    slow
    down wind

December 9

misty late afternoon
outside Chippewa Falls
the black oaks
the blue silos    the rust-red brick houses
the low blurred sun
all glazed
pearling in the haze
Krista Finstad
Minneapolis, MN

For Anne Frank

The bedroom seemed full of vicious silence, while we waited for the air around us to collapse. On these worn warehouse walls you pasted pictures of movie stars wanting to be just like them glamorous, golden, and anything but a German Jew when you grew up.

But you didn't grow up, you just wilted away becoming ever so slender and pale, tired of your father's teachings, tired of silence - the cat in its stirrings, tired of the church bells chiming meaningless time.

A little girl with dreams enough for a galaxy, famous as you had wanted, yet for your words that we read, the horrors you won't let us forget, of you and your short life in this, your last, home.

In the Gardens of Tivoli

This is where Grieg came for fun, with his love and his friend on cool summer nights.

But the band plays Strauss, and nobody waltzes beneath the sheltering elms.

The old stop to rest on the benches near the tree, listening with eyes closed.

The young move forward to the games, the candy, the rides.

And somewhere someone whistles Grieg as a butterfly brushes across a blossom.
In Dark Autumn
For Eva

The dark angels of cloud shadows
pass over the lawn
You wander around the parlor
still hearing the music of
her hands singing from the piano

You touch the back of her chair
with the flat of your palm
feeling the plush of the velvet
bristle like pins

We are waiting for a word to drop.
They rest dormant in her mouth
like dew forming on these petals
that die in the caged heat
of her room. She shivers
beneath her sweater

The leaves fall outside,
bright red in their dying.
I place a damp towel
in her dry mouth, hold
her cool hands still with
my hand, brushing her soft
hair with the other. I stop
only for more coffee.

It's been three days now. The
doctors are busy. I am still
brushing her hair. Her eyes
are open her hands growing
colder. She has left us now
in dark afternoon, her
tongue heavy like a stone
in the tomb of her mouth,
silent and still.

for Karen Blixen
{Isak Dinesen}

At times she wished this life would cease
his scent stealing through her silent air
and her stomach tugging against this earth
outweighed her disbelief
that it is only his presence she craves.
This agony, more than she could bear

She sees his faltering plane in her sleep
and awakening wonders too
if it is only a nightmare that comes
to tie her to this earth, to keep
the quaking of her tired soul,
Her every effort, futile to undo.

The plans they made to leave are gone
her packed bags shuffle beneath her feet
In the Ngong Hills he will wait until her time
when victory over this life will be won.
Carrying a cashmere shawl and gun, she
watches his grave where two lions meet.

Now words scatter the page like stones
back to Denmark she came
to escape the dying coffee farm and air
her mind, writing down the bones
of her life and love's death.
It is endless and still the same.
Sharon Smith  
Teacher, Chippewa Falls Middle School

Lady of the Draft

She walks in beauty.  
Step by purposeful step,  
Through brainstorms and drafts;  
Never telling,  
Always showing the way.

She walks in beauty.  
Silky, satiny words  
Wrap around her lithe, supple body  
Fluid, flowing  
Verbs drop from her waist;  
Descriptive phrases  
Weave through a tailored bodice;  
A belt bejeweled with adverbs  
Snug around an hourglass waist,  
Gently shapes her figure of speech;  
Strapped around her soft-skinned feet  
Are thongs woven of leather nouns.  
A knowing smile  
Wars her face.  
Sea blue eyes,  
At peace with subject-verb agreement,  
Watch alertly  
For split infinitives, comma splices.

Modifiers dangle from her ears  
Sparkling adjectives  
Adorn her hair.  
She walks in beauty.  
Following the prepositional path  
Out and about,  
Over the hills of hyperbole,  
Into the meadows of metaphor,  
Beyond the stream of consciousness  
Where smiles lay scattered like dandelion puffs  
Along its bank between sunlit phrases.

She walks in beauty.  
An earthenware bowl,  
One arm wrapped 'round its rim;  
Her hand dips,  
Sows word seeds  
Into the topsoil,  
Hoping  
Her message will take root,  
meaning will grow.

She walks in beauty.  
Always composed,  
Ever revising  
Welcoming each new draft
Like a babe welcomes the change of
wet pants.
Imagination fertilizing
Rows of prose,
Taking care to weed out
Fragments,
Redundancies,
Awkward, bulky words.
Developing her field of dreams
With details, examples or reasons
Comparing, contrasting
Ordering her rows
Chronologically, spatially
Or by their importance.
Her labors end
With the harvesting of
Ripened paragraphs,
Firm as a perfect tomato
Juicy with specifics,
Meaty with meaning.

She walks in beauty.
Gracefully harmonious,
No ifs, ands, nors
Or buts about it,
Lush with possibilities,
She begins the process anew.
Tenor
(Poem Three of the "Dad Poems")

Rich tenor of Life,
Father,
Like David of Long Ago:
Entoning a soothing message
Of strength and hope
For those who
Hear.

At times your cadence
Was halting...
When on the Eisenhower,
You struggled
Through dissonant chords
Of tangled traffic,
And withering thoughts,
Headed for Loyola Hospital,
As you tried (for Mother’s sake)
To hum the thirties melodies
From happier times.
The cantor resonates
A note of cheerfulness,

His musical paradigm
Moves us rhythmically
Up and down
Scales of
Uncertainty,
Trusting Providence.
The modulating dynamics
Of your song
Mark well
Our terse rehearsals for
Eternal incantations.

A first grandchild is born—
Allegro;
Graduates march to
"Pomp and Circumstance"—
Fortissimo;
Bride and groom exchange
a kiss—
Sempre dolce;
Loved ones tame
Scylla and Charybdis
Andante;
A child suffers
Doloroso;
We watch the sun
Set in a lavender sky—
Pianissimo.

In composing your arias,
You
Orchestrate,
Celebrate
Elevate,
As the simple events
Of our lives—
Crescendo.
"I hate it! I love it!" That from the same student.

Last year at semester break, I decided I'd had it. We all intimately know the scene: correcting essays late at night; correcting essays during prep hours; correcting essays at lunch; correcting essays between classes. You get the picture. It's what you get for majoring in English.

There had to be something better, and I committed myself then and there to trying something I'd wanted to try for a long time. I invested in a voice-activated tape recorder, and embarked upon what I hoped would be a successful program. It succeeded far beyond what I had expected.

For the first semester of last year, I graded essays the way I had always graded essays—pink or purple or green pen in hand, making tic marks in the margins to indicate mistakes, writing comments, plastering a grade on top. My students reacted to corrected essays the way students often react to graded essays—they looked at the grade, compared grades, and tucked or tossed them into their portfolios. And went on to the next essay, where they proceeded to make the same mistakes again. What had happened to my helpful comments? Had they so little an effect?

The first essay of second semester came due, and I walked in the door with a new agenda. I showed the kids my tape recorder and announced that no more would there be colorful signposts all over their papers. No more would there be "helpful
comments” in the margins. No more would they find a grade written on top of the page. They were puzzled. Then they were irate.

"Why are we doing these essays if we’re not getting graded on them?” they demanded.

"Oh, you’re getting graded all right,” I replied. “But now all of your grades—and comments too, by the way—will be recorded on this handy-dandy little gizmo. Your essays will come back wrapped around a tape. To find out how I feel about your essay, and how I graded it, you must listen to the tape.”

Now they were excited. Did that now make portable tape players legal in school, they wanted to know. If it’s during your open time, I don’t see why not, I boldly answered.

I collected the essays. And crossed my fingers!

At the first chance I got, I popped the first tape in, pressed the record button, and picked up the first essay. I set my timer, just to see if it would be quicker than writing all my comments and corrections. The essay was a three-pager, and I set off into new territory.

The first impression I had was that someone was going to think I was crazy. Here I was, sitting in the English office, apparently talking to myself. “Well,” I tentatively began, “here I am in the English office, Pat, all alone with your essay. This feels really strange, but let’s give it a shot.” I stopped to read the introduction, and the recorder shut off. “This”—the recorder began whirring—“is a really good introduction. I can see right at your opening sentence what you’re going to be writing about. It looks like you’ll probably have two body paragraphs, because you say . . .”

It got easier as it went along. I read especially good sentences back to the recorder, and added a compliment. I put in a “Yuck!” here and there where word choice or structure made a section unintelligible, then told them why the comment. I clucked over misspelled words, but refused to provide the correct spelling. I searched out loud for specific examples to support their opinions. I raved over extraordinary organization and clarity. I learned, after listening to the first tape, to wait for the lead-in to advance, and to blow lightly on the microphone to activate the recorder, so that my comments would not begin in mid-word or mid-sentence.

"Okay, Pat, that’s going to get you a nice B+.” I turned off the recorder and hit the rewind button. I checked my timer. Four minutes!

Four minutes?! I checked again. Four minutes.

This seemed to be working, although I still kept my fingers crossed. I had study hall next, so I packed up and hustled down, pocketing my recorder and grabbing a few essays on the way. At first I felt really conspicuous quietly talking another essay grade onto tape, but when the kids found out what I was doing, they were fascinated. My writing students got to gloat, and the others were jealous over the new technique. For every essay, I kept track of the time it took me to correct. It varied between three and eight minutes.

When I handed the essays back, wrapped around the tape and secured with a rubber band, the kids were anxious to listen to what I had to say. They commented on the strangeness of getting a
"I love it! I hate it!' was the instant reply. "When I get a paper back with a written comment, I can read it, 'Pat, please put a comma in here,'—said in a sugar-sweet voice—but when I hear you on tape, I hear 'Pat, what is this?! I can't figure out what's what!' It's like having you standing right over my shoulder!"

"So you don't like it, then?"

"Oh, no, that's not it. Now I get lots of good comments too, and you tell me where it's not clear, and give me ideas to help me revise it."

Revise it?! Oh, be still my heart! I have always had the policy of allowing rewrites within three days of the essay's return. Now they actually were going to take me up on my offer!

Over the time that I have used this method of correcting essays, I have found plenty of benefits, many of them unanticipated. I have gained more time for myself; I had hoped that would happen. More importantly, the kids have taken it upon themselves to do more rewrites. After the first essay, I have found that there are fewer mistakes on subsequent essays. When I never would have taken the time to write an abundance of comments, especially good comments, I now praise even the smallest thing, and explain in more detail what is confusing or incorrect. That does not mean that I tell them what to write, but I do teach more about clarity and organization, supports and tone, than I did when I was writing commentary.

Oh, sure, you say, and what about the pitfalls? They forget to return the tapes, don't they? They record rock music on them, don't they? They fast forward to the grade and don't even listen to the comments, don't they?

O ye of little faith. Of course, there are pitfalls. Cost, perhaps. However, if they provide their own tapes, no one has the burden of high cost. They only forget to return their tapes once; I can't grade the next essay until I have a tape in hand. If they lose their tapes, they know they must replace them. Perhaps some classes need workshop time, in class, to listen to their tapes immediately upon return. Then the tape never even leaves the classroom. Yes, they often fast forward through the comments to hear the grade, but they also rewind to get their corrections straight when they rewrite, if they don't like the grade they hear. And they do rewrite. With this year's first essay, one-third of one class did revisions, and those revisions were a considerable improvement over the originals.

Is it worth it? You bet! I now have time to get to the bathroom between classes, and I can eat lunch with my colleagues, to say nothing of supper with my own family. The kids are writing with more care and skill, and there is a sense of purpose to revision. The second essay retained a lot of the ideas discussed on the first corrections. Writing is improving and we're all a lot more satisfied. In short, I love it! I love it!
Program to Recognize Excellence in Student Literary Magazines

The Program to Recognize Excellence in Student Literary Magazines, modeled after the Nation Council of Teachers of English's (NCTE's) Achievement Awards in Writing, honors quality literary magazines from middle schools, junior highs, and high schools in the United States, Canada, and American schools abroad. Throughout the program's nine years, the Advisory Committee has sought to keep the spirit of the intent of the program's originators: to recognize quality but to offer no critiques of the magazines. Only student literary magazines may be entered; districtwide magazines, newspapers, and yearbooks are not eligible for recognition. In 1993 the NCTE Executive Committee initiated a $25 entry fee to cover administrative costs for the program, since the program receives no outside grants.

State Leaders administer the program in cooperation with NCTE headquarters. They assemble judging teams and arrange for every entry to be reviewed and scored by two judges working independently. The judges, who are English teachers at the middle school, high school, or college level, examine a variety of aspects of each magazine submitted, using a scoring sheet and pertinent information provided by the entering schools. The point system (total 100 points) for evaluation, described below, gives primary emphasis to literary aspects—although production values are also considered, as is the extent of student participation in production.

- Literary quality (50 points)
  -imaginative use of language
  -appropriateness of metaphor, imagery, symbol
  -choice of vivid, clear, precise words
  -variety, rhythm, flow of language

- Kinds of writing included (15 points)
  -poetry
  -fiction nonfiction (essays, reviews, writings from other disciplines)
  -drama

- Editing, proofreading (15 points)

- Design/artistic aspects (10 points)
  -layout
  -illustrations, photography
  -typography, paper stock, press work

- Front matter and pagination (5 points)
  -title page (title, school, city, district, state, date)
- table of contents
- staff credits
- Type of production (5 points)
  - offset press
  - photocopy
  - mimeograph

There are several descriptive categories—ranging from *Above Average* to *Highest Award*—for the magazines recognized in this booklet. Any magazine judged at the level of 71 points or more is included in the listings. A brief explanation for all of the categories of excellence is provided below.

*Above Average* (71-80.9 points)

Very sound writing; genres other than poems and short stories included; good editing; evidence of effort to embrace other subject areas; design and layout adequate; students participate in editorial, production, and business aspects.

*Excellent* (81-90.9 points)

Extremely high quality of writing; variety of genres; meticulous editing; some writings from other subject areas; design and graphics attractive, pertinent to writings; students have strong roles in editorial, production, and business aspects.

*Superior* (91-100 points)

Outstanding writing; wide variety of genres; excellent editing; high-quality design and graphics, appropriate to themes of writings; clear evidence of interdepartmental and interdisciplinary involvement with good writings from other subject areas; students dominate editorial, production, and business aspects.

*Highest Award*

This special award, selected from the superior-ranked journals, recognizes magazines that fulfill extraordinary standards of excellence. In such magazines, students handle virtually all aspects of writing, production, and business with exceptional skill. The magazine is characterized by a variety of genres; highly original and technically excellent writing; attractive layout, typesetting, and graphics; inclusion of high-quality writings from various disciplines; and other evidence that schoolwide participation has gone into the development of the magazine.

As the program grows, the Advisory Committee continues to refine it. In 1993, 876 schools submitted entries; of those, 45 received the highest award; 219, superior; 397, excellent; and 171, above average.

We are pleased with your response and encourage you to continue to participate in
the Program to Recognize Excellence in Student Literary Magazines.

Wisconsin Winners:

Superior

East High School (2222 East Washington Avenue, Madison, WI 53704)
- *Expressions*. Karla Solheim, Adam B. Brown, Frances Chewning, Sebrina Fassbender, Student Editors; Beth Torrison, Faculty Advisor. ($1.00)

Edgewood High School, (219 Monroe Street, Madison, WI 53711)
- *The Wayfarer*. Lauri Schumacher, Elizabeth Beasley, Alan DeSmet, Student Editors; Diane K. Mertens, Faculty Advisor.

William Horlick High School, (2119 Rapids Drive, Racine, WI 53404)
- *Palantir*. Angie Berth, Student Editor; Dianne Belland, Faculty Advisor. ($2.50)

James Madison Memorial (201 South Gammon Road, Madison, WI)
- *Pressions*. Elden S. Steel, III, Maureen Halpin, Stephanie Boelit, Li Cowell, Student Editors; W. R. Rodriguez, Faculty Advisor. ($1.00)

Marquette University High School (3401 West Wisconsin Avenue, Milwaukee, WI 53208)
- *Signatures*. Broc Horvat, Matt Becker, Brent Gilmore, Geoff Jonas, Student Editors; Virginia Schauble, Faculty Advisor.

Excellent

Badger High School (220 South Street, Lake Geneva, WI 53147)
- *Moments*. Eric Dunn, Katie Recht, Katie Pratt, Chris Townsend, Student Editors; Madeline Huston, Carol Carlin, Faculty Advisors. ($6.00)

Columbus High School (710 South Columbus Avenue, Marshfield, WI 54449)
- *The Side Inside*. Karen Kraus, Monica Kamps, Student Editors; Helen C. Johannes, Faculty Advisor. ($2.00)

Dominican High School (120 East Silver Spring Drive, Whitefish Bay, WI 53217)
- *Tapestry*. Jennifer Jager, Sarah Mauer, Student Editors; Antoinette Graham, Faculty Advisor. ($3.50)

Glen Hills Middle School (2600 West Mill Road, Glendale, WI 53209)
- *Once Upon Our Time*. Rebecca Weisz, Brian Peret, Mike Jones, Student Editors; Patricia A. Santilli, Faculty Advisor.

Green Bay West High School (966 Shawano Avenue, Green Bay, WI 54303)
- *Rays from the West*. James Papilham, Faculty Advisor. ($1.00)

Shorewood High School (1701 East Capital Drive, Shorewood, WI 53211)
- *Pegasus*. Shaw Onsgard, Ben Schudson, Student Editors; Don Gietzen, Faculty Advisor. ($3.00)

Waukesha North High School (2222 Michigan Avenue, Waukesha, WI 53188)
- *Polaris*. Laura Stanke, Ralph Churchill, Joel Martin, Jeff Dallman, Student Editors; George R. Johnson, Faculty Advisor. ($2.00)
- *Out of the Blue*. Cori Shanower, Student Editor; Tracy Thiel, Faculty Advisor. ($3.00)
Directors

Chair
Bonnie Frechette, West De Pere High School, De Pere, WI 54115

District #1
Pat Santilli, Glen Middle School, Glendale, WI 53209

District #2
Diane Mertens, Edgewood High School, Madison, WI 53711

District #3
Al Menninga, UW-Platteville, Platteville, WI 53818
Mary Graber, Mineral Point High School, Mineral Point, WI 53565

District #4
Susan Bartlett, Cashton High School, Cashton, WI 54619
Carol Carlson, Central High School, La Crosse, WI 54601

District #5
Kay Strouse, Stevens Point Area Senior High School, Stevens Point, WI 54481
Laurie Smith-Neuwirth, Stevens Point, WI 54481
T.J. Jacobs, Stevens Point, WI 54481

District #6
Jean Stebbins-Mueller, Clovis Grove School, Menasha, WI 54952
Mary Ann Evans-Patrick, UW-Oshkosh, Oshkosh, WI 54901

District #7
Jean Larson, Howard Grove High School, Howard Grove, WI 53083
Bonnie Frechette, West De Pere High School, De Pere, WI 54115

District #8
Anita Hartman, Bonduel High School, Bonduel, WI 54107
Katherine Holman, UW Center-Marinette, Marinette, WI 54143-4299

District #9
Mary Kay DeBroux, Newman High School, Wausau, WI 54401
Mary O'Flyng, North Central Technical College, Wausau, WI 54401

District #10
Pam Rennhack, 1108 Dutchman Drive, Chippewa Falls, WI 54729
Douglas Robertson, Medford Area High School, Medford, WI 54451

District #11
Diane Fjelstad, Chetek High School, Chetek, WI 54728
Lorna Coleman, Amery High School, Amery, WI 54001

District #12
Gary Banker, East Junior High, Superior, WI 54880
Kimberly Towns, East Junior High, Superior, WI 54880