

January 2008

## Professional Boks of Interest: Rights and Responsibilities

Joe Lubig

N. Suzanne Standerford

Sue Szczepanski

Follow this and additional works at: <https://scholarworks.gvsu.edu/mrj>

### Recommended Citation

Lubig, Joe; Standerford, N. Suzanne; and Szczepanski, Sue (2008) "Professional Boks of Interest: Rights and Responsibilities," *Michigan Reading Journal*: Vol. 40: Iss. 2, Article 16.

Available at: <https://scholarworks.gvsu.edu/mrj/vol40/iss2/16>

This work is brought to you for free and open access by ScholarWorks@GVSU. It has been accepted for inclusion in Michigan Reading Journal by an authorized editor of ScholarWorks@GVSU. For more information, please contact [scholarworks@gvsu.edu](mailto:scholarworks@gvsu.edu).



# Professional Books of Interest: Rights and Responsibilities

EDITED BY JOE LUBIG, N. SUZANNE STANDERFORD, AND SUE SZCZEPANSKI  
NORTHERN MICHIGAN UNIVERSITY

**O**K, I dare you. Really, try to open up the newspaper, search the Web, or channel surf without getting hit with an ad or sound bite about the primary elections. As much as we would like to have the luxury of sneaking away from this type of news, it lingers in the air, tugging at the thoughts we weave into our daily conversations. The candidate critiques lie on the ground like freshly fallen snow. Some revel in the newness and beauty of what they see, while others curse the thought of having to remove an added annoyance in their lives.

The professional books reviewed in this issue challenge us to take sides on ideas critical to student learning. To speak well, to rid the world of untruth, to challenge what others think, and to question what our leaders are doing are rights guaranteed to us through a public education. These rights, though, carry with them the responsibility to act towards the common good. These rights and responsibilities demand that we set high expectations for ourselves and for our students. They require we act as a community toward the common good. The reviewers reflect on how we teach critical literacies to our students to help them find their place in the world and to do what is just.

As you read the reviews composed by Stephen Smith, Tom Suchenek, Andrew Crunkleton, Jean Crunkleton, and Joe Lubig I encourage you to reflect on what it means to accept the right and responsibility for developing purposeful critique and language. I encourage you to consider how you can infuse the challenging and controversial issues presented into your classrooms. I challenge you to see these ideas as freshly fallen snow used to provide a blank canvas to help students exercise their right and responsibility to construct thought and language around issues that matter.

*Teachers' Writing Groups: Collaborative Inquiry and Reflection for Professional Growth*, edited by Sarah Robbins, George Seaman, Kathleen Blake Yancey, and Dede Yow; 2006; Kennesaw, GA; Kennesaw State University Press. \$18.95; ISBN: 978-1-933483-10-8; 212 pp.

BY JOE LUBIG

This book is about relationships. It is about the relationship formed in a literacy community when educators invite into their classrooms those experts from our profession such as Donald Graves (*Writing: Teachers and Children at Work*) and Katie Wood Ray (*Wonderous Words: Writers and Writing in the Elementary Classroom*). It is about the relationship between writing as a "tangible, touchable thing" (p. 143) and students. It is about the relationship between technology and reflection in the writing process. It is about the relationship between theory and practice rooted in the narrative.

Victoria Walker's contribution, "Picture This: Using Wordless Books to Teach Primary-Grade Writers," is an excellent example of how teachers can use material deemed expert by the profession to build a writing model unique to the needs of their own students. Victoria's collaboration with a colleague,

Ann, in a first-grade classroom utilizes the work of Graves, Ray, and Calkins to make students "active participants in writing processes" (p. 120). This is modeled through the use of wordless books by authors such as Tommie DePaola, Pat Hutchins, and Raymond Briggs. Victoria's reflection on whether or not you can teach writing to primary students is confirmed as she takes us through the ups and downs of teaching her early elementary students to write. Her story demonstrates the power of theory into practice when supported in a collaborative peer environment. Victoria's narrative left me with what is possible when we use our own learning and the learning of our colleagues to weave together the clear curricular goals we have for our students with frequent reflection on our own practice.

"Writing is a tangible, touchable thing. And while it doesn't have to be in the form of a five-paragraph



essay, it is a valid means of creating, communicating and assessing" (p. 143). And there it was for me. Leslie Walker's realization is that writing is something beyond a prescribed form. The quote reinforced for me what I do in my classroom everyday. The beauty of his quote is deceiving as it is derived from a serious struggle with his students to engage in Cisneros's *The House on Mango Street*. I can feel his frustration as his students rebel against his brilliant idea to read the vignettes aloud while students respond in double entry journals—an idea he formulated and believed in because he felt it would be that "tangible" bridge between his students and the text. Similar to the dance in my classroom, the students rebelled and he gets angry. He makes them write partly out of anger and partly due to what he believes to be good teaching practice. The results are amazing to him. He learns about each of his students in a unique way not afforded by traditional, prescriptive pieces: "I learned that the main reason some students move is that 'the house is falling apart and not worth putting money into,' or so a parent says" (p. 145). It is this honesty in discussion of classroom practice that makes the writing through this whole collection tangible to me.

Not ignoring the value of technology to communicate our thinking through writing, "Setting Teachers' Writing Groups in Context" reminds us of the potential use of electronic communication to publish our thinking to the writing community. Robbins, Seaman, Yow, and Yancey reflect on the use of a listserv to keep participants engaged through what Peter Elbow has labeled as "low stakes" writing. This strategy was used to allow the writing community to figure out what it was they didn't yet know so they could construct meaning together. It has reminded me of the value and appropriateness of text messaging, e-mail, and chat to provide students with time to think about what it is we are searching for in the classroom. Although this area of technology

to support the community is not discussed deeply in this text it has reminded me of the need to seek out sources that would assist me in supporting thinking and writing through the literacies my students are more prone to use in their daily lives.

What is most evident in *Teachers' Writing Groups: Collaborative Inquiry and Reflection for Professional Growth* is the lack of cookbook type dialogue hammering the particular tasks and lesson plans for writing instruction. Instead, the editors have compiled a rich collection of stories to reflect on the struggles and victories writing groups have to offer. The reflective narratives presented pushed me to critique not only the ideas presented, but my own teaching as well. Mostly, the focus on each individual as a part of the larger writing community reminded me that the "process of writing is often more important than the product" (p. 57). This collection, compiled by members of the Kennesaw Mountain Writing Project, will allow readers to further develop their identity as writers and as teachers of writing. As the headings in the table of contents denote, *Teachers' Writing Groups* clearly models what it means to "Create Our Professional Identities," ensure we are "Looking Closely at Classroom Practices" and "Designing Writing Programs" that work, and to constantly be "Re-viewing Writing Groups at Work." This book is a must have if you wish to have the support to help you "think through writing" (p. 130).

## References:

- Graves, D. (1983). *Writing: Teachers and children at work*. Portsmouth, NH: Heinemann.
- Wood Ray, K. (1999). *Wondrous words: Writers and writing in the elementary classroom*. Portsmouth, NH: Heinemann.

*Joe Lubig teaches secondary reading methods at Northern Michigan University and is a member of the Upper Peninsula Writing Project.*



*Nurturing the Peacemakers in Our Students: A Guide to Writing & Speaking Out About Issues of War & of Peace* by Chris Weber; 2006; Portsmouth, NH; Heinemann. \$23.00; ISBN: 978-0-325-00749-6; 232 pp.

BY ANDREW CRUNKLETON

As a high school social studies teacher, I want to infuse important and sometimes controversial issues into my students' lives. I feel that invoking a sense of purpose and understanding about a wide array of topics is an invaluable experience for my students. When a student combines core knowledge with "outside of the box" thinking, fantastic solutions and grand ideas seem to emerge.

Sharing current events and news articles in a classroom is a fantastic way to get students to start thinking about world events. *Nurturing the Peacemakers in Our Students* provides many useful ways to take current events and adapt them into lessons that provide information, solutions, and higher order thinking with regards to a wide array of topics. Some topics Weber's work addresses are: landmines, child soldiers, refugees, nuclear weapons, and terrorism. Through a wealth of primary sources, the most powerful being letters or poems written by children in war ravished nations, *Nurturing the Peacemakers in Our Students* places students into the multifaceted lives of adolescents throughout the world. This information combined with numerous lesson plans has helped spark fantastic debate and writing in my classroom.

Personally, I find the section "Educating Students About the Scourge of Landmines" (p.59) to be

extremely resourceful and heartfelt. The author, Chris Weber, provides the reader with several useful Web sites. These sites coincide with first-hand accounts from individuals living in land mine-laden areas. Mr. Weber suggests making informational displays to educate others about this topic. I implemented this lesson plan and was blown away by the care, effort, and emotion my students put into it. After making informational kiosks, my students suggested that we tackle other world issues in hopes to inform and challenge fellow students' knowledge on important world happenings.

The only weakness of this book may be that the lessons provided are quite in-depth and may prove difficult to fit into a stringent curriculum. However, if you enjoy outside-the-box teaching and want to incorporate authentic world events into your classroom, I strongly encourage reading *Nurturing the Peacemakers in Our Students*. This book has encouraged me to have an authentic audience in mind for my students and to realize that thinking globally while acting locally can make a difference in the world.

*Andrew Crunkleton is a teacher at Superior Eagle School in Marquette and a member of the Upper Peninsula Writing Project.*

*Teaching Vocabulary: 50 Creative Strategies, Grades 6-12* (2<sup>nd</sup> edition) by Gail E. Tompkins and Cathy Blanchfield; 2004; New York; Prentice Hall. \$27.99; ISBN: 978-0131129665; 192 pp.

BY JEAN CRUNKLETON

As a new teacher, I am thankful to be able to claim a certain naïveté or ignorance in my classroom. Sure I came to my job with many creative thought-provoking ideas about teaching language arts that I learned during my 5 years of undergraduate studies. Did I know what was expected of me as a seventh- and eighth-grade language arts teacher? No! I soon realized many of my ideological dreams would need to be set aside as survival mode kicked in. Although I had the knowledge and tools to teach, the uncertainty of not knowing the extent of my curriculum posed a challenge that all new teachers face.

While reading *Teaching Vocabulary*, several thoughts popped into my head. First, the text is

written by a collection of teacher consultants. All have participated in the San Joaquin Valley Writing Project. As a member of the 2006 Upper Peninsula Writing Project, I received a certain confidence in this book from the knowledge that the authors are all teacher consultants. Second, I realized I didn't teach enough vocabulary last year, especially when you look at the fact that students "need to encounter a word 6-10 times before it is truly a part of their reading vocabulary." Yet, as I read through the text I was impressed at how easily the book demonstrates authentic vocabulary instruction. I was also astounded at how much I had to learn about teaching vocabulary.



The text is broken into six sections: collecting and sorting words, exploring definitions, working with meanings, expanding writing vocabulary, investigating word origins, and playing with words. The main idea of the book is to create multiple ways for students to learn vocabulary so that they can move from an inexperienced level to that of a deeper understanding. The book stresses the importance of going beyond having students simply write down vocabulary words and their definition if we truly want them to increase their reading and writing comprehension. This book provides 50 vocabulary strategies aimed at student success. Lessons include such ideas as thematic word walls, vocabulary taboo, vocabulary squares, word posters, word clusters, vocabulary poetry, and integrating creative verbs in student writing.

Reading *Teaching Vocabulary* has reminded me of the importance of having a variety of styles to pro-

mote deep understanding of vocabulary. The various lessons in this text cover many of Gardner's multiple intelligences to allow students to become active learners. The text also reiterates the importance of laying the groundwork of understanding before jumping into more complex topics. It is important to remember the power language possesses and that exposing students to diverse learning styles and strategies can help them succeed throughout their schooling. *Teaching Vocabulary* has the power to move student and teacher alike beyond the rudimentary survival use of vocabulary. Tompkins and Blanchfield demonstrate to the reader how the teaching of subject words specific to individual content areas can be used to convey quality questioning and understanding.

*Jean Crunkleton is a teacher at Bothwell Middle School in Marquette and a member of the Upper Peninsula Writing Project.*

*"Is it Done Yet?": Teaching Adolescents the Art of Revision* by Barry Gilmore; 2007; Portsmouth, NH: Heinemann. \$9.00; ISBN: 978-0-325-01096-0; 149 pp.

BY THOMAS P. SUCHENEK

Revision is hard work. Revision isn't much fun. Revision is . . . To be a truly good competent writer, one must embrace the revision process.

So starts the process of revision in Barry Gilmore's latest book, *"Is it Done Yet?": Teaching Adolescents the Art of Revision*.

I have found, like most of us who teach writing, that getting students to look at their writing after the initial effort of pen to paper takes the will of Sisyphus. Students want only to fix a few spelling or grammar problems then turn their papers in to be graded. Gilmore helps us roll this rock by giving simple solutions and examples to show our students.

One example Gilmore illustrates is for students to take any original paragraph they have written and divide it in half. "Then instruct them to develop each half into its own paragraph by exploring the idea more deeply and tying the idea to the thesis" (p. 35). This technique forces the student to look closer at their writing and expand beyond their original scope.

Another example relates to writing standardized essay tests. In Michigan, refutation is required in the essay. Gilmore suggests listing agree and disagree quotations in columns.

Very possibly there won't be a single entry in the "do not agree" column. Make them find some entries, if possible, and then incorporate them into the essay without weakening their thesis or conclusion. The best-case result is that students strengthen the argument by recognizing counterarguments and taking a stance against them: the worst-case scenario is that you have a discussion with students about why their essays fell apart when they inserted contradictory quotations, or why with a weak thesis one may not find contradictory evidence at all. (p. 42)

In Gilmore's chapter on revising style, he hits home with one of the last things students need to work on before handing in a writing assignment, the need for clarity. After reading my first sentence in this paragraph, you should have caught my unspecific use of the word, *things*. What things—this usually drives writing teachers mad. Gilmore's chapter addresses this issue and boils it down to four things—that word again.

1. Read good models, so students see clear style.
2. Have students do exercises that correct sentences and paragraphs for clarity.



3. Read their work aloud, alone and in groups.
4. Practice reducing the word count of their sentences, paragraphs and compositions (pp. 71-72).

Number 4 seems contradictory, but unless you force students to look at the clarity of their work, they will forget the lesson they learned in number 2.

This book resounds with ideas for helping students conquer their fear of revision. It instead focuses their efforts on revising their papers. Gilmore's book

*Whose Wars? Teaching About the Iraq War and the War on Terrorism*; 2006; Milwaukee, WI; Rethinking Schools. \$12.95; ISBN: 0-942961-30-7; 80 pp.

BY STEPHEN SMITH

*"I guess every generation is doomed to fight its war... suffer the loss of the same old illusions and learn the same old lessons on its own."*

—Philip Caputo, (1978 p. 81)

You are a social studies teacher—American history, political science, geography, world history, government, economics, current events—so sooner or later you will be discussing war. It's inescapable. At some point, you will have to decide how you teach a war in the rearview mirror of history or the one we're driving through today—the Iraq War. The American psychologist and award-winning author James Hillman argues in *A Terrible Love of War* (2004) that "war is a timeless force in the human imagination—and, indeed, in daily life." Hillman laments:

If recent events have taught us anything, it is that peacetime is not nearly so constant and attainable as wartime. During the 5,600 years of recorded history, 14,600 wars have been fought—2 to 3 for every year of human history. War is a constant thing. And yet no one really understands why that is.

Students are curious, but if not, it's our job to engender their curiosity. Maybe their great-grandfathers enlisted and fought. Possibly their fathers served or their school has alums serving in the military. It's in the headlines. It's there in your daily reading—the standard issue textbook, the periodicals you meld into classroom discussion, the films your students watch. You have folders—maybe whole drawers—of resources devoted to the subject. You might even be the munitions expert in your building, the military

will help with creative writing, essays, and writing on standardized tests. As an added bonus, you will enjoy a "To be or not to be" knock off by Barry Lane, who writes the forward to the book. "To revise or not to revise" that is the question.

Of course, we know it isn't a question but a must.

*Thomas P. Suchenek is an English teacher at Hancock High School in Hancock and a member of the Upper Peninsula Writing Project.*

aviation buff, or perhaps you named your firstborn after a Civil War general. It will require background discussion, chronology, causes and effects; you will have to marshal your materials and plan your assault on the class with the logistical skill of a D-Day commander.

You will allow for bias, consider opposing points of view, and engage in dialogue. War is one of those controversial matters of the classroom. Some teachers might ignore it, opting for "traditional" curriculum, but you will grapple with it, working for a balanced view. Or not.

The editors of *Whose Wars? Teaching About the Iraq War and the War on Terrorism* suggest the standard pro-and-con approach to a complex issue like war is "at best formulaic, at worst propagandistic."

Reducing social conflicts to just two sides and insisting that our task is to even-handedly balance these two sides may be one route to avoid controversy, but it should not be our aim. Education is about making explanations—asking why things happen—and exploring alternatives, not about finding and then balancing two sides to an issue.

*Whose Wars?* is a challenging, comprehensive set of 16 lessons confronting the war in Iraq and the war on terrorism. It also confronts us as teachers, questioning whether we can afford the same old approach to this subject. Bill Bigelow and Bob Peterson introduce each of their lessons with substantive conversation. They present their ideas with articulate questions steeped in a careful reading of the relevant



history. *Whose Wars?* uses a variety of primary and secondary source materials: periodical articles, film, poetry, editorials, and speeches—in short, all those materials in your files for all the wars you have taught previously—compressed into a provocative set of self-contained lessons.

These are classroom-tested materials, a best practices collection of lessons designed to inspire teachers and students alike. There are more questions than answers, which adheres to the maxim “a good question is half the answer.” While the resources include appropriate lessons for later primary students, this is really geared for middle school or high school classrooms. Materials include speeches by Rev. Dr. Martin Luther King Jr. and President George W. Bush. A copy of the “Enlistment Document” for the Armed Forces of the United States (“Ten Points to Consider Before Signing a Military Enlistment Document”) and some excellent student writing models that enhance the collection of primary and secondary source documents. One lesson uses the controversial

film *Fahrenheit 9/11* to teach mathematics. A Rethinking Schools interview with the maverick historian Howard Zinn titled “A Pedagogy of Resistance” reminds us that teaching means taking risks, which we must do.

Whether it’s a larger unit on the Iraq War (“The United States and Iraq: Choices and Predictions”) or a mini economics lesson (“How Much Does the War in Iraq Cost?”) this book is your tool. If you plan to connect your students to *the* current event of their generation order *Whose Wars?*

## References:

- Hillman, J. (2004). *A terrible love of war*. London: Taylor & Francis.
- Caputo, P. (1978). *A rumor of war*. New York: Ballantine.

*Stephen Smith teaches at Hancock High School in Hancock and is a member of the Upper Peninsula Writing Project.*



# Michigan Reading Association Publication Order Form

## NEW! POSTER SETS

### Using the 7 Major Comprehension Strategies to Make Reading and Writing Connections

Do you want to help your students understand how using comprehension strategies can improve their reading skills? Do you want to help your students understand how thinking like a writer can improve their writing skills? Do you want to help your students understand and use the reading and writing connection like never before? MRA's new poster set will help you accomplish these goals and many more. Each poster explains how using one of the seven major comprehension strategies can help a reader while reading and a writer while writing. Included with the posters are mini-posters for placement in student reading and writing folders and bookmarks for teachers and students to use as constant reminders that the strategies can improve reading comprehension and writing ability. **\$15.00**

## BOOKMARKS

### Content Area Bookmarks

Effective reading strategies at your fingertips – just tuck these information-packed cards into your lesson plan book for practical easy-to-use techniques. ©1991, 18 4x11 cards, K-12. **\$6.00**

### Supplemental Strategies Content Area Bookmarks II

More learning and thinking strategies to enhance effective content area teaching. Designed to illustrate how to put current research into instructional practice. ©1998, 16 4x11 cards, K-12. **\$8.00**

### Special!

### Content Area Bookmarks I & II

Set of each of the above strategies. **\$12.00**

### Writing Bookmarks

Ideas for helping students effectively use the writing process to produce both narrative and informational text. By the Michigan Department of Education Early Literacy Committee. © 1998, 27 4x11 cards, K-12. **\$8.00**

### Literacy Connections - Effective Strategies that Work Bookmarks

Help your students make connections in comprehension, metacognition/study skills, vocabulary, fluency and word identification with these learning and thinking bookmarks. ©2002, 33 4x11 cards, K-12. **\$9.00**

## PUBLICATIONS

### NEW! Writing Intention: Prompting Professional Learning through Student Work

What is the best way to teach writing? Teacher writers in this collection feature best practices in writing instruction illustrated with student work. Each section is followed by discussion question - perfect prompts for professional dialogue! **\$12.00**

### Michigan's Educational Assessments: Preparation and Best Practices

Wondering what's the right thing for getting ready for the MEAP or the MME? This guide for teachers, assessment coordinators, and administrators regarding fair, appropriate, and ethical preparation for Michigan's assessments provides the answers. **\$3.00**

### Writing to Learn Handbooks for Social Studies, Science & Math

These teacher-friendly handbooks will prepare students for success on MEAP tests and more importantly, will improve thinking and learning in Mathematics, Science, and Social Studies. ©2001 **\$12.00**

### Kaleidoscope 2006 or 2007

Outstanding student writing to share with your class! This collection of more than 100 prize winning writings by Michigan's Young Authors can serve as models to motivate your students. Recreated annually. **\$6.00**



Please send order form and payment to:  
Michigan Reading Association  
668 Three Mile Road NW, Suite C  
Grand Rapids, MI 49544

Credit card orders may be faxed to (616) 647-9378

Place orders online at: [www.michiganreading.org](http://www.michiganreading.org)

(Please call MRA at 800-672-7323 if you have difficulties submitting your order online. Thank you!)

## FLIPCHARTS

### GLCE Flipcharts

The Michigan Department of Education Grade Level Content Expectations in three grade-level cluster flip charts. The GLCEs are presented in cross-grade format for grades K-2, grades 3-5, and grades 6-8. These expectations are derived from the Michigan Curriculum Framework and serve as targets for the MEAP assessment for grades 3-8.

K-2 Flipchart **\$4.00** 3-5 Flipchart **\$4.00**  
6-8 Flipchart **\$4.00**

### HSCE Flipcharts

The HSCE flipcharts contain the English Language Arts component of the new 2006 Michigan Merit Curriculum. These flipcharts feature four strands of standards and expectations for grades 9-12 such as developing course and credit outcomes and creating units with high-level thinking, genre selections, and reading, writing and language strategies. **\$4.00**

### The ABC's of Reading Strategies for Volunteers

A quick "how-to" guide for volunteers and tutors. Designed for the layman, this flipchart offers a variety of ideas to help your volunteers and tutors be more effective and informed. **\$3.00**

### English Language Arts Content Standards and Working Draft Benchmarks

A handy guide to the Michigan English Language Arts Content Standards, adopted by the State Board of Education in July 1995, and the curriculum frameworks which contain the standards. **\$3.00**

### Teaching Literacy to ESL Students Research and Best Practice

Designed as a flipchart, research evidence is presented along with implications for classroom application. Areas include the goals of reading, decoding, vocabulary, comprehension, self concept, scaffolds, cooperative grouping, authentic assessment, materials selection, and family support. The Michigan definition of reading, a glossary and an extensive bibliography are also included. ©2000. **\$3.00**

| TITLE OF PUBLICATION | QUANTITY | PRICE |
|----------------------|----------|-------|
|                      |          |       |
|                      |          |       |
|                      |          |       |
|                      |          |       |
|                      |          |       |

By law we are required to charge sales tax.  
If you are a tax-exempt organization, please  
provide documentation with your order.

If your organization is paying with a  
purchase order, please provide a copy of the  
PO with the order form.

Subtotal  
Sales Tax: **ADD 6%**  
Shipping & Handling:  
**ADD 10% of subtotal plus \$1.00**  
**TOTAL**

Company/Institution: \_\_\_\_\_

Name: \_\_\_\_\_

Phone: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Method of Payment: ☐ CHECK (payable to Michigan Reading Association) ☐ PURCHASE ORDER\* ☐ VISA ☐ MasterCard

Signature (required on all credit card payments) \_\_\_\_\_

Expiration: \_\_\_\_ / \_\_\_\_

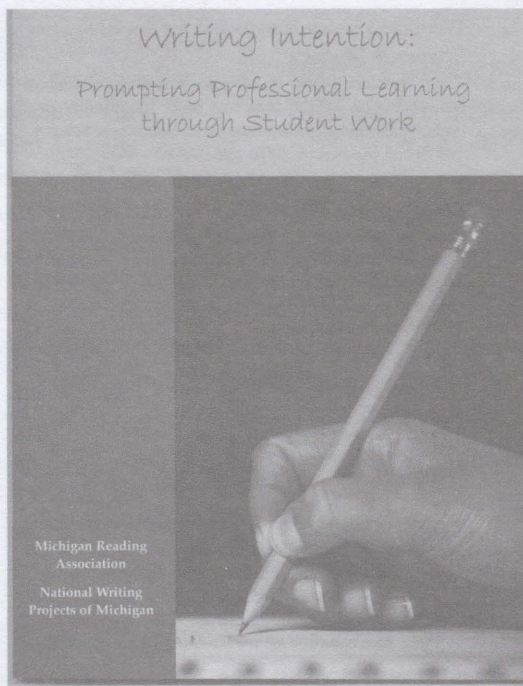


# New from MRA!

## Writing Intention: Prompting Professional Learning through Student Work

*Are you looking for  
writing protocols to use in  
professional learning  
communities?*

*Do you want to make the  
connection between  
writing and reading?*



*Are you looking for  
resources to use for  
ongoing book  
discussions?*

*Are you wondering how to  
improve your  
students' writing?*

This MRA publication was produced by MRA as a joint effort with the National Writing Projects of Michigan. It features eleven entries, written as best practice examples, by MRA/NWP educators. The examples, focused on early elementary through middle school, are followed by discussion questions and lists of resources. This MRA publication has an excellent design, including a wide range of classroom perspectives. All educators looking for better ways to teach writing will benefit from the expertise of each teacher-writer featured in the booklet.

This publication is available for \$12.00 each (*plus shipping & handling and tax if applicable*). Please see MRA publication form for ordering or order online at [www.michiganreading.org](http://www.michiganreading.org) in the Shop Online section.

