TEACHER TRANSFORMATION ACHIEVED THROUGH PARTICIPATION IN THE NATIONAL WRITING PROJECT'S INVITATIONAL SUMMER INSTITUTE

by

ROGER L. CASWELL

B.A., University of Michigan, 1980
M.S., Kansas State University, 1998

AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Department of Curriculum & Instruction
College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2007

Abstract

Professional development of in-service teachers continues to increase, but not all programs are successful in promoting teacher learning and student improvement. This qualitative study offers an examination of how one professional development program, The National Writing Project, with its teachers-teaching-teachers model is making a difference. The National Writing Project is one of the longest running, most cost-efficient, and most successful professional development programs in education. The purpose of this study was to identify factors influencing teacher transformation. Five areas were addressed: (1) the identification of transformation factors; (2) the relationship of personal literacy as it affects professional change; (3) being a member of a learning community and how it affects personal learning; (4) being a member of a learning community and how it affects professional learning; and (5) the role of spirituality in transformation. The setting was the National Writing Project's Invitational Summer Institute as it examined how fellows, first time participants, perceived their learning. Participants were from 17 different writing project sites across the United States. Data collection involved three distinct sources: (1) selection of participant and rationale provided by site directors of writing project sites; (2) audio-taped long interviews of each participant; and, (3) a follow-up focus group conducted in an electronic discussion board. The findings highlighted an interweaving of five factors influencing teacher transformation: (1) identification and application of knowledge for self and students; (2) reflection of learning and practice; (3) collaboration; (4) active and on-going involvement; and, (5) supportive and safe environment. When these five transformative factors are designed and implemented in the professional development of teacher in-service, teachers are provided an opportunity to personally learn which leads to professional learning and improved instruction for student learning. Excerpts from each data collection, recommendations for future research, and appendices to replicate the study are provided.

TEACHER TRANSFORMATION ACHIEVED THROUGH PARTICIPATION IN THE NATIONAL WRITING PROJECT'S INVITATIONAL SUMMER INSTITUTE

by

ROGER L. CASWELL

B.A., University of Michigan, 1980
M.S., Kansas State University, 1998

A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Department of Curriculum & Instruction
College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2007

Approved by:

Major Professor
Dr. F. Todd Goodson

Copyright

ROGER L. CASWELL

2007

Abstract

Professional development of in-service teachers continues to increase, but not all programs are successful in promoting teacher learning and student improvement. This qualitative study offers an examination of how one professional development program, The National Writing Project, with its teachers-teaching-teachers model is making a difference. The National Writing Project is one of the longest running, most cost-efficient, and most successful professional development programs in education. The purpose of this study was to identify factors influencing teacher transformation. Five areas were addressed: (1) the identification of transformation factors; (2) the relationship of personal literacy as it affects professional change; (3) being a member of a learning community and how it affects personal learning; (4) being a member of a learning community and how it affects professional learning; and (5) the role of spirituality in transformation. The setting was the National Writing Project's Invitational Summer Institute as it examined how fellows, first time participants, perceived their learning. Participants were from 17 different writing project sites across the United States. Data collection involved three distinct sources: (1) selection of participant and rationale provided by site directors of writing project sites; (2) audio-taped long interviews of each participant; and, (3) a follow-up focus group conducted in an electronic discussion board. The findings highlighted an interweaving of five factors influencing teacher transformation: (1) identification and application of knowledge for self and students; (2) reflection of learning and practice; (3) collaboration; (4) active and on-going involvement; and, (5) supportive and safe environment. When these five transformative factors are designed and implemented in the professional development of teacher in-service, teachers are provided an opportunity to personally learn which leads to professional learning and improved instruction for student learning. Excerpts from each data collection, recommendations for future research, and appendices to replicate the study are provided.

Table of Contents

List of Figures ……...……..x
List of Tables ……...……..xi
Acknowledgements ……...……xii
Dedication ...…….xiv
Preface……xv
CHAPTER 1 - Introduction.....1
Background to the Study.....1
Overview of the Issue.....6
Statement of the Problem.....10
Purpose of the Study.....12
Research Question.....12
Central Question.....13
Subsidiary Questions.....13
Definition of Terms.....13
Significance of the Study.....14
Methodology.....15
Limitation of the Study.....16
Organization of the Study.....17
CHAPTER 2 - Review of the Literature.....18
Theoretical Framework.....18
Transformative Learning.....18
Teacher Efficacy.....28
Spirituality-Pedagogy Relationship.....35
National Writing Project.....40
Conclusion.....44
CHAPTER 3 - Methodology.....46
Introduction.....46
Research Design.....46

Exploratory Questioning 49
Participant Selection 49
Long Interview Design 53
Data Collection of the Long Interview 56
Focus Group Design 58
Data Collection of the Focus Group 59
Data Analysis 59
Establishing Trustworthiness 61
Conclusion 63
CHAPTER 4 - Findings and Analysis 64
Introduction 64
Site Directors' Rationales 65
Themes from the Site Directors' Rationales 73
Long Interviews 83
Stephanie 85
Jenny 87
Rebecca 92
Michael 97
Mike 101
Nancy A. 105
Toni 110
Tara 114
Joanne 118
Alice 121
Shelly 124
Cathy 127
Michelle 129
Nancy B. 132
Virginia 135
Diane 137
Anna 139

Themes from the Long Interviews 142
Question One 144
Questions Two and Three 149
Questions Four and Five 156
A Thematic Look at Questions One through Five 161
Questions Six and Seven 164
Focus Group Discussion 167
Themes from the Focus Group 178
Triangulation of the Three Data Sources 180
CHAPTER 5 - Discussion and Conclusions 184
Introduction 184
Summary of the Study 184
Factors Influencing Teacher Transformation 187
Awareness of Personal Literacy Affects Change 192
Learning Communities Affect Personal Learning 195
Learning Communities Affect Professional Learning 198
Spirituality Awakens Transformative Learning 200
Implications of the Study 203
Implications for Policy and Practice 204
Recommendations for Future Research 207
Closing Thoughts 210
References 212
Appendix A - IRB Approval 229
Appendix B - Basic Assumptions behind the National Writing Project Model 230
Appendix C - Public Law 107-110—Jan 8, 2002 231
Appendix D - National Writing Project Sites 234
Appendix E - Fast Facts about the National Writing Project 235
Appendix F - Initial Letter to Site Directors 236
Appendix G - Initial Letter to Participant 238
Appendix H - Informed Consent Form 240
Appendix I - Scheduling and Biographical Sheet of Participant 241

Appendix J - Letter of Confirmation of Scheduled Long Interview and Questions.....242
Appendix K - Long Interview Form.....243
Appendix L - Note-Taking Form during the Audio-Taped Long Interview.....245
Appendix M - Sample Transcription Format.....247
Appendix N - Letter Requesting Participation in the Focus Group.....249
Appendix O - Letter of Confirmation of Participation in the Focus Group.....250
Appendix P - Design of Transformative Flow Chart of Fellows of the NWP's Invitational Summer Institute.....252
Appendix Q - Transformative Flow Chart of Fellows of the NWP's Invitational Summer Institute 253

List of Figures

Figure 4-1 Site Directors' Rationales for Participant Transformation 75
Figure 4-2 Gender and Age of Participants at Time of Being a Fellow 79
Figure 4-3 Years Teaching Experience and Grade Level Prior to Being a Fellow 80
Figure 4-4 Subject Matter Taught at Time of Being a Fellow 81
Figure 4-5 Highest Degree of Education at Time of Being a Fellow 81
Figure 4-6 Age of Writing Project Site and Number of Previous Fellows at Returning Institution 83
Figure 4-7 Role of Teacher Demonstration for Transformation 145
Figure 4-8 Role of Writing and Writing Groups for Transformation 150
Figure 4-9 Role of Reading and Reading Groups for Transformation 157
Figure 4-10 Themes of Transformative Agents Highlighted from Long Interviews 163
Figure 5-1 The Interweaving of the Factors of Transformation 188

List of Tables

Table 3-1 Four-Step Model of Inquiry 47
Table 3-2 Geographical Network Membership 51
Table 4-1 State Listing of the 30 Selected National Writing Project Sites 66
Table 4-2 Characteristics of Site Director-selected Transformed Fellows 71
Table 4-3 Categories Emerging into Themes from Long Interview 161
Table 4-4 Established Themes Applied to Profound and Emotional Moments 166
Table 4-5 Reasons for Convincing a Future Candidate to be a Fellow 180
Table 4-6 Factors Influencing Teacher Transformation 183

Acknowledgements

So many people, so many events have assisted in my reaching the current plateau in my life's journey. How they have affected me and my allowances of their effects are responsible for my own transformation, both personally and professionally. And I know their lessons will continue to nourish me as I continue to learn, reflect, and move forward.

Heather, you have awakened the spirituality in my personal transformation. You have made me realize without someone to share my successes as well as my fears, I am rejecting the beauty of life. You are my beauty. Professionally, I am in awe of your teaching presence. You exemplify what is truly a balance between art and science. Your students learn because you continually strive to learn and then reflect before designing instruction and teaching. You are the teacher I always wanted to be.

My parents, Merv and Judy, you have always believed in me; you have from my earliest recollection. That feeling has provided a confidence throughout my life to pursue my dreams. I hope I have in return instilled this feeling into my son. Devin, I am proud of the man you have become.

Dr. Todd Goodson, I have the most sincere respect for you and the never-ending source of knowledge you possess. I remember sitting in your office on the day of my first class of my doctorate program. I was telling you I did not need a Ph.D. To which you agreed and then proceeded to name well-known published researchers who did not have a Ph.D. So I then inquired why I should be going down this journey and you countered, "because you can." Then added, "You're late to class." The following year, when confronting an issue, I remember sitting on a blue leather couch (the picture is on my desk today) in Washington, D.C. and your response was, as usual brief in words and long in thought, "Follow your bliss." This Joseph Campbell phrase has helped me in many other decisions since that time. Todd, thank you for your belief in me.

Dr. Marjorie Hancock and Dr. Trudy Salsberry, your professionalism, infectious love for learning, and ability to "walk the talk" is a model to me. I similarly aspire to be perceived by others as I perceive you.

Linda Sobieski, you are a beacon in education. When I first met you six years ago, I remarked I wanted your job, and now after 16 months in your job I am still trying to fill your shoes. Professionally you are my mentor; personally you are my friend.

Dr. Zeni Colorado, your assistance with the creation of the electronic discussion board for the focus group came when I was in a quandary of how to implement the design. Your quick efforts were invaluable.

The participants: Stephanie, Jenny, Rebecca, Michael, Mike, Nancy A., Toni, Tara, Joanne, Alice, Shelly, Cathy, Michelle, Nancy B., Virginia, Diane, and Anna. I am indebted to you for your willingness to share your stories. I knew heading into this study that it would produce an overall feeling of warmth to converse with teachers who are making genuine differences in the classroom. At times, I questioned why I was writing a dissertation and it was your voices, your stories that I felt a need to continue writing.

Flint Hills Writing Project, the place where this all began. I am forever thankful for the camaraderie and life lessons that were shared in BH343 with each and every fellow through my five years. A special recognition for Ingrid, Chris, Lori, Freida, Ginny, and Shelbie as our experiences have allowed my spirituality to grow. Individually, each one of you deserves personal citations, but the space for acknowledgement is limited. Please know that you are individually and collectively a part of my transformation.

In my leather bag I carry two letters with me. Though I have had a few different bags through the years, I have always secured these two letters somewhere in each bag. If I were doubtful of my ambitions or needed comfort, I would read them and feel connected to another soul. Looking at them now, I realize they are a part of my spiritual journey. Louise Pursley, who has since passed away, and Brenda Mahler, I hope I still give you reason to be proud of me.

And finally, I would not be where I am today without all the students from my 21 years in the classroom. It is because of you that I want to continue fighting for why professional development is so vital.

Dedication

I dedicate this to all educators who forge into the arena of genuinely teaching students. These are dark times in education where problem-solving and critical thinking are bypassed for standardize multiple choice or only-one-answer-is-right assessments. Too many school districts, administrators, and even teachers have succumbed to their misinterpretation of the No Child Left Behind legislation because of the ease in obtaining fast scores and the potential these scores have to prepare understandable charts for parents and the public-at-large to showcase that students are learning. However, do these scores reflect growth in learning or do these reflect higher test scores? One does not necessarily equate with the other.

So to the educators who maintain a belief in children instead of pre-packaged and slick marketing programs, I applaud you. You believe in student learning potentials and daily successes. Doing what is right is seldom a relaxing journey and often a lonely one. But the children you teach are worth the struggle and they appreciate being more than a statistical number that does not begin to identify their strengths or weaknesses.

Preface

"Do you see yourself as a writer?"

"No."

"I felt the same way before I completed the Invitational Summer Institute. So let me ask you a couple of other questions...Would you send your child to a dance teacher who doesn't dance? Or would you take a cooking class from someone who doesn't cook?"

"No, that would be silly."

"Then why do we expect parents to want their child to learn writing from a teacher who doesn't write?"

The best reasons to attend the Invitational Summer Institute are to confront hard truths about what you are doing in your classroom, why you are doing it, and to experience a paradigm shift in how you view yourself as a writer. The graduate credit, the resources, and networking aside (which are also great reasons to attend)—the metacognitive awareness is the difference. You will be changed as a learner, teacher, and writer for the better, forever.

-Jenny (a participant in this study)

CHAPTER 1 - Introduction

Background to the Study

Based on personal experiences, first as a fellow in 2002 and then as the co-director of an invitational summer institute beginning in 2003, I have had the opportunity to witness first-hand the effects of the National Writing Project's professional development model. Each summer a new group of teachers, in relation to grade levels taught, subjects taught, years of teaching experience, socio-economic makeup of schools, and participants' ages, gender, and levels of personal confidence unite for the five-week intensive exploration and study of personal and professional literacies. Though writing remains the overarching umbrella, participants engage in reading, listening, speaking, viewing, technology, and the arts. Though it could be misleading to claim a radical transformation occurs for all these fellows, it would be true to assert that many have changed personally and professionally. And if "transformative learning involves participation in constructive discourse to use the experience of others to assess reasons justifying these assumptions, and making an action based on the resulting insight" (Mezirow, 2000, p. 8) then the majority of the fellows of this particular writing project site have experienced transformation, though not necessarily radical in its degree. Through dialogue with these individuals, most declare the invitational summer institute provided a definite stepping stone in furthering their professional development; and many of these individuals have expressed a spiritual connection to their personal self and a stronger confidence to search and walk through other open doors of professional opportunities. What follows is a brief compilation of participants' achievements since the time of their invitational summer institute participation in

this particular writing project site located at a mid-western university in a predominantly rural geographical region.

In 2002, twelve fellows converged for a new National Writing Project site. From this cohort group noteworthy accomplishments quickly materialized. In advanced degree programs, three enrolled and completed their Masters and five began pursuit of a Ph.D. (with four granted and one nearing completion). Two authored and published pedagogical texts for national leading educational publishers. Five have published in national journals, and one is a department editor of an international reading journal and became a regional finalist as Teacher of the Year. One was awarded the Milken Family Foundation National Educator, and still another two have earned national certification through National Board for Professional Teaching Standards (NBPTS); one in Early Adolescence/English Language Arts and the other in Adolescence and Young Adulthood/English Language Arts. From these twelve participants, numerous conference presentations and workshops have been delivered at local, state, regional, national, and international sites.

Another twelve participants formed the cohort group for 2003. Five pursued Masters (three currently granted) and three Ph.D. programs (all granted). One Fellow is an editor of a national journal and became a state finalist as Teacher of the Year. Another has published a pedagogical text. Three have published in national journals. One has earned national board certification through NBPTS in Early Adolescence/English Language Arts while another is awaiting notification of achievement for Early through Middle Childhood/Literacy: Reading and Language Arts. Two have been awarded the Horizon Award granted to the select best first year teachers in the state; one for elementary and one for secondary education. Another had an approved grant to host a two-week invitational summer institute in the hopeful process of

becoming a new National Writing Project site located at a university in another state. And again, from these twelve participants, numerous conference presentations and workshops have been delivered at local, state, regional, national, and international sites.

A cohort group of nine fellows went through the institute in 2004. One was awarded the Horizon Award for middle school education. Another earned national certification (NBPTS) in Early Adolescence/English Language Arts, while yet another awaits notification for the same certificate area. One earned a Master's, began a Ph.D. program, and became a state finalist for Teacher of the Year. Presentations have also been given at local, state, regional, and national conferences.

During the fourth year of this site, twelve fellows participated. One is pursuing a Ph.D. Two earned national board certification (NBPTS); both in English Language Arts: one in Early Adolescence, the other in Adolescence and Young Adulthood. Three more have begun the NBPTS process in English Language Arts. And, yet, another has been awarded the Horizon Award for middle school education. And as with previous cohort years, presentations have also been given at local, state, regional, and national conferences.

Again, many of these teachers may not have been radically transformed; however, the transformative learning experiences from participating in the invitational summer institute cannot be denied. "Human beings are designed to be Subjects, or decision makers, in their own lives and learning" (Vella, 2000, p. 7). It is through this spiritual aspect of adult learning that these fellows understood more of their own identities and capabilities and then possessed the power to act upon their knowledge.

Having changed school districts during my tenure with this particular writing project site, I had the opportunity to twice participate with colleagues seen on a daily basis throughout the

school year. In 2004, two of these teachers experienced a successful summer in that they questioned and reflected on their teaching of writing and made changes when they returned to the classroom the following fall. Then in 2005, again two teachers I taught with participated; one claimed to have experienced professional growth, as do the majority of fellows claim, but one claimed she experienced a great change in her awareness of her own writing and its impact on teaching her students.

Through personal observation and conversation the school year prior to the invitational summer institute, I knew this teacher (the fellow from 2005) taught writing within a prescriptive, instructional delivery. Student writing came from a district-mandated template and teacher dominance. This teacher often claimed students' writings were lacking voice, generic in ideas and content, predictive in organization and sentence fluency, sterile in word choice, but correct in conventions. She also claimed that her students did not necessarily enjoy writing. She knew the students could possibly write well, but by strictly following the expectations of the district-approved curriculum, she did not know how to progress her students from merely proficient to advanced or even exemplary writers. When she would visit my classroom or the classroom of another teacher who had gone through the invitational summer institute, she was interested in what our students were doing; and though ideas were shared with her, this teacher was not prepared to make changes. Since her students participated in my class the following year, I knew she is a good teacher, but her students are limited in their writing skills.

As this teacher needed additional course work to be classified by the state as highly qualified as a middle school classroom teacher, I suggested she apply for the invitational summer institute. (This particular site grants a possible six graduate credits for successful completion of the summer program.) She was accepted as a fellow for the summer of 2005, and I initially

observed her as cautious, but interested. Throughout the summer a confidence ensued as she personally explored her writing and collaborated with other teachers. Her teacher demonstration on student revision was one of the best presented and was clearly a departure from what she had previously done in the classroom. She constantly talked about the major changes she planned to make when returning to school. Fellows invariably make similar claims while in the invitational summer institute; however, a definite tone in her voice prophesized great things to come.

The week after the invitational summer institute and prior to the starting of the 2005-2006 school year, this teacher was in the principal's office discussing changes she was making for the coming school year. She worked in her classroom planning and creating; she visited the principal again and again. When students arrived the first day, they walked into a classroom of a radically transformed teacher. That year when I walked by her room, I saw students engaged in authentic writing. When I entered her room, students shared written pieces in various stages of the writing process. I, and other teachers, soon had trouble scheduling the computer lab for our students because her sixth graders were using the computers for revision, and then again for more revision, and yet again for publication.

Again, this teacher had been aware of her prior limited effect on her students' abilities to write beyond proficiency, the wisdom of the curriculum, and her compliance to the district authorities. She understood the experience of being a teacher. But it was while in the invitational summer institute, this teacher realized

> a defining condition of being human is that we have to understand the meaning of our experience. For some, any uncritically assimilated explanation by an authority figure will suffice. But in contemporary societies we must learn to make our own interpretations rather than act on the purposes, beliefs, judgments, and feelings of

> others. Facilitating such understanding is the cardinal goal of adult education. Transformative learning develops autonomous thinking (Mezirow, 1997, p. 5).

Overview of the Issue

The National Writing Project, founded by James Gray in 1973 at the University of California at Berkley, is one of the most influential professional development programs in the history of education (Binko, Neubert, & Madden, 1997; Bratcher & Stroble, 1993; Fleischer, 2004; Goldberg, 1998; Lieberman & Wood, 2003; McCorkle, 2004; Nagin, 2003; Pritchard & Marshall, 2002; Smith, 2000; St. John, Hirabayashi & Stokes, 2006). The social practices of the National Writing Project have been well-tested by time and location. All sites, though unique in terms of their geographical region, participants, and the need to address local issues, adhere to the teachers-teaching-teachers model. This model promotes an effective professional development in that participants contribute to highly interactive activities within a risk-free environment to practice and learn. Additionally, this model allows for multiple entry points for varied levels of participants' knowledge. (See Appendix B.)

The National Writing Project is recognized in the *No Child Left Behind Act of 2001* (United States Department of Education, 2002). In Title II, Part A, Subpart 2, Section 2331 and Section 2332, the National Writing Project is to be supported and expanded. The role of this national organization is viewed as a means to prepare, train, and recruit high quality teachers. (See Appendix C).

Since 1973, the number of writing project sites has grown from one site to 197 sites encompassing all 50 states, District of Columbia, Puerto Rico, and the U.S. Virgin Islands. (See Appendix D.) According to St. John, Hirabayashi, and Stokes (2006) of Inverness Research Associates, an independent entity, the National Writing Project is one of the most cost-effective

programs for education. In 2005 NWP sites raised locally, on the average, $4.13 for every $1 received in federal funding. The federal funding was $22.3 million. Through a survey in the same year, Inverse Research Associates also concluded that 98% of teachers who had participated in the invitational summer institute, the heart of the National Writing Project, rated it better than any other professional development program. No other professional development program has lasted as long or at such minimal funding as the National Writing Project. (See Appendix E).

The invitational summer institute, an intensive learning experience for K-16 teachers regardless of teaching discipline, focuses on content and pedagogical knowledge, and presentation skills within a learning community. While participating in the invitational summer institute, teachers are called fellows. Upon completion, they are called teacher consultants and assume the role of providing in-service to their districts on writing and reading instruction. The length of the invitational summer institute varies from three to five weeks among the 197 sites across the country.

James Moffett, an early leader in the National Writing Project, aligned two composition theories; his cognitive student-centered model entails both expressivism and social construction. "Moffett emphasized growth and discovery, a nondeterministic developmentalism in which one defines the conscious self in terms of heritage, voice, and appropriate genre according to occasion" (Gage, 2002). When Moffett first aligned these two theories in *Teaching the Universe of Discourse* in 1968, it was "regarded as radical and experimental" (Moffett & Wagner, 1992, p. 2). But, with the fourth edition of his companion book, *Student-Centered Language Arts, K-12,* in 1992, his model was reflected in the current trend of collaborative learning and writing across the curriculum.

Expressivists believe discourse production comes from innate mental categories (Kent, 1992). The focus is on self and attributing worth to the individual voice. Expressivism promotes a discovery process; in terms of rhetoric, invention is key. For individuals to comprehend unfamiliar concepts and materials, they need to create links to personal contexts through their writing. Types of expressivist writing are free writing, response and reflection logs, and journals. Though it is appropriate for many pieces to conclude with these formats, some do develop into polished pieces of communication for an audience other than self. However, "the focus is on process, not product" (Gere, Fairbanks, Howes, Roop, & Schaafsma, 1992, p. 159). Peter Elbow contends, "We tend to think of learning as input and writing as output, but it also works the other way around. Learning is increased by 'putting out'; writing causes input" (1994, p. 4).

Whereas, expressivists concentrate on the self, social constructionists center their theory on the audience. We are who we are because of our position within a particular cultural domain or discourse community (Kent, 1992). Social construction promotes a reality as a construct generated by communities. Kenneth Bruffee (1984) defends the rationale for collaborative learning in writing as "it involves demonstrating to students that they know something only when they can explain it in writing to the satisfaction of the community of their knowledgeable peers" (p. 652).

In addition to these two composition theories, attention needs directed toward the writing process. The writing process is a reflective and recursive experience for writers (Atwell, 1998; Calkins, 1994; Caswell & Mahler, 2004; Elbow, 1998: Emig, 1971; Graves, 1983; Heller, 1995; and Murray, 1985) and is practiced by both expressivists and social constructionists. The writing process adheres to the stages of the writing: prewriting, drafting, revising, editing, and publishing. As writers work within the stages of the writing process, they adhere to its recursive

nature; writers can return to a stage after they have left it. A writer struggling with a piece in the draft stage may need to use another prewrite strategy to gain more ideas for narrowing or expanding the topic. While revising, a writer may discover there is insufficient content to effectively use organization or description strategies, so he or she returns to the draft or even the prewrite stage. Each stage of the writing process allows writers to investigate the style and voice of their writing. The recursive nature affords writers to develop while providing opportunities for them to make responsible choices. Not all writing needs to pass through each stage of the writing process. For some compositions, a prewrite or draft is sufficient to garner the needed clarity of thought; other compositions need further processing for clarity or for an audience beyond the self. Again, the writing process allows the employment of this method for both expressivists and social constructionists.

In classrooms across the country, teachers who write, and thus as a result provide authentic writing, plan and instruct writing embedded in the theories of expressivism or social construction, or their combination as envisioned by Moffett. Moffett's model is the theoretical base for the writing fellows do during the National Writing Project's Invitational Summer Institute. As he states in *Because Writing Matters* (Moffett, as cited in Nagin, 2003, p. 10) "Writing has to be learned in school very much the same way that it is practiced out of school." Moffett made this claim earlier when he stated,

> Consider now the effect on consciousness of creating a composition. To do this we must define writing as authentic authoring, not merely as some sort of glorified plagiarizing, because it is the act of real composing—"putting together" for oneself—that modifies the stream (1983, p. 320).

Additionally, ample time and modeling take place so fellows can experience growth in their writing within a safe learning community. Thus, modeling the conditions that are to be practiced within their respective K-16 classrooms.

Instead, due to the current trend of reliance to standardized assessments and the pressure to prepare students for taking these assessments, teachers have a low sense of teacher efficacy (Enderline-Lampe, 1997; Graves, 2002; McCracken & McCracken, 2001: Yost, 2002). As a result, the theory of teacher self-efficacy plays a role in further preparation and instruction. Human functioning is a product of a dynamic interplay of personal, behavioral, and environmental influences (Bandura, 1986). Teachers' sense of self-efficacy is often based on student performance (Pigge & Marso, 1993) and student achievement level on standardized testing magnifies this cause and effect relationship. And for this reason, teachers at times feel unprepared or even unsuccessful to continue in the teaching profession. The terms of teacher efficacy and teacher competency seem to be interchangeable.

Statement of the Problem

Achieving greater levels of learning is a value in itself. "The purpose of teaching is to enhance learning, and everything an educator does to enhance learning is of value" (Heimlich & Norland, 2002, p. 18). Gray (2000) has stated,

> We became aware for the first time that all of the great teachers we had brought together were not going to be equally great teachers of other teachers. We were finding out that teaching teachers was an altogether different art form, and an exceptional seventh grade teacher is not necessarily going to be an exceptional teacher of seventh grade teachers (p. 19).

Adult educators possess a responsibility to assist adult learners in the awareness of their assumptions. “Thinking as an autonomous and responsible agent is essential for full citizenship in democracy and moral decision making in situations of rapid change” (Mezirow, 1997, p. 7). As Mezirow stated previously, “There is a need for a learning theory that can explain how adult learners make sense or meaning of their experiences” (1991, p. xii). Much attention continues to be placed on the areas of pre-service education and retention (or the lack of) of new in-service teachers. And transformative learning theory has been extensively researched in two vastly different areas: the medical field of nursing and adult learners as students. However, the research grounded in transformative learning theory of practicing career teachers needs to be explored. King (2004) concluded an in-depth mixed research study of analyzing both adult student learners and their professor through the view of transformative learning theory. Based on her findings, King believes additional research is warranted as it “would further explore our understanding of the similarities, differences, and trends of teaching and learning that could inform how we may better understand and support educators” (p. 172).

With this in mind, a need exists to study transformative learning within the field of practicing educators. Because of the strong connection between writing and transformation (Bender, 2000; Chapman, 1991; Emig, 1977; Esterling, L’Abate, Murray, & Pennebaker, 1999; Langer & Applebee, 1987; Smith, 2002) a logical direction for this study to undertake is to consider the spiritual aspects of transformation among those who participate in the National Writing Project’s Invitational Summer Institute. Insight is needed to highlight the relationship between teacher transformation and spirituality so as to potentially provide more clarity for constructing the perimeters of future invitational summer institutes. With this additional insight, teachers’ sense of efficacy can be addressed through further exploration into the relationship of

being a writer and reader with that of being a teacher of writing and reading. And finally, the function a learning community fulfills in the transformative learning process can be added to the breadth of studies involving such communities and their role in professional and personal development.

Purpose of the Study

The purpose of this qualitative study is to describe the factors leading to substantial and enduring change within individual participants of the National Writing Project's Invitational Summer Institute. This study builds on previous work regarding transformative learning, teacher self-efficacy, and spirituality. The assumption was made that if teachers are critically and reflectively aware of their own behaviors of personal literacy and the social dynamics of a collaborative learning community, it will lead to higher personal learning and more effective classroom instruction. Vogel has stated,

> We, as adult educators, recognize that there are multiple intelligences and that if we are to teach adults and learn with them, they must be addressed as whole persons and invited to bring their life experiences and questions to a safe table where all are given voice and can be heard (2000, p. 17).

This study examines teacher transformation, and its relationship with spirituality and self-efficacy, as a potential to promote a model of teacher in-service that offers a holistic approach of adult learning as educators.

Research Question

The following central question and four subsidiary questions are addressed in this study.

Central Question

What factors influence radical teacher transformation through participation in the professional development of the National Writing Project's Invitational Summer Institute?

Subsidiary Questions

1) How does awareness of personal literacy affect professional change?
2) How does being a member of a learning community affect personal learning?
3) How does being a member of a learning community affect professional learning?
4) What role does spirituality serve in transformative learning of educators?

Definition of Terms

Invitational Summer Institute – the heart of the National Writing Project based on the teachers-teaching-teachers model; all future activities of the site evolve from this three- to five-week professional development; participants (known as fellows) prepare to become National Writing Project teacher consultants through a combination of teacher demonstrations, writing, editing/response groups, reading, and reading response groups (National Writing Project, 2006)

learning community – "provides intellectual challenges, offers professional opportunities, and expects teachers to participate in career-long growth and accomplishments" (National Writing Project, 2006) For the purpose of this study, learning community reflects voluntary membership and not mandatory membership as stated in the current trend of professional learning community literature.

National Writing Project – "the premier effort to improve writing in America. Through its professional development model, NWP builds the leadership, programs, and research needed for teachers to help their students become successful writers and learners" (National Writing Project, 2006)

personal literacy – an individual's habits and routines of reading and writing that are not directly related to the individual's daily work responsibilities

radical – profound change in personal and pedagogical values. For the purpose of this study, the term radical is not affiliated with Marxist or any other social progressive theories.

spirituality – "the expression of an individual's quest for meaning" (English & Gillen, 2000, p. 1). For the purpose of this study, the term spirituality is a secular one.

transformation – "the process of becoming critically aware of how and why we perceive, understand, and feel about our world; changing these structures of habitual expectation to make possible a more inclusive, discriminating, and integrative perspective; and, finally, making choices or otherwise acting upon these new understandings" (Mezirow, 1991, p. 167).

Significance of the Study

This study is neither intended to be a testimonial to the effectiveness of the National Writing Project's Invitational Summer Institute nor a herald of individual accomplishments of its participants. The significance of this study is to highlight how teachers have been transformed in their own learning.

> The goal of adult education is implied by the nature of adult learning and communication: to help the individual become a more autonomous thinker by learning to negotiate his or her values, meanings, and purposes rather that to uncritically act on those of others (Mezirow, 1997, p. 10).

Identification of factors within the invitational summer institute promoting this change, or transformation, adds to the growing literature of transformative learning, spirituality, and self-efficacy as they connect these three theories to each other.

Methodology

This qualitative research was a grounded theory design in that the study "explain[s] an educational process of events, activities, actions, and interactions that occur over time" (Creswell, 2002, p. 439). The study was random stratified and involved two distinct interviewing methods: the long interview and focus group. "The long qualitative interview for the study of contemporary North America should not be used in isolation" (McCracken, 1988, p. 28). The combination of the two methods provided a triangulation of data and promoted an opportunity for a deeper analysis of the issue of transformative learning. It allowed the participants time to collect and reflect upon their thoughts prior to a cohesive group discussion.

The researcher contacted the National Writing Project directory to place all 195 sites (the number current at the time of the study's design) into one of two categories: rural sites or urban sites. Each geographical network has its own conference separate from the two annual conferences for all sites, and each site has the opportunity to self-select the geographical identity based on its individual needs. The researcher randomly selected 15 sites from each of these two categories. Again, using the National Writing Project directory, the researcher contacted the site director of each selected site. The researcher explained the purpose of the study and asked each site director to provide the name and e-mail address of one teacher consultant, from the last four years, that the site director believed to have undergone a radical transformation by participating in the invitational summer institute. Site directors were also asked to provide a rationale for their selections. These rationales were open coded for emerging patterns.

The researcher emailed the site director-chosen participants with an introductory letter explaining the purpose of the study and requesting a time to set up individual telephone interviews. Interviews were scheduled and audio-taped. From their audio-taped responses, the researcher prepared transcripts to code for emerging patterns and had transcripts peer checked.

Then, with established proposed criteria of factors leading to radical transformation, the coding was read by three independent readers to be ranked. The focus group consisted of individuals from the long interview (Greenbaum, 2000; Langer, 2001). Because of logistics, the focus group was conducted in cyberspace within a closed electronic discussion room of Blackboard Academic Suite. This organization allowed for backing up the script and the ability of obtaining a hard copy. The focus group was open coded for emerging patterns. The findings were then cross checked through peer checking.

Limitation of the Study

Because qualitative in design, perception can be a limitation. After the random selection of participating writing project sites, it was the site director's perception of which individual from her or his site had experienced the greatest transformation based on involvement with the National Writing Project's Invitational Summer Institute. With awareness that over 98% of those participating, rate the experience as the best professional development program in which they have participated (St. John, Hirabayashi & Stokes, 2006) and by requesting only one individual from the previous four years, this limitation should have been minimized. Additionally, once the participants had been selected, their responses to the long interview could be either modest or over confident in their accomplishments. Without the researcher conducting personal observation these perceptions need to be accepted. The trade-off with this portion of the study was that it allowed for participants to be representative of rural and urban geographical areas from across the country instead of from the one rural and one urban writing project sites from the researcher's mid-western state.

Organization of the Study

Chapter One is an introduction to the study. The chapter includes a personal narrative with historical account of one mid-western National Writing Project site along with an overview of the issue. Additionally, a statement of the problem, the research questions (central and subsidiary), the significance of the study, the methodology, definition of terms, and the limitations of the study are provided.

Chapter Two provides a review of the literature establishing a theoretical framework for the study. Areas of emphasis include transformative learning, teacher self-efficacy, spirituality-pedagogical relationships, and the National Writing Project.

Chapter Three contains a discussion of the methodology of the grounded theory research design and participant selection. The designs of the long interview and focus group, with their respective collection and analysis of the data, follow.

Chapter Four describes the qualitative findings highlighted from the three sets of data collections of the site directors' rationales for participant selections, the long interviews, and the discussion focus group. Analysis of each respective data source for emerging themes and patterns follow.

Chapter Five provides the conclusion from the study aligned with the research questions. This chapter discusses the significance of establishing a grounded theory of factors leading to radical teacher transformation and their spiritual relationship to effective teacher professional development. Implications for policy and practice, as well as recommendations for future study are highlighted.

CHAPTER 2 - Review of the Literature

Theoretical Framework

The purpose of this chapter is to provide a theoretical framework for this study in identifying factors influencing radical teacher transformation through participation in the National Writing Project's Invitational Summer Institute. In relation to transformative learning theory with practicing career teachers, the research is limited. Therefore, the researcher organized the review of the literature into four sections. The first two sections separate between two broad theoretical frameworks: transformative learning and teacher-efficacy. A third section, spirituality theory, further explains the role of these two theories by viewing the relationship of spirituality and pedagogy. Then to provide a more in-depth understanding of the professional development of the National Writing Project, a fourth section is included.

Transformative Learning

The movement of transformative learning has been led by Jack Mezirow. With almost each article, journal, or book published on transformation and adult learning, Mezirow's name has been cited. Mezirow (2000; 1997) restated the position transformative learning holds within the learning process. He began with reference to Bruner's (1996, as cited in Mezirow, 2000) identification of four modes of making meaning and then added, his own, a fifth mode:

> (1) establishing, shaping, and maintaining intersubjectivity; (2) relating events, utterances, and behavior to the action taken; (3) constructing of particulars in a normative context—deals with meaning relative to obligations, standards, conformities, and deviations; (4) making propositions—application of rules of the symbolic, syntactic, and conceptual systems used to achieve decontextualized

> meanings, including rules of inference and logic and such distinctions as whole-part, object-attribute, and identity-otherness
>
> Bruner's list is incomplete. Transformation Theory adds a fifth and crucial mode of making meaning: becoming critically aware of one's own tacit assumptions and expectations and those of others and assessing their relevance for making an interpretation (2000, p. 4).

Reflective discourse is crucial to transformative learning. Adult learners need to critically and contextually reflect on assumptions, thereby validating their meaning in terms of creating frames of reference. Mezirow referred to a frame of reference as "the structure of assumptions and expectations through which we filter sense impressions. It involves cognitive, affective, and conative dimensions" (p. 16). Two dimensions exist within a frame of reference: a habit of mind and points of view. The purpose of transformative learning is to be more critically aware to make more informed choices and become autonomous learners. "Transformative learners, with social or organizational change as objectives, seek out others who share their insights to form cells of resistance to unexamined cultural norms in organizations, communities, families, and political life; they become active agents of cultural change" (p. 30).

Agee (2006) also referred to Bruner, but in relation to his concept of a unique Self. Agee contended, "The Self is simultaneously acting as a guide for future beliefs and actions in encounters with present information and events" (p. 197). Agee conducted an online discussion board in her graduate literature class as a study. She explored the idea of how imagined roles affect changes in beginning teachers as they develop their pedagogies.

Piper (2004) discussed two traditional approaches to transformative learning. One, socially-based reasoning and judgment, is reflective of the works of Mezirow (2000) and

Habermas (1984). The other, holistic experience, is more in response to the works of Huxley (1979) and Zohar (1991). According to Piper, both approaches are open to criticism with the former being too narrow in scope and the later for being too open. Piper contended

> if transformative learning is to count as something more than any simple adjustment in personal perspective and to lead to deeper changes in personal efficacy and agency, it must be grounded in a deeper understanding of subjective experience and the relationships between self and others" (p. 275).

In his study of how principals perceived their professional transformation, McGough (2003) distinguished among three divergent approaches of adult learning for educators. The first reflected the work of Knowles (1980, 1990) and similar researchers; the attributive approach promoted the idea that personal characteristics affect the potential to learn. These learners were choice-makers. A second view, the representative approach, was aligned with researchers like Mezirow (1991, 1996); the focus was on mental processing and "proposes that any individual can learn well if the learning involves public, critical assessment of underlying notions" (McGough, p. 452). These learners were meaning-makers. A third approach responded to the work of such researchers as Jarvis (1987, 1992). In the situational approach, the learning to occur was a result of the situation. These learners were contextual-actors. The findings from this study concluded four influences on the principals' learning: early childhood impressions, following a set developmental sequence, adherence to a personal orientation to learning, and a learning story.

Transformational leadership has a role in strategic planning because of the complexity in educational organizations. Turan and Sny (1996) contended that the fast paced changes in education mandated "creating a desired future state for schools [that] requires well developed strategic plans and new leadership" (p. 21). Turan and Sny discussed four identified behaviors of

such leaders: idealized influence, inspirational motivation, intellectual stimulation, and individualized consideration.

Klecker and Loadman (1998) looked at how one school district was implementing change in restructuring the public school system by empowerment of teachers. An objective of the research was to identify demographic characteristics of these educators. The findings showed a vast difference of more females (78%) than males (22%). However, years teaching experience, grade level taught, and degree of education were not a major difference among the various groupings.

"As teachers progress throughout their careers, they must grow and transform to remain effective" (Steffy & Wolfe, 2001, p. 16). In the Life Cycle Method, based on Mezirow's theory of transformation, Steffy and Wolfe explained the six developmental phases of teaching: (1) novice—practicum through internship; (2) apprentice—until knowledge and pedagogy integrate; (3) professional—growth in self-confidence and a reciprocal respect between teacher and student; (4) expert—assume expectations equivalent of national certification; (5) distinguished—gifted within their respective field; impact decisions at state and national levels; and, (6) emeritus—lifetime of educational achievement.

The reflection-renewal-growth cycle plays an important role in the transition from one phase to another. Transformative learning is "not so much what happens to people but how they interpret and explain what happens to them that determines their actions, their hopes, their contentment and emotional well-being, and their performance" (Mezirow, 1991, as cited in Steffy & Wolfe).

In their book, *Teachers—Transforming Their World and Their Work*, Lieberman and Miller (1999) laid the foundation in seven areas, from teachers' perspectives, for the changing

realities of education as it moves from: (1) individualism to professional community; (2) teaching at the center to learning at the center; (3) technical work to inquiry; (4) control to accountability; (5) managed work to leadership; (6) classroom concerns to whole-school concerns and beyond; and, (7) a weak knowledge base to a broad knowledge base. Lieberman and Miller further believed that without the full participation and leadership of teachers, educational reform would not happen—"no matter how well intentioned or ambitious" (p. xi).

Conducting a four-year study of 58 adult educators enrolled in course work for master's and doctoral programs, King (2004) found that 36 perceived they had experienced a transformation. The most influential learning activities identified were discussions, journals, reflection, and reading; whereas, the support and challenge extended by the professor proved the most important person, followed closely by support of classmates.

> Rather than simplistic answers that specific learning activities lead to perspective transformation, what is revealed is that learning which engages participants in approaching new ideas, reflection, and dialogue can form a basis for the experience. Rather than a mechanistic solution, this professor designs experiences that can foster such exposure and reflection in an environment that allows, even encourages, questioning of prior assumptions (p. 166).

Based on research, literature, and practice, Cranton and King (2003) have contended there are strategies to promote transformative learning. They saw transformative learning as a viable professional development goal, and the strategies they suggested can be adapted to most settings. Five suggested strategies were action plans, reflective activities, case studies, curriculum development, and critical theory discussions.

> Through programs and activities that encourage educators of adults to become authentic and individuated teachers, doors of new possibilities open. Rather than teaching and learning as usual, they can begin to look at their habits of mind and work with new questions, insight, and promise. Professional development that is transformative in nature provides grounding for continued lifelong learning in the professions (p. 37).

To assist professional developers, Lawler collaborated with King to present six principles of adult learning: "create a climate of respect, encourage active participation, build on experience, employ collaborative inquiry, learn for action, and empower the participants" (p. 17, as cited in Lawler, 2003). Additionally, Lawler contended teachers of adults need to reflect on their own learning as they themselves are adult learners; they should not ignore an understanding of their own characteristics as they develop professional development. Similarly, Wilcox (1997) "suggests that educators' self-directed studies of their experiences offer a personal approach to meaning-making that has the potential to transform collective understandings and accepted practices in the field of faculty development" (p. 30).

Cranton and Carusetta (2004) conducted a three-year study of 23 faculty members from three Canadian universities. Understanding transformative learning theory, the researchers "reasoned if knowledge about teaching is primarily communicative in nature and therefore socially construed by a community of practitioners and scholars, then we learn about teaching through experience, reflection on experience, and dialogue with others" (p. 6). Defining authenticity "as the expression of the genuine self in the community" (p. 7), interpretation of the data suggested five dimensions of authenticity. Each dimension possessed awareness: of oneself;

of others; of relationships between teacher and students; of how context of teaching influences; and, of critical reflection.

Another study looking at the transformative nature of a classroom involved 16 adults in a three-week course (Sokol & Cranton, 1998). From this study, three crucial factors highlighted influencing transformation: (1) role of the facilitator—allowed participants responsibility for the decision-making and evaluation; (2) psychosocial ambiance—variety of groupings; informal breaks; jovial atmosphere with serious content; and, (3) self-awareness—reflection of how personality affects styles of learning and teaching. "Professional development involves an examination of our self as teacher, and a thorough look at what we believe—and why. Transforming, not training, is the key to meaningful professional development for adult educators" (p. 16). Similarly, Larson (2004) stated, "The role of an adult educator is to facilitate learning and the reflection process, as opposed to merely providing information and resources" (p. 39).

Merriam (2001) claimed, "We have no single answer, no one theory or model of adult learning that explains all that we know about learners" (p. 3). However, she put forth two elements: andragogy and self-directed learning as crucial. Initially, andragogy was contrasted with pedagogy in that it was assumed adults learned differently than did children. Knowles (1968) outlined five assumptions of andragogy: independent self-concept; reservoir of life experiences; needs related to changing social roles; problem-centered; and, internal motivation. Through time, Knowles decided it was not so much a contrast but a continuum from teacher-directed to student-directed learning. The latter of which could be classified as self-directed learning. Merriam continued that the research in self-directed learning identified a variance of goals; ones depending on philosophical orientation. She reported the classification of three: "the

development of the learner's capacity to be self-directed"; "the fostering of transformational learning"; and, "the promotion of emancipatory learning and social action" (Merriam, 2001, p. 9).

The Self-Directed Learning Perception Scale (SDLPS) developed by Pilling-Cormick (1997) reflected the Self-Directed Learning Process Model created by Cranton in 1996. In the model, three components exist: control factor, student-educator interaction, and influences on this interaction. From this model, Pilling-Cormick designed a 57-item inventory "to assess students' perceptions of the environmental characteristics that help or inhibit their ability to be self-directed" (p. 71). Self-directed learning and transformative learning are not synonymous, but the two are intertwined. Though not inclusive, some broad categories of the SDLPS include determining needs, availability of resources, outside influences, feedback, time management, group work, room arrangement, and comfort level.

> In self-directed learning, learners determine, investigate, and evaluate their needs. When considering needs, the learner must reflect on his or her learning processes. When this reflection process moves beyond simple questioning and becomes more critical, the potential for transformative learning exists (p. 76).

Marsick and Watkins (2001) claimed "learning grows out of everyday encounters while working and living in a given context" (p. 29). They differentiated formal learning with informal and incidental learning. While formal learning is classroom-based, informal learning is controlled by the learner. Both could occur in institutions and are intentional. Incidental learning falls under the larger category of informal learning and could be unconscious to the learner. Incidental learning is continual and happens as reaction to a trigger of "an internal or external stimulus that signals dissatisfaction with current ways of thinking or being" (p. 29).

Marsick and Watkins believed three conditions promote informal and incidental learning: reflection, identification of options, and creativity.

Similarly, after an education as a musician and experience as a computer programmer, Hansman (2001) was hired to teach writing at the university level. She found the week-long crash course from the university the week prior to teaching less than preparatory.

> The obvious assumption by the planners of this workshop was that we would carry away knowledge about teaching writing from these workshops and apply it to our own classrooms. By the end of the week, we were, in the university's eyes, teachers of writing and ready to face a classroom of adult and traditional-aged university students.
>
> But how did we really learn to be teachers? Our actual learning about teaching writing happened over time and was mediated by the experiences we had both in and out of writing classrooms. It was shaped by our interacting with students, discussing assignments and students with other instructors, observing each other's classes, trying new assignments and ways of teaching, reflecting on our practice, and negotiating among the English department's and the university's rules and regulations (pp. 43-44).

Hansman continued with how these experiences are a resultant of context-based adult learning. "The nature of the interactions among learners, the tools they use within these interactions, the activity itself, and the social context in which the activity takes place shape learning" (p. 45).

Clark (1997) claimed she began her transformation when she returned to academic life after years in the corporate world and realized she no longer could write, something she had

mastered prior to her career in health science. Her writer's block placed her in a position to reflect and to begin a dialogue with herself and others. Clark then began to "make sense of my experience and was able to find new meaning" (p. 21). In her process, Clark encountered the doctoral work of Clarissa Pinkola Estés and her claim that "the creative ember at the center of our being never dies. Our creative impulse may be reduced by our life experience to a smoldering ember, but it never goes out" (p. 14). Clark continued by connecting Estés and Mezirow "as both encourage searching the inner and outer landscapes of our experience for understanding" (p. 15).

"Adult learners need to think deeply about their personal and professional experiences" (English & Gillen, 2001, p. 2). Journal writing is a successful vehicle to promote this thinking as well as address the barriers adults encounter in their learning. Journaling can be used for both reflective practice (Boud, 2001; Peterson & Jones, 2001) and as an instructional tool (Fenwick, 2001; Hiemstra, 2001; Jarvis, 2001).

"Because of the connection between narrative and identity, stories offer enormous potential as a mode of personal change. Sometimes that change comes from identifying with a powerful story that makes sense of a person's experience in a new way" (Clark, 2001, p. 88). These stories can be shared, as with an audience and promote discussion or these stories could take the format of a journal response with no intended audience other than self. Clark furthered her point by referring to an intensive journaling process (Progoff, 1975). Through three non-linear sections—life history, various written dialogues, exploration of related dreams—the writer/learner garners unexpected new insights.

Sparks (2005) claimed "most teachers experience mind-numbing and demeaning professional development that creates dependency" (p. 85). He continued that there existed a gap

between what is known about the elements of professional learning and what transpired as actual experiences in professional development. Sparks promoted transformation was achieved through three broad elements: (1) clarity and creation in goal setting; (2) interpersonal influence of mutual respect; and, (3) professional learning and doing.

Collaborative relationships between mentoring teachers and novice teachers can lead to a transformation for the veteran teachers (Zuckerman, 2001). In case studies, Zuckerman found that when teachers collaborated about a pedagogical problem, the mentor teacher learns more than if she were attempting to solve the mentee's problems.

Darling-Hammond (2003) voiced concern over teacher attrition. She declared there are four major factors contributing to whether teachers remain in the classroom: salaries, working conditions, teacher preparation, and mentoring support. She stated more teachers leave annually than enter the profession and since "the most important resource for continuing improvement is the knowledge and skill of the school's best-prepared and most committed teachers" (p. 9) this was alarming. In response to the mentoring factor, Darling-Hammond stated there was an additional benefit in that veteran teachers, if in the roles of mentors, would continue their learning and collaborative strategies. "A number of studies have found that well-designed mentoring programs raise retention rates for new teachers by improving attitudes, feelings of efficacy, and instructional skills" (p. 11).

Teacher Efficacy

Beginning with his *Social Learning Theory* (1977) and then with his subsequent writings (1982, 1986), Albert Bandura has shared, if not led, in the discussion of the theoretical framework of self-efficacy.

> Self-knowledge about one's efficacy, whether accurate or faulty, is based on four principal sources of information: performance attainments; vicarious experiences of observing the performances of others; verbal persuasion and allied types of social influences that one possesses certain capabilities; and psychological states from which people partly judge their capableness, strength, and vulnerability to dysfunction (Bandura, 1986, p. 399).

As humans, our functioning—and our perception to the degree of our functioning—is a product of a dynamic interplay of personal, behavioral, and environmental influences.

Another early researcher of teacher efficacy was the Rand Corporation, which began a four-year study titled The Change Agent in 1974 with superintendents, district federal program officers, project directors, principals, and teachers. McLaughlin and Marsh (1978) reported its findings. Four categories were identified as being effective in implementing and continuing change efforts: (1) institutional motivation; (2) project implementation strategies; (3) institutional leadership; and, (4) certain teacher characteristics. Taking a closer look at the latter, three attributes proved major. First, fewer years of experience affected a higher degree of goal attainment. Second, higher verbal skills led to increased student achievement. Third, and the greatest of all the attributes, a more positive sense of efficacy led to more change and goal attainment. The Rand Corporation also found that a teacher's sense of efficacy was not related to years of experience or level of verbal ability.

Garmston (2001) distinguished between a teacher's personal efficacy and outcome efficacy. The former derives "from self-assessment of teaching skills, and it influences the effort teachers expend working with students. . . [whereas] outcome efficacy stems from assessing teaching results. O.E. [outcome efficacy] influences teachers to modify instruction" (p. 72).

Learning communities create an environment for teachers to collaborate. Garmston believed four presentation approaches influence efficacy: (1) structure; (2) reflection; (3) mediation; and, (4) monitoring.

Other studies of teacher self-efficacy beliefs have been divided between two main areas: teachers' self concept and teachers' self-efficacy. Self-concept is a perception of self based on environmental interaction (Shavelson, Hubner & Stanton, 1976); self-efficacy involves a judgment by the teacher on her or his capability to cause an outcome of student learning (Henson, 2001). These two behaviors are often difficult to clearly distinguish. A study in the United Kingdom of 103 school teachers found "teacher behaviors were not only the most significant predictor of student progress over the year, but [they] also significantly affected teacher beliefs and self-efficacy, showing their relationship to be reciprocal" (Muijs & Reynolds, 2002).

Weasmer and Woods (1998) continued the categorizing of teacher efficacy. They have stated teaching efficacy is divided between general teaching efficacy and personal teaching efficacy. The general teaching efficacy refers to the perceived relationship between teaching and student learning; whereas, personal teaching efficacy refers to the perception of the teacher's own effectiveness. To enhance efficacy in schools, Weasmer and Woods suggested the following four strategies should be in place: (1) attending to self-efficacy in the hiring process; (2) empowering teachers with high personal teaching efficacy as change agents within the system; (3) supporting professional growth through conferences and interaction; and, (4) encouraging collegiality among staff.

Deemer and Minke (1999) investigated the Teacher Efficacy Scale (TES) created by S. Gibson and M. H. Dembo (1984). The TES is a construct of personal teaching efficacy (similar

to Henson's view of self-efficacy) and teaching efficacy (the belief of how the learning environment is controlled by other educators). Due to a concern of a positive orientation for the personal teaching efficacy and a more negative orientation for the teaching efficacy, the wording was revised for the two factors. The findings from this revised study suggested that teacher efficacy is unidimensional, if tested by the TES. However, Deemer and Minke warned that it might be the actual instrument that is slightly flawed and that there may be more differentiation within teacher efficacy than the TES documents.

> Clearly, teachers' sense of efficacy may vary across the many tasks of teaching. For example, some teachers may be very confident in their ability to write lesson plans but feel less efficacious about implementing those plans within a group of unruly students (Deemer & Minke, 1999, p. 9).

Using the Gibson and Dembo Teacher Efficacy Scale because of its compatibility with Bandura (1982, 1986), Pigge and Marso (1993) conducted a study of over 300 outstanding pre-service and in-service teachers. Pigge & Marso stated "that teachers' sense of efficacy, the extent to which teachers believe that they have the capacity to affect pupil performance, is related to both teaching behaviors and pupil performance" (p. 3). The participants in this study were at four different levels of years of experience. The divisions were defined as pre-service, early (5 to 19 years), middle (20 to 29 years), and late (30 plus years). Their findings revealed no statistically significant differences in 11 of the 16 efficacy statements; however, on five of the statements there existed a slight difference between the pre-service teachers and the collective in-service teachers.

In his study of comparing teacher efficacy between pre-service and in-service teachers, Campbell's (1996) methodology implemented an instrument adapted from Gibson and Dembo.

Campbell's findings were that "age, experience and further education may well be the factors that contribute to higher levels of teacher efficacy" (p. 10). His study also compared similar subjects in Scotland to which Campbell could not claim any difference in findings between those in the two countries.

"Teacher efficacy, or teachers' belief in their effectiveness, is an essential but often overlooked component of the student-performance equation" (Chase, Germundsen, Brownstein, & Distad, 2001, p. 143). Through the implementation of Reflective Practice Groups (RPG), teachers increased their sense of efficacy and this in turn transferred to students. Chase, et al. found these groups to be effective for their ability to discus within an evaluation-free environment and within an interdisciplinary make-up of members. Regardless of teachers' years of experience, indicators of teacher efficacy were as follows: (1) confident, affirmed, and validated; (2) increased repertoire of teaching skills; (3) reflection; and, (4) belief in classroom management and organization skills.

Goddard, Hoy and Hoy (2004) contended that the term *teacher efficacy* is often confused with the term *teacher effectiveness*, so they would prefer the term *teachers' sense of efficacy*. With this clarity, and through their review of the literature, Goddard, Hoy and Hoy believed an inquiry into teachers' sense of efficacy through an organizational dimension has brought positive findings. "Inquiry into collective efficacy beliefs emphasizes that teachers have not only self-referent efficacy perceptions but also beliefs about the conjoint capability of a school faculty" (p. 4). They continued to state since the basis of social cognitive theory derives from the choices made through action and that these actions are a result of efficacy beliefs, studies into sense of efficacy need to continue. "Perhaps the most compelling reason for the development of interest

in perceived collective efficacy is the probable link between collective efficacy beliefs and group goal attainment" (p. 7).

One look at an elementary school in Georgia where teachers teamed to create the leadership was reported by Kelehear and Davison (2005). The principal believed that if teachers were to feel responsible for their school, they needed an active, and not a superficial voice. Through creation of leadership teams, the direction of the school became one of shared leadership. The continuing benefits is that "a sense of self-efficacy helps teachers not only feel good about what they have accomplished, but encourages them to envision what might be accomplished in the future" (p. 59). Kelehear and Davison found three conditions for success: volunteerism, caring environment, and positive attitude.

Pratt stated, "if teachers are to improve, they must reflect on what they do, why they do it, and on what grounds those actions and intentions are justified" (2002, p. 14). Mindful of this belief, Pratt identified five perspectives on teaching. Each perspective is a philosophical view, not a methodology of teaching, and one perspective is not better than another. The effectiveness of each perspective comes with reflection of its practice. An inventory of over 2,000 teachers revealed "that over 90 percent of teachers hold only one or two perspectives as their dominant view of teaching" (p. 6). The five perspectives are as follows: (1) transmission (systematic and content-driven); (2) developmental (constructivist and problem-solving); (3) apprentice (authentic and transformative); (4) nurturing (self-efficacy and counseling); and, (5) social reform (ideals). Pratt cautioned against only one perspective dominating adult education, as learners have varied needs.

Similarly, Heimlich and Norland (2002) promoted the idea there is no one way to effectively teach adults. Instead of perspectives, Heimlich and Norland considered the concept of

teaching styles. Like perspectives, style is not a "method, but something larger that relates to the entire teaching-learning exchange" (p. 17). The teaching-learning exchange consists of five constant elements: (1) teacher; (2) learner; (3) group; (4) content; and, (5) environment. However, the degree to the importance of each element varies with the educator. Style is not a philosophy but a creation of balance or congruence among these five elements in response to the educator's values in education. "One of the things all adult educators can and should continue to study is themselves—and the application of the resultant understanding to their teaching" (p. 19). Heimlich and Norland suggested educators have four options for achieving congruence: (1) change behaviors; (2) change beliefs; (3) change both behaviors and beliefs; or, (4) change neither behaviors nor beliefs. "Teaching style is the recognition that each teacher is unique, and each can use his or her style to be as effective an educator as possible" (p. 23).

Cranton (2002) claimed educators need to view all adult learners as having special needs. She raised concern over delivering content in the traditional group format and the increase in distance-learning as it hindered the opportunities for one-on-one interaction.

> The history of public education in America, as well as that of traditional higher education, has added to this emphasis on content and measurement of institutionally directed outcomes. The result has been an educational system, mirrored in other adult education and corporate training programs, that fails to meet the needs of a substantial number of learners (pp. 54-55).

Cranton believed the first responsibility of educators is to help their adult learners identify their learning style and needs before the delivery of content. "To teach all learners as if they are special is indeed the mark of the true adult educator" (p. 60).

After having designed and participated in two different teacher development programs, Daley (2003) discovered she reacted vastly different to each. Though both were well-designed and met the needs of the learners, one was an on-line format and the other was a face-to-face seminar. In the first one, Daley concentrated on the technology of presentation; whereas the second one she concentrated on the individuals. From her reflection on her interactions and those of the other participants in each program, Daley recognized three elements (and the placement along the continuum of each element) affect the learning of adult educators. First, learning orientations: behaviorist, cognitivist, humanist, social, and constructivist (Merriam & Caffarella, 1999); second, teaching orientations: transmission, apprenticeship, development, nurturing, and social reform (Pratt, 1998); and third, career stages: novice, advanced beginner, competent, proficient, and expert (Dreyfus & Dreyfus, 1985). Daley stated,

> In analyzing the two teacher development programs in which I recently participated, I came to believe that the programs were operated so differently because the assumptions about learning orientations, teaching orientations, and career stages that were behind each of them were different too (p. 27).

In order to create more learner-centered approaches to teaching adults, Daley believed educators need to consider where their participants fall in the range of each of the three elements.

Spirituality-Pedagogy Relationship

In the review of the literature on transformation, the term *spirituality* reoccurred often. To possess a deeper understanding of the role spirituality encompasses with transformation and with its relationship to pedagogy, a closer look is warranted.

"The spiritual dimensions of adult education are the human dimensions, and attention to these dimensions make for excellent, effective adult learning" (Vella, 2000, p. 7). Vella proposed

three assumptions for adult learning: (1) humans are the subjects of their own learning; (2) learning events are moments of spiritual development; and, (3) transformation is changing into one's self. From these assumptions, Vella suggested that dialogue, respect, accountability, and inviting a moral stance form the relationships between teacher and learner.

Again, spirituality is part of being human; it is who we are within our culture. And through that culture, human knowledge is shared and given expression. For culturally relevant pedagogy to transpire, educators need to bring their inner selves into their practice and create an environment wherein the learners can also bring and share their inner selves (Tisdell, 2003; Tisdell & Tolliver, 2001).

> People are more likely to have transformational experiences if they are engaged on three levels of their individual being: the cognitive, the affective, and the symbolic or spiritual. Clearly, people do not have transformative learning experiences about issues of race, gender, or culture and power disparities therein, only through rational discourse or critical reflection. While we agree, as Mezirow (1995) suggests, that critical reflection is necessary, we believe that it is EQUALLY necessary to engage people on the affective or "heart" level. Further, transformative learning is perhaps better anchored if we engage on the spiritual level as well, and draw on how people construct knowledge through unconscious processes (Tisdell & Tolliver, 2001, p. 13).

Tisdell and Tolliver suggested role modeling and setting the stage is as important for adult learners, as younger ones. Each class began with a greeting activity to promote a connection with others in the room.

Vogel (2000) also believed that adult educators, who know more of their own self, were more likely to teach others. This did not imply that what is taught is to be a replica, or become a protégé of the teacher. “Teachers and mentors of adult learners increase their effectiveness when they hold challenge and support in creative tension so that learners feel safe enough to risk examining assumptions and entertaining some alternate possibilities for ways to do and be” (p. 20). Challenging and supporting comes through the ability to reframe questions so the learner can further explore a concept or belief.

It is not the extraordinary events or deep reflection of beliefs that necessarily leads to transformation, but re-looking at the every day occurrences. An interaction between the conscious and unconscious inner selves leads to the process of making meaning. (Dirkx, 2001a, 1997) “The process of nurturing a soul in adult learning requires both a certain attitude toward life and commitment to practice. It is a deeply personal, spiritual and potentially powerful technique” (2001a, p. 16).

Bean (2000) ascertained there is a strong need in today’s world for a renewed interest in spirituality. He suggested six principles to create a relevancy within adult education. First, an ecological base exists, and as such if humans do not live responsibly, humanity will diminish. Second, humans need to be more aware of the increasing worldwide social injustice. Third, each human deserves dignity. Fourth, humans are community based; this does not lessen the role of the individual, but promotes an understanding of how the self and the community help to shape one another. Fifth, action leads to liberation. And sixth, a need for combined social action and reflection exists. “This is a vision in which spirituality, adult education, and development are inseparable, and one that challenges adult educators and development workers to understand their work as central to the project of human betterment” (p. 75).

Similarly, Orr (2000) provided a visual to demonstrate an understanding of Native spirituality within the classroom.

> As Mary Jane, a Cree elder, passed the eagle feather around the circle, an amazing calm came over my students. For weeks they had been wired increasingly tighter by the institutionalized pressures of assignment deadlines plus family and work responsibilities, but in the context of the talking circle their tensions and anxieties dissipated. The talking circle, like many Native educational processes, creates a spiritual space for learning by providing people room to explore issues of great significance to them (p. 59).

Using the medicine wheel, often referred to as the circle of life, educators can utilize the emotional, physical, spiritual, and cognitive in adult education practice. Strategies exist to involve these four elements. Attend to the physical environment and space of the classroom so that it is "aesthetically and culturally welcoming" (p. 64). Promote an ecological worldview through providing an array of perspectives on any given topic. Create story circles by writing stories and then passing them around for others to read and expand. Include the elders of the community to share wisdom and tradition, thereby increasing an understanding of self and community. And finally, establish a talking circle (as cited above) as "a way to include the voices of participants in the learning process and to cultivate interpersonal knowing. Perhaps the most important dimension of talking circles is the space they create for all participants to listen unconditionally" (p. 65).

The imaginal method (Dirkx, 2001b; Hillman, 1975) allows the learner to consciously use images to reflect and construct meaning. This is strengthened when coupled with emotions. "The purpose of the imaginal method or soul work is not to analyze and dissect these emotions

and feelings but to imaginatively elaborate their meaning in our lives" (Dirkx, 2001b, p. 69). Though learning is conceptual, with an emotional and imaginative approach to learning, "learners locate and construct, through enduring mythological motifs, themes, and images, deep meaning, value, and quality in the relationship between the text and their own life experiences" (p. 70).

Vella (2002) stated, "when we design appropriate and accountable learning tasks that engage adult learners in significant dialogue and ensure their learning the proposed content, we invite both technical and ontological knowing" (p. 79). Vella accounted how others promoted the role of dialogue: Bohm & Peat (1997); Freire (1970); Oliver & Gershmann (1987); Zohar (1997). Dialoguing allows learners to question the content—to make it their own. It encourages inclusion, autonomy, and accountability. Vella detailed how the dialogue approach to teaching led to what Zohar (1997) defined as quantum thinking. Signs of quantum learning are energetic engagement, open questioning, and small group dialoguing. Vella believed, "the physical, emotional, and cognitive experiences of learning is always a personal, idiosyncratic one" (p. 75).

Tolliver and Tisdell (2002) provided several definitions for spirituality. But with each definition, they claimed "that people's spirituality is always present on some level in the learning environment" (p. 2-3). They continued with the importance of cultural identity development and its connection to effective learning. Tolliver and Tisdell concluded

> As adult educators who continue to work in support of a better world, it is incumbent upon us to better understand how culture, cultural identity, spirituality, and sociopolitical development work together to make learners who they are, influence their thoughts about social justice, and influence their level of involvement in social action and transformational learning activities. By exploring

> the work of other disciplinary fields, and integrating it with our own, we may be able to further develop existing theory within the field resulting in more relevant, effective practice for social change (p. 395).

National Writing Project

After years of being the executive director of the National Writing Project, James Gray (2000) recounted the beginning of the organization with a look at the first two invitational summer institutes of the Bay Area Writing Project from 1974 and 1975. It was here that the model of teachers-teaching-teachers grew from a series of successful and unsuccessful attempts to gather teachers of writing as they examined the role of writing in education. Based on the teacher demonstrations that were voluntary at this date, Gray stated, "the teachers who did show us their successful classroom practices confirmed our belief that summer institute would cross-pollinate the successful teaching of writing as perhaps no other structure could" (p. 17). He continued

> The Bay Area Writing Project model created an environment where both academics and classroom teachers could appreciate each other. Professors of English and of English education worked as partners and colleagues of classroom teachers. For teachers, BAWP was a university-based program that recognized—even celebrated—teacher expertise. For academics and teachers alike, the Bay Area Writing Project model managed to reverse top-down, voice-from-Olympus model of so many past university efforts at school reform (pp. 18-19).

In between the 1974 and 1975 institutes, Gray learned two important lessons about workshops: they were to be voluntary and selective.

After years of hearing the success stories of the National Writing Project (NWP), in terms of its professional development, Lieberman and Wood (2003) concluded a two-year study of two writing project sites: University of California at Los Angeles (UCLA) and Oklahoma State University (OSU) in Stillwater, Oklahoma. The sites were selected for geographical reasons and years of experience; UCLA was urban and an established site for 20 years, while OSU was mostly rural and a developing site of only 7 years. First, Lieberman (researching at UCLA) and Wood (at OSU) came to understand the model of the National Writing Project as developed by James Gray, the NWP founder. This model is the core of the invitational summer institute: (1) create forums for teachers to teach teachers; (2) engage teachers in reading and discussing relevant educational literature and research; and, (3) provide opportunities for teachers to write and share their writing in response groups. As the two researchers studied the five-week institute at each location, they each found the following interactive and dependent social practices: (1) approaching each colleague as a potentially valuable contributor; (2) honoring teacher knowledge; (3) creating public forums for teacher sharing, dialogue, and critique; (4) turning ownership of learning over to learners; (5) situating human learning in practice and relationships; (6) providing multiple entry points into the learning community; (7) guiding reflection on teaching through reflection on learning; (8) sharing leadership; (9) promoting a stance of inquiry; and, (10) encouraging a reconceptualization of professional identity and linking it to professional community.

In addition to the model and its subsequent social practices, the work of the National Writing Project is for its members to discover how to be a learner and then how to help others learn. At first, this takes place during the invitational summer institute as a fellow and then

progresses to the schools and districts from which the NWP participants return as teacher consultants.

> Currently, there is a great deal of public talk about teacher accountability, usually defined in terms of students' test scores. TCs believe, however, that the NWP fosters a kind of teacher accountability much more likely to ensure students' academic success. Professional accountability, on their terms, means (1) expecting every child to learn and (2) sharing one's expertise and seeking the council of others (Lieberman & Wood, 2003, p. 32).

During the five-week institute, the invited K-16 teachers, from all disciplines, individually present a lesson that demonstrates their best practice. Each presented lesson, regardless of grade level, provides insight and learning strategies for all members. By the end of the invitational summer institute, fellows have written creative, pedagogical, and research pieces and through writing response groups have collectively given critical feedback for revision. Additionally, in reading groups, fellows have read and discussed current research and contemporary literature. Regardless of grade level, make-up of school, or beliefs, these participants, who have met only once prior to the institute, create a community of learners.

> Teachers find that in making their strategies public they become more aware of their intentions, their knowledge of their subject matter, and the influence of context on their students and themselves. When their peers give them feedback, they experience what it means to go public and to talk with other adults who care about the same things they do. This helps to clarify their awareness of what they know and what they need to know (Liebermap & Wood, 2003, p. 35).

Smith (2000) reported of the successful marriage of The National Writing Project with the Department of Defense Dependent Schools (DoDDS). In Leicester, England in 1978 the NWP created a liaison with the DoDDS which includes students from across the world. From 1978 to 1989, NWP teachers traveled abroad to involve DoDDS teachers in institutes and/or DoDDS teachers would travel to the UC Berkeley writing project site's institute for the purpose of improving student writing. After the summer institute, DoDDS teachers would then conduct institutes and workshops. "Together, the sites covered every U.S. military base in the world" (Smith, p. 624). Joan Gibbons, the worldwide coordinator of English Language Arts for DoDDS, set a goal in 1991 that 75% of the students at grades 5, 8, and 10 would be writing at the proficient level or above by 2000. Within five years, "three years before the deadline, 81.6% of the students scored at the distinguished and proficient levels" (p. 625). These same students performed well on standardized tests. "Students in grade 5 scored in the 71st percentile on the language section of the Comprehensive Tests of Basic Skills. In the eighth and 10th grades, students scored in the 67th and 71st percentiles respectively in language on the Tera Nova Multiple Assessments" (p. 625).

The publicized effectiveness of the National Writing Project as a professional development model led The National Geographic Society to create its Geography Education Program in 1986 in Washington, D. C. (Binko, Neubert & Madden, 1997). With the training from the initial institute, a year later state alliances began two- or three-week summer institutes. By 1997 there was a network of sites in all 50 states. The follow-up activities of both, the writing and the geography, projects are advanced institutes, study groups, conferences, publications, teacher-consultant meetings, parent education, workshops for teachers, grants, site mentoring, and committee membership. The success of both professional development networks provide

guidelines for designing professional development: (1) base the program agenda on mutually identified and agreed upon needs of the participants; (2) expect participants to contribute to professional development activities; (3) provide a risk-free environment where participants can learn and practice new ideas; (4) plan activities that are highly interactive rather than receptive; (5) provide multiple entry points for prospective participants; and, (6) maintain a highly visible and accessible program office and staff for administering the program. In order for professional development to be successful, the

> program's primary goal must be to empower teachers. Teachers live in a world which suffocates them with mandates and dictates. They are too often 'done to,' as opposed to 'doing with.' However, these two successful programs show that viewing teachers' contributions as important is essential to success (p. 15).

At the National Writing Project's Spring Meeting in Washington, D. C., Check (2002) argued for reflective teaching and responded to five widely accepted misconceptions of writing held by school-reform advocates. Check contended that the current reform movement is narrowly rooted in high-stakes standardized tests, a curriculum for these tests, professional development for teaching these tests, and more accountability for principals to enforce these three areas. "Lost within the philosophy of mandated reform has been a basic fact about change: lasting transformation is rooted in reflection, autonomy, and community, not in robotic compliance by teachers and administrators who are told never to think for themselves" (p. 27).

Conclusion

Through a review of the literature in transformative learning, teacher-efficacy, spirituality-pedagogy relationship, and the National Writing Project, a knowledge base of how these four themes collaborate to provide effective professional development is formed. Good

professional development is not a one-day or one-workshop activity of attempting to instill information. Without the relevant application, the participants' beliefs, attitudes, and practices will go unchanged. Good professional development is one that empowers teachers, who in turn empower students. However, with this understanding, there is a need to further discover the factors influencing radical transformation of teachers. To state Lieberman and Wood,

> The social practices embedded in NWP professional development not only build community but also encourage intellectual development. What might seem simple at first glance turns out to be a complex intertwining of process and content, the personal and the professional, the short term and the long haul. Future research will be needed to untangle these threads in order to understand the workings of the NWP as an organization and as a model for professional development (2003, p. 100).

CHAPTER 3 - Methodology

Introduction

The purpose of this chapter is to provide a description of the research methodology for this grounded theory study. As grounded theory is qualitative in its design, long interviews and a focus group were selected as methods. The researcher was the primary instrument for collection and analysis of the data. This chapter begins with the rationale for choosing qualitative design for this particular study on factors influencing radical teacher transformation through participation in the National Writing Project's Invitational Summer Institute. It then explains the process of selecting the participants, as well as how the two methods were employed to collect data. Additionally, the use of three data sources and the respective analysis of each allowed the researcher to construct a grounded theory identifying criteria leading to radical transformation of educators.

Research Design

This study is concerned with how fellows, first time participants of the National Writing Project's Invitational Summer Institute, perceive their transformation into more critically reflective adult learners by participating in the invitational summer institute. Through the review of the literature, it is assumed that a personal awareness of the spiritual magnifies the level of transformative learning; and thus, a more confident self-efficacy will ensue. Since it is an individual's awareness and future action upon that transformation, the individual's perception is key in understanding for the researcher. "Qualitative research is especially helpful when it provides us with someone's perceptions of a situation that permits us to *understand* [author's italics] his or her behavior" (Krathwohl, 1998, p. 230). Interviewing is one of the major qualitative data collecting tools (Creswell, 2002; Krathwohl, 1998; McCracken; 1988; Patton,

1980). Both the long interview and focus group are interviewing methods. Furthermore, this particular grounded theory study followed a constructivist design. "In applying this approach, a grounded theory explains the feelings of individuals as they experience a phenomenon or process. The constructivist study mentions the beliefs and values of the researcher and eschews predetermined categories" (Creswell, 2002, p. 446).

The four-step method of inquiry as outlined by McCracken (1988) for qualitative research was implemented. Though written to facilitate the long interview, this model worked well as it allowed for triangulation of other qualitative interviewing methods to arrive at the findings of this study. Table 3.1 represents McCracken's ideas.

Table 3-1 Four-Step Model of Inquiry

Stage	Title	Function
one	review of analytic categories	review of the literature to create boundaries
two	review of cultural categories	researcher using self as an instrument of inquiry
three	discovery of cultural categories	construction and implementation of the data collection
four	discovery of analytic categories	interpretation and reporting of the data

In response to stage one (review of analytic categories), the researcher reviewed the literature in four strands: transformative learning, teacher-efficacy, spirituality-pedagogy relationships, and the National Writing Program's professional development model. As a result of this literature review, the researcher formulated the possible problem statement early, with time to refine the problem and narrow the research questions.

For stage two (review of cultural categories), the researcher, who had experienced the National Writing Project's Invitational Summer Institute five years before as a fellow, reflected on the circumstances of participating in the five-week learning environment. Also, as the co-director for the four years since the initial experience, the researcher observed other fellows as they initially encountered and participated in the invitational summer institute. Within these two distinct roles, the researcher had been able to witness transformative learning and its relationship to spirituality and self-efficacy from personal participation in the invitational summer institute.

The creation of three distinct data sources instigated the third stage (discovery of cultural categories). First, from the stratified random selection of the writing project sites, the contacted site directors nominated individual candidates to participate. Second, these candidates who chose to participate by responding to the long interview formed another data source. And a third data source was constructed from a number of the long interview participants joining the focus group. As a result of the first two stages in the Four-Step Model of Inquiry, the researcher was prepared to construct the questions for the participants to share their experiences and to collect the data. First, through the long interview, responses to the questions evoked personal perceptions on an individual basis; and then the focus group allowed for collaborative perceptions. Participants' responses to these questions provided an opportunity to "structure conversations among educators about exemplary practice" (Danielson, 1996, p. 6) and personal insight into their own processes of learning. The combination of two interviewing methods in this study permitted for both an individual and reflective thought to the phenomenon of transformative learning as well as an engaging informed discussion within a homogeneous group.

Finally, in stage four (discovery of analytic categories), the researcher analyzed the data. Findings from the three data sources and the establishment of criteria for identifying individuals

and “moments” of spiritual connections led the researcher to construct a grounded theory based on the experiences by these individuals in the process of transformation. Within these shared experiences, factors influencing radical transformation based upon participation in the National Writing Project’s Invitational Summer Institute were highlighted.

Exploratory Questioning

As a colleague, the researcher met with the identified teacher in the introduction of Chapter One. They discussed how she believed her classes were going, how after five months away from the invitational summer institute her experience affected change, and about the radical transformation she underwent. The placement of this discussion within a frame of reference permitted this teacher to elaborate on her learning. “When circumstances permit, transformative learners move toward a frame of reference that is more inclusive, discriminating, self-reflective, and integrative of experience” (Mezirow, 1997, p. 5). Based on this informal conversation, the questions for the study were refined and the interviewing questions for both methods were created.

Participant Selection

Through the review of the literature, as cited in Chapter Two, it was assumed that teachers experience professional growth as a result of participating in the National Writing Project’s Invitational Summer Institute. This assumption was further based on the historical listings of the accomplishments of the fellows, since turning teacher consultants (a term applied to those fellows once they complete the invitational summer institute), from the rural writing project site at the mid-western university mentioned in Chapter One’s background to the study. Though more than one of these individuals from this particular writing project site could have experienced radical transformation, it can be claimed at least one fellow did. With this

knowledge, the researcher generalized the same would be true of other writing project sites across the country during the same time period of four years.

The researcher initially contacted Paul LeMahieu at the University of California at Berkeley, Director of Research and Evaluation for the National Writing Project. With his assistance, it was to be identified which of the, then current, 195 National Writing Project sites had conducted invitational summer institutes during at least the last four years, starting in the summer of 2002. With LeMahieu's further guidance, each identified writing project site was to be placed into one of two categories: rural or urban. As each site selects which network (rural or urban) to join, it precluded the researcher from selecting the categories based upon each university's geographical location. However, after four attempts, LeMahieu's assistance did not materialize. So the researcher, with his advisor, used the National Writing Project's website to create membership lists of both the Rural Sites Network and Urban Sites Network for the years of 2002, 2003, 2004, and 2005. These lists were then cross-referenced to create a listing of which writing project sites had maintained membership in each network; thus ensuring each writing project site had been active for a minimum of four years. From these two categories individual strips of paper, with each writing project site's name (excluding the researcher's site), were placed into the two respective stacks before the researcher randomly selected 15 from the rural stack and 15 from the urban stack. Stratified random sampling increases the confidence of generalization (Patton, 1980).

Table 3-2 Geographical Network Membership

Year	Rural Sites Network	Urban Sites Network
2002	65	43
2003	53	35
2004	54	37
2005	70	50

Table 3.2 above, created from the National Writing Project's directory (2006), shows the membership of the two programs based on geographical needs as determined by each writing project site for the past four years. But again, individual writing project sites elect to join, or not join, one of the National Writing Project's national programs. The researcher discovered from the cross-referencing of the yearly membership lists that the number of writing project sites that consistently maintained membership for the selected four years was less than the numbers indicated in the table. There were 35 rural writing project sites and 24 urban writing project sites. And due to the large areas some writing project sites service, there were 11 that simultaneously maintained membership in both geographical networks.

Once the 30 writing project sites had been randomly selected, the researcher returned to the National Writing Project directory to obtain the e-mail address for the site director of each selected writing project site. Through an e-mail contact, the researcher explained the purpose of the study and asked each site director to provide the name and e-mail address of one teacher consultant (previously referred as a fellow at the time of initial participation), from the last four years, that the site director believed to have experienced radical transformation as a result of participating in the invitational summer institute. (See Appendix F.) A need existed to follow the stratified random sampling of multiple sites with a purposeful sampling of participants as it "increase[d] the utility of information obtained from small samples" (Patton, 1980, p. 105).

Additionally, “random sampling is seldom of use in selecting participants for focus groups (Morgan, 1997, p. 35). Therefore, this purposeful sampling of participants occurred for the long interviews and the focus group.

Once the site director provided the necessary contact information for an individual he or she believed to be radically transformed as a result of participation in the invitational summer institute, the researcher sent an e-mail letter to that selected individual. (See Appendix G.) In the initial email, the researcher asked for a returned email confirmation from each individual indicating her or his involvement with the study. Additionally, biographical information was requested of those individuals wanting to participate. Of those not responding, second emails were sent as reminders; this was done to ensure the original email had been received Since the participants were purposefully selected for their radical transformation, the researcher expected the nonrespondent rate to be low. Once an individual chose to participate, two copies of a consent form were sent along with a postage-paid envelope addressed to the researcher for one of the copies to be signed, dated, and returned to the researcher. (See Appendix H.)

With the biographical information provided by the participant, the researcher telephoned each participant to confirm the short biographical responses the participant provided in the earlier e-mail and to schedule the long interview at the respondent’s time of convenience. (See Appendix I.) The telephone contact was followed by the researcher sending an e-mail letter of confirmation along with the questions for the long interview. (See Appendix J.) The questions were provided as a convenience to the participant and did not require prior thought on the part of the participant.

Long Interview Design

"The first objective of the qualitative interview is to allow respondents to tell their own story in their own terms" (McCracken, 1988, p. 34). McCracken advocates the following format: biographical questions, grand-tour questions, floating prompts, and planned prompts.

The purpose of the biographical questions is to have the statistical information grouped together for its future use in the analysis and to provide the respondent with an atmosphere of ease. The respondent needs to become comfortable in what could otherwise be perceived as a threatening activity. In the respondent's confirmation email to participate in the study, the researcher obtained the following biographical information:

- gender;
- age at the time of participation in the invitational summer institute;
- year of participation in the invitational summer institute;
- total years taught before participation in the invitational summer institute;
- total years, grade level(s), and subject(s) taught at current position before participation in the invitational summer institute;
- whether the participant returned to the same position after participation in the invitational summer institute;
- highest degree earned; and,
- number of other participants from any year of the invitational summer institute who teach at the same school.

Then in the initial telephone conversation, the researcher confirmed the participant's biographical responses and asked for clarification if needed. During this same telephone conversation, the researcher further explained the study and entertained any questions the

participant had concerning the study. Finally, in this conversation, the audio-taped interview was scheduled.

Grand-tour questions are opening, nondirective questions (McCracken, 1988; Spradley, 1979; Werner & Schoepfle, 1987). The role grand-tour questions play in the interview is to promote the respondent to talk without the researcher eliciting specific responses to set questions. The objective is not to activate a rapid-paced question and answer activity but to grant room for the respondent to freely express her or his perceptions. A researcher's effective use of floating prompts continues the respondent's oral thoughts and allows an interviewer to ask for clarification without offering an additional question or leading the respondent in a different direction.

> Used in combination, grand-tour questions and floating prompts are sometimes enough to elicit all of the testimony the investigator needs. However, it is frequently the case that the categories that have been identified in the literature review and the cultural review do not emerge spontaneously in the course of the interview. In these cases, the investigator must be prepared to take a more "proactive," and obtrusive position. In these instances, the investigator must resort to "planned prompts" (McCracken, 1988, p. 35).

In her dissertation research, *The Composing Processes of Twelfth Graders*, Janet Emig (1971) made the assumption and later identified "elements, moments, and stages within the composing process which can be distinguished and characterized in some detail" (p. 33). Based on the literature review of transformative learning, the researcher made a similar assumption to these "elements, moments, and stages" within fellows experiencing radical transformation as a result of participating in the National Writing Project's Invitational Summer Institute.

Additionally, each invitational summer institute has similar components as outlined by the teachers-teaching-teachers professional development model of the National Writing Project. These components are (1) teacher demonstrations; (2) writing; (3) editing/response groups; (4) reading; and, (5) reading response groups. With an understanding of Emig, the teachers-teaching-teachers model, and McCracken's design of the long interview, the researcher created the questions. (See Appendix K.)

The grand-tour questions permitted respondents to follow a similar format as they would have experienced being a fellow in the invitational summer institute, regardless in which writing project site across the country they participated. The seven questions were as follows:

1) Explain the process of preparing and delivering your teacher demonstration.
2) What role did your writing during the institute play?
3) How were you affected by your participation in the writing response group?
4) What role did the provided reading material in the institute play?
5) How were you affected by your participation in the reading group?
6) Identify the single most profound moment during the institute and your reaction to this realization.
7) Explain a moment during the institute that you found to be an emotional one.

In the event the seven grand-tour questions did not provide detailed information, the researcher created planned prompts for each. (The number refers to the aforementioned grand-tour questions and the letter refers to the subsequent prompt.) These planned prompts were as follows:

1A) What was the topic of your teacher demonstration?

1B) Why did you select this particular topic?

2A) While in the institute, which writing genre (creative, pedagogical, academic) did you prefer writing?

2B) What experience did you have writing this genre prior to participating in the institute?

2C) From which genre did you think you learned the most? Explain.

3A) Overall, was your participation in a writing response group a positive one or a negative one? Explain.

4A) While in the institute, which reading genre (creative, pedagogical, academic) did you prefer reading?

4B) What experience did you have reading this genre prior to participating in the institute?

4C) From which genre did you think you learned the most? Explain.

5A) Overall, was your participation in a reading response group a positive one or a negative one? Explain.

6A) Explain the catalyst for this profound moment. Did this moment begin with you? Or did your involvement begin as a by-stander?

7A) Explain the catalyst for this emotional moment. Did this moment begin with you? Or did your involvement begin as a by-stander?

At the end of the interview, the researcher asked each participant if he or she would be interested in participating in a 60-minute on-line chat with other participants at a later date.

Data Collection of the Long Interview

The researcher contacted each participant at the previously appointed time scheduled at the respondent's time of convenience and the researcher's expense. Each interview was

conducted by the researcher and audio recorded with the respondent's awareness. The audio tape provided the means to obtain a written transcript for a later and thorough analysis. Notes were also taken by the researcher during the interview to ensure each of the grand-tour questions, as well as the planned prompts, received a response from the participant. (See Appendix L.)

The researcher purchased a wireless phone recording controller to connect a mini-recorder to a cell phone. The use of a cell phone allowed the researcher to accommodate the varied times requested by the respondents without having to be confined to a landline telephone.

The transcript of each long interview was transcribed by a paid third party. This action allowed the researcher to have each transcription completed after the respective long interview and be informed by the transcriber of any audible concerns. The researcher did not want to begin analysis of the collected data until all interviews were completed. This further precluded the opportunity for the researcher to ask different questions of future participants. "Investigators who transcribe their own interviews invite not only frustration but also a familiarity with the data that does not serve the later process of analysis" (McCracken, 1988, pp. 41-42).At the conclusion of each interview, the researcher provided the tape and an electronically submitted word document of the format for the transcription with brief notes completed by the researcher. The format was a three-column organizer; one column each for the speaker, the text of the long interview, and space for future notes and analysis. (See Appendix M.) Once the transcription was completed, the audio tape was then personally returned to the researcher and securely stored. The completed transcription was electronically sent to the researcher in the word document originally sent to the transcriber. The researcher then copied and electronically stored the two word documents, as well as printed and securely filed a hard copy for future analysis.

Focus Group Design

As a follow-up to the long interview, a focus group was created. It is common for a focus group to be a follow-up event to continue pursuing the exploratory aspects of an earlier analysis (Morgan, 1997; Puchta & Potter, 2004; Wilkinson, 1998). The focus group consisted of individuals from the long interview participants. The use of homogenous groups promotes a free-flowing conversation that will allow the members to provide a more in-depth data to be analyzed (Greenbaum, 2000; Krathwohl, 1998; Morgan, 1997).

The researcher believed the original intent to gather participants from across the country and time zones to electronically meet for one specific hour would limit the number of participants. Therefore, a closed electronic discussion board was created in a university's Blackboard Academic Suite. This change allowed each participant to access the discussion at a convenient time for her or his schedule.

The researcher created only one prompt so the participants would dialogue the researcher's selected topic and concentrate on one another's responses. Additionally, the time limitation of focus groups necessitates a focused discussion (Morgan, 1997), therefore the brevity of the prompt. Specifically, the prompt was as follows: *When you try to convince a future candidate to be a Fellow at the Invitational Summer Institute, what reason(s) do you offer?*

With the assumption that factors influencing radical transformation would be identified in the analysis of the individual long interviews, an objective of the focus group was to see if the respondents would collectively reflect on the recursive nature of transformative learning in respect to these factors. Mindful of Emig's research into "what happens to the student's *self* [author's italics] as a result of the educational process" (1971, p. v), the prompt of the focus groups provided the ground for collaborative discussion on the learning processes of the participants.

Data Collection of the Focus Group

Again, at the time of the long interview, each participant was asked of her or his interest in participating in a follow-up discussion at a mutually agreed future date. Those who voiced an interest were later invited to join the focus group with an e-mail letter restating the purpose of the research study and the format of the focus group. (See Appendix N.)

A week after the original invitation to the focus group, the researcher e-mailed a letter of confirmation to the invited participants. (See Appendix O.) This letter provided the directions for accessing the on-line discussion. Again, the purpose of the research study and the format of the focus group were restated.

The discussion board was open for the duration of nine days. Each participant was asked to access the discussion board three times: once to respond to the researcher's prompt, and twice to respond to the comments of others based on the researcher's prompt. In response to an on-line focus group, Krathwohl (1998) stated, "It appears that people's reactions may be more honest on-line than face-to-face" (p. 295).

Data Analysis

Three distinct data sources were used in this grounded theory study. Each source was analyzed separately. Collectively, the findings led to highlighting factors influencing radical transformation within fellows of the National Writing Project's Invitational Summer Institute. A creation of a flowchart prior to the research (See Appendix P.) focusing on the participants in this study reflects the claim by Grabove:

> There is no single model of transformative learning. As the authors explore the theory of transformative learning through their experiences, their perspectives add further dimensions to my own theory of practice. It is appropriate that there

> should not be only one narrative of such a complex process, but rather many narratives to which all learners and educators contribute diverse perspectives (1997, p. 90).

The first data source was the group of teacher consultants selected by the site directors as demonstrating radical transformation as a fellow in an invitational summer institute. The selection of these individuals was based on the perceptions of the stratified random selected site directors using my definition of radical (profound change in personal and pedagogical values). Two elements were collectively open coded for patterns and analyzed. The first element was the provided rationales by the site directors for their selections. The second element was the biographical characteristics of these selected individuals. Analysis of both elements highlighted possible factors leading to radical transformation.

The second data source was the responses to the long interviews. Since the researcher conducted each long interview, analysis did not begin until all interviews had been completed. This action precluded the researcher from extemporaneously adding a question not asked in previous interviews. It should be understood that some variation to questions were asked during individual interviews (as floating prompts), but the purpose was to seek clarity to a participant's response, not to direct the participant's response to any advanced findings. Once the long interviews had been completed, the researcher began the analysis.

> The object of analysis is to determine the categories, relationships, and assumptions that informs the respondent's view of the world in general and the topic in particular. The investigator comes to this undertaking with a sense of what the literature says ought to be there, a sense of how the topic at issue is

> constituted in his or her own experience, and a glancing sense of what took place in the interview itself (McCracken, 1988, p. 42).

The transcripts from the long interviews were open coded for categories and then for emerging themes. These themes led to identifying possible criteria depicting radical change within fellows participating in the invitational summer institute. The researcher then had the coded transcripts peer checked. Once peer checked, three independent raters ranked the established criteria based on the frequency of each identified factor.

The third, and final, data source was the transcripts from the electronic-discussion board focus group. Again, the transcripts were open coded for recurrent and emerging themes. Once coded, transcripts were peer checked.

Establishing Trustworthiness

The qualitative researcher needs to employ verification procedures in reporting the findings from the study (Creswell, 1998; Gay, Mills, & Airasian, 2006; Krathwohl, 1998). The researcher in this study used three verification techniques to establish trustworthiness: peer review debriefing; rich, thick description; and, triangulation.

Throughout the analysis of the collected data, the researcher held peer review debriefings. These conversations provided the researcher "opportunities to test growing insights through interactions with other professionals" (Gay, Mills, & Airasian, 2006, p. 404). Consistently, the researcher conducted peer review debriefings with four professionals. Two were doctoral candidates: one who was in the midst of her own qualitative study and one ending her course work prior to the beginning of her mixed study. A third peer was employed in media publications, and a fourth peer was concluding a masters' of science degree program. All peers had prior knowledge of research design, implementation, and analysis.

Through the transcriptions of the individual audio-taped long interviews of the participants and their follow-up discussion, as well as the narrative responses from the site directors, the researcher provided a rich, thick description. The reporting of selections from each of these transcriptions provided opportunities for the researcher to "take the reader into the mind and the life of the respondent" (McCracken, 1988, p. 54). This technique additionally aided in the peer review debriefing by creating an audit trail or written documentation for the peer reviewers to examine the collected data and the researcher's analysis (Gay, Mills, & Airasian, 2006).

Triangulation was a third technique the researcher used to establish trustworthiness. Miles and Huberman (1994) stated

> Triangulation is not so much a tactic as a way of life. If you self-consciously set out to collect and double-check findings, using multiple sources and modes of evidence, the verification process will largely be built into the data-collection as you go (p. 267).

Three distinct data sources were designed and implemented to collect the information: site directors' narrative rationales for participant selections; individual long interviews of the participants; and, a collective discussion with the participants. The employment of two effective qualitative methods—interviewing and focus group—were selected. The researcher purposefully chose these sources and methods "to obtain a more complete picture of what is being studied and to cross-check information" (Gay, Mills, & Airasian, 2006, p. 405).

In order to establish trustworthiness, the researcher employed three verification procedures: peer review debriefing; rich, thick description; and, triangulation.

Conclusion

This qualitative study was a grounded theory design from a constructivist approach. Interviewing methods of the long interview and focus group were utilized. The analysis of the collected data was constructed from three sources: the perceptions of randomly stratified selected individual site directors, the perceptions of purposefully selected individual teachers who had experienced radical transformation, and the perceptions of the purposefully selected individuals comprised from the individual teachers. With the subsequent analysis of the three distinct data sources, a grounded theory was constructed of factors influencing radical teacher transformation through participation in the National Writing Project's Invitational Summer Institute.

CHAPTER 4 - Findings and Analysis

Introduction

This chapter provides the findings and analysis from three distinct sources of data collection: site directors' rationales for participant selections, long interviews of participants, and a follow-up focus group of long interview participants. The purpose of this study was to identify factors influencing radical teacher transformation. Specifically, the research questions addressed were as follows:

Central Question:

What factors influence radical teacher transformation through participation in the National Writing Project's Invitational Summer Institute?

Subsidiary Questions:

1) How does awareness of personal literacy affect professional change?
2) How does being a member of a learning community affect personal learning?
3) How does being a member of a learning community affect professional learning?
4) What role does spirituality serve in transformative learning of educators?

In this chapter, the results of the findings of each data source are presented in the order conducted, followed by the respective analysis of themes from that data. First, the researcher examined the rationales for participant selection by the writing project site directors. Second, the researcher highlighted the individual 17 long interviews. Third, the researcher presented the information from the electronic-discussion board focus group of the 12 participants. Open coding was used to identify themes in each of the three data sources. This led the researcher to analyze

for triangulation of the common themes to promote a grounded theory of transformative agents for educators.

Site Directors' Rationales

The researcher first contacted the site directors from the 30 stratified random selected writing project sites to obtain nominations for participants. Fifteen writing project sites were identified from the rural sites network, and fifteen writing project sites were identified from the urban sites network. Table 4.1 lists the 30 selected sites, whether they participated in the research study, and the number of times the researcher attempted to contact each writing project site's director. After three attempts, the researcher did not continue attempting to contact a site director. From the rural sites network, the researcher successfully contacted 13 of the 15 sites; however, one site did not eventually produce a participant. This brought the total of participants from rural writing project sites to 12. From the urban sites network, the researcher successfully contacted 7 of the 15 sites; however again, one site did not eventually produce a participant and one site declined to participate. This brought the total number of participants from urban writing project sites to 5.

The site director that declined to participate held the belief due to that particular site's longevity of existence and involvement in the metropolitan area it precluded any fellow to be radically transformed. Two other successful writing project sites did not eventually have participants. Though the selected individuals were contacted by the researcher and had agreed to participate in the study, after two unsuccessful times to be reached for the scheduled long interviews, the researcher chose not to continue attempting to contact the individuals. Therefore, the rationales provided by the site directors from these two particular writing project sites were not considered in the collected data. It should also be noted that each of the selected urban

writing project sites have had teachers from rural geographical regions of the state participate in the invitational summer institute. This did not imply that the selected participant was either from an urban or rural school district, but that geographical differences did not make a difference in any particular selection.

Table 4-1 State Listing of the 30 Selected National Writing Project Sites

Rural Sites Network			Urban Sites Network		
State	Participated in Study	Attempts to Contact Site Director	State	Participated in study	Attempts to Contact Site Director
Arkansas	yes	2	California	no	3
Arizona	yes	1	California	declined	1
California	no	3	District of Columbia	no*	2
Georgia	yes	2	Florida	yes	2
Indiana	yes	1	Georgia	no	3
Kentucky	yes	1	Illinois	no	3
Louisiana	yes	1	Maryland	yes	1
Michigan	no*	2	Michigan	yes	1
Mississippi	yes	2	Minnesota	yes	1
Missouri	yes	1	Missouri	yes	1
Nevada	yes	1	Nevada	no	3
Oklahoma	yes	2	New York	no	3
Pennsylvania	yes	1	Ohio	no	3
Tennessee	yes	1	Pennsylvania	no	3
Wisconsin	no	3	Virginia	no	3

*selected individual agreed, but could not be reached for twice scheduled long interview

What follows are the writing project sites directors' rationales for the 17 selected fellows they believed to have experienced a radical transformation as a result of participating in the

invitational summer institute. As the researcher stated in the initial e-mail letter to the site directors, “This individual should be one you perceive to have had radical transformation as a result of being a Fellow. I define *radical* as profound change in personal and pedagogical values; I purposely do not further define radical as I plan to analyze the collective selections provided by the site directors. Your selection should not be perceived as a recommendation but a portrait of a radically transformed teacher.”

The 17 rationales are presented in random order, thereby neither identifiable with the biographical characteristics of the participants in Table 4.2 nor the presentation of the long interviews comprising the second data source.

> *One:* She teaches in a rural school in southwestern _____ and first participated in our SI 2001. Subsequently, she has been a response group leader for our Summer Institute as well as a teacher in our Rural Sites Young Author’s Camp.
>
> *Two:* I picked her because the first question she asked at pre-institute was "Will I get help teaching the 5 paragraph essay?" But in a very short time, she was rethinking her entire career—she'd been teaching for over 20 years. The very next term in the middle of a class, one of her students asked, "What happened to you over the summer." That's how different her class was. This school is in middle _____. The students have the same teacher two or three years in a row. From the moment she found the project, she became totally committed. We have been a site since 1985, but I was a new director. I had no leadership team; she and I rebuilt the team together. She is now working with e-anthology. She has remarried, moved away from our project, and been gone for over two years. I still miss her, her ideas, her energy, and her commitment to teaching her students how to write. She didn't just transform herself; she transformed all who came in contact with her. I guess that's why I suggested you talk with her.

Three: He previously saw himself as "just a math teacher." Then he saw himself as a math teacher and a writer. Now he see's himself as a writer, math teacher, and a leader who brings other teachers and students to writing.

Four: She teaches at a rural middle/high school in _____ County. She threw herself into creating Writing Workshop in her 8th grade classroom. This happened in 2004-05, though, not immediately after SI. She had also participated in our Advanced Institute on Teaching Literature in summer 2003 (I think, maybe '04). When she came to SI, she had only 1 year's teaching experience and not much confidence that she was teaching well. She was current on pedagogy, though, and, a sponge. Her teaching demo was excellent. She plowed through theoretical reading before putting it together. I remember her in our library over and over again, each time with new questions and asking for more to read. In August 2004, we held our first ever "train the trainers." Our inservice coordinator and I had developed a new Writing workshop series. We wanted our TCs, who were all new at presenting in schools, to offer feedback on and to understand the program. She attended. She told me later that attending that training pushed her to redesign her school year. She went full force into writing workshop. Since 2004-05 she has continued to design her classroom in that way. In Summer 2005, she and another TC led an Open Institute for a rural school district on How to Set up a Writing Workshop. It was the first inservice that she had done for us. During Spring 2006, she took a new position at her school. She is the librarian. I believe she is no longer teaching 8th graders.

Five: She sees herself as a writer and a teacher of writing that she would not have claimed before working and joining the Writing Project. She has now been asked and hired as a writing artist which she would not have been considered doing years ago. She has always worked to integrate her curriculum with the arts but now writing is always at the heart of the work she brings to students and teachers. She believes literacy is reading and writing working together to help us all understand the world we live in.

Six: When I was asked about possible contributors to the dissertation, I thought of what radical transformation might mean to the life of a teacher. I personally was greatly

impacted, and continue to be, by the work of the National Writing Project beginning at the _____ Writing Project and currently at the _____ Writing Project. Knowing that my personal impact was noticeable in my teaching in the classroom as well as my continued involvement in the Writing Project, I thought "Who had an experience like me?" I brainstormed through the list of former SI fellows while keeping in mind that I wanted to select someone who continued to show a noticeable difference in their teaching philosophy (noticeable by everyone, not just NWP'ers) as well as someone who has continued to be involved with the _____. She (now a new NBCT) was one who stood out.

Seven: I believe she has transformed her teaching as a result of participating in _____ WP. She has certainly become a leader in professional education since joining our _____ family: NCTE Achievement Awards chair, published in NWP publications, local retreat coordinator, etc.

Eight: I think she would be a good contact for you from our site. She teaches at a junior college and fully incorporates NWP philosophy into her teaching.

Nine: She was ready to give up teaching and go back to her previous career when she participated in the STI. She remained in teaching and has made dramatic changes in both her attitude and her teaching.

Ten: [Though a participant selection was provided, the site director did not provide a rationale. However, the site director responded to contacts from the researcher over an eight-month span.]

Eleven: As an undergraduate, she majored in both agricultural education and English. Since graduation, she has been a middle school language arts teacher. Before being part of a summer institute, she already knew good teaching and already theorized her pedagogy. She could tell you more, but since the summer institute, she is even more firmly rooted in the why of good teaching. With continual reflective practice despite our

state's test-heavy education climate, she resists teaching to the test. Rather, she engages her students in a literacy environment that results in reading and writing for both school performance and personal growth.

Twelve: She is in a position to affect others: she is department chair of her high school English Department. She is working on her Masters degree. She is an open, responsible person and has kept coming to Project activities. She feels she has learned a great deal about writing and is increasingly aware of her potential. She is a positive and enthusiastic person.

Thirteen: She models one of the paths we'd like to see all of our Fellows take following the summer institute. She has grown tremendously in her practice, has developed the deep knowledge necessary to underpin that practice, and has assumed leadership among her peers. She is willing and ready to take on more leadership responsibilities in her school, with our site, and in our state network. And she writes well.

Fourteen: She stood out in the crowd of fellows from her summer as one who "got" on a deep, instinctive level what the work of the institute and the project as a whole is about. She was primed and ready to be reflective about her own writing and teaching and was, I think, pleasantly surprised to discover that she wasn't an odd duck, that there were other teacher-nerds out there who worry about the same things she does. She spoke several times about the challenges of putting into practice the ideas she's gained from the institute in the reality of the population she teaches, the culture of her school, and the demands of the imposed curriculum. She didn't have answers (and neither do I), but her questions define her as a "writing project" teacher in my mind. I heard that she ran a teacher's poetry contest at her school recently - at _____, of all places. I believe the teachers wrote and submitted poems, and her students were the judges. Isn't that an amazing idea?

Fifteen: In 2005, she was our TC who underwent the most profound pedagogical changes, which is what you asked for, right? I was trying to find one from 2002-2004 as a first choice, but they all seemed incredibly busy.

Sixteen: Attended our Advanced Institute after attending invitational.

Seventeen: [This site director attached a published news article the fellow had written describing how the writing project had changed her life. The closing paragraph was used as the rationale.] Teaching still dominates my life. Exhaustion reigns at the end of the school week. There is still a soul's struggle with the chaos of the urban school system. I scribble journal entries and pour out frustration. No matter how raw the words may be, I now see them as my friends. The experience with the _____ Writing Project gave me the vision and encouragement to use my words to write a book. My colleagues believed that I could be a writer. They and my new friends, my words, are my team now and I love 'em all.

Additionally, the biographical characteristics of the participants that the researcher obtained prior to the long interview are presented here. This information is part of the first data source because they provide the statistics of the site directors' selections. Table 4.2 presents this data. The order coincides with the order the long interviews were conducted, not with the random order of the previous presented rationales.

Table 4-2 Characteristics of Site Director-selected Transformed Fellows

participant	gender	age at time of fellow	years taught (total) before fellow	years taught at current position before being a fellow	subject taught at current position before being a fellow	grade level taught at current position before being a fellow	return to same position after being a fellow	highest degree of education*	number of previous fellows at institution of current position	age of writing project site
1	F	25	1	1	World History	10	yes	BA	0	23

participant	gender	age at time of fellow	years taught (total) before fellow	years taught at current position before being a fellow	subject taught at current position before being a fellow	grade level taught at current position before being a fellow	return to same position after being a fellow	highest degree of education*	number of previous fellows at institution of current position	age of writing project site
2	F	29	5	5	Special Education (co-taught English, Math)	6-8	yes (but added Social Studies)	MS	2	17
3	F	29	2	1	English I & II Creative Writing Short Story	9-12	same school (added college comp)	MS	1	14
4	M	41	10	4	Honors English English III & IV	10-12	yes	MA	0	22
5	M	47	24	4	Geometry Algebra II	10-12	yes	BA	1	5
6	F	25	1	1	Language Arts	7	yes	BA BS	0	11
7	F	51	25	25	Preschool	pre	yes	MS	0	1
8	F	29	3	3	Language Arts	8	yes	BA	7	10
9	F	51	28	8 or 9	Language Arts, Reading, Math, Science, Social Studies, Health	4/5/6 multi grade	yes	MS	0	12
10	F	47	6	2	Language Arts	9 & 11	yes	BA	0	0
11	F	40	6	1	English	7-8	yes	BA	0	24

participant	gender	age at time of fellow	years taught (total) before fellow	years taught at current position before being a fellow	subject taught at current position before being a fellow	grade level taught at current position before being a fellow	return to same position after being a fellow	highest degree of education*	number of previous fellows at institution of current position	age of writing project site
12	F	46	24	5	English Technology	9-12	yes	MS	1	16
13	F	27	3	3	English II & IV	10 & 12	yes	BA	0	18
14	F	49	19	15	English	7	yes	MA	0	23
15	F	late 40s	10 or 11	10 or 11	Writing	7-8	yes	BA	3	14
16	F	52	0.5	0.5	Human Anatomy Physiology	13-15	yes	MS	0	3
17	F	47	2	1	English 1 American History Study Skills African-American Lit	9	yes	MA	2	16

*not all participants specified the field of degree study, so the researcher did not specify for any participant

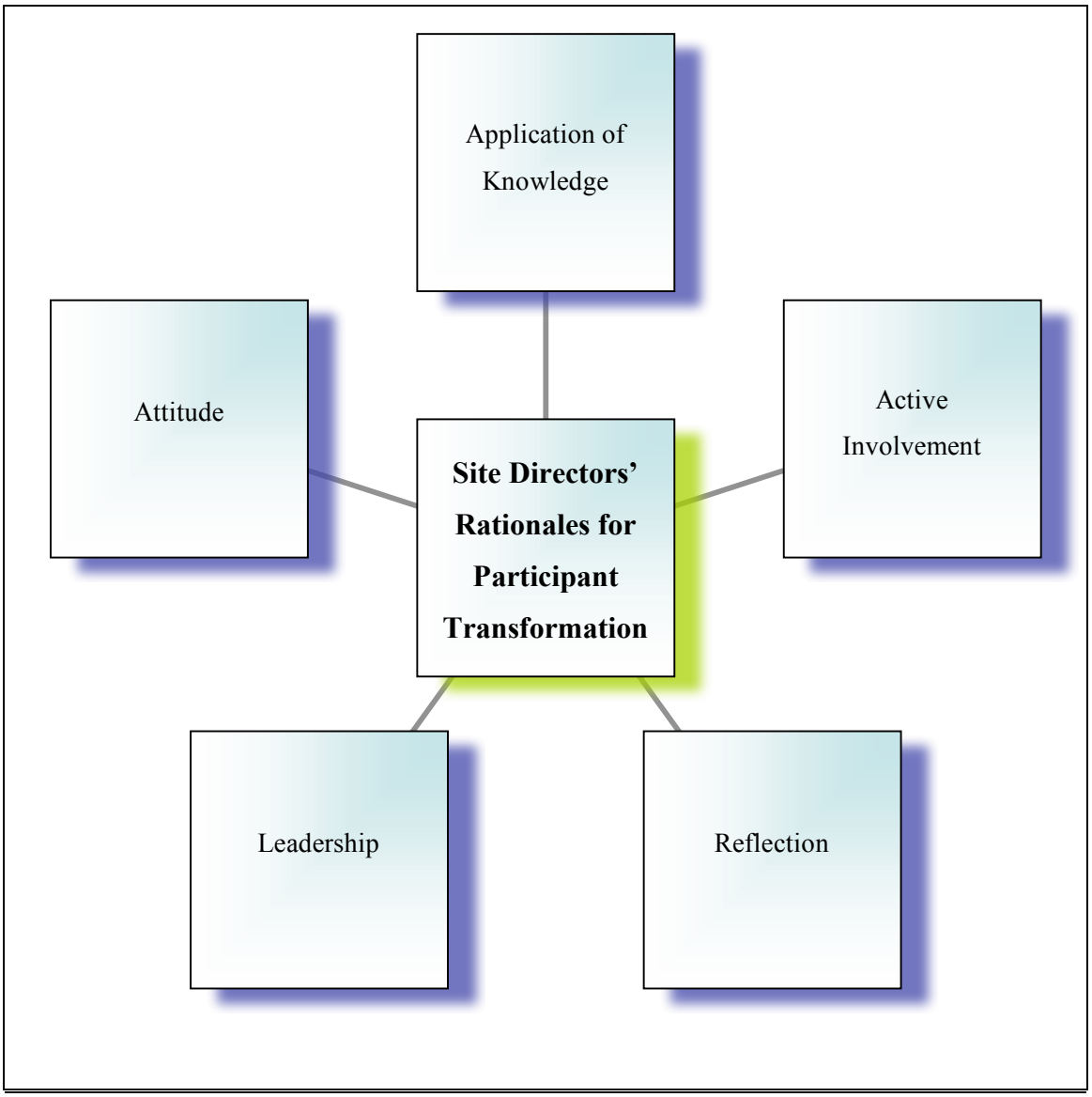
Themes from the Site Directors' Rationales

The length of each rationale was determined by the site director. Each rationale was in response to the researcher's request of a selection to "be a portrait of a radically transformed teacher." The rationales provided by the 16 site directors were open coded to identify emerging themes and patterns in their selection decisions. (Again, one site director did not provide a

rationale.) The researcher read the text of all 16 rationales before taking any notes. After making a copy of each rationale, the researcher read a second time and began, in the margin, taking notes of characteristics conveyed within the text. With these labeled characteristics, the researcher began reading a third time and started highlighting the coding of text with different color highlights. The researcher continued multiple readings until all text could be coded into a theme.

Thirteen of the site directors' responses had more than one identified theme and many of these had multiple examples of any one particular theme. Three site directors had all five themes emerge from their responses; four site directors had four themes and three themes, respectively; two site directors had two themes; and, three site directors' responses had only one theme represented. The identified five themes, in rank order, were as follows: (1) application of knowledge; (2) involvement; (3) reflection; (4) leadership; and, (5) attitude. (See Figure 4.1.) The researcher has provided a sampling of selective phrases from the rationales to add authenticity and to highlight the pattern of each identified theme.

Figure 4-1 Site Directors' Rationales for Participant Transformation



Application of knowledge emerged in 13 of the 16 rationales for a total of 36 times. The responses reflected that transformation was not merely gaining knowledge, but the application of that newly gained knowledge.

> very next term in the middle of a class, one of her students asked, "What happened to you over the summer." That's how different her class was *(Two)*

told me later that attending that training pushed her to redesign her school year *(Four)*

has always worked to integrate her curriculum with the arts but now writing is always at the heart of the work *(Five)*

a noticeable difference in their teaching philosophy (noticeable by everyone, not just NWP'ers) *(Six)*

transformed her teaching as a result of participating *(Seven)*

fully incorporates NWP philosophy into her teaching *(Eight)*

she remained in teaching and has made dramatic changes *(Nine)*

since the summer institute, she is even more firmly rooted in the why of good teaching *(Eleven)*

grown tremendously in her practice, has developed the deep knowledge necessary to underpin that practice *(Thirteen)*

as one who "got" on a deep, instinctive level what the work of the institute and the project as a whole is about *(Fourteen)*

underwent the most profound pedagogical changes *(Fifteen)*

Involvement appeared in 11 of the 16 rationales for a total of 15 citations. The responses showcased a belief that involvement was more than being present; involvement was visible in action. In fact, nine rationales that emerged with involvement also had a leadership theme.

a teacher in our Rural Sites Young Author's Camp *(One)*

the moment she found the project, she became totally committed *(Two)*

also participated in our Advanced Institute on Teaching Literature *(Four)*

has continued to be involved *(Six)*

since joining our _____ family *(Seven)*

has kept coming to Project activities *(Twelve)*

models one of the paths we'd like to see all of our Fellows take following the summer institute *(Thirteen)*

attended our Advanced Institute after attending invitational *(Sixteen)*

Reflection existed in ten of the 16 rationales for a total of 15 citations. Reflection did not emerge in a single rationale without being associated with application of knowledge. Leadership was coupled with reflection in seven of the rationales.

was rethinking her entire career—she'd been teaching for over 20 years *(Two)*

plowed through theoretical reading before putting it together *(Four)*

sees herself as a writer and a teacher of writing that she would not have claimed before working and joining the Writing Project *(Five)*

with continual reflective practice *(Eleven)*

increasingly aware of her potential *(Twelve)*

reflective about her own writing and teaching (*Fourteen)*

Leadership was highlighted in ten of the 16 rationales for a total of 13 citations. Again, leadership was closely associated with involvement; with the exception of one rationale, a further example of involvement was highlighted. Another pattern was the association of leadership with application of knowledge; this occurred nine times as well.

a response group leader for our Summer Institute*(One)*

I had no leadership team; she and I rebuilt the team together *(Two)*

a leader who brings other teachers and students to writing *(Three)*

led an Open Institute for a rural school district *(Four)*

become a leader in professional education *(Seven)*

in a position to affect others *(Twelve)*

has assumed leadership among her peers. She is willing and ready to take on more leadership responsibilities in her school, with our site, and in our state network *(Thirteen)*

Attitude emerged in five of the 16 rationales with a total of seven examples. In all five rationales, the themes of application of knowledge and reflection also emerged. Attitude was associated with involvement four times and with leadership three times.

didn't just transform herself; she transformed all who came in contact with her *(Two)*

made dramatic changes in both her attitude and her teaching *(Nine)*

an open, responsible person. . . positive and enthusiastic *(Twelve)*

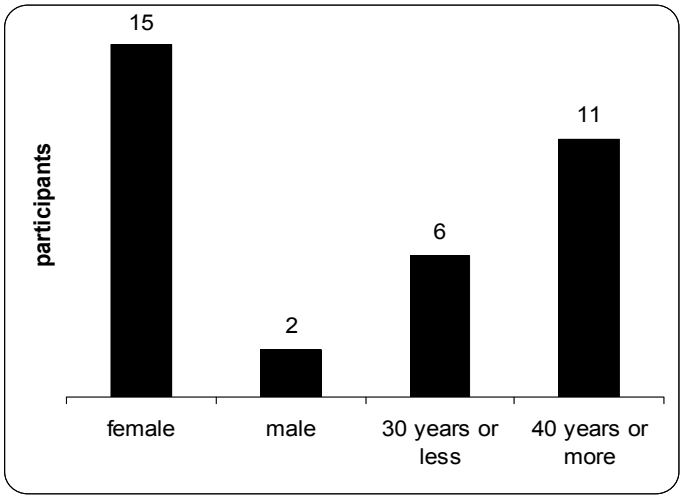
They and my new friends, my words, are my team now and I love 'em all *(Seventeen)*

Based on the characteristics of the selected individuals (as cited in Table 4.2), the researcher created demographic charts to highlight the findings.

Figure 4.2 shows a great discrepancy of gender representation in the site directors' selections: of the 17 individuals, only two are male. This seems to reflect an inquiry that one of the males expressed to the researcher at the time of scheduling the long interview; and that is, if the National Writing Project had a "female face." His thought was based on his knowing of only four males out of the possible 90 fellows that have participated in the writing project site in which he has remained active. The other demographic in Figure 4.2 shows that at the time of their being a fellow in the invitational summer institute, six of the participants were less than 30

years of age and that 11 were 40 years of age or older. Two points of interest with this statistic: (1) both males were over 40 years of age, and (2) none of the selected participants were in their 30's when they first came to the invitational summer institute.

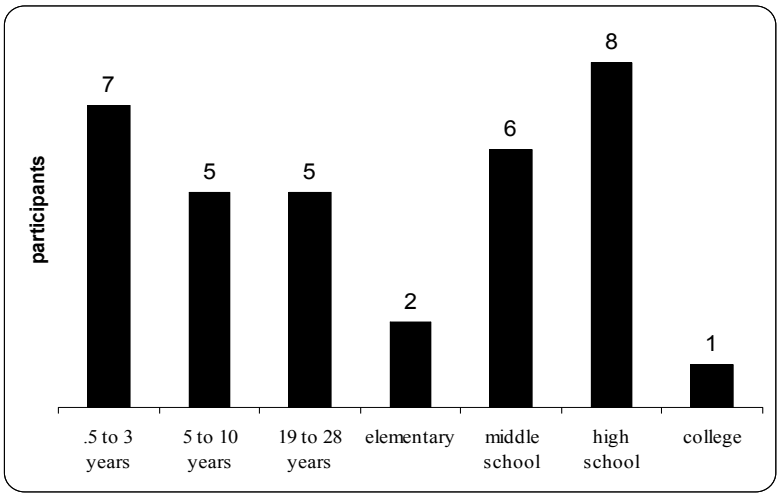
Figure 4-2 Gender and Age of Participants at Time of Being a Fellow



In Figure 4.3 two additional demographics are highlighted. The first is the number of years teaching experience each participant had acquired at the time of being a fellow in the invitational summer institute. The three categories are closely distributed with seven participants having had three years or less, five participants had taught between five and ten years, and five participants with at least 19 years of teaching experience. Based on the researcher's knowledge of assisting with writing the grant application for his particular writing project site and more than one grant reviewer's comments, it is known that the National Writing Project prefers its fellows to be accomplished teachers with an arsenal of best practices of teaching to share and teach other fellows during the summer invitational institute. However, the largest of the three categories clearly represents that site directors view more transformation with less experienced teachers. It should also be noted that none of the participants had years of teaching experience between 11 and 18 years. The other statistic in Figure 4.3 highlights though there was a majority of

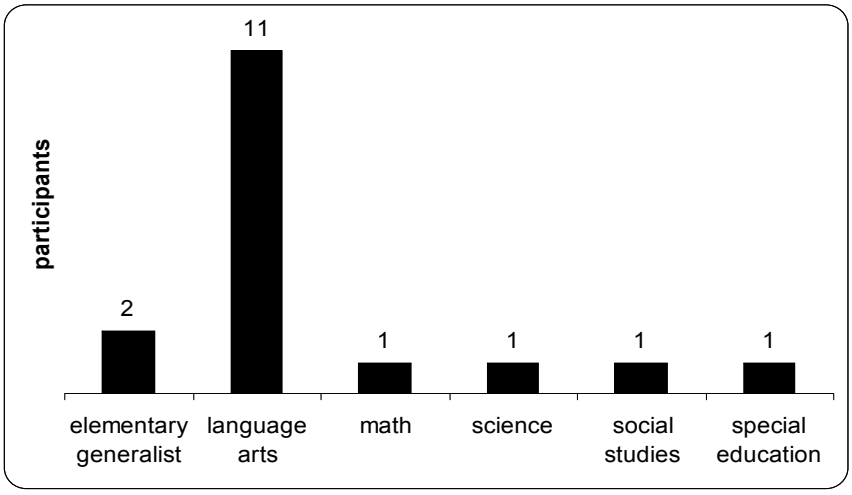
participants teaching in either a middle school or high school, the site directors did collectively select teachers in all four categories. Both males taught students in grades 10, 11 and 12; thereby all four levels had female participants.

Figure 4-3 Years Teaching Experience and Grade Level Prior to Being a Fellow



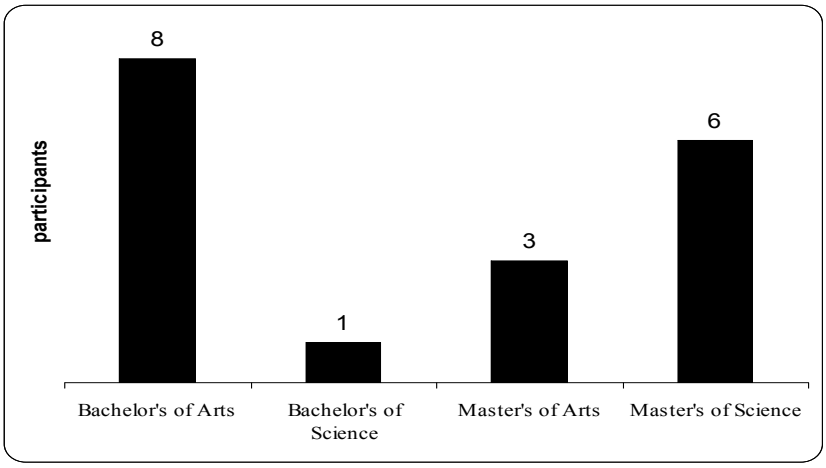
Though fellows in the National Writing Project can be teachers from any subject discipline, Figure 4.4 better represents the realization that the majority of its members are language arts educators. Of the 11 participants that were teaching language arts, two were additionally teaching other subjects: one, humanities and the other, technology.

Figure 4-4 Subject Matter Taught at Time of Being a Fellow



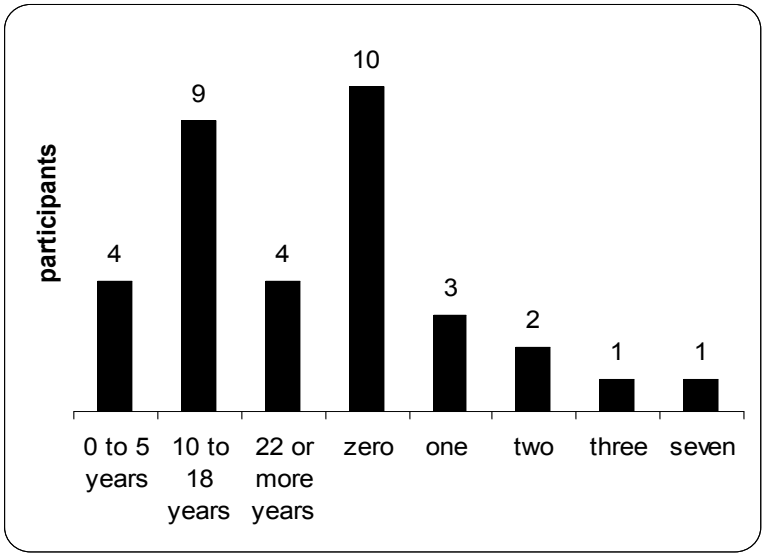
The level of education was not a consideration in the site directors choosing their selected individuals as portraits of radically transformed teachers. Eight participants had earned a Bachelor's degree prior to participating in the invitational summer institute, one participant had achieved two. Nine participants had earned a Master's degree. Figure 4.5 shows the division of Bachelor's of Arts, Bachelor's of Science, Master's of Arts, and Master's of Science degrees granted prior to participation in the invitational institute.

Figure 4-5 Highest Degree of Education at Time of Being a Fellow



The final demographic chart, Figure 4.6, reveals fellows in the invitational summer institute could experience transformation regardless of the longevity of the writing project site. Thirteen of the sites were clearly established, with nine participants from sites of 10 to eighteen years in existence and four from sites of at least 22 years. But four participants also came from writing project sites that were not as established, three of which were in existence for three years or less. The successes from writing project sites regardless of their longevity, speaks to the effectiveness of the National Writing Project's model of teachers-teaching-teachers that is practiced at each site. (See Appendix B.) The final data in Figure 4.6 refers to the number of previous fellows (or current teacher consultants) at the teaching institution each participant returned after the invitational summer institute. The themes from the site directors' rationales for the ten participants that returned to a school with no other previous fellows were the same ranking as that of the ranking for all 16 rationales. The selection rationale for the participant that did return to a school with seven previous fellows had all five themes. However, this same participant was from a writing project site in existence for ten years, not from one of the 12 older sites. The five oldest writing project sites provided no other previous fellows for its participant in this research study.

Figure 4-6 Age of Writing Project Site and Number of Previous Fellows at Returning Institution



This first data source comprised two elements from the site directors: their rationales for selecting participants and the biographical characteristics of those participants. From the site director's rationales, five themes emerged: (1) application of knowledge; (2) involvement; (3) reflection; (4) leadership; and, (5) attitude. The patterns of these five themes along with the demographics of the 17 participants highlight what possibly could be a portrait of a radically transformed teacher.

Long Interviews

The 17 long interviews are individually presented in this section. Each begins with a narrative of the biographical characteristics of the participant. This is the same information provided in Table 4.2, but presented here to provide a more detailed picture of the respondent and to add a context for the participant's responses to the seven open-ended grand-tour questions. (See Appendix K.) Again, these seven questions derived from the teachers-teaching-teachers professional development model practiced at the 197 National Writing Project sites

across the country. The universality of these components allowed each participant to respond to the same questions with an understanding of how each played a role in the experience of being a fellow in the invitational summer institute. These components were (1) teacher demonstration; (2) writing; (3) editing/response group; (4) reading; and, (5) reading response group. These components were the subjects of the first five grand-tour questions, respectively. The remaining two grand-tour questions allowed the participants to respond to both a profound moment and an emotional moment experienced during participation in the invitational summer institute. If the researcher used either a planned prompt (See Appendix K.) or a floating prompt to obtain a more detailed answer to a grand-tour question, it has not been noted in this reporting. This action permits the reader to more easily follow the repeated question and response format for each participant.

Following the biographical narrative, the researcher provides each of the grand-tour questions with selected quotes from the participant. Though it is not the response in its entirety, it does provide the essence of the participant's thoughts. McCracken (1988) stated, this format "is designed to take advantage of the fact that qualitative research can take the reader into the mind and the life of the respondent" (p. 54). The long interviews in their entirety, not just the selected quotes from the interviews, were used in the later analysis. The analysis follows in a section after the recording of all 17 findings. Again, this purpose is to provide the reader with a feel of how participants individually perceived their transformative experiences.

It should be noted that when the researcher asked each participant for a pseudonym for the reporting of this study, all 17 chose to have their real names used. They were quite willing to share their experiences and believed their full name added further validation to their words. The researcher honored their requests, but chose to use only their first names.

Stephanie

When Stephanie participated in the invitational summer institute in 2005 she was 25 years old and had just completed her first year of teaching. She taught high school sophomores World History. That fall Stephanie returned to the same teaching position as the only teacher who had participated in the National Writing Project. Her particular writing project site had been established for 23 years, one of the three oldest sites in the study. At the time of the interview, Stephanie held a Bachelor's of Arts degree with additional graduate credits. She was preparing to relocate across the country. She stated, "Have already contacted the nearby NWP. I need to stay connected."

Question One: Explain the process of preparing and delivering your teacher demonstration.

> It was kind of an idea that derived from just discussion with the other teachers. . . using those hearing skills to help poll new students, and bring forth conversation, and use writing prompts from that. How interviewing skills and talk about different ways of communicating and how the way you answer or ask a question can bring a different answer from your students.

Question Two: What role did your writing during the institute play?

> It was an outlet for me to write poetry and just really jump out my feelings and emotions that were really kind of bottled up throughout the school year. I guess my writing is kind of a journaling different ideas I would gather. I'm not an English teacher, and so I didn't do creative writing in my classes. It was something I used to do when I was in college, in high school. I never free wrote as frequently as I do now, as I did in the institute.

Question Three: How were you affected by your participation in the writing response group?

> I would definitely say I was positively affected. One was an English teacher, one taught high school, one taught elementary-middle, another was a professor at the

university; it was definitely a very, very diverse group. I appreciated their critique of my writing. I trusted their very different personalities to help me develop my own voice. That was definitely something they kept saying, "What's your voice?" "Find your writing voice." And that's where I heard my voice. [Laugh] We would share our writing, you could hear their voices in their writing, and it helped me to put mine more on paper so people can also hear my voice. Their critiquing of my writing was always positive.

Question Four: What role did the provided reading material in the institute play?

The reading didn't really make much of a huge impact on me. I really didn't grasp it a whole lot. I made sure I got all my homework in and that's pretty much why I didn't take the books home and read. I didn't do any of that. I did most of my reading there, and did my homework on the internet; responded to a comment that was made.

Question Five: How were you affected by your participation in the reading group?

I'm really not sure. I mean I'm not going to say I'm not affected. I really, don't remember a whole lot about that. [Laugh] Seems like I would, but it was the writing group I think I met with most.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

For me, I think was the first day after having a horrible, horrible first year of teaching—and really just ending the Friday before the institute. I had no break. So I think the first day, just the atmosphere that they had set, to me was just a profound moment. Just to know this wasn't going to be boring. I was engaged from the moment I walked in from being around the teacher consultants that were running the program, recording the program. They are phenomenal people. After having a horrible year, instead of saying, "I don't know how long I can do this." and coming on the first day, I was like, oh my gosh, this is going be *so much fun,* and to have everything organized. They have the food. They have the incorporated music. They incorporated visuals. It was just profound, because I went there and the different ways they had the room set up. It was totally out of

> the box, original. It wasn't like any other seminar, or any other professional development, I had been to where you know pretty much how the day is going to go.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

> I know it was one of the last days during the summer institute. They had us pick really pretty cards and write a letter to ourselves for us to encourage ourselves to try and remember and capture the moments. That we would able to take it with us, and if we ever got discouraged during the school year, we could always refer back to that card. I started crying when I wrote mine, because I was going to go right back to the same school—dealing with similar students. And I did refer back to it. I think that was the most profound because I knew I was changed after the time that was over with, and I knew what I was going to go back into. I was so supercharged; I was ready to go. And that card definitely kept me and blessed me throughout the school year. I definitely would read it from time to time. I sat it right on top my desk, and anytime I had a bad day, I would read it.
>
> It was very, very emotional because it was toward the end of the institute and you knew you had to say goodbye to everyone; and, you weren't going to be able to have those same experiences. You knew it wasn't going to ever be the same, like it was during the summer; and it was definitely an emotional time for everybody.

Jenny

Jenny participated in the invitational summer institute at the age of 29 in 2003. She had been teaching for five years as a special education teacher. She taught sixth grade basic math, eighth grade resource room, as well as co-taught eighth grade English. Following the institute in which the other eighth grade English teacher from her building had also participated at the same time, Jenny returned to add sixth grade social studies and English to her teaching schedule. The following year, her building principal hired another English teacher who had been a previous

fellow. The three teachers taught English at all three grade levels, with Stephanie teaching seventh grade. At the time of the interview, Jenny had a Master's in junior high/middle school education, an elementary license for grades one through eight, and a special education license for grades kindergarten through twelve. She was currently the department chair and manager of the building's special education program. Her writing project had been a site for 17 years.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> In our particular writing project, we had more participants than normal. So the director had a couple of people do partner demonstrations. I actually partnered with my co-teacher to do a demonstration on memoir. My teaching style is more like Nancy Atwell, whereas my co-teacher is a lot more Linda Rice. [Laugh] So we decided to look at differentiating instruction. I decided, "Well, Why don't we just do it from a few standpoints, you would do this part on day one, and this part on day two, as two different ways to approach memoir."
>
> I prepared one half of the demonstration, and she prepared the other half of the demonstration, just with a little different spin on it. I went from helping the kids make a writing territories list and the writer's network, and I modeled that for the participants by making my own rating territories list in front of them, and by giving them writing time to make a writing territories list. Then my co-teacher, she had them make a timeline which is kind of from Linda Rice. She had them make a list of important moments from their life, and then had them star one and write a little bit about it. We gave them writing time to go off and pick either something from their writing territories list or something from their timeline to write about.

Question Two: What role did your writing during the institute play?

> I think it had some different roles. One thing that I wanted to do during the writing project was to tackle a short story because if I'm going to teach short story this year and ask students to write a short story, I need to write one too. I was

having a lot of trouble coming up with ideas for it, and what to do. So I kind of based it on one of my students from a previous year, and how I found out she was homeless…and it was really a horrible, traumatic story actually. I guess it was kind of therapeutic for me to write about that incident in third person. Every time I had tried to write out that happening with this little girl previously it just got me too emotional; but if I wrote from third person it seemed a little bit easier. So that part of my own writing was very therapeutic and it was giving me a way to show my students that I was doing the same assignments they were doing, that I knew what it was like to write a short story. The other step that I wrote…I love to write poetry. I wrote tons of poetry during the writing project, and that was just fun for me. I like to write poems. I like to write silly poems, love poems, you know, just all kinds of poems. I've always been just a poetry kind of girl. So, that was good for me, and sometimes a distraction from the other thing I wanted to do during the project. I was working on writing an article, for one of my professional organization's newsletters, and I wanted to get this article done during the writing project time as one of my pieces as well.

And that article just wasn't fun for me to write at all [laugh], so I'd be working on my laptop, writing the article and all of the sudden I would be distracted by the squirrels sitting over there, and then I'd write a poem about it [laughter] or whatever. My article was a bit daunting during the writing project, whereas my short story was therapeutic, and the other stuff, especially my stuff in the writers' network and the poetry, was just freeing and just fun stuff for me. So, I think it played a lot of different roles, depending on what I was writing.

Question Three: How were you affected by your participation in the writing response group?

I thought it very hard to get honest and open feedback from my writing group. Then, secretly, this other girl and I were sending our writing back and forth to one another outside [laugh] our writing groups--so we could get honest feedback. [Laugh] Now, I liked the fact that it was real supportive in my writing response group. I mean, they were very supportive about every thing I was trying. They

gave me good ideas. That part wasn't bad at all; but, when it came down to—especially with my article, when this is something that I was going to have published somewhere, and I needed them to be blunt and completely totally honest, I didn't feel like I got as good a response as I did from this other girl. I'm one of these people who take the initiative to do what I think I need, I just sought her out, and said, "Hey, do you mind if I kind of send you this and you give me some honest feedback?" She was like, "No problem. Do you mind if I send you this?" [Laugh] The two of us sent our writing back and forth to each other via email, kind of outside our writing response group. But I really did enjoy the talking about writing with people in the group.

Question Four: What role did the provided reading material in the institute play?

There was a lot of stuff that was real food for thought for me that I had a paradigm shifting [laugh] kind of thing. Anything that makes me see something in a new way is very cool to me. I'm not one of those people who just want everything. I'm not afraid to change. In fact, I don't think I ever do the same thing twice when I teach. So I'm one of those people who like to see things from a new perspective. So any of the reading that they gave us, I always took that as food for thought. And, how does this fit in with what I already do; and, what things could I maybe change? I'm one of those people who read something, and if it makes sense to me, I can't go back to the other way I used to do it. [Laugh] So I always feel like: if I read something, and now I really believe that that's right; and that's the way it should be done, then I have to change what I'm doing. Now, there were some things that I was already doing; and that was very validating for me too. So, I liked that as well.

Question Five: How were you affected by your participation in the reading group?

We didn't have assigned reading groups in mine. The director would pass something out to everybody, and say "Read this by tomorrow." Then we'd do a whole group discussion. We didn't have assigned reading groups. I think it went really well. Some days we'd do fishbowl discussions, where she'd just poll three or four people. But she would ask for volunteers, "Who feels real comfortable

discussing what we read yesterday?" And, she'd pull us in the center, and have everybody else take notes, and then make comments afterwards. Other times, she'd just have us draft our comments from time to time, or, sometimes she'd have us get with our elbow buddy and talk about the reading, and then kind of have a whole group discussion afterwards. So we did it in a bunch of different formats talking about the readings; but it was always real wonderful and they always took notes on a chart on the wall, and those were left up through our whole entire time in the seminar so we could always refer back to them. I think it was very helpful to have them posted.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

A woman who had been in the writing project, I believe two or three years before, came back and did a guest demonstration on reading like a writer. She did the seamstress metaphor of talking about how the seamstress looks at the clothing in order to make clothes, and talking about how, as a writer, we need to be reading text like a writer. She showed us how to do an inquiry chart, and that was something I had *never* heard of before; and it *completely* changed the way I teach. Totally and completely changed the way I teach. Because now, I mean, every time we read something in my class, we read it first for enjoyment. We read it like a reader first, but then, I always remember to go back and have them read it like a writer in some form if it goes along with whatever writing lessons we're doing. I want them to be noticing what authors do on purpose. Never in my life have I heard of anything like that before; and that was so strange to me that, oh my gosh, this is out there; and I didn't know about it; and it was just one of those light bulb moments that just kind of hit me in the head and went oh, my gosh, this is amazing! [Laugh]

Question Seven: Explain a moment during the institute that you found to be an emotional one.

One that was strongest for me: I had written this short story about this homeless girl that had been in my class. In real life the little girl and her mother

> disappeared. I mean her mom just… One day they were just gone. She never came back to school. I had no closure with that situation, and so, that's kind of the way I wrote my story and what could have possibly happened to her. Then, all the people in my writing group knew that this was based on a true person even though I changed the names. But they said you need to read that in front of the whole group. It didn't seem like a big thing to me to read it in front of the whole group, but when I did, I found that I was so emotional I couldn't even get through it. And it was just phenomenal. So one of the people from my writing group picked up my story and finished reading the rest of it for me because, I mean, I couldn't make it through it. So it was really therapeutic. [Laugh] But there were so many other people who had things like that happen too. There was one girl that had her brother pass away; and she read a poem she wrote about him, and that was just—whew! Huge! And that was just so… We all talked about how that was, like, the cheapest therapy we ever had!

Rebecca

At age 29 and having taught for two years, the second of which was teaching ninth and tenth grade English, and electives in creative writing and short story for tenth through twelfth grades, Rebecca joined the National Writing Project in 2001. When she returned from this 14-year-old writing project site, there was one other previous fellow and who was the English department chair. Rebecca's teaching load changed by dropping the freshman English and electives and gaining a dual enrollment college composition course. At the time of the interview, Rebecca had a Master's of Science in Education. This interview was the longest of the 17 interviews

Question One: Explain the process of preparing and delivering your teacher demonstration.

> At the spring orientation they gave us all of the information and did the demonstrations of what our demonstrations should look like. I went back to

school and racked my brain for some ideas of demonstrations that I could do. I hadn't had the idea of keeping student samples. It just never occurred to me that you could do that. So, I really didn't have any student samples from previous activities that we had done in class. So I used a writing sonnet that we were currently doing when I came back from the spring orientation and we had been studying the King Arthur tales: Knights of the Round Table, Sir Lancelot, Guinevere, all of that. So I had them create a visual representation and bring it into class; and then, they had to write an explanation and include examples from their lives to explain why that showed who they were or who their family was. And it is just an awesome, awesome assignment. So I took some of the shields with me; and that class was just wonderful. They were above and beyond anything that I anticipated. They came in. One kid actually made a shield that felt like a shield. I don't know what he did! But it was wooden, and he had carved in it, and he painted it, and it was just monstrous. And I had some others that were made out like styrofoam, and they were cool. And the writing, and how they brought those elements, they really thought about what they were doing, so that I could pile all of those. Pick out the best ones—which that was another difficult task. I had so many good examples. And, I basically had to demonstrate to the participants in the SI. Create, just very quickly some kind of sketch, or I had some magazines. They could cut out things to kind of make a symbol and then start writing. How did they think to symbolize them? And, of course, I did not plot enough time in my demonstration for them to really get a good start on it. But I think some of them did actually completed what they were doing and included it in their portfolios in the end.

Question Two: What role did your writing during the institute play?

It started out more as creative writing. We had teachers come in and do demonstrations on how to do a bio poem, how to do a four room poem. And, at first, you're participating in the demonstration with them; and so, you're completing their writing assignments that they give their kids in order for you to learn how to teach it, and what is required of that assignment. But then, after awhile, especially with our learning logs that we kept, and some other pieces that

we did, it became a great source of reflection. I finally understood the idea that writing can help your teaching--just by putting your ideas down, by understanding what went wrong, what went right, what you were doing, and then going back and looking at it later, and saying "Oh yeah. I remember that. I wish I had done that differently." You know, it just started out being very much about yourself, very egocentric. But after awhile after about a couple of weeks, I started to understand that the writing for self expression is great, but the reflective practice is even better.

Question Three: How were you affected by your participation in the writing response group?

My writing response group was not that great. [Pause] I didn't particularly like sharing with my group, was not quite comfortable with my group. The year that I went through the summer institute was kind of a goodbye year. We had people going through the institute not because they really wanted to or felt compelled to, but because it was a requirement for their district, or a requirement for something, or they just wanted the free grad credit or…But since going to the summer institute, I've met up with some people outside of my summer institute: two gals that went through the year before I did, and then one gal who went through after I did, and, some people that had gone through much earlier. We created a writing group of our own that has been meeting for three years now. And, in fact, our group got so large that we couldn't find any time to meet as one big group, so we had to split into two groups. That has been so rewarding, not only because we go in, "Oh, did you hear what happened to me today?" Once we get all of that out of our system, and then, okay, that's over. Let's start writing. We write for a specific amount of time, and then we share our writing. And that's been *so* beneficial--to have some kind of peer group that has walked in your shoes. They know what you're about, and they're so supportive, *and* it's just very freeing.

I did see groups that were working, and I saw what it should be and knew that mine wasn't what it should be. Then I went to a writing retreat with two of the gals, I'm currently in a writing group with, and that's where we kind of

decided, “Hey, we miss that. We want that. Why don’t we create that, on our own?”

Question Four: What role did the provided reading material in the institute play?

It gave us a starting point each day with a writing prompt that had to do with something we had read the night before. The director tried to link the reading that we were doing that day with whatever the demonstration was. He had photocopied some articles, and we had four different book groups going on. We did little presentations on which book we read and what we gained from it. All of them were very good because I have since read all those books. But the daily reading was just kind of a starting point.

Question Five: How were you affected by your participation in the reading group?

Our reading group was a hoot because it was a different group from the writing group. That was an excellent experience. We really connected with the literature and had heated discussions. Two of us agreed with something, and the other two didn’t agree with it. I really don’t remember what the sticking point was; we had such a huge debate, but we laughed through it too. No one’s feelings were hurt. It really showed that you can have a spirited discussion, and still remain friends. And I took that back into my classroom, and said, “You know, we can have discussions. You don’t have to agree with what somebody else says in class. They have a right to their opinion, and you have a right to yours. And I’m not saying that either one is alike.” And the kids, seeing that and seeing how we reacted to one another, I really gained a better understanding of how to do that in my own classroom, and make it work.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

We had a guest presenter come in, and she had such joy about what she was doing. She had been teaching twenty years, but she was just like a kid fresh out of school. She still had the idealism, the joy of teaching, the energy that a kid fresh from school does. And, I thought, “You know, that’s wonderful. That’s where I want to be. In twenty years, I want to still love what I’m doing and be coming up

with new ideas, still be participating as a vital member of my profession—not only in the classroom, but out of the classroom." This woman was invited in; she was considered one of the best of the scholars in her area, to share one writing assignment that she does with her class, and to lead us through it. And, I thought, "You know, that's what I want to be. That's what I want to be doing. That's how I want to be considered." Whenever I'm coming close to the end of my time as a teacher, I'll still want to be considered as one of the best.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

The first or second day that we were at the institute, we had to do a reading archive. We had to come up and present how we became a reader and we had to have examples of how we became a reader. I was talking about my family and my mother is not a very nurturing person because she was put in an orphanage at a very young age, because her parents split up and her mother could not afford to keep her. The rest of her family, save one sister, was shuffled off to other family members. The only time I remember reading at a young age was sitting on my mother's lap in her rocker as she read this book to me. And I said, "We did it every night, and we did it so often that I could eventually read it along with her because I had memorized the words—not that I read it, but I knew when she flipped the page what was supposed to be next, what words went along with the picture." And, I said, "That's one of the few times I remember having a physical closeness with my mother." And I said, "You know, I really don't like my grandmother very much because of that. I really feel that she made my mother not a nurturer, because my mother never learned how to nurture. She wasn't nurtured as a child. And it's not only that, but my grandmother was a very bigoted and prejudiced person. And I just can't *stand* that." I said, "I love my grandmother for who she was whenever I was a child; and, I said as I grow older, I find I am becoming more and more like my mother and my grandmother. But there are parts of me that I really don't like, because I know they come from mama, from the grandmother." And there was an African-American woman in the group; and

> she said, "You know, I am really sorry for your background—that you didn't learn to appreciate the differences." We sat down and talked. And I said, "You know, I've never been around Black people. I had one sorority sister in college who was Black. Most of my life was spent in a community that was mainly White. My mother is not prejudice; my grandmother was. My mother grew up right in the middle of a very large community of Black people." So, I mean, by the end of it, we were just in tears; but we got a very good understanding of each other; because, as we talked, we had very similar backgrounds—*extremely* similar backgrounds. She and I were both preachers' kids, just so much about our backgrounds were similar that it was uncanny. So that was a really personal, emotional time [teary] during that presentation and that conversation.

Michael

In the summer of 2005, Michael, age 41, participated as a fellow after teaching ten years: the first six at the college level and the last four at the high school. He had been teaching English III, English IV, and Honors English. Michael returned to the same position after the invitational summer institute; however there were no other previous fellows at his building. His particular writing project site was the fourth oldest in the study, having been established for 22 years. At the time of the interview, Michael held a Master's of Arts in Education.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> I went first, like I did through most of the things at the institute, so I was kind of the guinea pig. I already had a lesson plan that I wanted to refine and share with the other people there at the institute. My project was writing a pastiche and how that helped students learn to write different styles by using another writer's style. And what I had to do was do a little research before I did that, to come with some information about what a pastiche is, and what students learn from this little background information on it. Then, I met with the two facilitators and I stated, "This is what I had planned to do; and, this is what I was going to utilize it. This

is how I was going to demonstrate it; and kind of work through it." They fine tuned it with me to polish it, and said, you know, "What else could you do?" And so by going through that process, I actually made it even better than what I had before.

Question Two: What role did your writing during the institute play?

There were three roles that my writing played. One was that I *shared* my writing. We would write and share our pieces out. So that was like sharing for other people to get ideas with. And there was like, okay, I wrote this poem, or I wrote this little short story, or do a little freewrite; and then, we'd share our writing. So it was nice for other people to hear that, and I'd get to share that with them. A second component of that was: we actually had to write a little bit more of a formal piece, or more a refined piece; and then, have someone else edit it and go through it, and make comments on it. So not only did I share it in that aspect, but I required other people to make comments for me to refine it, which leads to my last component which I think the most important role—making me write and realize, that as a teacher of writing, I have to write continually. And I have not had the time to do that before. And this was all new for me that I am actually writing and sharing *my* writing, when normally it's the students that I'm having sharing their writing and not mine.

I prefer academic writing; I guess more research based because I also have a degree in psychology, so I'm more familiar with doing that kind of research. I probably learned the most from the creative because, again, I was kind of forced to write some of my own pieces, and I had only taken one creative writing class in college. Most of it was about literature, or pedagogy, or research, so I never really had a chance to take a poetry class or just write some poetry or write a short story, or anything like that. So that was all kind of brand new to me to that effect.

Question Three: How were you affected by your participation in the writing response group?

I don't think I was affected positively or negatively. I'm always a person who—like I said, I like to share. But I think I was able to bring that out with other people

where my standing up and saying, "Okay, share this and do this." Other people were like, "Okay, if he can do it, then I can do it." So I think my going first quite often kind of set the path for others to go first as well, and say, "Hey. You know, it's okay. He made a mistake; his doesn't sound all that great; his is kind of weird and goofy. I can do that too. It's okay." So I can't really say how I was affected because I don't think I was affected any way by my participation. I think *I* did more affecting than being affected.

Question Four: What role did the provided reading material in the institute play?

We were each required to read a book, and create a poster, and have a book talk. We'd have two or three book talks every day, where you come, you say, "This is the book I read." You would be honest. You'd say, "This book was awful." Or, "It was horrible, and I don't suggest it." Or, "It was wonderful, and I think everybody should read it." And we had this little visual aid of the poster, where we got up in front of the whole group and just kind of presented it and tell the good and bad aspects of the book, the positives and negatives, how you would utilize it in the classroom, and how could everybody else utilize it in the classroom.

Question Five: How were you affected by your participation in the reading group?

I was affected that I had to actually read something that I had not read, and share with somebody else—so it was almost like I was put on the spot. So I think that would be a positive aspect. Making the familiar strange is kind of a big motto of mine, and just saying, "Okay, I have to read this. I have to share with people. I have to say good things and bad things and kind of come up with a summarization of what I think this book is." And some things I thought, and some aspects I thought, "Well, I have to prove that this book was good." Because I enjoyed it so much myself, I felt justified in saying, "Everybody should *read* this book, because I liked it as well." There were some teachers that didn't like their books; and they thought their book was awful and they wouldn't suggest it for anybody else to read. But I don't think they were as strong as the people who enjoyed their book, and said, "This is important that we read this." So I think it was all affected positively in that aspect.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

> I guess I would have to say, we did this point of view—and I actually used this in my classroom this past year as well—where four of us went out to eat, talk, and share. And we came back, not knowing what we were supposed to be doing, and our assignment was to write our point of view of what had happened. We spent a good time writing our point of view. Then all four of us read our points of view. And to realize that we went on the same adventure or at least we all thought we went to the same place, but the points of view were so interesting, that how things were remembered, and how they were recorded that way. And it came to a part where we said, "Well, I don't remember that happening." Or, "I didn't say it that way." Or, "This is the way it happened." And we realized that four of us went to the same thing, but we all had very different perspectives of it. Then writing about that aspect was really kind of cool because I was able to shape that into a lesson plan about point of view from a book we were reading, which was a first person point of view rather than the third person point of view. So I think that point of view being put in that spot was rather profound for me, because I was like, "Wow! I don't remember doing that! Did we do that?" You know, I thought, "I think my memory is really good." But there were points where I said, "Wow, that did happen. I didn't remember that." And all of the sudden, it was frustrating that I didn't add that into my point of view paper as well.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

> I think there were micro-moments of emotions. And I don't mean to sound sexist, but there were two guys and we would read our material, and we would never shed a tear. But a lot of the females would read theirs, and it almost became therapeutic for them, in the fact that they would write about the loss of somebody, whether it be a family member, or a husband, or a child. There was always some loss, so those little moments of grief that they actually shared on paper, and then shared with the group, were kind of emotional moments. But, for me, I think a

> very emotional one was the last day when we had people visiting, realizing that this was truly the last day that we were going to spend together. It was lots of hugging; and there were some tears, of course, tears of joy. We had spent a lot of time, but we had all planned on staying together and keeping in contact. I think, for me, that was the most emotional part. I had spent four weeks with these people, and I had really connected to *a lot* of them, and all of a sudden I was going to get shoved back into the world of "nothing happens during the summer except sit at home and watch television." So I had to grieve that.

Mike

Having taught for 24 years, Mike participated in the invitational summer institute at the age of 47 in the year 2004. The four years preceding his involvement, he taught geometry and Algebra II to tenth through twelfth graders. Returning to his school that fall, Mike joined a previous fellow who taught computers and technology in the next door classroom. Mike continued teaching math courses. At the time of the interview, Mike held a Bachelor's of Arts in Psychology and was starting a Master's program in writing. This writing project site was the fourth youngest site in the study at five years.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> I went first in my SI, so the first couple of days, I wrote up an abstract, which was difficult for me, because I was a high school math teacher. And we didn't do any writing in my classroom, so what I had to do, was I had to come up with an idea that I thought would be a great thing to do in my room next year. And so, I wrote up the abstract, and got online to look at some research on writing and math. The presentation I did was on using story telling as a way to help students understand a mathematical process. I was kind of in survival mode. Everybody else was coming as English teachers with a fun thing they like to do in their room and their students, and I didn't have that. So I picked this because as a non-writing activity,

it was a fun thing to do in my room. We had just never written in conjunction with this activity.

Anyway, they were to write a story about these two characters that are trying to break into this castle to rescue this princess; and, they have to get through these barriers by measuring out these exact units. And the characters would talk to each other. We crafted this story using this mathematics as a task for these characters. And I thought through writing, a student would really have to have it clear in his mind how this measuring was done if they were to write about it.

Question Two: What role did your writing during the institute play?

I went to the institute to discover my writing voice and to come out a better writer because I don't teach writing. I did want to learn how to use writing in my classroom with my students because I still believe in it as a tool that enhances comprehension, and as a tool that enhances communication between my students and me. But I also have had this burning passion to become a writer. I kind of believe that I was one, but I needed that affirmation in a safe environment. So what role did my writing play in my participation in the institute? It was like everything to me. Every chance I got to write it meant the world to me. I loved doing my demonstration. I really enjoyed participating in all the rest. But, on the front end, it was heavily loaded toward my own personal writing.

I preferred creative non-fiction—just discovering I had a story in my heart that I really wanted to tell. It was about my biological children, or my family, or you know something from my past—memoir type writing.

Question Three: How were you affected by your participation in the writing response group?

It was pretty profound because I came to the SI kind of insecure about my writing. And, like the way we do in a lot of cases when we're insecure, we kind of develop a kind of twisted sense of arrogance about something to protect ourselves. So I came with this kind of chip on my shoulder, and I got into my writing group. And my three partners there, they were all wonderful writers, and they all had really

important and valuable stories to share. And it just opened my eyes to that we're all writers. We don't have anything to prove. We just have all these stories, and they're all important, and they're all valuable, and we should all write them. And that came from my writing group—that eye-opening sort of epiphany. And being in my writing group, sharing my writing with three other people, and listening to them, comment and suggest, and then doing the same with them. To me that was the highlight of my time there.

Question Four: What role did the provided reading material in the institute play?

It was probably the component of the institute that I was least connected to. That year in our SI the readings were pretty academic. I had a hard time connecting—content wise—had a hard time connecting—vocabulary wise—I mean it was academic writing at the college level about the teaching of writing. So I really struggled with that. I got into our reading group, and we picked an article that was written about the Jonesborough Shootings, the two boys that pulled the fire alarm, and then shot the children and the teacher as they came out. I might have read one other article in that packet of readings, but that would have been it. The articles were very irrelevant to me personally, where I was.

Question Five: How were you affected by your participation in the reading group?

I was really affected because the presentation we decided to do was to put our participants in that reflective mode that would follow tragedy. We shared what was in the story about the death of Eric Clapton's son; and then, we played his tunes. It really set the tone, and one of my reading group participant's buddies right before we started turned to me and she said, "I don't think I can do this." Then another person in my reading group read a poem she had written about the loss of her father, and that was very, very meaningful and moving. And so I *loved* our presentation. The writing that came from our participants that day, in that brief presentation time, was incredible. They were just wonderful, really meaningful stuff from the heart. So it was great, the reading group.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

When the institute started, that first day, we all came in and sat down. I arrived a little late and there was only seat left. And the person on my right was a teacher from the high school in the town where I live, not where I work, but where I live. She had been one of my daughter's teachers; and the last time I had ever seen her, we were together in a very, a rather tense, parent teacher conference over my daughter's participation in her class. It was professional, but personally, I was really disappointed in her as a teacher. We don't know each other any way but professionally, as parent and teacher, but we're not friends. She also ended up in my reading group, and she was the lady who wrote the poem about losing her father. I found out that she was dealing with the death of her father during the time that I had our parent conference. I just saw her *so differently* than I had in the past, and it came out through her writing about her dad's death. It was just profound. And my response to that was that I could love her as a person, and this feeling that I had between us—I mean, that just evaporated. Because I could see her as a person just like me, who deals with grief, and these overwhelming things in life that affect how you do your job and how you relate to other people. It was really a time for personal growth for me.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

Let me tell you this one. Our co-director of the institute had written a poem that she had used for our workshop with us. She used this picture of this Kansas family with this tornado coming. We wrote our own poems on that, and she shared her poem from that picture with us. Hers was in four parts, and she had named them the names that choral parts have: bass, tenor, soprano, and alto. So, four of us, (another fellow, two ladies and me) decided we would take that and perform it. We rehearsed together. We all said our lines at the same time; but three of us would be facing the back, while one person was facing the front speaking really loud while the others were just saying their parts. You could hear them, but only one voice was really recognized; each one of us would then turn around and say our part in that manner. In the end, we all four turned around

> saying our part; it was chaotic like a tornado. We didn't tell anybody what we were going to do. On that last day, we just said, "Hey, we've go something special we want to do." The co-director, having no idea what we were about to do, was sitting down in front, and we began our performance, and she just began to weep. *It was the coolest thing!* She was just *so touched* by what we were doing. We were performing a piece of her work, but it just rocked her for us to do that. It was really just amazing! It was one of those moments where we just really touched somebody with something we had done. It was incredibly powerful, and it caught me off-guard! [Laugh] That was the weird part. Had no idea what this was going to mean to her. She might have just said, "You know, that was really sweet. Thanks for doing that." But she was just unable to talk. She hugged us all. It was amazing.

Nancy A.

At the age of 25, Nancy A. was one of the two youngest participants in this study. She had completed one year of teaching prior to participating in 2004 at an 11-year-old writing project site. She taught seventh grade language arts. When Nancy A. returned to her same position in the fall, there were no other previous fellows. At the time of the interview, she held a Bachelor's of Arts degree with an emphasis in English and a Bachelor's of Science degree with an emphasis in agricultural education; Nancy A. was also beginning a Master's program in English.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> The demonstration that I presented actually came out of a school wide project in my school that year. A teacher in the English department had written a grant, and we got funds to produce a school book. The stipulation behind the grant money was to include all grades—we're a six through eight school—and incorporate writing in different classes. The way the school wide project was carried out was

each department was assigned a certain sections and then assigned certain teachers a chapter. The chapter that my class was assigned had to do with just the history of our county.

All the process had been carried out during the school year; at the end of the year, the books were in print and available for people to buy. That wasn't initially the demonstration I was going to do. But our site director suggested, "Why don't you do that as your teacher demonstration?" So I did. During the actual presentation of the demonstration, I had the teachers kind of go through a very abbreviated lesson of brainstorming of things that they could, like ways that they might, within their school, or even just within their classes, work towards producing a book.

Question Two: What role did your writing during the institute play?

For me, the writing was just a way to kind of express, and get down things that had maybe been on my mind, but maybe I hadn't written them down. I knew there was a story that I wanted to write out of it, but I hadn't done it. That gave me an opportunity to just have the time to sit down and write it, get responses to try and make it of a better quality. Also, I had just finished my first year teaching; it was kind of a difficult year for a couple of reasons. I spent some time to just writing about that year and some of the struggles that I had faced. That really helped me because it took me awhile during the first year to get really comfortable in my school room with the people I was with. So, just writing about all of this helped to get a better focus, to actually deal with some of the frustrations that I had been feeling. We also spent some time working on our teaching stories—really my first experience with professional writing. That for me, was more of a challenge, not because it was just extremely difficult, but because it was different from what I had been used to doing. With the experience of transferring from narrative writing to more professional writing, I realized that your audience changes. And so, my writing changed too.

Question Three: How were you affected by your participation in the writing response group?

We met in reader response three days a week, Monday through Wednesday. We spent two hours in the afternoon in a small group with three to four other people; we would bring maybe four to five pages of writing a day. It didn't necessarily all have to be new every single day. Maybe there was something that you started on Monday, and it was pretty rough, and you got responses from your group and you work towards—maybe you really want to improve that piece because you think it has a lot of potential—so you might spend your time. The next day, or the next draft you bring back, you might have gone back and worked on improving it, elaborating certain sections, that kind of thing. Then Thursdays, all groups would eat lunch together and have a read-aloud where you pick something that you've written in the institute and you read to the group.

Question Four: What role did the provided reading material in the institute play?

At first, quite honestly, it was kind of overwhelming. We had an emergent day that's maybe three to four weeks before the actual institute. It's kind of like a day at the institute where you get all of your professional books that you're going to be reading. You get your notebook that you keep things in, that sort of thing. At first, I took these books home and I kind of looked at them; I'm thumbin' through 'em; and, I'm thinking, "Wow." This is overwhelming at first when you look at the amount of stuff in these books, and knowing that these people are experts in their field. Before that summer, I had not read very much at all in terms of professional literature. But then, we meet in the research circle to hear other teachers talk about the books. And how they had things that maybe weren't exactly what was going on in some of the books but similar enough, or another spin on it, and then it kind of made me think, "Oh, wait a second." Also when I went back and reread some parts of some of the books, I was not so quick to just dismiss some of the stuff they were saying. It is very much going back and realizing that it's a pick and choose. It isn't a step by step manual of how to run a writing workshop, or how to do a literature circle, or that kind of thing.

Question Five: How were you affected by your participation in the reading group?

One thing that helped me too was just the broad spectrum of teachers; because there was me, who had no experience. Then, you had people who had one year experience, others who had these different years of experience. It was just very helpful to see how they took things from it. They might pull one thing from professional literature, go back and work on it, and then incorporate it. They talked about how they would modify too. And, that was, I think, really important. That helped me really understand the *importance* of reading professional literature. Because I know sometimes things like that you can almost look at them as being a chore, like, "Oh. I guess I gotta' read some professional literature."

And so, it kind of helped me come to the conclusion that the feelings that I had during that first year of school, and after it weren't just the result of me being inexperienced, first of all. Then, second of all, that it's *okay* for you to feel this way because when you're with your group of teachers at school, nobody really sits around when you're having conversation saying, "Yeah, well, [exhale] I just don't feel like I'm doing a very good job"… and that sort of thing. It's like any insecurity that people have they usually just keep them within themselves. So, I began to think, "You know, my gosh, I'm the only person that's having these problems that feels this way." And so it was kind of an eye opener. I think the discussion of professional literature expanded my horizons a little bit and also kind of comforted me.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

It wasn't just one event. But, it was more like, as you get to the institute, the other participants and you're talking, and that sort of thing, I realized that I'm not the only person out there that thinks this way. For example, when I think about English, I think about literature and writing, and not so much just doing grammar that comes out of a textbook. Now, I know the grammar part is important, yes; but, I was very frustrated, before going to the institute because at my school, I felt like I was the only person who wanted to venture out there and do things some other way. I was going, "Am I the only person who has this idea that maybe there

is some other way that we can do this?" Then when you get to the institute, with others who kind of have the same ideas, or the same beliefs, about teaching reading and writing and that sort of thing, then suddenly, I'm like, "Okay. Even if people at my school aren't this way, there are other people out there. I'm not out of my mind for thinking there's some other way we can do this." That was a really profound moment for me; then realizing that these connections that you make with teachers through the project can go beyond just the four weeks you're together. You keep in touch with them; you talk and they help you. That can come as a sense of support. If you're in your school—you are the only person that's doing something a certain way—it's kind of a feeling of being isolated because you don't really have anyone else that you can go to, and talk to, about this or ask them questions. Since the institute brings you together with other teachers that feel the same way, then suddenly, I'm like, "Oh, it's okay for me to be the only person with this philosophy because there are other people out there." And you have this whole other support network.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

Something that was really emotional to me was coming to the institute and realizing that I had to do *something different* from what I had been doing; I was just surviving getting through the year. I had to do something different to make the next year, the year after that, somewhat *better*. I wasn't very happy that year because I wasn't doing what I felt was *meaningful* work in the classroom. I felt we spent way too much time trying to control the classes, trying to use the book way too much and, I didn't feel like we were doing *enough* writing. But I was having so much difficulty carrying out writing activities with my students that it was frustrating. It made me kind of almost not even want to try harder because every time we would try and do something, I would end up so frustrated. But then, when I left the institute, I felt rejuvenated. "Oh. I have all these good ideas I can take back, and I see different ways to do this than what I have been doing." I felt I was strong enough to try and go back and change what wasn't working for

> me—even though, in part, what wasn't working for me was what most the other teachers in the English department were doing. But I guess I finally felt strong enough to go, "Okay." For me, to continue on as a teacher, I couldn't keep doing what I've been doing and I had to take some accountability for my teaching.

Toni

After 25 years of teaching preschool, Toni participated in the invitational summer institute in 2001. She was 51 years old, and the writing project site was the second youngest in the study being only its second institute. Toni returned to her same position that fall, and there were no other previous fellows. At the time of the interview, Toni held a Master's degree and had her first book in bookstores for over a year.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> Seems like most of the people in the institute are upper elementary or high school. I wasn't too sure how much writing letters, or drawing pictures, would appeal to them. I had really liked the process though, of me writing as a teacher and expressing views about anything—life, teaching, principals, public school systems, philosophies… I really liked that idea of writing as a teacher and sharing with other teachers. So, I narrowed my topic down to: Should a teacher also be a writer? I began to find some research written, or even some opinion papers written on that, and found two opposing points of view. Some thought, "Yes, teachers should be writers in order to teach writing." Others thought, "No, it doesn't matter. They don't have the time. They don't need the other extra pressure. Don't put that on teachers." I took that as a starting point to then begin a demonstration on these opposing points of view, and how it would apply to my situation in an elementary school. And how I could extend that into developing a teacher writing group in my own school building. Then I had the summer institute people form small groups to talk about it amongst themselves. I gave them different components about this: getting started; what would the room be; how

would I encourage teachers to come; should I have food to entice them; what would be the actual questions; topics; how would this all be lead? Each different group took one of those components, discussed it; then, we all came back together to report out. We did chart drawings and discussed further. Then I closed that whole discussion by taking the charts and saying, "Well, we're going to see what happens. I'm going to go back to my school, and I'm gonna' try this out."

Question Two: What role did your writing during the institute play?

When people gave prompts or said, "Write about this, or write about that." I was really playing around with the words; I felt *very* free to write anything I wanted, including totally scribbling kinds of things. As a result, I had always had this idea that I wanted to write something about my family. I have twelve brothers and sisters, so there is lots of material. I was the oldest girl. I left for college and went far away, so I continued a correspondence with my mom—when letter writing was actually the thing to do. I saved all these letters, so I used a lot of these letters in some of the writing things we did during the institute. It was very interesting to go back and look at all these letters as well as kind of healing. I was given opportunities to write that I hadn't actually been given before.

Question Three: How were you affected by your participation in the writing response group?

It was really fascinating to look, to listen, to key into people's responses to my writing. I never thought it possible that anybody could enjoy something that I wrote, but it was very *powerful* to hear a response. I think it's a little tough in that situation. Not everybody knows everybody really well. So people act a little more gingerly towards another person's words—which is really a respectable thing to do. We're all a little cautious, sensitive. Another thing was learning how to respond to other peoples' writing, without trying to correct them or criticize them. So, I was put in the opposite role, where I had to respond to them sensitively. I thought that a little hard because I'm a teacher, and I want to fix it. But it was a really *good* thing to learn.

Question Four: What role did the provided reading material in the institute play?

We read *Teachers at the Center*. It was kind of an eye opening experience for me to read Jim Gray talking about students at Berkeley in the late 60s and 70s—which was the time that I was in college—and find out that some of these students could not write very well, and were not being taught writing, which exactly described my experience in college. I can remember just always writing words, handing in papers, waiting for the red-marked response, and then casting it aside because the trauma was so great. I really couldn't take more than like thirty seconds of that. So it was really interesting to read that particular Jim Gray comment. I think I found out there's a whole world of writers writing about writing.

I really *wanted* to learn something more than just the early childhood point of view, which had a lot to do with drawing and dictating. I really wanted to learn more about what possibilities existed for me as a teacher of very young children and what was out there. I would read these books, and then if anything in the bibliography appealed to me, I would try to go out and find something about that. Of course, I read as many articles as I could find about teachers as writers and came a crossed some interesting stuff. I do a lot more reading about writing, now, than I did before the institute.

Question Five: How were you affected by your participation in the reading group?

We were not really in a reading group. We had writing groups; we had demonstrations. Sometimes we were put into groups, but never in a situation where we as a small group discussed any readings. We discussed as a large group, the Jim Gray book—and that was pretty much all that we discussed as a group.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

When I finished my teacher demonstration I went home feeling it was fine. I felt very comfortable in front of the group. I had notes. I did speak extemporaneously. I presented it well. They heard me. It was within the time frame. They responded to me. Again, I felt like it was okay.

The next day, the director of our institute, wrote a page—two or three paragraphs. And it started out with, "You gave a terrific demonstration yesterday. I thoroughly enjoyed it." He went on to say why and how much he enjoyed my manner of presentation. I was just stunned. I couldn't believe it! Here's this man who has a Ph.D., grades SAT and ACT tests, talks to all kinds of people all over the place, *very* knowledgeable, somebody I would definitely see as much better as a writer, and a speaker, and a thinker; and he really enjoyed my demonstration. I could just hardly believe it. I think I read that letter probably fifty times.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

One of the people that was invited to come and talk about writing was a former, now retired, editor of a newspaper. I had always seen his picture in the paper, read his name, and his writing; he was certainly a person that had some visibility, not only here, but in the community as a whole. He talked how he was always sort of a risk taker, and he didn't mind being, doing things differently from other people. He wanted to encourage people to take those kinds of chances. He said, "The most useful thing you can do is read, read, read, read, to become a better writer." He thought we needed more poets in the world, than we needed politicians. He was just very interesting. That's probably when I shared my moment of: I couldn't *stand* writing because it always meant receiving back a paper with red marks all over it—which I would never even read. I would just race to the end and find the letter grade. And, how *traumatic* this has been for me. At the end of his presentation, he came up to me personally and wanted to give me a word of encouragement, to tell me "to move forward and keep on writing; it's very possible to do it; you can do it; and you're a great person." And I thought that was, how I was really affected by that. I was kind of surprised. So, *words are profound*.

Tara

In 2002 Tara participated in the invitational summer institute with three years teaching experience in Academic and General Eighth Grade English/Language Arts. She was 29 years old. Tara returned to a school with more previous fellows (a total of seven) than any other participant in this study. Her school had an agreement with the writing project site that started ten years earlier. Teacher consultants were teaching social studies, physical education, and language arts. In fact, all but two language arts teachers from seventh to twelfth grade had participated in the National Writing Project. At the time of the interview, Tara had completed a Bachelor's degree plus 20 additional graduate credits.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> My demonstration was a self-discovery kind of thing because I wanted to determine if what I was doing in my classroom was pedagogically sound. The students seemed to like it, enjoy it, and they seemed to be learning, and making progress. I thought, "Is this too easy?" [laugh] "Am I doing something wrong here because these kids are enjoying it?" So really, what I was doing was kind of a verification that what I was doing was correct. It involved much more research theory than I had originally ever anticipated.
>
> Nothing that I had ever done in any other collegiate work had ever turned up anything like this. I think doing my teaching demonstration, when doing it for a valid purpose, *really*—it just really allowed me to go further. It was almost like I got buried deeper and deeper into some of this stuff because the more I researched, the more I wanted to know, which is not like me, personally. [Laugh] I'm not an overachiever, by any means. I'm not one of those people who like to work just to work. This time, the more I worked, the more I wanted to work.

Question Two: What role did your writing during the institute play?

It did serve as a therapeutic use for me. I teach an eighth grade, and that's a heavy testing year. Here I was teaching writing, and all this formalized instruction, and yet, not really a writer. The more I thought about that, the more I thought, [laugh], how ridiculous is that? You wouldn't find anybody else that is somebody who is an expert in an area that doesn't practice it. Just because I'm officially a teacher by name, doesn't really give me the right to act like an expert on writing—when I don't really *do it!* [Laugh] At first it was really rocky, and I really experienced what my students probably feel, which was important. I think that was very cathartic in a way. The reflection part of the process was *immensely* helpful because I was given the freedom to say, "This is a piece of garbage. I don't know where this came from." It became an ownership thing.

When you're enrolled in any type of academic work, it's not really something that is a liberty that you're allowed. You rarely have time to do the creative side, unless you specifically make time to do so. So, I think it was the creative side that I enjoyed the most. I kept everything that I did, whether I liked it and thought I would continue working with it, or not.

Question Three: How were you affected by your participation in the writing response group?

My writing response group was *outstanding*. The people in my group responded to me like just fellow writers, which is really important. Nobody tried to give me advice about how to do something in a structurally sound way, or whatever. The types of feedback that I got did improve me as a writer, and it helped me to know what I liked, what I didn't like. It also gave me the freedom to say, "I appreciate your input. That's not where I'm goin' with this, and I think I'll just, probably take it in the same direction." I really looked forward to going to my writing response group—really and truly. Because of my experience in that writing response group, I made a lot of changes in my classroom the following fall because I realized how important feedback is as a driving force in having them write and continue to write with more of an authentic audience. I almost have

them write for everybody *but* me. I really think that changed my teaching methods as well—being a part of this writing response group.

Question Four: What role did the provided reading material in the institute play?

I appreciated it because it afforded me the opportunity to immerse myself in that type of reading. Whereas, normally, I mean, to be quite frank, I'm a full-time teacher, and I have young children; it's just, if I wasn't, if I were not given that time, I'd never would have a chance to do it. By nature I love to learn. I don't always necessarily like to produce results [laugh] of it; but, I do enjoy, just sitting down and reading, and things like that.

There was a book I fell into during the institute that I went out, bought the book for my own personal library, kept it, and decided that it wasn't doing me any good at home. Because when I needed it the most was at school, when I was planning lessons and working on units. So I took it to school with me. That copy of that book is so dog-eared, and it has post-its, and it has markings, and it has highlighting, I mean it's like a desk reference *Bible*. [Laugh] I find it such a valuable tool. Just like anyone else who has a trade, keeps their tools, their most favorite, or valuable, tools handy. That's what happened for me, with those readings.

Question Five: How were you affected by your participation in the reading group?

I just enjoyed hearing what excited other people, what they found, and the connections that they were able to make. It just brought all these new, different perspectives to a discussion. Because when you teach, if you don't watch, you become a little stagnant.

I felt having those discussions and being able to talk about those texts, and do things with 'em. I just felt that was so helpful—mainly because of the perspectives, bouncing ideas around, and then recording those things for personal use.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

I had been working on a piece for *quite* some time, and I took it to my writing group, and nobody said anything. I'm thinking to myself, "Okay, people." [Laugh] All along, they had heard bits and pieces of this, so they knew where it was going; they knew the premise. But when I came with what I thought would be a final revision, nobody said anything. At this point in the institute, we were all so very comfortable with each other, like if somebody could have, would have, said to me, "That's not you. Why did you do that?" I would have not taken offense because we were such a tight knit group that I knew it was out of sheer…honesty and trying to help. Still nobody said anything; and, I said, "Anything?!" [laugh] One member of my writing group finally said, "Why don't you take that to our Friday Social?" And, I said, "Really?" And she said, "Yeah, take that piece to our Friday Social. I'd like you to read that." So then Friday everybody was having their food, their coffee, and laughing. It was very relaxed time. I read that piece, and I could just feel visible changes in my body—like a tremor—a sense of nervousness and excitement. Seeing words on paper is one thing, hearing them come out, and be just revealed, like a brand new tiny, defenseless baby, and I thought, "What's, what's going to happen?" But I was trembling, and I was nervous, and when I was done, no one said anything again. I'm looking at faces; it was just like a stunned silence, and I thought, "*That* is the *power* that my words have. It must be." Then people slowly began to formulate their thoughts into words. That point, I think that really changed me because I just realized that, "What have I been missing all these years?" It was a very emotional day for me; it made me think nothing ever in life this important should go unwritten.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

I think that was it [above response]. Although, the last couple days of the institute, when I realized, I'm not going to see these people tomorrow. [Laugh] I'm not going to have my next thing to bring to group. I'm not going to be able to sit and have a coffee with these people over lunch; or I'm not going to be able to hear this person talk about their ideas anymore. It hit me, and I thought, "Well, I am

> really going to miss this." That was kind of emotional for me. Because of that strong tie, that strong bond, with the fellows in that institute, I chose to remain active in our writing project. If any other teacher can get what I got out of that—it's just a tremendous sense of validation and refreshing—in that you go back to your classroom the following fall feeling like there's nothing you can't do with those kids. I felt like I was no longer the hypocrite [laugh] I once was. And so, that was emotional, because it was a very strong bond, I should, I guess I would say. And that wasn't just my writing group, that was almost everybody in that institute, which I thought was spectacular.

Joanne

Joanne began her participation with the invitational summer institute in 2003 with more years of teaching experience than any other participant in the study. At age 51 she had taught for 28 years, the last eight or nine years in a fourth/fifth/sixth multi-grade level classroom. Joanne taught an elementary curriculum of language arts, reading, math, science, social studies, and health. In the fall, she returned to her same position with no other previous fellows. The writing project site was 12 years old. At the time of the interview, Joanne had a Master's degree in Teaching and Learning.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> At first, I didn't know what I wanted to do. But then I realized I had a relationship with the art gallery that is on the campus. There was an activity I had done with my students. I had worked with them quite extensively in using visual art to motivate writing. Part of my teaching demonstration was to have the other teachers in the gallery working with the fellows, and it became part of the whole day process that the institute already designed for the day. I picked a large mural called *The World's Fair*, and it was a mural that had actually been done for The World's Fair and we did a discussion with that. We did writing and also art. We

discussed how you take visual art to develop your writing and then how to move it into art on your own.

Question Two: What role did your writing during the institute play?

I worked a little bit on poetry, which I had not done before. I also spent a lot of time on a piece I had written in response to a situation in my classroom. I hadn't thought about putting humor into my writing, although it appears to be there. [Laugh] I guess that was kind of the direction.

The writing I had done before had been more stories. So doing an article to explain something was completely new. You have to write papers for classes, but that's not the same thing. At the time I was writing the article, I didn't think about going for publishing, but it was that sort of writing in my head.

Question Three: How were you affected by your participation in the writing response group?

I came wanting to write, but not necessarily seeing myself as a writer. I sat with a group of people who were very accepting and took that assumption right away, "Well, yes, you are a writer." I've done plenty of writing that sits in notebooks in my office at home, but did not get shared with people. So making that step to share my writing, have other people look at it, comment on it, and feel safe about it, was just a *huge* step for me. It led me into thinking, "Okay, I've been talking for a long time about wanting to write and publish, but I don't want anybody to read my work." [Laugh] So having to take that step of faith, "Yes, it's okay to have people read my work. It's okay to have people give suggestions." I also felt in control of which suggestions I wanted to take and which ones I didn't. I just owned the whole process and feeling comfortable with it.

I had a particularly good writing group. We chose at the end of the time to continue to work. We continued to meet throughout the next year. We actually set up a web-log area where we could all go to. And we would send our work back and forth to each other, edit it, and then meet online. It has been a pretty powerful group for a few years.

Question Four: What role did the provided reading material in the institute play?

I tend to do a lot of curriculum reading, so the material I was getting wasn't new to me. Several of the books were set out for us to chose from, I had already read, or had on my book shelf, and had worked with. I did end up with one called *Writing for Real: Strategies for Engaging Adolescent Writers* which… [slight pause] I have taught on the elementary level. It pushed the skills up a little bit and allowed me to get some information that I might not have grabbed hold of and that translated for younger students. It was a real hands-on practical book. It really switched how I approached my writing when I went into the classroom. Before, I would talk to my students about what I would write, but I didn't share it. I began making a point of sharing my own personal writing, so that they saw me write too; that writing is something everybody does. The reading made an impact for me.

Question Five: How were you affected by your participation in the reading group?

It was good to have—both in the writer's group and in the reading group—a group of teachers to just talk about the ideas, to share the ideas, banter them back and forth. I think both reading and writing are things that need to be shared, that need to be talked about. And there are certainly some things you like to read in the privacy of your own home, and think about them; but the meaning becomes so much deeper when its shared with somebody. That's what I appreciated, and probably have taken into my practice more in regards to when I go through a curriculum book or any kind of book that might affect my work as a teacher. I try and share that with somebody or have somebody else read it and discuss it, just because I think ideas become deeper. You actually take them into practice when you share them with somebody. Sometimes I can read through something and it goes back on the shelf, and I may never use it again. But if I've talked about it with somebody, heard their ideas about it, then I'm apt to use it and put it into my classroom, put it into use.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

> In front of a large group of teachers on the last day, I read the piece I had worked a lot on through the institute. They were very strong writers; and I could not see myself in that role—to share that, and be accepted by those people, and have them turn around and say, "You know. You need to publish that. That needs to go out." To see the effect of my own writing on other people, I think, was a very profound moment for me because it validated for myself that I was a writer, that I could be a writer. It allowed me to see myself in a new role, not just a teacher, but also a writer. Something I had wanted to be, but hadn't [laugh] accepted on a personal level. Then making that step to go ahead and submit it. And I thought maybe I'll continue to say, "Okay." I've got a couple children's books I'm currently working on. It gave me a little bit more strength to think about, "Okay, yeah, I could. It would be worthwhile to try and eventually send those to a publisher." That was the big thing: I could be a writer! I am a writer! [Laugh] Switching it from "I want to be" to "I am" is a huge thing. I think more than anything, that's what happened during that time here in the institute. It was what I was going after, but I couldn't have said that as I started.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

> One was being voted on the board. [Laugh] That was sort of like, "Whoa!" Clearly, people saw me in a different light than I had seen myself in regards to writing. I think that was sort of an emotional time for me. To just say, "Wow. Somebody sees something in what I'm doing, in what I have to contribute that I had not seen." It brought a shift in my thinking in terms of who I am as a leader, in terms of helping other people learn to be an educator, to teach writing, to teach reading. It made me shift from being the person in the background to doing more leading, and helping other teachers.

Alice

In 2001 Alice participated in the first year her writing project site had an invitational summer institute; she was 47 years old and had been teaching for six years. The last two years

she taught freshmen and juniors language arts. After the institute she returned to the same teaching position. Alice held a Bachelor's degree at the time of the interview.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> We worked together with our group to do research on research-based strategies and theories of education so we could integrate our practices with research-based ideas. We needed to present a program to the other teachers that would share with them an idea that had been successful for us in the classroom that other teachers would be able to use in their classroom. Once we backed up our ideas with a research-based theory and strategies, we worked individually and bounced our ideas off of the other members of our group to come up with our individual presentations. I shared a reading strategy I learned at a workshop I did with the College Board called Soapstone. I used a story and a poem to compare the two and came up with an activity to engage them kinesthetically.

Question Two: What role did your writing during the institute play?

> That was amazing because I had been out of college for twenty five years when I went to the writing project. I wasn't an education major to begin with; I was a science major. And I was a teacher that went back into the classroom after being out in industry. I had never been exposed to this emotional, cathartic effect that writing has on you, and how it allows you to really come in contact with your own feelings, and to connect to others. It was a real eye-opening experience for me, and allowed me to connect with other teachers, in an atmosphere I had never experienced before. It was the writing that opened that world up for me. It changed the whole way I perceived my job, and the way I worked with the students and with other teachers.

Question Three: How were you affected by your participation in the writing response group?

> I've been able to open up more as a writer. I previously was one of those writers that really had to take a lot of time with my writing. So, the writing group made

me freer to just put down my ideas, and not feel like they had to be perfect. I was not going to be judged by everything I wrote, so I was able to be freer as a writer, and, so, of course, it's made me improve because I write more.

Question Four: What role did the provided reading material in the institute play?

It gave me hard research and theory as a foundation to my explorations for strategies that could be used in the classroom. It also gave me a springboard for creativity. Also, I think that it broadened my view as a reader because it exposed me to literature that I might not have come across in my experiences.

Question Five: How were you affected by your participation in the reading group?

I became very close to the other teachers that were in the group. So it gave me a new group of colleagues I could bounce ideas off of. I'm still in contact with the teachers I was in the reading group with and because there was a broad variety of ages of teachers in the group there were new ideas, and new strategies. I think maybe the biggest thing was the group made me feel safe and explore new ideas and new avenues; I could share, and no matter what I said, it was okay. This really opened things up for me, in a way that I had never been able to share ideas in such an open forum. It was an experience I had never had up to that point, and I haven't had other than the writing project. I don't find it out there in another location. I don't know that I would have been such a good team member before I went through writing project. And I think I am a good team member now.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

I think the most profound moment was when I realized I was a part of a larger group that accepted me as a professional. It wasn't like it was "us" or "them." It was "we," and that moment I felt part of that group. I had never experienced that before. That acceptance as a professional educator lifted me up like nothing I had experienced before—or since. And, it's really changed the way that I view myself as a teacher, so it was a real turning point for me.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

> One of them that I can think of is: there was another woman from the same county that I was from. She was a poet, a singer, a vocalist. And she read some of her work, and, while, during that…I don't really think it was at the end, but she burst into song, and I was just [pause] speechless in awe of her talent, and the fact that she was willing to share it. Because, I mean, that's like sharing part of your soul with somebody else…to just…she just sang acappella. You know, sang to all of us, and I felt like it was such a gift. It was amazing.

Shelly

After five years of teaching speech and drama, Shelly took nine years off to be home with her children. When she participated in the invitational summer institute in 2002, she had just completed her first year back to teaching, this time seventh and eighth grade English. Shelly was 40 years old at the time and returned to the same teaching position in the fall. Though her writing project site was the oldest in the study, at 24 years, there were no previous Fellows at her returning institution. At the time of the interview, Shelly had a Bachelor's of Arts with 12 additional credits.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> I'm a procrastinator, and that was probably the biggest area thing for me. I was either the last person, or the second to last person. I had trouble trying to figure out what I was going to share with everybody that we could connect with writing. I remember someone saying that about 70 to 80% of all writing needs to be pre-writing. And I remembered in my speech/drama days that it was like 75-90% of all communication is non-verbal. I made some connections; but the process: was put it off, put it off, put if off, and think about it, and panic about it, and pull something together. It actually wasn't too bad. I've done that demonstration

twice, but I haven't done that one since I've created other demonstrations. As far as there being a process, it began with procrastination.

Question Two: What role did your writing during the institute play?

That was huge for me; I think I've been a closet writer, someone who wanted to write poetry, or write for publication. But I hadn't ever pursued it really aggressively. I spent a lot of time writing at home. I *loved* all the quick writes—I just took everything. It was so exciting to have things to write about. And I had more to write about than I could keep up with, as far as creating finished pieces. That generated a lot for me, and then, it just carried over to everything else since then.

At that summer institute, I mostly was doing creative writing. When I stopped teaching, the first time, I took a creative writing class at community college. After that, I joined an online short story writing group for about a year. So I had a teeny tiny bit; but I had never felt that confident in myself, in that writing between those two periods.

Question Three: How were you affected by your participation in the writing response group?

That was nice to have a writing group and the time that we spent writing as a group, and reviewing, I just took that really seriously. I was hungry for people to…at first the praise of my writing. Then I was hungry for people to critique it, to challenge me and move me further. I ended up getting frustrated because I didn't really get a whole lot of challenge after a while. The biggest impact was probably learning, how do I figure out what to say to other people that's encouraging that still pushes them a little further past their line as writers? That experience helped me learn what more to say to my students as well.

Question Four: What role did the provided reading material in the institute play?

They did provide us with books to help us when it was our turn to be in charge of the quick write. We did research when we read, where we picked a question and we had to research reading material for that.

Question Five: How were you affected by your participation in the reading group?

There wasn't really a specific reading group. But our writing group was also our presentation group.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

I think it was our last day. It was so funny because I remember being so overwhelmed and bombarded by one more thing. "You want us to do what? We're going to write all this? We're going to do this? You want me to present?" And they were still trying to kind of downplay it. We'd done all that. We had turned everything in. And then, our co-director came with one more thing for us to write. But she said, "It's okay." And she read us this book. It's a children's book that I actually had for my children called *How to Deal with Monsters*. Then she said, "I want you to figure out, what is your monster that is going to keep you…or that you are afraid is going to keep you, from making the changes you want to change in your classroom?" I just started crying, and I knew where I was as a teacher was not where I wanted to be. It was my first year back. Nobody at the school I was at had ever heard of writing workshop, or reading workshop, and because I had read Nancy Atwell way back then; but nobody was doing it that way, so I thought: "Well, maybe that's passé." The co-director said, "It's baby steps. Just take one or two things you can do this next year. Just one or two things." And, you know, it was an exhausting month too. I probably cried because I was so tired. But, I am a crier, so that wasn't unusual. I cried the first day too, but not like I cried the last day. [Laughing] It's been a profound change in my whole entire life.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

That's probably it [above response]. Every moment, every day seems profound to me because it was all hard going through. Even being a part of a writing group, and how it's scary to share your writing with other English teachers, for crying out loud, made me realize this was for my students, to have to share their writing.

Cathy

In 2001, after 24 years of teaching, the last five teaching English and technology for ninth through twelfth grades, Cathy participated in the invitational summer institute. She was 46 at the time. That fall she returned to the same position and joined one previous fellow. Her writing project site was 16 years old. Cathy held a Master's of Arts at the time of the interview.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> We were given pretty simple instructions about how to prepare. We actually submitted three ideas for demonstrations, and the director and co-director went through the choices we had and tried to select a cross-section from all of the participants; then they told us which ones they wanted us to present. We were each assigned a coach to work with us for the actual presentation. I did a demonstration where I take a novel, and I literally tear it into the different pages; so each student has a portion of the novel. He is not aware of the whole story. This is to inspire that reluctant reader who doesn't—who feels overwhelmed when he is faced with a novel. Kind of inspires him to read the novel because he has a portion of it; but, yet, once the assignment is finished, he feels like he's read the whole.

Question Two: What role did your writing during the institute play?

> It was an integral role. We wrote all the time. We wrote as soon as we would get there in the mornings. There was a balance of all kinds of writing. But I found myself doing more of the personal writing because I had almost no experience with it.

Question Three: How were you affected by your participation in the writing response group?

> I was very, *very*, hesitant to share my writing in whole group. And, although I did, it was rather intimidating. But in the writing response groups, it was just a lot

easier to share and to get the feedback. I received a lot of encouragement; it was just a very positive experience.

Question Four: What role did the provided reading material in the institute play?

That summer, we did not have a primary text. I know that the directors pulled out some articles. We were supposed to do a lot of independent reading and share what we were reading; and, we did that some. But the fact that others had not read the same thing just didn't make it that effective. The kind of reading we did that summer really depended on our interests.

Question Five: How were you affected by your participation in the reading group?

We did not have a reading group.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

Well, this is going to sound really negative. I'm really hesitant to say it; but it was really a disturbing incident. It was in the next to last week of institute. A co-director introduced a reading; it was something I had read years ago when I was in college. It was a perfectly legitimate work to share, as far as writing and students, and how we respond to students, and that sort of thing. The name of the book is *The Student as Nigger,* but it's not a racist book. That is just the title. She was explaining how students are sometimes mistreated, in the process of being taught, and that sort of thing. And a participant just stopped the entire class, and announced she was offended that that word was even mentioned in the workshop. We were all kind of taken aback because—other than the title—it was trying to make that connection between wrong treatments of people. She voiced her opposition, and then, she turned around to me, and she said she was offended by my demonstration. I was certainly taken—caught off guard. She was offended because I had had them read "The Most Dangerous Game." She didn't think that was appropriate. The director tried to explain to her that was a typical story, especially for ninth grade English classes. Then it just snowballed. It was a situation where nobody was allowed to say anything because as soon as you tried to explain anything, you were just shot down. It was really a disturbing

> experience because in writing project, you spend so much time building that community, establishing that trust, and feeling as if you are in a safe environment. After that day, it just completely undermined everything that had happened the first four weeks. It was very, very disturbing to realize one person could actually destroy all of that. I've never experienced anything else like that.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

> We would share in our writing groups, but we would also have the whole group readings, which even though sometimes I did feel a little intimidated, they were great. I just remember one person in particular who read a story, something she had written from personal experience; and, just listening to her read. I heard her read it in writing group; then I heard her read it in whole group. It was just simply overpowering. Actually, I heard her read the same piece about four or five different times. I finally got to the point that when I knew certain parts were coming up, [Laugh] I would just have to tune out because her writing was just so powerful. I had just never heard someone read something that impacted me in such a way. At that point, I think I really realized the power of writing.

Michelle

At 27 years of age and three years of teaching experience, Michelle participated in the 2004 invitational summer institute. She had been teaching tenth and twelfth grade English and returned to that position in the fall but added being department chair to her responsibilities. No other previous fellows were teaching in her building. The writing project site had been active for 18 years. At the time of the interview, Michelle was in a Master's degree program.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> I kept in mind some of the things I had done in my classroom, whether they were good, bad and what I had seen in my observation when I had done my internship.

It was a lesson I knew I could do with my seniors; and I thought that if I could test it out on the writing project fellows and see if it worked then it might be pretty good for my classroom.

Question Two: What role did your writing during the institute play?

It helped me see myself as a writer again. I think I lost touch with that when I graduated from college and went into teaching. I didn't have a lot of time to work on my own writing. I guess I didn't really see how important that was. It made me see that for me to be a really good writing teacher I needed to be a student of writing as well, and constantly work on my own pieces. I preferred the creative writing because it let me have a little bit of an outlet. But we did some pedagogical writing too, and I shared some of my research with other teachers here, at my own school. So, that has been helpful as well. But I enjoyed the creative aspects more.

Question Three: How were you affected by your participation in the writing response group?

It had been awhile since I had shared my writing with adults. It was good to get adult feedback; it made me realize there is support there. I still keep in touch with the writing project people, and I'll share my writing with them, and get feedback whenever I need it. So, it's nice to know that that support is there. And it really did start right there in that writing response group. I found myself rushing home to make the changes to things we would discuss in our group. I was real excited to share things with them, and see what they thought. I respected everybody in our group, and their opinions, their beliefs, and it was just nice to have four different people look at my writing through their eyes.

Question Four: What role did the provided reading material in the institute play?

I still use some of those writing project materials that we got. It helped our group focus on common writing problems we all have in our writing classrooms. We discussed new ways to help our kids succeed; it was material that just didn't point out the problems, it pointed them out then offered solutions. So, we really enjoyed that aspect of the material. I preferred the academic reading because I knew I

could take what I learned in the writing groups and our discussions during the day; then use the reading material as a resource for my classroom.

Question Five: How were you affected by your participation in the reading group?

Again, it was share ideas and experiences. A lot of times I find teachers get together, and they're in the same school, they tend to talk about things we can do to help our students. But it ends up being more complaints rather than, "Let's share what we know. How can we make this better?" I didn't see that at all in our reading group. It was very open and warm, a way for us to collaborate on plans for our own classrooms when we left writing project. So, it was nice to have that positive experience I had in a reading group.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

The most profound moment was when I was sharing my writing—probably for the first time—with the writing response group. I read this piece, and I felt very vulnerable. It was a humbling experience to have four people I didn't really know very well read my pieces. Not only were they just reading them, they were asking questions. It wasn't something I was comfortable; I almost felt angry at first. I know that wasn't the right reaction, but I thought how dare these people tell me what my writing is like. But then, I thought, "Oh, but, here's Dr. _____**;** he's a professor and he's sharing his writing stuff too. And, we're giving him feedback, so we're all on the same playing field." Once I realized how helpful it was, that's what made me excited. I began to really cherish that time we could spend just sharing our writing, encouraging each other. I began looking for them to tell me, "Okay, tell me what I need to fix" instead of me just being really defensive about it. It changed my whole point of view.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

It was almost our last day together, and we had come in there to put on a play. We presented to former fellows. We worked in our little groups, and it was like all

> these experiences came together that we had done—all the writing, and the sharing, and learning. It was just all culminated. We created this stupid little play, and it was funny and dorky, but it was so good to see that we could all come together and show how far a lot of us had come and how much of a family we had really become. It was sad to see everybody go; but it was so wonderful to see how far we had come.

Nancy B.

Nancy B., age 49, participated in the summer invitational institute in 2005 with 19 years of teaching experience: 11 years with seventh and eighth graders in English and 4 years with the same grade levels for social studies, and the first four years with college freshman English. Nancy returned in the fall to loop with her seventh grade English students to eighth grade. Her writing project site is one of two sites in the study with 23 years of providing a summer institute. Nancy B. had thought of being a fellow in 1988 at the beginning of her career, but she "was scared to do the invitational until a lot of people just kind of, like, nudged me." There were no previous fellows at her building. Nancy B. earned a Master's of Arts degree in English during her years of teaching college.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> The preparation part began way before the summer institute. I did this huge nine-week unit with my students; I went through all the kids papers and selected ones I felt were representative of my best writers who walked into the assignment as good writers, and my middle-range writers, and my lower writers. I also put lots of information in sensory writing that I had gotten actually from the elementary writing guide, from our district that I'd just borrowed, and put into my booklet. So we did lots of autobiographical stuff ahead of time, so I put those selections in my booklet as well to give some different versions of shorter pieces of writing. Then, once I was in the classroom that summer, one of the things I wanted to do was to

duplicate for the teacher audience the experience my kids had of sensory language being really tangible. So, I borrowed from a book from Maya Angelou, the cookbook *Halleluiah, the Welcome Table*. I borrowed from of her book; read an example of something I had read to my kids about what it was like for Maya to have writer's block, and to cook in order to get past writer's block.

Question Two: What role did your writing during the institute play?

For me, more than anything else was a bonding experience with everybody else in the class. Plus on a personal level, it helped me get ready to let go of my daughter who was going to college. I wrote a lot about her. A lot of it was highly personal and reflective about things that we'd experienced together as a family. I don't know that it had a lot to do with my teaching, to be really honest. It was much more reflective, about the actual process of writing. I had never done it before much. It was one of those things where I asked my kids to do it because I was taught to ask my kids to do it. But I didn't do it. I mean, that's bad. It's the very thing they tell you you shouldn't do; like don't ask your kids to do it, if you haven't done it. So, it was really interesting to kind of get a feel for it because there were those days I really just hated doing it, days I loved doing it and I didn't want to stop, and, I knew my kids felt that way when they were writing in class.

Question Three: How were you affected by your participation in the writing response group?

I think just the initial thing that happened that was really important to me was we had one of the members of our group willing to write about anything. She just really opened the rest of us up, so we started sharing. We got off to a really good start because we just happened to have one of us who was very, very willing to share. That made the rest of us feel comfortable. It was kind of one of those things that you can't duplicate. It either happens, or it doesn't.

Question Four: What role did the provided reading material in the institute play?

That was wonderful. On one level, it made me know some of what I was doing in my classroom really was the right stuff; it confirmed what I already knew about that type of writing process. It also, at the same time, gave me a gazillion new

ideas. We read five books before I got to a point where I really hit a wall. I could not read one more book on how to teach writing! Then one that really stood out for me, John Steinbeck's *Journal of a Novel*. He wrote about his process of writing—writing to himself, about his life, and all the little small things…he would write about his boys, the birds outside, sharpening his pencils, and all kinds of very small, personal details. So, I'm like, "Oh, my goodness! Writers write about journal writing too!" [Laugh] I really enjoyed knowing that even the best writers use journal writing—just to gut it out.

Question Five: How were you affected by your participation in the reading group?

I actually enjoyed that because we e-mailed each other back and forth, that process of reading a book. Having that open format where we could tell everybody how we kind of felt about it, what we put into it, what we took away from it, recommending it for certain things to each other, There weren't a lot of back and forth conversations going on; but there were a lot just genuinely friendly, helpful pieces of information that we were just e-mailing. I think that worked because we knew each other so well; and we knew what each of us was interested in at that point, as writers and as readers.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

It was actually in the middle of my presentation when I realized that what I was talking about was something my presentation was not about. [Laugh] That was really great—when I realized that all the time I thought I was talking about this process I was going through to get the kids from point A to point B to write a story that has sensory language in it, and, on one level, that was true. But what I began to realize as I was presenting was this idea that when you have twelve-year-olds, we've taught them to do the right thing, so if they choose a certain path as a writer, it's okay to step back and let that happen. We've trained them to do the right thing, and we need to trust that our training of them to do the right thing has kicked in, and they are good children; and they will choose to do the right thing for themselves as writers. And so, the topic that they've chosen really is valid, no

matter what it is about. I began to realize that as I was presenting, and I'm going, "I think I'm in trouble here, [Laugh] because I'm going in two different directions." I had to rethink how I would present it a second time. So I literally had to take that chunk out when I did my presentation for the in-service, and say, "This is true. It's true for me. It doesn't have to be presented. I can still present the sensory language information, and not try to get an unknown audience to understand how valuable an experience it was for me to see my kids as able to make their own choices." That was kind of weird. So that was it. [Laugh] And it was scary.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

The best was probably when the director, who I had known for a very long time, shared for the first time, a piece of writing about the death of his father. It was one of those moments where it was relatively early. We'd gotten to know each other pretty well over a couple of days. Everybody was relatively comfortable with one another, and then he shared this piece of writing about the death of his father. Everybody was crying. And, it was like, that's a good thing. Good writing can move you.

Virginia

While in her late 40's and after teaching 10 or 11 years, Virginia came to the summer invitational institute. She was teaching seventh and eighth grade writing and returned to the same position the following fall with one other previous fellow. In 2003, the writing project site was 14 years old. Virginia holds a Bachelor's of Arts degree and provided the shortest time for the interview.

Question One: Explain the process of preparing and delivering your teacher demonstration.

I started way before preparing it because we got information saying we could; and I had actually got to try it in a classroom full of students before I had to present it in front of adults. I taught a prewriting strategy, the raft. They liked it; I didn't. I don't like presenting in front of adults. I still don't.

Question Two: What role did your writing during the institute play?

I know it was more important to me, in my own writing than presenting to other adults. Just a general feel for everyone else that was there too, the personal writing was more important than the classroom techniques that we were learning. I wrote quite a bit. As far as sharing it with others, that was the first time that had happened.

Question Three: How were you affected by your participation in the writing response group?

Quite a bit. I make my kids do a lot more now, in the classroom. I share whatever I write with them a lot more now than I did before. I always wrote with them, but I always chose safe topics. I don't always do that anymore.

Question Four: What role did the provided reading material in the institute play?

It didn't. It felt like busy work. We were assigned trade articles, and we had to write summaries about them. I never ask my kids to do that in class anymore; I hated it so much. It just felt like busy work. I don't know that I got anything out of the assigned reading at all.

Question Five: How were you affected by your participation in the reading group?

Not good. We were required to read them on our own and write a summary. That was it. And that was what made it so difficult.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

When we read our first personal narratives out loud, and I had a fellow teacher who was in the same institute, so we kind of knew each other. I had written a sad story. When I reached for the box of Kleenexes before I even started reading,

> everybody panicked because they had envisioned me as the tough one. It was like, "Uh-oh, I'm in trouble here." [Laugh]

Question Seven: Explain a moment during the institute that you found to be an emotional one.

> Probably that same one. They made me read my story at our closing ceremonies too, in front of a bunch of the university faculty. And the faculty from the other schools came as well. Everyone wanted me to read that story; and I *still*—even the third time through—didn't make it through without tears.

Diane

Diane was both the oldest participant in this study and the teacher with the least amount of teaching experience. At 52 years of age, she had just finished a semester of teaching human anatomy and physiology at the community college level. She participated at a three-year-old writing project site in 2004. At the end of the institute she continued teaching evening courses and there were no previous fellows at her returning institution. At the time of the interview, Diane held a Master's of Science degree in science education with an emphasis in biology.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> The first step in the process was to observe another teacher do her demonstration lesson so I knew what the framework looked like for me in terms of the expectation of the leaders of the institute. The second step was, of course, I reviewed the guidelines of the demonstration lesson. And the third step was trying to decide what I would do my demonstration lesson on. I like to acquire knowledge through sensory learning. I was trying to find a subject matter that would also integrate different disciplines, like the language arts and science. One of the final steps was just to organize the different materials I wanted to use and go through a process in terms of the time that it would take to develop it. The topic was called Observing Nature with the Senses, A Pathway to Literacy.

Question Two: What role did your writing during the institute play?

> I would imagine my writing helped me reflect. I guess I make a bridge between knowledge I had already attained, and connecting me to acquiring new knowledge. It helped create a framework. I liked mostly creative, which was a new thing for me [Laugh] because I had not been able, or had not, up to that point, done a whole lot of creative writing. I'm mostly a journal writer. I do nature observations.

Question Three: How were you affected by your participation in the writing response group?

> I was affected in a very positive way. It was a safe place for me to take risks: developing my writing, sharing my writing, and in getting feedback for my writing. I was very shy about letting anybody else read my writing. So I had a breakthrough there because of the positive atmosphere. It was an enriched environment that was created by the leaders of the institute, as well as the teacher participants.

Question Four: What role did the provided reading material in the institute play?

> The reading material helped me to actually write my "burning issue" paper; also, later on, it helped me to integrate a learning strategy I would teach in my anatomy and physiology class. It gave me a lot of foundation, writing that paper, but also for creating a lesson plan for my students in my anatomy and physiology classes—which, by the way, integrates writing. The reading part actually served a dual purpose. It served an academic purpose, and it served a creative purpose; it allowed me to actually further develop my creative writing. I started writing some poetry—which I've never written before, but it also had that academic connection for me in helping me to design a lesson plan.

Question Five: How were you affected by your participation in the reading group?

> My participation in the reading group helped me to focus my energy or my efforts further, which certainly helped my writing. Again, we were in a group setting that

> was a very enriched environment, where we had lots of dialogue with each other; that whole process helped tremendously.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

> I'd spend morning time in my backyard where I would just sit and reflect; I guess it was just a warm-up exercise for me to write, and just be, and reflect. And so, I was sitting out in my yard, in my roses, and I guess I just had enough quiet time, and enough reflection time—that I connected with a type of poetry I'd never written before. This poetry allowed me to go back and reflect on some scriptures in the Bible that were extremely powerful to me relative to nature, and I think that was probably the most powerful thing to me. Just the realization that, "Hey, you know, even though Einstein didn't prove it, I knew that we are all connected through the spiritual connection in the universe." And, it was just a pretty powerful experience for me, and it came out in my writing. It only took a half an hour, and all of the sudden, boom! All of this came together for me—hearing that quiet voice inside of me, and then finally connecting with it on paper, and in terms of my writing.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

> In addition to what I just talked about it was when I did my demonstration lesson. We went outside so the teachers could experience sitting outside in nature; they closed their eyes getting quiet time and then reflecting. I guess it was powerful for me to read all of the comments that the teachers had made. It was very emotional that several of them had a similar experience to this particular lesson. So I would say that was also an important moment, just reading the feedback from the teacher.

Anna

In 2005, Anna participated in the invitational summer institute after a lengthy leave that spring recovering from a serious auto accident. At the age of 47, she had two years teaching

experience after a career in nursing. Anna was teaching ninth grade English, American history, study skills, and African-American literature. She returned to this same position that fall to teach with two previous fellows from the 16-year-old writing project site. Anna holds a Master's of Arts degree.

Question One: Explain the process of preparing and delivering your teacher demonstration.

> I looked into poetry. I was playing around on the internet and had also seen a performance poet about two months before my institute. I wanted to know more about delivering poetry because I have a very kinesthetic body of students who are very dramatic; they like to get up and perform. [Laugh] I did a lot of research into that. But then, it was very fun for me. For the demonstration, we just wrote poetry together then talked about different things we could do that would deliver it and make it more meaningful for our students. We divided into groups for some group performances. We looked at different ways to reward the poet, and show appreciation for the poetry. Like we did something with play money where we passed around the bucket and everybody put in play money.
>
> We threw roses at the poets that we liked the best.
>
> I was able to re-create it in the classroom with the students, and they really did like it; so I'm so glad that I chose that. I started with something that was just hard to get across to students. Poetry is the hardest thing to teach. But, with this, the performance approach, it was *a lot* of fun.

Question Two: What role did your writing during the institute play?

> I'm a very non-traditional type person in the teaching profession. I was a nurse for awhile; I traveled around with my husband and my family for a long time. And the personal writing, because of the way I was brought up and the way I lived, was very, very hard for me. I was just really shocked that people would write things that were so personal, and the fact they would share them was just beyond me. I never got to the sharing stage; it was hard for me just to get to the writing stage. But it helped me on a personal level. It was really funny for me because I

never really thought of myself as a writer. I always thought of myself as someone who was more strongly connected to scientific-type thinking.

Question Three: How were you affected by your participation in the writing response group?

I felt kind of unworthy. I just felt like everyone was so much more advanced than I was, and so much better. I was very impressed with the people in my group, and I wanted to work very hard so that I could bring some things worthwhile to them. What encouraged me as a writer more than anything, was the caring, the positive things I could hear from the members. The strokes from the few people in the small group gave me the courage to be more open with the bigger group.

Question Four: What role did the provided reading material in the institute play?

I don't remember reading that much at all. The facilitators brought chapters or passages from books that they thought were really well written to model certain things. But what we needed to think about was our writing. We had stuff by Peter Elbow that we read that helped us more with our responding.

Question Five: How were you affected by your participation in the reading group?

I'm not remembering doing very much reading. The emphasis was on the writing that summer.

Question Six: Identify the single most profound moment during the institute and your reaction to this realization.

For me, the most profound moment was when someone who I really respected as a writer told me she was blown away by something that I had written. I couldn't believe it. Just because, for me, I never thought of myself as a writer at all. Period. It was this piece of fiction I had shared with my small group, and she asked me to share it with the larger group. And so, to me, that was one of the profound moments.

I remember hearing other things that other people read and feeling inspired—just awe-struck. I remember one lady reading something and I was

overwhelmed by how open she was in sharing. I was astounded by how beautifully written so many pieces were in such a short amount period of time.

Question Seven: Explain a moment during the institute that you found to be an emotional one.

There was so much. Almost every day. [Laugh] We did a lot of journaling and reflection. And it was almost every day was really profound for so many people. [Sigh] [Long pause]

I remember one woman shared her first husband felt he was gay; and, I remember it was right in the beginning. I was really shocked that she was so personal. But, she did it so beautifully, so gently, that it just was emotional, but for other reasons: all the ups and downs people go through with their families and their marriages. All I could think of was that I was impressed she was able to share it and share it so beautifully. You know, in such a touching way, not an angry, bitter way.

Themes from the Long Interviews

The entire transcriptions for each of the 17 participants were open coded to identify emerging themes and patterns. The analysis was not conducted on the abbreviated reporting of the question and answer format presented in the last section. Again, the purpose of this format was to provide the reader with a feel of how participants individually perceived their transformative experiences. The researcher analyzed the collective participants' responses to the seven questions in adherence to the following described procedure. The researcher made copies of all long interview transcriptions and read the text of each question separately instead of reading the transcript of the entire interview. First, without taking notes, so as to get a sense of how the participants perceived their experiences, the researcher read the text from the first five

participants. These first five participants represented the differences in gender, biological ages, number of years teaching experience, and level of education. Though not originally interviewed in this order for these biographical characteristics, this order did provide a representation of all participants. Then with a second reading from the first five transcripts, the researcher recorded notes in the margins of characteristics conveyed within the text. After note-taking of the open coding, the researcher created a spread sheet to record these characteristics (categories) cross-referenced by the 17 participants. Numerous rows were created so as to include additional categories if found within reading the other 12 transcripts. With all transcripts for a particular question read, noted, and charted, the researcher assigned a different color for each category and returned to the transcripts to mark the actual text upon other multiple readings. This procedure was followed for each of the first five questions.

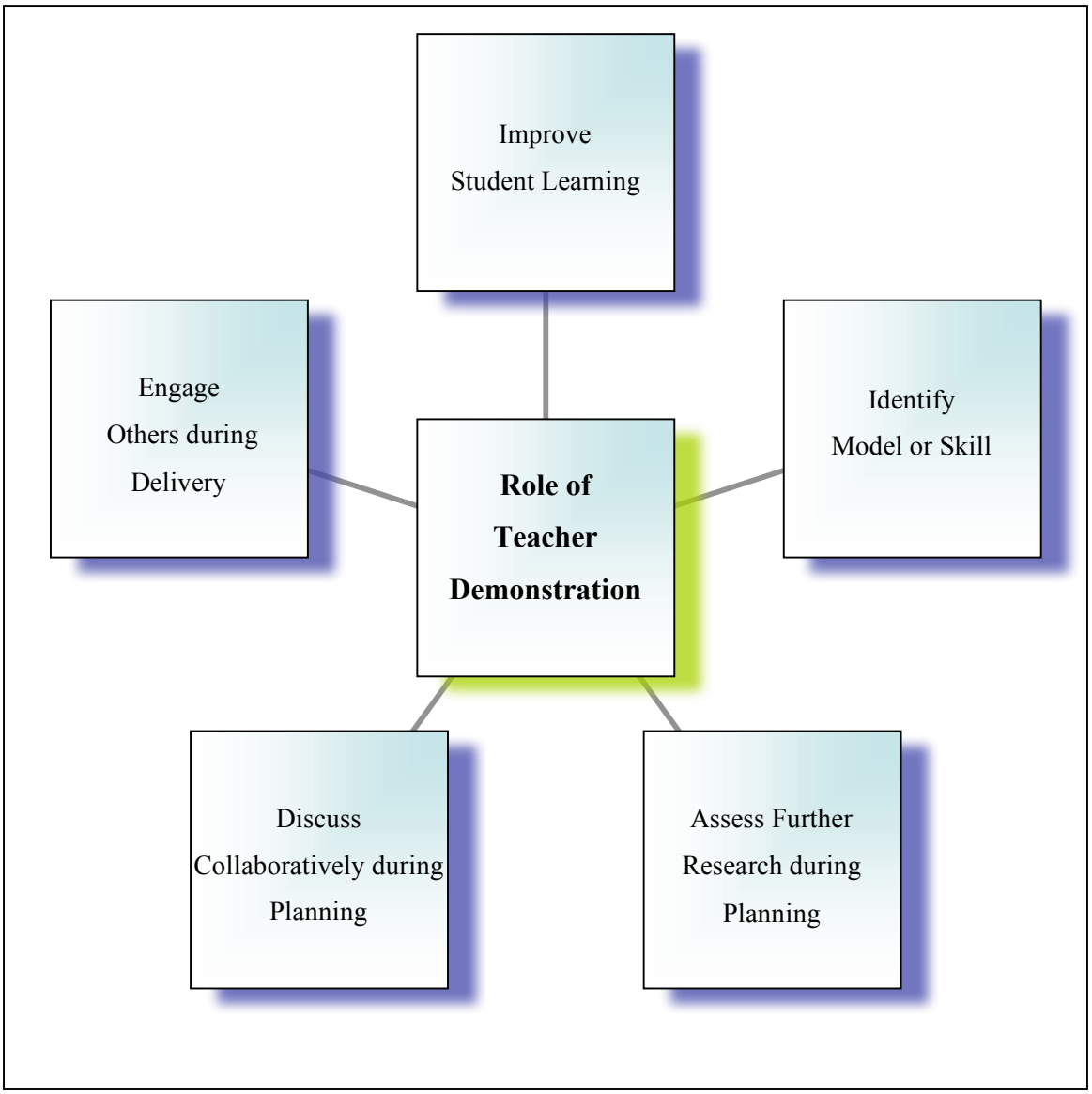
The first five questions encompassed the universal events of writing project sites across the country, specifically teacher demonstration, writing, editing/response groups, reading, and reading response groups. The first five questions were open coded for categories before identifying one set of collective themes that influenced transformation for the participants. With themes established, the researcher then analyzed the remaining two questions dealing with the overall experience, wherein participants recalled both a profound moment and an emotional moment experienced during the invitational summer institute.

As the 17 participants naturally fell into two considerably equal categories based on number of years teaching experience, this was used as a point of reference in the analysis of each question. Eight of the participants had taught for five years or less, and nine participants had taught for six years or more. Again, the researcher has provided a sampling of selective phrases.

Question One

Question one highlighted the role of the teacher demonstration for each participant: *Explain the process of preparing and delivering your teacher demonstration*. Through open coding, five categories emerged: (1) improve student learning; (2) identification of a model or skill; (3) collaborative discussion during planning; (4) access to further research during planning; and, (5) active involvement of others during delivery. (See Figure 4.7.) Only three participants provided examples of all five categories. Jenny had taught five years, Rebecca had three years experience, and Toni had completed 25years before participating in the invitational summer institute. Additionally, the demonstrations served one of two purposes: presenting best practice or looking for validation.

Figure 4-7 Role of Teacher Demonstration for Transformation



Improve student learning was mentioned by 15 of the 17 participants. The two who did not refer to their students were a teacher teaching for six years and a teacher for half of a year, respectively. This does not imply either were unaware of their students, just that it did not appear in the transcription for this question. In their teacher demonstrations, participants were aware of how they affected students and the role students played in the learning.

> the way you ask a question can bring a different answer from your students *(Stephanie)*

helping kids make a writing territories list and the writers' network *(Jenny)*

they really thought about what they were doing *(Rebecca)*

students learn to write different styles by using another's writing style *(Michael)*

through this writing a student would really have to have it clear in his mind how this measuring was done if they were to write about it *(Mike)*

thinking about how would the students work *(Nancy A.)*

inspire that reluctant reader who doesn't—who feels overwhelmed when he is faced with a novel*(Cathy)*

I have a very kinesthetic, kinesthetic body of students who are, you know, very dramatic; and they like to get up and perform stuff. And so, I thought this is right up their alley (*Anna)*

Identification of a skill or model also appeared in 15 of the 17 responses to question one. But not all 15 were paired with reflection on students in their classroom. There were two occurrences that a respondent mentioned a skill without connecting to students, and two occurrences that students were referred to without linking to a skill. In all four occurrences, the teacher had been teaching six years or less.

interviewing skills and talk about different ways of communicating *(Stephanie)*

writing a pastiche *(Michael)*

story telling as a way to help students understand a mathematical process *(Mike)*

using visual art to motivate writing *(Joanne)*

research-based strategy that they presented from the college board. . . soapstone *(Alice)*

take a novel, and I literally tear it into different pages *(Cathy)*

a prewriting strategy, the raft *(Virginia)*

Assess further research during planning was cited in 11 of the 17 responses. Years of teaching experience did not factor into the need for further research. Six teachers with six years or more of teaching conducted further research during planning, and five teachers with five years or less of teaching also saw a need to further research prior to presenting their teacher demonstration.

did a little background research information *(Michael)*

got online to look at some research on writing and math *(Mike)*

began to find some research written *(Toni)*

the more I researched, the more I wanted to know *(Tara)*

backed up our ideas with the research-based theory *(Alice)*

put lots of information in sensory writing that I had gotten actually from the elementary writing guide *(Nancy B.)*

the first step in the process was, for me, to observe another teacher *(Diane)*

did like a lot of research just on my own *(Anna)*

Collaborative discussion during planning appeared in nine of the responses. Again, there was not a difference between those teachers teaching five years or less with those who had taught longer. In fact, the two teachers with the most teaching experience, 28 and 25 respectively, sought collaboration during planning.

derived from just discussion with other teachers *(Stephanie)*

we met one day after private writing time was over and discussed *(Jenny)*

> they kind of fine tuned it with me to kind of polish it, and said, you now. "What else could you do" And so by going through this process, I actually made it even better than what I had before. *(Michael)*
>
> we had a team that we could depend on, and count on, to share our ideas to make sure they were coming across as we desired our ideas to come across *(Alice)*
>
> were each assigned a coach to work with us for the actual presentation *(Cathy))*

<u>Active involvement of others during the presentation</u> was a final category emerging from the responses concerning the teacher demonstrations. Though it is assumed, from the framework of how teacher demonstrations are to be conducted, that other fellows besides the one delivering the demonstration are actively involved, it was mentioned in just eight of the transcriptions.

> during the actual presentation of the demonstration, I had the teachers kind of go through a very abbreviated lesson *(Nancy A.)*
>
> had the summer institute people form small groups and talk about it amongst themselves *(Toni)*
>
> we did a discussion with that. We did writing off of that, and also did art, so really working on: How do you take visual art to develop your writing *(Joanne)*
>
> an activity to engage them kinesthetically, so I tried to engage their minds *(Alice)*
>
> we just wrote poetry together; and then we talked about, you know, different things that we could do that would deliver it and make it more meaningful *(Anna)*

The teacher demonstration served one of two purposes. One, the fellow was looking for validation, as Tara stated: "I wanted to determine if what I was doing in my classroom was pedagogically sound. . . So really, what I was doing was kind of a verification that what I was doing was correct." Or second, the fellow, such as Alice, was presenting what was considered

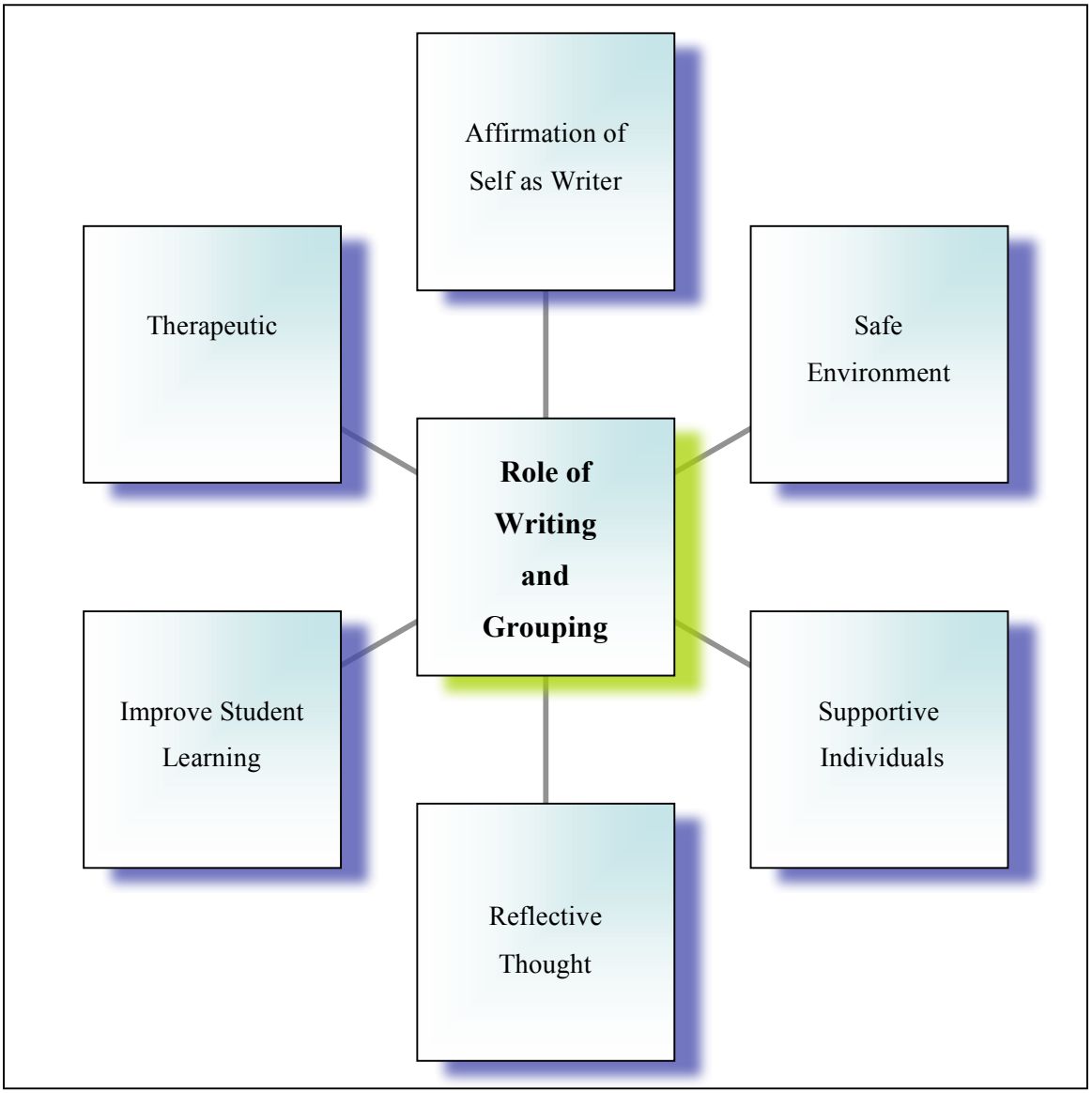
best practice: “I used it in my classroom, and it was so successful helping the students understand.” Of the 17 participants, nine were looking for validation and eight were presenting best practice. This does not imply that looking for validation was not demonstrated with presenting best practice, but only that the motivation or purpose of the demonstration was validation. This was the only category that showed a difference between fellows with five years or less with teaching experience and those with more years. In those with less years, six looked for validation and two presented best practice; whereas, those with more years, three sought validation and six presented best practice.

Questions Two and Three

Questions two and three highlighted the role writing played for each participant while in the invitational summer institute. The questions were specifically: (number two) *What role did your writing during the institute play?* and (number three) *How were you affected by your participation in the writing response group?* Initially, the researcher maintained a separation between the participants’ responses to each question; however, with continued analysis of the transcriptions, participants collectively referred to their own writing and to their participation in a group. By combining both questions, the researcher was able to gain a clearer picture of the role of writing as a transformative agent. Through open coding, the researcher found six reoccurring categories: (1) affirmation of self as a writer; (2) safe environment; (3) supportive individuals; (4) reflective thought; (5) improve student learning; and, (6) therapeutic outlet. (See Figure 4.8.) Four participants provided examples of all six categories. Three of them had previously taught three years or less: Stephanie, Tara, and Michelle; the fourth, Nancy B, had taught for 19 years. Additionally, participants responded to which of the three writing genres typical of the

invitational summer institute had the largest impact on their learning as well as the overall effect the writing group.

Figure 4-8 Role of Writing and Writing Groups for Transformation



Affirmation of self as a writer was the most cited category with 15 respondents making such a claim. This was true regardless of years of teaching experience; the two who did not make this assertion had taught 24 years and two years, respectively.

never wrote as frequently as I did, as I do now *(Stephanie)*

the most important role was making me write and realize, that as a teacher of writing, I have to write continually *(Michael)*

went to the institute to discover my voice and to come out a better writer *(Mike)*

my writing style just expanded. I became comfortable writing in more areas (Nancy A.)

could I actually be a writer? I'm leaning more toward yes *(Toni)*

am better qualified to be a teacher of writing because I do write, and I know what it feels like to be a writer *(Tara)*

I've been able to open up more as a writer *(Alice)*

really helped me see myself as a writer again *(Michelle)*

Safe environment was mentioned by 14 of the respondents. Based on the fact most of the fellows initially attended the invitational summer institute with some apprehension, especially in connection with their writing, they soon felt comfortable. The trend of virtually no difference between those of less or more years teaching experience continued.

a bunch of people who have a passion for writing just makes you much more passionate when you write too *(Stephanie)*

I needed that affirmation in a safe environment *(Mike)*

after a couple of days, you kind of relax because everybody is there because they want to be and they want their writing to be better *(Nancy A.)*

connect with other teachers, in an atmosphere that I had never experienced before—and it was the writing that opened that world up for me *(Alice)*

was hungry for people to critique it, and move me. . . to challenge me and move me further *(Shelly)*

did whole group sharing, and it was quite powerful *(Cathy)*

respected everybody in our group and their opinions and their beliefs, and it was just nice to have four different people looking at my writing through their eyes *(Michelle)*

a safe place for me to take risks in developing my writing *(Diane)*

very impressed with the people in my group and I wanted to work very hard so that I could bring some things, you know, worthwhile to them *(Anna)*

Supportive individuals occurred as a comment in 13 of the transcriptions for questions two and three. Though closely related to a safe environment, individual support offered more detail on a personal level than an overall atmosphere. Again there were no differences between the two groups of teaching experience.

they kept saying "Find your writing voice." And that's where I heard my voice *(Stephanie)*

they were very supportive about every thing I was trying *(Jenny)*

so beneficial to have some kind of a peer group that has walked in your shoes. They know what you're about, and they're so supportive and it's just very freeing *(Rebecca)*

listening to them, comment and suggest; and then doing the same with them—to me that was the highlight of my time there *(Mike)*

the responses that I got from my group really helped me to look at certain things in my writing *(Nancy A.)*

never thought it possible that anybody could enjoy something that I wrote, but it was powerful to hear a response *(Toni)*

to sit down with a group of people who were very accepting *(Joanne)*

really good to get adult feedback. It made me realize that there is support there *(Michelle)*

more than anything else was kind of a bonding experience with everybody *(Nancy B.)*

what encouraged me more than anything was the caring, the positive things *(Anna)*

Reflective thought came through the participants' writings in 12 of the transcripts.

it became a great source of reflection. I finally understood the idea that writing can help your teaching *(Rebecca)*

the reflection part of the process was immensely helpful because I was given the freedom to say, '"This is a piece of garbage. I don't know where this came from." You know, it became an ownership thing *(Tara)*

felt in control of which suggestions I wanted to take, and which ones I didn't. Sort of just owning that whole process *(Joanne)*

think I lost touch with that when I graduated from college and went into teaching *(Michelle)*

a lot of it was highly personal and reflective *(Nancy B.)*

the personal writing was more important than the classroom techniques that we were learning *(Virginia)*

for the most part, my writing helped me reflect *(Diane)*

Improve student learning was reflected in 11 of the participant's transcriptions.

if I'm going to teach short story this year and ask them to write a short story, I need to write one too *(Jenny)*

seeing the numerous things that writing, and the different genres of writing can do, not only for me, but for my kids *(Rebecca)*

did want to learn how to use writing in my classroom with my students because I still believe in it as a tool that enhances comprehension and as a tool that enhances communication between my students and myself *(Mike)*

really experienced what my students probably feel, which was important. . .can empathize with my students when they struggle. Then it really did make a difference the following fall, and from that point forward *(Tara)*

it changed the whole way that I perceived my job and the way that I worked with the students (Alice)

that experience helped me learn what more to say to my students as well *(Shelly)*

it really made me see that for me to be a really good writing teacher, I needed to be a student of writing *(Michelle)*

I share whatever I write with them a lot more now than I did before *(Virginia)*

Therapeutic, or an outlet for emotions, also came through the participants' writings. Of the nine occurrences, five were from teachers with five years teaching experience or less and four were from those with more years.

it was an outlet for me to write poetry and just really jump out my feelings and emotions that were really kind of bottled up *(Stephanie)*

it was kind of therapeutic for me to write about that incident in third person *(Jenny)*

> writing was just a way for me to kind of express and get down things that had maybe been on my mind *(Nancy A.)*
>
> whatever people asked to write, I wrote; and I felt really free in a way to do it. . . in a way it was kind of healing *(Toni)*
>
> it did serve as a therapeutic use for me *(Tara)*
>
> had never been exposed to this emotional, cathartic effect writing has on you, and how it allows you to really come in contact with your own feelings *(Alice)*

In the invitational summer institute, fellows take at least one piece of writing through the writing process in each of three distinct genres: creative, pedagogical, academic. When asked from which genre they experienced the greatest learning, 14 claimed they learned the most from creative writing, Nancy A. and Joanne cited pedagogical, and Tara stated, "I feel quite comfortable with just about any type of writing."

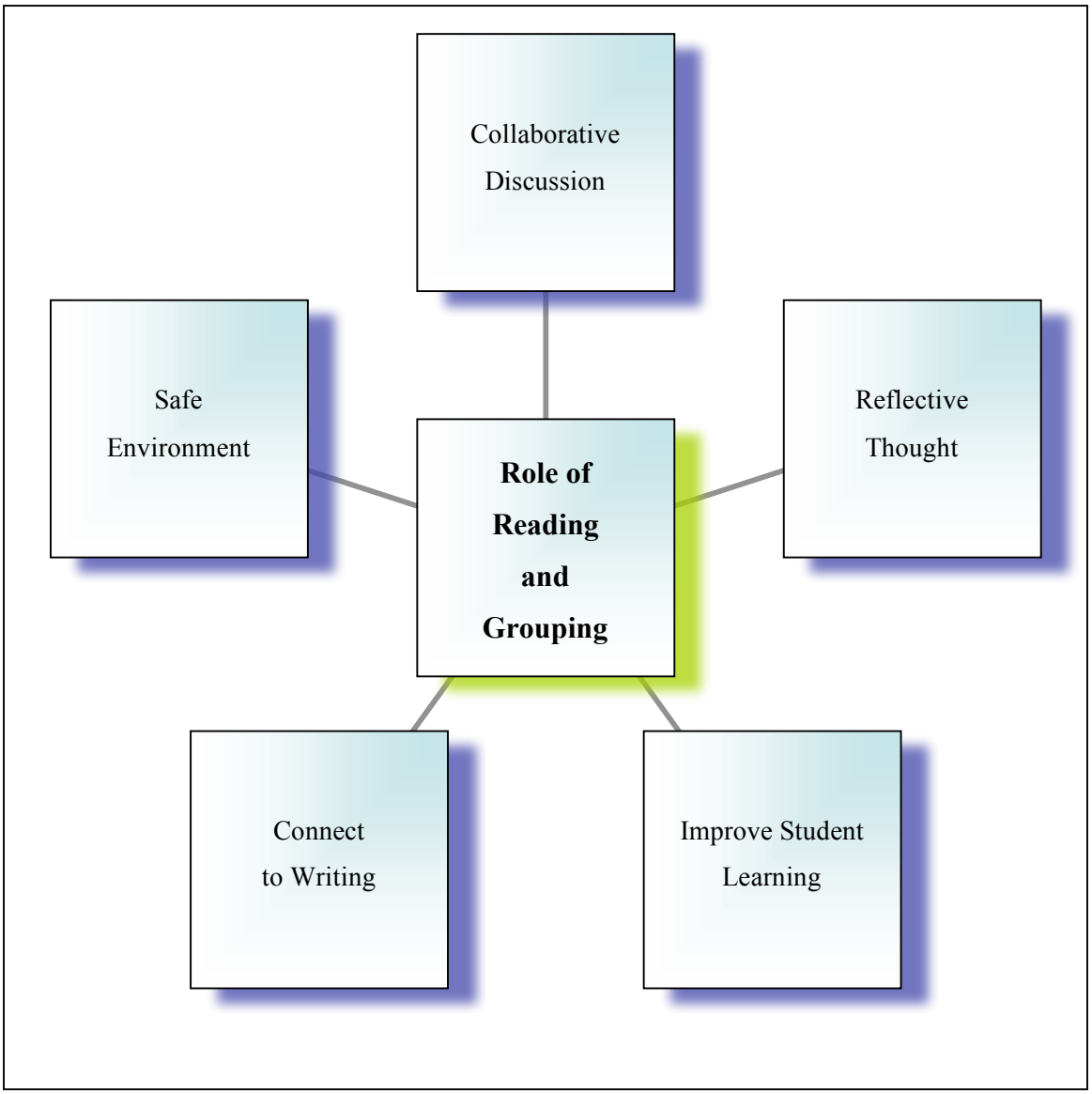
As for how the participants were affected by their participation in the writing response groups, again there was a universal choice in that 14 stated it was a positive effect. Toni, Joanne, and Michelle continued their writing group after the invitational summer institute ended. Rebecca claimed a negative effect due to the grouping, "We had people going through the institute not because they really wanted to or felt compelled to, but because it was a requirement for their district." However, she viewed other writing groups during that summer's same institute as being positive; in fact, Rebecca helped create a writing response group outside of the institute. And Jenny and Michael claimed the effect of their particular writing groups to be one neither positive nor negative. But again, Jenny found a way to have a group outside of the institute as well.

Questions Four and Five

Questions four and five highlighted the role reading played for each participant while in the invitational summer institute: The questions were specifically: (number four) *What role did the provided reading material in the institute play?* and (number five) *How were you affected by your participation in the reading group?* Though the responses to these two questions were not as collectively referred to as in the two questions about writing, the researcher maintained analyzing the two reading questions as if they were one. This was done to offer a singular view of yet the third component of the universal events of a writing project site: teacher demonstration, writing, and reading. A factor that may have influenced less of a collective response by participants in questions four and five might be attributed to the lack of the group dynamics of forming reading groups. Though all participants in the study took part in reading events, seven of the seventeen claimed the summer they participated in the invitational summer institute there were no reading groups in their particular writing project site. Finally, participants responded to which of the three reading genres typical of the invitational summer institute had the largest impact on their learning.

Through open coding, the researcher found five reoccurring categories: (1) collaborative discussion; (2) reflective thought; (3) improve student learning; (4) connected to writing: and, (5) safe environment. (See Figure 4.9.) The analysis continued looking at the two groups of teachers based on number of years teaching experience. Five participants cited examples of all five categories: Rebecca, Nancy A., and Michelle had taught for two years, one year, and three years, respectively; and Toni and Nancy B had taught 25 years and 19 years, respectively.

Figure 4-9 Role of Reading and Reading Groups for Transformation



Collaborative discussion was shared in 14 of the 17 transcripts. This was evenly divided between the two groups of teachers.

> we did it a bunch of different formats talking about the readings *(Jenny)*
>
> we really connected with the literature. We had heated discussions *(Rebecca)*
>
> being able to talk about those texts, and do things with 'em. I just felt that was so helpful—mainly because of the perspective and the bouncing ideas *(Tara)*

discuss it, just because I think ideas become deeper. . .to have a group of teachers to just talk about the ideas, to share the ideas, kind of banter them back and forth *(Joanne)*

a new group of colleagues that I could bounce ideas off *(Alice)*

where we had lots of dialogue with each other and that whole process helped tremendously *(Diane)*

Reflection appeared in 13 of the responses. Again, the two groups of teachers showed little difference.

there was a lot of stuff that was real food for thought for me, that I had a paradigm shift *(Jenny)*

we wanted to put our participants in that reflective mode that would follow *(Mike)*

you read something in professional literature, and it kind of gives you a sense of validation *(Nancy A.)*

I think, both reading and writing are things that need to be shared, that need to be talked about *(Joanne)*

what we put into it, what we took away from it *(Nancy B.)*

the importance of reflection and reflective writing *(Diane)*

brought chapters or passages from books that they thought were really well written to kind of model certain things. But what we needed to think about was our writing *(Anna)*

Improve student learning continued to be a category as it had in the previous two events of the writing project: teacher demonstration and writing. Of the 12 respondents mentioning how

they viewed the reading as assisting them in the classroom, seven were those with six years or more teaching experience.

> how would I utilize it in the classroom *(Mike)*
>
> wanted to learn more about what possibilities existed for me as a teacher of very young children, and what was out there. So I would read, and if anything in the bibliography appealed to me, I would I would try to go out and find something about that *(Toni)*
>
> one of the books I read had actual strategies that I could use in the classroom *(Alice)*
>
> to create student-centered classrooms *(Shelly)*
>
> use the reading material as a resource. Just put it all together, and use it in my classroom *(Michelle)*
>
> that book gave me great examples for me to use in the classroom *(NancyB.)*
>
> it helped to develop a lesson, a learning strategy that is, that I would teach in myanatomy and physiology class *(Diane)*

<u>Connected to writing</u> served as the purpose of the reading material was stated by 11 of the participants.

> the writing prompt had to do with something we had read the night before *(Rebecca)*
>
> it was academic writing at the college level about the teaching of writing *(Mike)*
>
> how to set up a writers' workshop or how to teach *(Nancy A.)*
>
> turned out to be a really nice book because it kind of pushed the skills up a little bit and allowed me to get some information that I might not have grabbed hold of and that translated for younger students *(Joanne)*

> focus on just common writing problems that you, or common problems at all in writing classroom *(Michelle)*
>
> helped me confirm what I already knew about that type of writing process, and at the same time gave me a gazillion new ideas. So that was a great book *(Nancy B.)*

Safe environment occurred as a category with reading as it had with writing, though to a lesser degree. However, there was no difference stated between teachers who had taught for varied years.

> I'm comfortable with pretty much any way of discussion. I was comfortable *(Jenny)*
>
> really showed that you can have a spirited discussion and still remain friends *(Rebecca)*
>
> a very safe, comfortable group, and I think we all became pretty attached to each other *(Toni)*
>
> the biggest thing was that the group made you feel like you could be safe, and explore new ideas and new avenues, and you could share, no matter what you said it was okay *(Alice)*
>
> very open and warm *(Michelle)*
>
> worked because we knew each other so well, and we knew what each of us was interested in at that point as writers and readers *(Nancy B.)*
>
> were in a group setting that was a very enriched environment *(Diane)*

The reading genre that seemed to impact the participants' learning the most was pedagogical. Of the nine respondents who claimed this genre, six had been teaching for at least six years, and four were the ones having taught the longest. The creative genre as impacting the

learning the most was cited by Stephanie, Rebecca and Michael, as was the academic genre by Cathy, Michelle, and Diane. Two participants, Anna teaching for 2 years and Virginia for ten years elected to not choose a reading genre as impacting their learning.

A Thematic Look at Questions One through Five

Through open coding of the responses to questions one through five of the long interview, the researcher identified categories that reflected the roles the teacher demonstration, the writing, and the reading had on the 17 participants. A category was not created unless at least half of the respondents cited an example. Table 4.3 shows the 16 categories emerging into five themes. The table is followed by a narrative that further details the possible transformative agents as highlighted from the first five questions of the long interview.

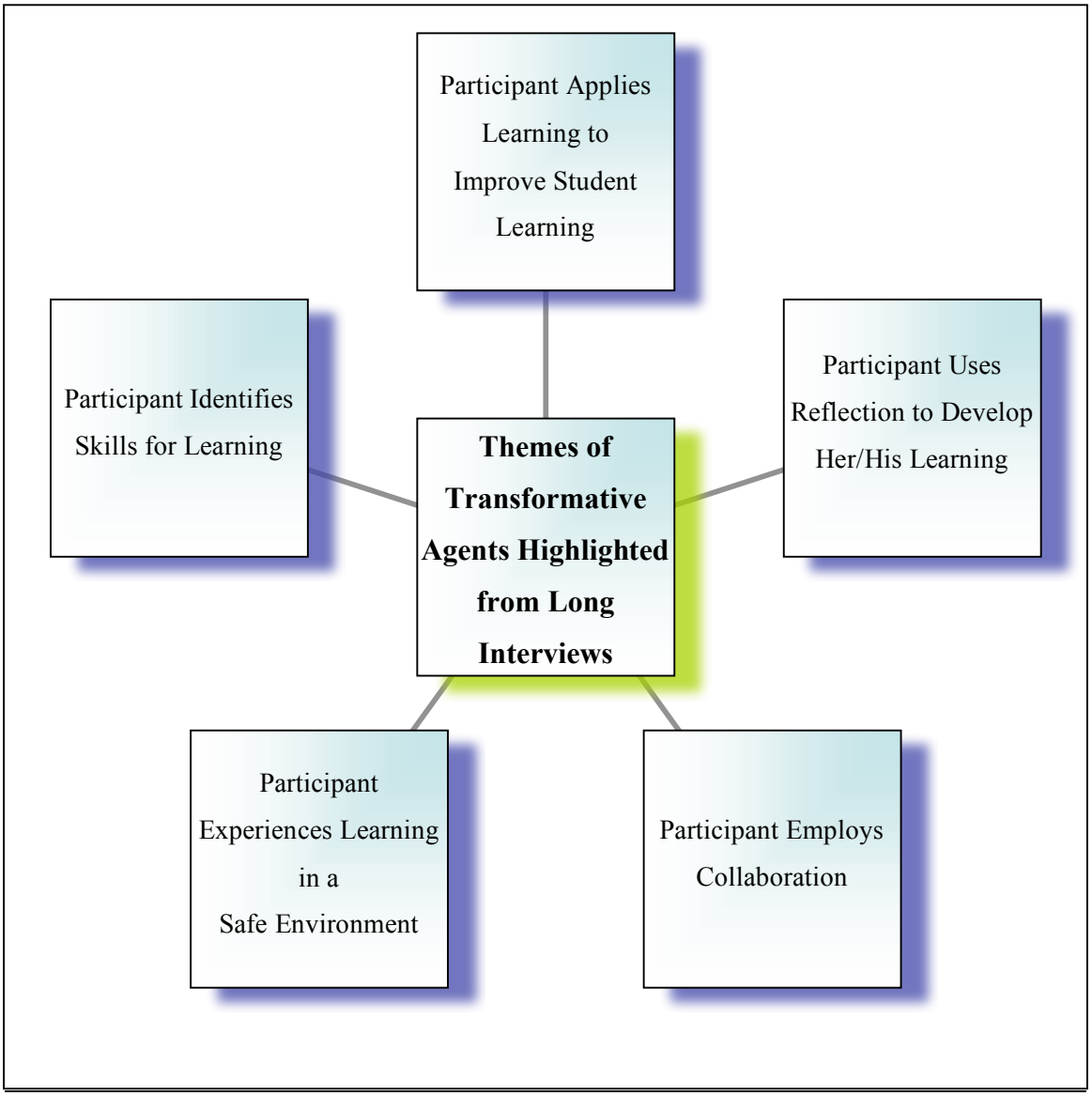
Table 4-3 Categories Emerging into Themes from Long Interview

Categories	Theme of Participant				
	uses reflection to develop her/his learning	experiences learning in a safe environment	employs collaboration with others in the field	applies learning to improve student learning	identifies skills for learning
teacher demonstration					
improve student learning				√	
identification of a skill or model					√
assess further research during planning			√		
collaborative discussion during planning			√		
active involvement of others during the presentation			√		
writing & groups					
affirmation of self	√				

as a writer					
safe environment		√			
supportive individuals		√			
reflective thought	√				
improve student learning				√	
therapeutic	√				
reading & groups					
collaborative discussion			√		
reflective thought	√				
improve student learning				√	
connected to writing					√
safe environment		√			

Figure 4.10 shows the themes of transformative agents highlighted from the first five questions of the long interview.

Figure 4-10 Themes of Transformative Agents Highlighted from Long Interviews



Participant applies her/his learning to improve student learning. This was the only category from all three writing project events. It was the most cited category in reference to the teacher demonstration, fifth in connection to writing, and third as a role in the participants' reading.

Participant uses reflection to develop her/his learning. This theme was established from four categories. In the role of writing it appeared three times: first, as the most cited reference in the category of affirmation of being a writer; second, as the fourth ranked category of reflective thought; and, third, as the sixth ranked category wherein the participants cited a therapeutic element. In the role of reading, reflected thought was the second ranked category.

Participant employs collaboration. Four categories combined to establish this theme. The first three came from the role of teacher demonstration; they were ranked third, fourth, and fifth respectively: assess further research during planning, collaborative discussion during planning, and active involvement of others during delivery. From the reading, the most cited category was the participants' collaborative discussions.

Participant experiences learning in a safe environment. The establishment of this theme came from three categories. From the role of writing, the second ranked category was safe environment, followed closely by the third ranking of supportive individuals. This last category was not attributed to collaborative discussion, as the purpose of the support was on a personal level of encouragement and not on exchange of ideas. Then from the role of reading, the fifth ranked category was also safe environment.

Participant identifies skills for learning. Two categories combined to create this theme. From the teacher demonstration it was cited as identification of a model or skill and was equivalent to the first ranking with improve student learning for the same event. The second category was the fourth ranking of connected to writing in the role of reading.

Questions Six and Seven

With the five themes established from the analysis of questions one through five, the researcher analyzed questions six and seven. Since the first five questions concerned the three

main events of the format of the writing project (teacher demonstration, writing, and reading), the researcher questioned whether the five themes would be cited in the similarly stated questions of six and seven. Specifically, question six asked the participant to identify the single most profound moment during the institute and her/his reaction to this realization; and, question seven inquired of a moment during the institute the participant found to be an emotional one. Questions six and seven were analyzed separately and collectively.

As separate, each theme could have been cited twice for each participant; once for the profound moment and once for the emotional moment. Therefore, with 17 participants, a possibility of 34 examples for each theme existed. The findings highlighted the following rankings: reflection, 29; safe environment, 28; collaboration, 24; skill identification, 19; and, student learning, 12.

The placement of each moment was analyzed as well. For the profound moment, four were instigated during the teacher demonstration, eight were connected to writing, none were in relation to the reading, and the remaining five did not occur in one of the three universal writing project site's events but instead a moment borne from the safe environment. For the emotional moment, eight were connected to writing, none in either the teacher demonstration or reading, and the remaining nine were again moments not specifically connected to any of the three universal activities. Both moments, the profound and the emotional, reflected similar responses from the participants. Five participants stated the moments were the same and did not offer two moments. Seven participants claimed there were multiple profound moments and ten claimed there were multiple emotional moments. Therefore, the researcher also collectively analyzed these two questions as had previously been done with the two writing questions and two reading questions.

Though only three to five participants cited examples of all categories for each of the three sets of analyzed questions (one, two/three, and four/five), eleven participants had an example from all five themes in the analysis of questions six and seven. (See Table 4.4.) The six participants who did not have all five themes represented in their responses to the profound or emotional moment, all lacked the same theme: applying their learning to improve student learning. However, when the researcher reviewed the analysis of the categories from the previous three sets of questions, this theme had been referred by all six participants at least once. Cathy and Anna cited examples in their teacher demonstration responses; whereas, Diane made a reference in her reading response. Mike mentioned how he planned to improve student learning in both his teacher demonstration and writing responses. Finally, Michelle and Virginia referenced student improvement in all three previous responses. So though, this theme was not cited in their responses for questions six or seven, it was an element for all participants.

Table 4-4 Established Themes Applied to Profound and Emotional Moments

	uses reflection to develop her/his learning	experiences learning in a safe environment	employs collaboration with others in the field	applies learning to improve student learning	identifies skills for learning
Stephanie	√	√	√	√	√
Jenny	√	√	√	√	√
Rebecca	√	√	√	√	√
Michael	√	√	√	√	√
Mike	√	√	√		√
Nancy A.	√	√	√	√	√
Toni	√	√	√	√	√
Tara	√	√	√	√	√
Joanne	√	√	√	√	√
Alice	√	√	√	√	√

	uses reflection to develop her/his learning	experiences learning in a safe environment	employs collaboration with others in the field	applies learning to improve student learning	identifies skills for learning
Shelly	√	√	√	√	√
Cathy	√	√	√		√
Michelle	√	√	√		√
Nancy B.	√	√	√	√	√
Virginia	√	√	√		√
Diane	√	√	√		√
Anna	√	√	√		√

The second data source was the long interviews comprising of seven questions to elicit responses from the participants about their experiences as fellows during the invitational summer institute. The first five questions allowed the participants to recall their involvement with the three main writing project site activities: teacher demonstration, writing, and reading; the last two questions gave the participants an opportunity to share moments of what they considered to be profound and emotional. From the long interviews, five themes emerged: (1) reflection to develop learning; (2) safe environment; (3) collaboration with others in the field; (4) identification of skills; and, (5) application of learning to improve student learning. The patterns of these five themes as reflected in the responses of the 17 participants highlight what possibly could "be a portrait of a radically transformed teacher."

Focus Group Discussion

The third data source was the focus group. Again, citing Morgan (1997), Puchta & Potter (2004), and Wilkinson (1998), it is common for a focus group to be a follow-up event to continue pursuing the exploratory aspects of a study. As with the previous two data sources, the

site directors' rationales and the participants' long interviews, the transcripts were open coded for recurrent and emerging themes. Once coded, the findings were peer checked.

Due to the physical logistics of the participants living across the United States, an electronic discussion board was created in order to maximize the number of participants. This action respected the time of each participant to access the electronic discussion board at her/his convenience 24 hours a day. It precluded securing a specific time across time zones and the scheduling of a mutual time within the lives of busy individuals. The discussion board was open for nine days.

At the time of each of the long interviews, 16 of the 17 participants voiced an interest in joining a follow-up discussion with other long interview participants if contacted and if the future time was possible in their schedules. Stephanie, the one participant who initially declined the invitation, stated she was preparing to move across the country and as of yet had not secured contact information so as to be reached by the researcher.

The other 16 participants were contacted via email as to the time and format of the electronic discussion board. This activity took place between three and seven months after the individual audio-taped long interviews for the participants. The e-mail invitation to Nancy B. was returned as undeliverable. Neither Alice nor Anna responded to the invitation. And Michelle responded that she planned to participate, but for health reasons she did not have an opportunity to do so. The remaining 12 participants (71%) joined the electronic discussion board. Of these 12, four were teachers with the most years teaching experience in the study (Joanne, 28; Toni, 25; and Cathy and Mike, with 24 years each) and four others were within the six teachers with the least amount of teaching experience in the study (Diane, .5; Nancy A., 1; Rebecca, 2; and Tara, 3).

Each participant was asked to respond to the researcher's one question: *When you try to convince a future candidate to be a Fellow at the Invitational Summer Institute, what reason(s) do you offer?* Participants were additionally asked to respond twice more; once each to responses to the researcher's prompt provided by two different participants. The number of responses varied for each participant. In addition to the response to the researcher's prompt, the number of postings were as follows: Rebecca – 8; Toni – 6; Michael and Joanne – 5; Mike and Virginia – 4; Cathy – 3; Tara, Jenny, and Nancy A. – 2; and, Shelly and Diane – 0.

To once again "take the reader into the mind and the life of the respondent" (McCracken, 1988, p. 54), the researcher has used the participants' words. The initial responses are in the chronological order of the time each was posted to the electronic discussion board. Following each participant's initial response, the researcher has provided a phrase from each of the follow-up participant's comments.

> <u>*Michael:*</u> The first thing I offer a future candidate of the summer institute is a perspective on my experience when I was a teacher consultant going through the program. I try to share my enthusiasm of the experience itself. Then I offer them the wealth of information I return to school with that fall to share with other teachers. This can be a good carrot for many who are looking for new strategies and methods. Lastly, I share that I am renewed when I go back to school, willing to try new things, and collaborate with my fellow TCs as an ongoing process. Letting them know what possibilities they can explore after the SI is only a cherry on the top.
>
> my brain raced with ideas to use in my classroom *(Rebecca)*
>
> <u>*Tara:*</u> When I talk with future TC candidates about SI, I simply say that it was, without a doubt, the single best professional development experience of my career. Almost every teacher has had to fulfill professional development requirements that have been redundant, irrelevant or unfulfilling in some other

way. Therefore, for a fellow colleague to tell them that this is worth every minute and penny, I think, sends a powerful message. I would do it again in a heartbeat. For those who are hesitant due to the time commitment (precious summer hours!), I usually tell them that those weeks flew by so fast, I found myself wondering where all the time went. It was not a sacrifice for me. The SI experience does more than just provide professional validation; it provides an opportunity for personal growth. It reminds you of your core values and your true abilities. It also provides a great network of colleagues/friends.

> not only an educational experience, but a social outlet for intellectually stimulating conversation *(Michael)*
>
> our small writers group is still meeting but over the internet *(Joanne)*
>
> the excitement of working with others that makes this work important and special *(Joanne)*
>
> growth and well being are the most important thing to everyone there *(Mike)*

<u>*Toni:*</u> Freedom. That's what I found and what I believe newcomers to the Summer Institute will find. My school experience with personal writing meant red letters...and disappointment. I could not see value in personal writing when teacher after teacher marked my papers with their red pen to point out all the errors. And that's where it ended...no attempt to improve. It only meant a grade and distaste for my own writing attempts. I had to find that freedom before I could prompt my students to write. When colleagues responded positively to a reading of something that I wrote and even were moved by it, I was surprised. The cumulative experience of four weeks of this created a freedom to write....good stuff, bad stuff, but stuff none the less. That struggle gave me an appreciation of struggles our students face. We are all in the same boat. How much you write or what you write are not as important in the Summer Institute, but the fact that you are required to write and deal with the fears within. In a community... because that's the next thing I'd say. Do this writing thing with others like yourself and you'll find new ways to write and look at writing and that will encourage more

writing. And the result...you *will* be able to encourage your students to become better writers.

> after sharing my experience at the SI with my students, they don't stop writing *(Michael)*
>
> a teacher who understands their fears and establishes a context of writing to inspire, to inform, to grow *(Rebecca)*
>
> has led to his personal growth and mine through the honor of being a part of it *(Virginia)*
>
> truly helps to develop that intrinsic motivation that cannot be taught *(Tara)*
>
> to face the fears and struggles that their own students face when writing *(Jenny)*
>
> isn't that a great freedom. . . to write badly to get to the gems *(Toni)*
>
> an unfinished draft may have a great deal of great content, if not a great deal of good writing yet *(Nancy A.)*

<u>*Joanne:*</u> I often talk to teachers about the importance of being a writer yourself. At least writing along side your students. It is so important for students to see their teachers writing. With that said it then becomes important as a teacher writer to have a support group of some kind. This leads to community. We always know the need to build community in our classrooms but forget about the need for that community for our selves. We talk about that community as teachers and as writers. I also do a great deal of listening to the teacher I am talking to. What is it that they need or are looking for. Like my teaching I begin with student needs - Teacher needs. The topics that come up for teachers are new lesson ideas, how to connect with published writers, what new books on writing are worth looking at, how do I connect with teachers, how to teach what I teach. It is easy to answer these questions for teachers and show them the value of the Writing Project.

> I still pull out my portfolio and look for ideas I have not used *(Michael)*
>
> I was impressed with NWP research and with the figures *(Cathy)*

> something for everyone, no matter whether the person is a new teacher or veteran, kindergarten teacher of college professor, living in Timbuktu or heart of America *(Rebecca)*
>
> I've shared things that I've done in the classroom and teachers have been renewed. . . we do plant lots of seeds and that will ultimately help the children *(Toni)*
>
> Very helpful to me in implementing new techniques in my own classroom *(Nancy A.)*

<u>*Shelly:*</u> I tell them it was a life changing experience for me, as it is for many. I tell them it's hard work, but they get to hang out with the coolest teachers from across our state. I tell them about writing groups and quick writes and how their own writing will change. In addition, they will have a new appreciation for their own students when they struggle with writing. I tell them they will participate in high quality presentations and develop one of their own. I tell them once they've become a TC, they will have the opportunity to give presentations and earn $100 / hour. And I always include, "The _____Writing Project" is looking for excellent teachers like you." I've convinced two teachers so far to apply. They were both accepted and went on for further involvement. One is still involved, one is not. However, both are still grateful for the experience. The Summer Institute has empowered me as a teacher in ways I never expected. I have so much more confidence in my ability to teach and in my writing instruction. Because many notions I had about teaching and how I teach were affirmed, I've grown bolder in the things I ask for, like going to NCTE, taking students to writing workshops and contests.

> prepared and taught a seven-hour workshop and loved every minute of it; that's something I would have NEVER EVER done prior to my experience in SI *(Cathy)*
>
> am facilitating this summer *(Michael)*
>
> able to move my writing beyond the thoughts of teaching writing to being a writer *(Joanne)*

felt empowered not only in my classroom but in my personal writing *(Rebecca)*

SI lights fires under us, so in turn, we can go back to our classrooms and light fires under our students *(Cathy)*

from the first day I was told, 'you are a writer' and I believed *(Mike)*

seeing that hard work valued by peers builds confidence *(Toni)*

come with a positive attitude and an open mind for learning *(Michael)*

<u>*Cathy:*</u> Whenever I talk to prospective participants about summer institute, I know my excitement is apparent in my voice and face, so that usually gets their attention. Then I go on to tell them that it was not only a career-changing experience for me but also a life-changing experience even after 25 years of teaching and 47 years of living. I share with them how it transformed my teaching to the point that my students noticed and questioned the difference. I also tell them that my first experience with summer institute was so exciting that I volunteered to be the site's tech liaison and then moved into the position of co-director and eventually to the position of a member of the e-team for the e-anthology; I enjoyed my experience that much. I realize that many teachers are concerned about the time commitment, but I tell them that the time spent in summer institute (depending on the different sites maybe 4 to 5 weeks) is time well spent, and the time will literally fly by. It will be a time for sharing ideas with so many different teachers, but it will also be a time for reflection. It is definitely a win-win situation for all involved.

to be motivated and enriched *(Rebecca)*

when it was over, I wanted more *(Mike)*

so relevant to my teaching and my being, I was constantly left feeling both validated in my curricular choices, and in my personal writings *(Tara)*

<u>*Diane:*</u> 1.Teachers offered nurturing**.** I remember feeling a novice among master teachers. Although this was the reality, the master teachers welcomed me. At that time, I had been a classroom teacher, teaching college sophomores, for only six

months. Our meeting on the first day reassured me that I was among friends. And that wherever I was in the process of teaching and writing was simply 'OK'. 2. Support. During our daily work during the five-weeks, I received (and gave) support from my fellow teachers. We served as each others cheerleader, coach, mentor, and friend. 3**.** Logic and imagination. I learned valuable lessons from each teacher throughout the five weeks. Each demonstration lesson seemed to speak to me personally! 4. Fun! Learning is fun and can be fun. This is so important to remember when teaching students. 5. NWP is the right model for the professional development of teachers: 'teachers teaching teachers'. I enjoyed learning from teachers who were well connected to our communities—a personal connection right from the start. 6. A network beyond the institute is nurtured and developed well beyond the completion of the summer institute. 7**.** My work validated by the director, co-directors, and teacher consultants. The validation, encouragement and support I received for a project I designed was implemented by the director so that other teacher consultants might benefit. Giving voice to my work is such as high honor and privilege.

> we’re like a family, coming together to share *(Rebecca)*
>
> validation is just so important for teachers and the work they do *(Jenny)*

<u>*Rebecca:*</u> Often the reasons I give to potential participants depends on each person's individual needs and personality. For example, I recommended a teacher at our school this year. Though this is her first year in our district, she is relatively new to the profession. Additionally, she was made department chair over tenured teachers in her department and has experienced difficulties fulfilling those duties because of being the sole woman in the department, having less experience teaching than the others, and having never been a department chair before. Additionally, her mentor is providing only negative support (deriding her, critiquing her harshly, etc.). So, I know that Sofia (pseudonym) needs support. She needs a community of like minded, caring people who can give her real, applicable ideas to take back to her classroom and use. The summer institute is so much more than a writing workshop—although the writing based information is

very valuable to teachers. The SI will link her to other professionals who are outside our high school and who, therefore, will have a fresh take on the situations she faces. I told Sofia that she'd meet great people who are current in their profession. These people are supportive and encouraging and fair. They'll challenge her conceptions of teaching, of writing, of life even, but they'll also do that in a safe and nurturing environment. I also lured her with the extras, the stuff that, if SI were a car, would make it tricked out or, in the words of my students "pimped"—in a good way. SI is just the beginning. It is the door that leads to so much more. Through the SI portal one can continue to advanced institutes, writing retreats, conferences for students and teachers, teacher inquiry communities, writing groups, etc. She's eager to be involved, so like any good salesperson, I focus on the elements she'd need, knowing that she'll bring as much to the writing project as she'll take. And that's the beauty of the Writing Project model. Teachers come together to help and instruct other teachers to make our schools better. With the rise of NCLB and other stressors in education, we need professional development communities that educate and nurture the individual. Writing Project fulfills that need. Plus, it's like a not-so-secret club. If I travel anywhere in the nation and meet Writing Project people, I meet friends. It's that simple.

> got involved after the SI, went to the national conference in Indianapolis, and I finally "saw" all the possibilities *(Mike)*
>
> have really felt this conversation become a catalyst for me *(Toni)*

<u>*Mike:*</u> When I encourage an educator to join the summer institute I emphasize growth. Anyone who goes through the four week program is going to grow. I became a coach the summer after I participated, so I've been involved in three summer programs and found them all to be quite different, however, in each one participants experienced and expressed growth. I would say the most evident area of growth in the summer institute is emotional. Participants are adults, and most adults have racked up plenty of emotional issues that they've suppressed. The mere act of journaling seems to make these deep-seated wounds

unavoidable. This past summer we had a lady who was probably 150 pounds overweight and on the first Friday, after a week of the first journaling in her life, she broke down in front of us all. She wept as she talked about her failed marriage and her obesity. Time after time in either author's chair or in writing groups, participants reveal through their writing that they are coming to grips with something that has crippled their emotional life to that point. In the SI in which I was a participant, it was the death of a baby, a burned down house in childhood, the death of a father, and for me personally, the regrettable way I'd been treated by my parents as a child. This area of growth is usually the most dramatic kind. Burning issues inside of folks are put to rest at the SI. They leave different people. Some of them call the experience life-altering. Some say it was the best thing that ever happened in their lives. This is the way I felt upon leaving my SI. However powerful the emotional growth is in the SI (and the ultimate expressions of that growth) it is not the only area where participants experience growth. The SI affords many educators the opportunity to grow personally as they discover a person within who is more brave and confident than they have ever deemed themselves to be. Teachers who have always considered themselves wallflowers among their peers (and represented themselves as such) find a confidence they didn't know they possessed, as they stand before their peers in demonstrations as well as when they enter pedagogical discussions. Many participants also experience personal growth resulting from the realization they have something to offer others through writing. Another area of growth enjoyed by participants is professional. Participants leave the summer institute more knowledgeable in the craft of teaching. They leave with a broadened mental horizon; they have added to their mental framework of teaching. They also leave with lessons which they have gleaned from the many workshops they've attended. Some of them realize they have something more to offer colleagues and go onto do workshops in their own school as well as others.

> personal growth—I need more of it *(Virginia)*
>
> gives teachers validation in a time few things (politicians, etc) validate or knowledge or credibility. It enables teachers to think outside the box. . . of

their classroom; whole worlds of knowledge and opportunity exists that, until WP, most of us wouldn't know or wouldn't dare try to reach *(Rebecca)*

the life-altering, emotional changes as a result of the SI *(Toni)*

Virginia: Why go? Why spend part of an already short summer in a classroom frying your brain instead of horseback enjoying the summer, the arena, the pleasure of a quick turn around the third barrel and a short race to the finish line? Why? It was difficult to make the decision to go the first summer. I got talked into it. I never regretted the time spent away from the horses and the competition. That is what I tell people: they will never regret it. The opportunity for personal growth outweighs what you might learn about teaching writing in the classroom. And, if you are growing personally, your students will benefit. Mine sure did. Somehow, when the people I talk to find out that I didn't regret leaving my horses behind for a while, that seems to be a strong selling point and they usually go.

[There were no responses to this posting.]

Jenny: "Do you see yourself as a writer?" "No." "I felt the same way before I completed the Invitational Summer Institute. So let me ask you a couple of other questions...Would you send your child to a dance teacher who doesn't dance? Or would you take a cooking class from someone who doesn't cook?" "No, that would be silly." "Then why do we expect parents to want their child to learn writing from a teacher who doesn't write?" The best reasons to attend the Invitational Summer Institute are to confront hard truths about what you are doing in your classroom and why you are doing it, and to experience a paradigm shift in how you view yourself as a writer. The graduate credit, the resources, and networking aside (which are also great reasons to attend)—the metacognitive awareness is the difference. You will be changed as a learner, teacher, and writer for the better, forever.

> our students will only become writers if their teachers are interested and willing to write themselves *(Joanne)*

> <u>*Nancy A.:*</u> To begin, let me say that I am not a very good evangelist. I believe very firmly in the benefits of both the Open and the Invitational, but I am equally convinced that a teacher must believe that he or she is ready for both experiences before he or she can implement the lessons learned from these workshops effectively in his or her own classroom. I attended the Open while I was still working on my certification, and I felt very strongly that much of what was presented (by some of the best teachers I have ever met) was so powerful that it could only be best implemented by teachers with several years experience in the classroom. I was not one of those. I participated in the Invitational only after I felt that I truly had something worthy to present. Because I view both the Open and the Invitational in this way, I have only asked one of my friends (a truly great math teacher) to consider attending the Invitational, and have had to talk a very kind friend into waiting to ask my talented, but inexperienced student teacher into attending the Open before accepting a spot at the Invitational. Great teaching techniques take thought, revision, and time. I will feel comfortable asking my friend the math teacher over and over again (because I know she will have something amazing to present) but I will take my time with you my young friend (now a first year teacher) because she deserves the time it takes to come up with something amazing to present.
>
> to leave ready to present workshops in our strengths to other school districts *(Virginia)*

Themes from the Focus Group

The 12 initial responses to the researcher's prompt were analyzed separately from the follow-up responses by the participants to each others comments. Through open coding, nine themes emerged in the following rank order: professional growth (12 times); personal growth (11 times); collaboration (11 times); attitude (11 times); reflection (11 times); strategies (10 times);

student learning (9 times); supportive environment (8 times); and, on-going involvement (8 times). Shelly, Diane, and Rebecca had all nine themes occur within their initial responses; all three of these teachers had six years or less teaching experience. Toni, Cathy, Mike, and Jenny each had eight themes; Michael and Virginia had seven themes each; and, Tara, Joanne, and Nancy A. provided examples of six themes.

Then the researcher open coded the follow-up responses from each participant. Since each participant selected to whom he or she wanted to respond, the researcher wondered (1) if the participants would each respond to someone who expressed similar themes or (2) comment to those participants who expressed themes missing from her or his initial response. With the exception of Mike, the other eight participants provided examples of all their missing theme(s) within their subsequent responses.

Once a theme was coded in a participant's responses, it was not tabulated again. The researcher's intent was to see which themes or lack of themes would be highlighted for each participant as a reason to convince future candidates to be a fellow and participate in the invitational summer institute. Table 4.4 shows that all nine themes occurred in the reasons 11 of the participants offered; Mike's reasons highlighted eight of the themes, leaving student improvement unmentioned.

Table 4-5 Reasons for Convincing a Future Candidate to be a Fellow

Themes	Michael	Tara	Toni	Joanne	Shelly	Cathy	Diane	Rebecca	Mike	Virginia	Jenny	Nancy A
professional growth	√	√	√	√	√	√	√	√	√	√	√	√
personal growth	√	√	√	√	√	√	√	√	√	√	√	*
collaboration/ network	√	√	√	√	√	√	√	√	√	√	√	*
attitude	√	√	√	*	√	√	√	√	√	√	√	√
reflection/ validation	√	√	√	*	√	√	√	√	√	√	√	√
strategies/ models	√	*	√	√	√	*	√	√	√	√	√	√
student learning	*	*	√	√	√	√	√	√		√	√	√
support/ environment	*	√	√	√	√	√	√	√	√	*	*	*
involvement on-going	√	*	*	*	√	√	√	√	√	*	√	√

√ - theme appeared first in the initial response to the researcher's prompt

* - theme appeared first in the follow-up response to another participant's comments

Triangulation of the Three Data Sources

The purpose of this qualitative, grounded theory study was to identify factors influencing radical teacher transformation. The researcher collected three distinct data sources: 16 site directors' rationales for participant selections, 17 long interviews of participants, and a follow-up focus group of 12 of the long interview participants. The findings from each data source were open coded separately for themes and emergent patterns.

The researcher followed a similar routine for analyzing all three data collections. First, all written text for the particular data source was read without taking any notes. Second, copies of each data collection were produced. Third, upon a second reading, the researcher coded or labeled characteristics from the text next to where the characteristics were located. Fourth, a

spread sheet was created with the found coding cross-referenced by the participant. Fifth, using color highlighters, the researcher returned to the copies of the text and highlighted phrases documenting each coding. At times additional characteristics were coded and simultaneously added to the spread sheet. Sixth, with the completed spread sheet, the researcher was prepared to begin the analysis of the findings. As with qualitative research, another researcher could identify different categories with the same data. "There is no single 'correct' way to organize and analyze the data" (Gay, Mills, & Airasian, 2006, p. 471).

From the first data source of the site directors' rationales, the researcher highlighted five recurrent themes: (1) application of knowledge; (2) active involvement; (3) reflection; (4) leadership; and, (5) attitude. These five themes presented the site directors' portrait of a transformed teacher.

The second data source was the responses to the long interviews. The first five questions encompassed the three universal events of writing project sites across the country: teacher demonstration, writing/response groups, and reading/response groups. The researcher analyzed each event and highlighted a collective 16 categories before establishing five recurrent themes. These were that the participant (1) applies learning to improve student learning; (2) uses reflection to develop her/his learning; (3) employs collaboration with others in the field; (4) experiences learning in a safe environment; and, (5) identifies skills for learning. The researcher then analyzed the last two questions of the long interview to highlight the occurrence of the five established themes. In the last two questions, participants explained a profound and an emotional moment experienced during the invitational summer institute. The five themes highlighted factors participants perceived to influence their transformation.

The focus group, comprised of long interview participants, became the third data source. Each member of the focus group accessed the electronic discussion board to respond to the researcher's one prompt and then to respond to two other responses generated by the participants. The discussion concentrated on the reasons why teachers should participate in the invitational summer institute. Nine themes were established in the discussion: (1) professional growth; (2) personal growth; (3) collaboration/network; (4) attitude; (5) reflection/validation; (6) strategies/models; (7) student learning; (8) support/environment; and, (9) involvement ongoing. From the perspectives of the participants, these nine themes led to "life-altering" and "career-changing" experiences.

Through a collective analysis of all three data sources, five overarching themes highlight the factors that influence teacher transformation. There does not appear to be any rank order to these five, but if collectively present in the learning experience of the teacher, transformation should occur. (See Table 4.6).

Table 4-6 Factors Influencing Teacher Transformation

Overarching Themes	Themes from Individual Data Sources
Identification and Application of Knowledge for Self and Students	▪ Application of Knowledge (data source 1) ▪ Participant Applies Learning to Improve Student Learning (data source 2) ▪ Participant Identifies Skills for Learning (data source 2) ▪ Professional Growth (data source 3) ▪ Personal Growth (data source 3) ▪ Strategies/Models (data source 3) ▪ Student Learning (data source 3)
Reflection of Learning and Practice	▪ Reflection (data source 1) ▪ Attitude (data source 1) ▪ Participant uses Reflection to Develop Her/His Learning (data source 2) ▪ Attitude (data source 3) ▪ Reflection/Validation (data source 3)
Collaboration	▪ Participant Employs Collaboration with Others in the Field (data source 2) ▪ Collaboration/Network (data source 3)
Involvement: Active and On-Going	▪ Leadership (data source 1) ▪ Involvement On-Going (data source 3)
Environment: Supportive and Safe	▪ Participant Experiences Learning in a Safe Environment (data source 2) ▪ Support/Environment (data source 3)Active Involvement (data source 1)

CHAPTER 5 - Discussion and Conclusions

Introduction

This chapter provides a discussion and conclusions based on the findings and analysis of this qualitative grounded theory study. The purpose of this study was to identify factors influencing radical teacher transformation. Through an examination of the phenomenon experienced by the collected participants' participation in the National Writing Project's Invitational Summer Institute, the researcher provides further insight. After a summary of the study, the researcher separately discusses the central question and the four subsidiary questions. This is followed by implications of the study, implications for policy and practice, and recommendations for future research.

Summary of the Study

The need for teachers wanting genuine professional development is not a new concept, nor is it one that has been adequately addressed in this era of yet another educational reform movement. In the early days of the National Writing Project, Whipp, a member of the NWP Advisory Board in 1979, claimed the success of the National Writing Project model is that it is teacher-centered and not "professor-centered programs, institution-centered programs, or discipline-centered programs. In them, teachers are told they need this or that or the other thing. They fill in the blank" (p. 1). In 1995, Darling-Hammond stated,

> Because teaching for understanding relies on teachers' abilities to see complex subject matter from the perspectives of diverse students, the know-how necessary to make this vision of practice a reality cannot be prepackaged or conveyed by means of traditional top-down "teacher training" strategies. The policy problem

> for professional development in this era of reform extends beyond mere support for teachers' acquisition of new skills or knowledge. Professional development today also means providing occasions for teachers to reflect critically on their practice and to fashion new knowledge and beliefs about content, pedagogy, and learners (Darling-Hammond & Milbrey, p. 642).

Schwarz continued the claim in 2000, "Many teachers still yearn for genuine professional development despite all the rhetoric, plans, and consultants" (p. 8). In 2007, the researcher e-mailed Darling-Hammond and inquired if she believed her comments made 12 years earlier were as timely in today's educational climate, to which she replied, "I certainly do still believe what I wrote back then" (L. Darling-Hammond, personal communication, September 23, 2007).

There still exists a need for genuine, teacher-driven professional development. In-service professional development needs to be where teachers possess an active voice, wherein the administration not only listens to teachers but collaborates with teachers. This study provided a look at how one professional development, the National Writing Project's teachers-teaching-teachers model, not only transforms teachers professionally but personally, as well.

The purpose of this study was to identify factors influencing radical teacher transformation. The setting was the National Writing Projects' Invitational Summer Institute as it examined how fellows, first time participants, perceived their learning. The researcher was able to analyze how fellows' awareness of personal literacy affected professional change, how being a member of a learning community affected both personal and professional learning, and the role of spirituality in transformation.

This study, with its three distinct data sources, was conducted from May 2006 to February 2007. The first data source was the selection and rationale by site directors. The randomly stratified site directors were first emailed in May. Of the 30 initially contacted, 13 replied; follow-up emails were sent in June and an additional seven replied. After a third email attempt with the other ten site directors, there were still no replies. From the 20 site director responses, 17 participants were selected; of the three that did not participate, there were two reasons. One site director declined participation due to the belief that no fellow was radically transformed at this particular writing project site in the last four years. (Based on the findings from this study, the researcher questions this belief.) And two site directors provided contact information for individuals, but after the researcher successfully contacted the selected individuals and then attempted two previously scheduled interviews without the individuals being reached again, the researcher decided to provide no further contact. The second data source was the long interviews. These 17 audio-taped interviews began in June. The first nine ranged from June 10 to July 10; the last eight were conducted from September 13 to October 20. The third data source was the focus group conducted in an electronic discussion board. From January 27 to February 4, 12 of the 17 long interview respondents participated.

The rationales of the site directors' selection of fellows, whom they believed to be a portrait of a transformed teacher, provided insight into factors highlighting that transformation. Through the long interviews, 17 teachers shared their experiences of their participation in their writing project sites' invitational summer institute. The locations of these sites were from Maryland to Nevada, from Minnesota to Florida, and 13 other states within those boundaries. Their perceptions added to the collected data of transformative factors. Then a follow-up focus group, within an electronic discussion board, allowed 12 of these 17 teachers to further share

their experiences. Analyzed first separately and then collectively, these three data sources highlighted five themes of factors influencing teacher transformation.

Factors Influencing Teacher Transformation

As stated in Chapter One, Mezirow defined transformation as "the process of becoming critically aware of how and why we perceive, understand, and feel about our world; changing these structures of habitual expectation to make possible a more inclusive, discriminating, and integrative perspective; and, finally, making choices or otherwise acting upon these new understandings" (1991, p. 167). The 17 participants did experience all three elements of Mezirow's definition: "becoming critically aware," "changing these structures of habitual expectation," and "acting upon these new understandings." Through the collected data and analysis of the three distinct sources, a grounded theory of the factors influencing their transformation was constructed. Five overarching themes were present: (1) identification and application of knowledge for self and students; (2) reflection of learning and practice; (3) collaboration with others in the field; (4) active and on-going involvement; and, (5) supportive and safe environment. No one factor was more important than another factor, and transformation occurred through an interweaving of the five factors. A model of this grounded theory is depicted in Figure 5.1.

Figure 5-1 The Interweaving of the Factors of Transformation

Identification and Application of Knowledge for Self and Others

Reflection of Learning and Practice

Collaboration

Involvement: Active and on-Going

Environment: Supportive and Safe

Identification and Application of Knowledge for Self and Students Transformation is more than identifying skills or models that further develop an individual's understanding of a concept. Identification, within itself, does not lead to involvement or application. The site directors provided examples of how the teachers they selected for this study demonstrated the

knowledge acquired during the invitational summer institute. The site directors not only stated visible differences in the actions of the teachers, such as the creation and re-design of authentic learning activities, but they also volunteered how the teachers expressed philosophical awareness. Philosophy goes beyond isolated activities and events; philosophy is a mirror of the individual's beliefs and attitudes.

In the long interviews, when the participants shared their own experiences, they claimed they learned new strategies to engage students in literacy development. But through the conversations with the researcher, it became clear that the participants had first explored the strategies within their literate lives. There existed a natural progression from the adult identifying the strategy, to personally experimenting with the strategy in a literacy concept, before deciding whether the strategy would be effective for promoting student learning. Improved student learning is a result of knowledgeable adults; ones who have personal understanding of that knowledge.

Reflection of Learning and Practice It is difficult to separate reflection from the previous transformative factor of identification and application of knowledge. However, reflection needs to be recognized as a factor in transformation. It is a crucial element in order for the application of knowledge to be firmly secured within the learning. This is one problem with school districts mandating new program changes within the curriculum before teachers have had the opportunity to fully experiment with the program on a personal level and then reflecting on that experience. Until reflection of learning and on the practice of that learning is part of a school's educational climate, student learning will be haphazardly met. There will not be a foundation from which teachers can progress. Reflection leads individuals to a clearer understanding of *what* needs to be accomplished, *why* it needs to be accomplished, and *how* to accomplish it. With *what* and *why*

agreed upon and established within the school, multiple and different paths can create *how*. This in turn leads to an attitude of ownership and confidence, which build the efficacy to proceed.

With efficacy, teachers are more in tuned with appropriate and purposeful accountability and how it connects to a need for differentiation. It allows for the multiple paths to create the *how*. Goodson (2004) states

> In today's climate of standards from on high and pre-packaged instructional materials, it is easy to lose sight of the less perfect worlds in which our students live. . . it is more important than ever for us to better understand and account for our students' rich cultural background. Instructional interventions based purely on cognitive data can have only so much effect. To push achievement higher, we need to account for and incorporate a much more sophisticated socio-culture awareness (p. 55).

Reflection with continual collaboration allows awareness and subsequent action to assist in the learning.

Collaboration Professional Learning Communities (PLCs) are part of the vernacular in many schools today. Administration views such group dynamics as a vehicle for finding solutions to the many ills schools encounter. Unfortunately, too many groups are PLCs in name only as they concentrate on structural changes and these will "have little lasting impact unless the changes ultimately become deeply rooted in the school's culture—the assumptions, beliefs, expectations, values, and habits that constitute the norm for that school" (DuFour, DuFour, Eaker, & Karhanek, 2004, p. 172). Though not a school, the invitational summer institute provides its participants with the semblance of a PLC. The teachers in this study attributed much of their learning due to the collaboration of other individuals. Collectively they understood and

agreed on *what* needed to be learned and *why* it needed to be learned, then by being a part of the multiple teacher demonstrations and the literacy groups of writing and reading shared *how* they accomplished that learning. Different perspectives were not only present, they were appreciated. Through collaboration the teachers were able reflect on a deeper level both their personal and professional learning. Knowing the importance of genuine collaboration many participants, though stronger in their convictions, feared returning to a school where collaboration was merely a word and not an action.

Involvement: Active and On-Going All the participants in this study took an active role during the invitational summer institute; they each accepted responsibility for the role in their learning and in the learning of others. Each participant remained active in their respective writing project site after the invitational summer institute. In fact, many accepted leadership roles to help facilitate future institutes. Involvement should not be an obligatory action, but one in which the individual freely chooses to join because of a belief in what he or she has to offer to the group. Two other factors of transformation promoted this involvement: a need to share in a collaborative group and to feel secure and validated in a supportive and safe environment.

Environment: Supportive and Safe Writing and reading can be threatening processes for teachers to visibly demonstrate in front of others. They often believe because they are educated adults they should have more talent in their writing abilities and be able to academically discuss professional literature at a deeper level. But like in any situation that genuinely has a vision to promote learning, the participants experienced an environment that supported their learning and provided an atmosphere to take risks. The opportunity to take risks allows individuals to grow and not maintain the status quo. When risks were taken, participants were met with words of encouragement from other individuals at the invitational summer institute. The human

connection to the learning awakened a spiritual aspect of the transformation. Language is a manifestation of the support and the promotion to continue. Sparks (2005) asserted

> Language forms affect energy and guide action. The language of obligation diminishes motivation and increases dependency. Language that asserts our observations, assumptions, and intentions is more direct and honest and increases energy to sustain effort over time (p. 71).

Neither number of years teaching experience nor biological age appeared to have an effect on these five factors. This is one flaw in the National Writing Project: its drive for only wanting experienced teachers to participate in the invitational summer institute. Fortunately, site directors also understand this flaw as some of their selections as portraits of transformed teachers were novice teachers.

The transformation factors highlighted in this study are further discussed within responses to the four subsidiary questions.

Awareness of Personal Literacy Affects Change

The researcher defined personal literacy as an individual's habits and routines of reading and writing that are not directly related to the individual's daily work responsibilities. Being aware of one's personal literacy continues to be viewed as a change agent. As recently as September 2007, in an interview, author Amy Tan stated, "I don't write to change people's lives; I have to write for my personal reasons. I write to transform myself" (p. 23). Mike, the 24-year veteran math teacher claimed, "I went to the institute to discover my writing voice, and to come out a better writer. . . I really enjoyed participating in all the rest. But, on the front end, it was heavily loaded toward my own personal writing." Jenny, who had taught middle school special

education for five years, had a similar claim for the reading component of the invitational summer institute: "If I read something, and now I really believe that that's right, and that's the way it should be done, then I have to change what I'm doing."

With the participants, an awareness of personal literacy came prior to making professional changes. This is because before one could effectively teach a concept or skill, one needed to personally understand that concept or skill. Calkins (2001) claimed

> In order to be powerful learners of our craft, in order to make our teaching better, we need to feel uncertain and to experience disequilibrium. In order to be powerful learners, we need to be off-balance, tilted forward, ready to be affected by other people's ideas, ready to be surprised and changed by our children (p. 6).

It was through personal knowledge and experience that the participants could plan and deliver instruction. It was through their personal involvement that the participants were prepared to empathize with their students and how they would possibly respond to similar concepts and skills. Tara, with three years teaching experience before participating in the invitational summer institute, reflected this thought in her long interview when she said,

> Just because I'm officially a teacher by name, doesn't really give me the right to act like an expert on writing—when I don't really do it! At first it was really rocky, and I really experienced what my students probably feel, which was important. I think that was very cathartic in a way. The reflection part of the process was immensely helpful because I was given the freedom to say, "This is garbage, I don't know where this came from." It became an ownership thing.

In the focus group seven months later, Toni, with 25 years teaching experience, also connected the idea of freedom in her personal writing as affecting change: "I had to find that freedom

before I could prompt my students to write. . . That struggle gave me an appreciation of struggles our students face."

Many of the respondents talked of their personal writing as a therapeutic outlet or emotional bonding. They began to see the power of freely writing in journals as a way to develop their thoughts to a more reflective level. Stephanie was able to delve deeper into her frustrations over a rough academic first year of teaching and found comfort in journaling that continued after the invitational summer institute: "I never free wrote as frequently as I do now." Similarly, Nancy B., with 19 years teaching experience, claimed, "A lot of it was highly personal and reflective about things that we'd experienced together as a family. . . It was much more reflective about the actual process of writing. I had never done it before much."

Not all experiences had to be positive in order to affect change. For example, in Virginia's long interview response to the role of reading during the institute she stated, "we had to write summaries about them. I never ask my kids to do that in class anymore; I hated it so much. It just felt like busy work."

Throughout the interviews, an awareness of personal literacy came prior to making professional changes. By the participants understanding how they themselves responded to literacy, they could better prepare for their students' responses. It was if the participants had to rely on their own personal schema or background knowledge before they could effectively construct and engage students in similar concept activities. This element is often overlooked in professional development opportunities for teachers. Though participants during the invitational summer institute individually considered their literacy through authentic activities and reflection, learning communities also played an instrumental role in that acquisition and application of knowledge.

Learning Communities Affect Personal Learning

The National Writing Project defines learning community as an entity that "provides intellectual challenges, offers professional opportunities, and expects teachers to participate in career-long growth and accomplishments" (National Writing Project, 2006). The researcher further defines this definition, within an invitational institute, that the learning community reflects voluntary membership and not mandatory membership as stated in the current trend of professional learning community literature. Voluntary participation is integral as it respects the individual; the individual has something worthy to bring to others and is motivated through personal ownership. The role of a learning community was reflected in all three of the collected data sources and was woven throughout the factors influencing teacher transformation. Again, the participants had to discover their personal learning before progressing to their professional learning. The roles of writing response/editing groups and the reading response groups provided the opportunities for that further learning.

Stephanie appreciated the diversity of a writing group, one with the make-up of various teaching levels and skill levels: "it was definitely a very, very diverse group. I appreciated their critique of my writing. I trusted their very different personalities to help me develop my own voice." Anna, the second career teacher after years in the nursing field, claimed "I was very impressed with the people in my group, and I wanted to work very hard so that I could bring some things worthwhile to them." Alice continued the concept of the freedom experienced in journaling when she stated,

> the writing group made me freer to just put down my ideas, and not feel like they had to be perfect. I was not going to be judged by everything I wrote, so I was

> able to be freer as a writer, and so of course, it's made me improve because I write more.

Also, as in Alice's comment, the environment of the group proved valuable. The participants understood the support and safe environment needed for learning with the realization that a learner often experiences apprehension while in the process of learning. Again, this is often overlooked, or at least not given adequate opportunity to be a part of the professional development of teachers. An administrative decision to accelerate teachers to teaching concepts before fully experiencing those concepts actually delays the teaching, or worse, increases the opportunity for teachers to fall back on those possibly outdated, tried-but-true activities, or worse: those that have no educational merit outside of the activities themselves. There cannot be short cuts to teaching; teachers must first be learners, and learners in a safe and supportive environment. As stated previously, in this study, number of years teaching experience and biological age did not play a role in whether a teacher learned and actually acquired the knowledge in order to first apply that knowledge to self and then ultimately to students. Diane, with one half-year teaching at age 47, claimed

> It was a safe place for me to take risks: developing my writing, sharing my writing, and in getting feedback for my writing. I was very shy about letting anybody else read my writing. So I had a breakthrough there because of the positive atmosphere.

Michelle who had taught three years when she was 27, stated, "I began to really cherish that time we could spend just sharing our writing, encouraging each other. . . It changed my whole point of view." And Toni, age 51 with 25 years experience, explained, "learning how to respond to other

peoples' writing without trying to correct them or criticize them . . . to respond to them sensitively . . . was a really good thing to learn."

Even when the environment did not provide opportunities for the level of growth desired by participants, they found ways to duplicate the dynamics of a community to reach the desired level. Specifically, Jenny and Rebecca mentioned this need. Though her group was supportive, Jenny found it difficult to get and give honest feedback; the groups were assigned based on a learning styles inventory and she was separated from the other person who shared a similar style. So she and the other individual created their own collaborative community outside of the one each were assigned. Rebecca did the same thing when she felt her assigned writing group was not meeting her needs. She believed there were fellows participating that summer "not because they really wanted to or felt compelled to, but because it was a requirement for their district." Both of these incidents support the concept that learning communities need to be voluntary if sustainable growth is to be the outcome.

Most of the participants stated that it was during the invitational summer institute that their development grew from a person who wrote to the realization of actually being a writer. For Joanne, the profound moment of the institute came after realizing the effect of her writing when she shared and then received the enriched dialogue from her group:

> That was the big thing: I could be a writer! I am a writer! Switching it from "I want to be" to "I am" is a huge thing. I think more than anything, that's what happened during that time here in the institute. It was what I was going after, but I couldn't have said that as I started.

Learning Communities Affect Professional Learning

Learning communities are essential to professional development. But "professional development is not about workshops and courses; rather it is at its heart the development of habits of learning that are far more likely to be powerful if they present themselves day after day" (Fullan, 2001, p. 253). Once personal learning has been developed and processed, the individual can more effectively teach from an understanding of that learning. With the participants having acknowledged their personal literacy growth and acceptance of being writers and readers, they were prepared to further their transformation professionally with the learning community providing the necessary role in that growth.

In her long interview, Shelly made a similar reference to one made by Toni in learning how to respond to the writing group, but furthered its connection to the classroom:

> The biggest impact was learning, how do I figure out what to say to other people that's encouraging, that still pushes them a little further past their line as writers? That experience helped me learn what more to say to my students as well.

Tara made a similar claim,

> because of my experience in that writing response group, I made a lot of changes in my classroom the following fall because I realized how important feedback is as a driving force in having them write and continue to write with more of an authentic voice.

Like other participants, Virginia claimed her writing group experience created changes in her middle school classroom. Though she previously wrote with her students, it was not until after the invitational summer institute that she not only increased the amount of her writing with students, but she also did not continue only selecting safe topics to share. In the focus group,

Virginia further discussed how "sharing my stories with my kids has improved their writing substantially" as she recounted a time after she cried in front of her students while sharing and then a male student wrote and shared about dealing with thoughts of suicide. Virginia remembered, "the power he gave himself by crossing that taboo line led to his personal growth and mine through the honor of being a part of it."

Through her experience in having "a spirited discussion and still remaining friends" over the reading material within her group, Rebecca returned to her classroom with a new approach to discussing literature. One in which she created an environment for students to offer different interpretations and to provide respect for those students who voiced differing interpretations. "Seeing how we reacted to one another, I really gained a better understanding of how to do that in my own classroom, and make it work." Rebecca's comments reflect the belief of Hancock (2004):

> You can't expect responses to grow if you are not open to risk taking and a belief in the uniqueness of the individual reader. And you can't impact children as readers if you don't bring energy, commitment, and dedication to the classroom. When the essentials are in place, you are ready to move on with quality literature, unique response, and enthusiastic readers as the foundation of your teaching (p. 394).

Collaboration and inquiry are vital to professional learning within a genuine community. Michelle shared her experience at her school where "they tend to talk about things we can do to help our students. But it ends up being more complaints than 'Let's share what we know. How can we make this better?" She furthered this thought with "I didn't see that at all in our reading group. It was very open and warm, a way for us to collaborate on plans for our own classrooms."

Nancy A. also found the teaching climate at her school to not foster collaboration and after the invitational summer institute felt

> strong enough to try and go back and change what wasn't working for me—even though, in part, what wasn't working for me was what most the other teachers in the English department were doing. But I guess I finally felt strong enough to go "Okay." For me, to continue on as a teacher, I couldn't keep doing what I've been doing and I had to take some accountability for my teaching.

Joanne appreciated her reading group experience for the sharing of ideas: "You actually take them into practice when you share them with somebody."

Spirituality Awakens Transformative Learning

In Chapter One, English and Gillen defined spirituality "as the expression of an individual's quest for meaning" (2001, p. 1). The researcher adopted this secular definition throughout this study. In the review of the literature, transformation and spirituality each had separate theories, but when transformation was coupled with a discussion with spirituality, the transformation was more cognizant by the adult learner. This was quite evident in the responses by this study's participants in both the long interviews and focus group. Tisdell summarizes

> Spirituality is one of the ways people construct knowledge and meaning. It works in consort with the affective, the rationale or cognitive, and the unconscious and symbolic domains. To ignore it, particularly in how it relates to teaching for personal and social transformation, is to ignore an important aspect of human experience and avenue of learning and meaning-making. This is why spirituality is important to the work of adult learning (2001, p. 5).

Spirituality is bringing the human factor to the forefront. All of the established five factors influencing transformation in this study (application, reflection, collaboration, involvement, and environment) have a human angle. The human dimension was neither ignored by those responsible for the designs of the invitational summer institutes across the country's writing project sites nor by those leaders who provided the instructional opportunities within those sites, and it was experienced by each of the participants in this study. Even in today's era of standardization, school districts across the country believe in creating an atmosphere wherein students' learning should be personalized to their individual needs in order to increase the learning potential. Attention is paid to motivation, group dynamics, assessing needs, differentiating instruction. However, school districts are not applying these same strategies to the teachers—the first learners—when a new program is not only introduced every year or two, but expected to be delivered with full knowledge and acceptance. The human factor cannot be ignored if professional development is to be effective; learning cannot be shortchanged and expect to make a substantial difference.

In the long interviews, none of the participants had difficulty in identifying moments that were profound or emotional. However, they did hesitate in sharing them as they had experienced a multiplicity of such moments and desired to voice the most profound or the most emotional. Rebecca's comments were quite typical of the responses: "ah, golly. . . [pause] There are so many moments. It is just difficult to choose." Each moment shared was at the moment of realization of what each participant had learned. It is important to note that when participants shared her/his moments with the researcher that the moments encompassed the five themes established from the previous analysis of the responses to the specific writing project sites. In other words, the factors influencing the learning while participating in the separate activities of

the teacher demonstration, writing, and reading were present in the sharing of the profound or emotional moments. The human factor cannot be denied in each of the participants' remembrances. The human contact served in transforming the participant.

Stephanie recounted making a card for herself to sit on her desk the coming academic year as encouragement when faced with frustration at her school. "I knew I was changed after the time that was over with, and I knew what I was going back into. I was so supercharged; I was ready to go." Mike remembered the connection he made with another fellow after a less-than-amiable confrontation: "I could see her as a person just like me, who deals with grief, and these overwhelming things in life that affect how you do your job and how you relate to other people. It was really a time for personal growth for me."

Cathy was quite hesitant to share her profound moment as it was a negative experience. It involved one of the other fellows who went on a verbal attack and

> it just snowballed. It was kind of a situation where nobody was allowed to say anything, because as soon as you tried to explain anything you were just kind of shot down. It was really a disturbing experience because in writing project, you spend so much time building that community, establishing that trust, and feeling as if you are in a safe environment. After that day, it just completely undermined everything that happened the first four weeks.

Though this was a negative experience, the reason why it was negative is the important element, not the action itself. To Cathy, it was the destruction of the positive, the human condition that was so much a part of the overall experience.

Other participants found their moment through their writing. Joanne shared, "To see the effect of my own writing on other people, I think, was a very profound moment for me." Tara

made a similar claim after reading her writing to the large group and there was "a stunned silence, and I thought, 'That is the power that my words have. It must be.' Then people slowly began to formulate their thoughts into words. That point, I think that really changed me." And Alice reflected, "I had never been exposed to this emotional, cathartic effect that writing has on you, and how it allows you to really come in contact with your own feelings, and to connect to others."

And finally, Michael echoed a thought expressed by most of the participants.

> a very emotional one was the last day when we had people visiting, realizing that this was truly the last day that we were going to spend together. It was lots of hugging; and there were some tears, of course, tears of joy. We had spent a lot of time, but we had all planned on staying together and keeping in contact. I think, for me, that was the most emotional part. I had spent four weeks with these people, and I had really connected to a lot of them, and all of a sudden I was going to get shoved back into the world.

Implications of the Study

In Chapter One, the researcher stated two limitations to this study. First, it was the site director's perception of which individual from her or his site had experienced the greatest transformation based on involvement with the National Writing Project's Invitational Summer Institute. However, knowledge that over 98% of those participating, rate the experience as the best professional development program in which they have participated (St. John, Hirabayashi & Stokes, 2006) and by requesting only one individual from the previous four years, this limitation should have been minimized. Second, the selected participants could have been either modest or over confident in their accomplishments. With the completion of this study, the researcher

believes the participants were probably more modest than over confident in what they had learned and subsequently applied to their teaching. As previously stated, without the researcher conducting personal observations these perceptions need to be accepted. The trade-off with this portion of the study was that it allowed for participants to be representative of writing project sites across the country.

The researcher would like to add a third limitation and one that could affect future research studies. Participants were asked to remember and voice their experiences from one to four years after their participation in the invitational summer institute. Though this be the case, the researcher did not find any differences between those participants who were more distant from the actual experience than with those who were closer to the time. But the researcher questions whether time could "muddy" the perceptions. To more fully highlight the transformation process of adult learners, it would be helpful to instigate conversations of reflective thought with participants prior to the start of the professional development and then again after the initial experience. However, the researcher does not believe the findings in this study are any less important for not acting upon this suggestion.

Implications for Policy and Practice

As stated in Chapter One, King claimed a need to "inform how we may better understand and support educators" (2004, p. 172). This grounded theory study responds to this need in that it promotes the concept that teachers need to experience their personal learning before they begin their professional learning. With this in mind, the researcher offers implications for policy and practice for teacher in-service. For this to happen, school personnel responsible for teacher in-service need to slow the pace of delivery, focus on the objective, and design in-service that will permit the teachers to learn on a personal level and on a professional level. Professional

development needs to be designed and implemented so that opportunities exist for participants to experience the transformation factors highlighted in this study. The researcher separately examines each of the five factors in light of how each could assume a role in a teacher in-service. However, note that it is the interweaving of these five factors that leads to transformation, not the selection of which factors to implement in isolation.

Provide opportunity for personal identification and application of knowledge before application to student instruction. Currently, teachers are given time to evaluate student data and finding patterns of errors to create and/or collect instructional strategies that could possibly meet those identified student needs. The problem lies in that teachers are not given opportunity to personally engage in the learning environment. Without this identification and application of knowledge on a personal level, authentic instructional strategies or approaches are less apt to transpire. Therefore, the analysis of student data is not as effective. Personal learning needs to precede professional learning.

Provide opportunity for reflection. A current practice is for teachers to complete evaluation forms the last five minutes of a professional development event. This is not reflection. Of the five factors influencing teacher transformation, reflection is the most difficult to consider as a separate entity as it is the reflection that strengthens the other factors. Reflection takes time and it needs to be embedded throughout the in-service event. Providing time to reflect on *what* has been personally learned and *why* it is important leads to discovering *how* to implement professionally and for students.

Provide opportunity for genuine collaboration. Currently, many school districts have scheduled collaborative planning into the day or the week of teacher activities. However, the attention is misdirected. The topics of discussion are often mandated and merely a vehicle for

action on administrative decisions. Or topics are focused on student data prior to when teachers can effectively recall from their personal learning. Teachers need to bring their concerns of student learning. As a collective whole, teachers need to share what they have observed, create strategies, implement these strategies within instruction, and return to collaboration to share and revisit. Teachers need to discuss what worked, what did not work, and how to progress. Genuine collaboration does not involve administration providing the strategies and mandating "make this work."

Provide opportunity for continual involvement. The current trend of literature abounds on reasons teachers make effective leaders. Unfortunately, these positions are often superficially in practice as they do not provide a contributing element to the decision-making process. Involvement also needs to be voluntary action and based on the awareness of knowing that the teachers possess a voice to be shared in collaborative efforts; these teachers possess ownership and understand accountability on a personal and professional level.

Provide opportunity for a safe and supportive environment. Teachers need the same learning environment they create for their students, one in which it is safe to take risks. Teachers need to be able to speak freely without fear of judgment. Asking questions does not equate with questioning authority, but with reflection on their learning. Being safe and feeling supported encompasses the human dimension; it honors and recognizes personal worth. A safe and supportive environment is also one that builds upon predictability; this is the knowledge that the school district is not going to change pedagogical course every year. This only leaves the teacher with anxiety as it perpetuates the lack of not respecting the other four transformative factors.

School districts need to decrease the rapid pace of searching for and then implementing quick-to-fix programs, programs that are unfortunately confused as curriculum. Teachers need to

first be learners of how a program can support a curriculum. They need to identify and apply knowledge, reflect on their learning and practice, collaborate with others in the field, continually be involved and all with in an environment that is supportive and safe. School districts need to provide opportunities for teachers to undertake these transformative factors if they genuinely want sustainable improved student learning. Without personal learning, professional learning will not be sufficiently—if at all—reached.

A final consideration is for the National Writing Project to re-visit its belief on fellows only being veteran teachers. As stated previously, based on the researcher's knowledge of assisting with writing the grant application for his particular writing project site and receiving more than one grant reviewer's comments in multiple years, it is known that the National Writing Project prefers its fellows to be accomplished teachers. To be teachers who have an arsenal of best practices of teaching to share and teach other fellows during the summer invitational institute. However, the largest of the three categories of participants in this study (See Figure 4.3.) clearly represents that site directors view transformation with less experienced teachers as well as veteran teachers.

Recommendations for Future Research

Beyond replicating this study, which the researcher invites others to conduct, directions for future research present themselves. Though directly connected to the findings of this study, these directions are beyond the purpose of this study which was to identify factors influencing teacher transformation during participation in the National Writing Project's Invitational Summer Institute. The researcher provides four recommendations for further research.

Recommendation One: Michael's comment about "get[ting] shoved back into the world" needs further investigation. He clearly, almost graphically, voices a concern of why schools have

created a climate that does not promote the learning process of adults. Again, this concern was expressed by many of the participants. They had experienced their transformation; they understood how it was their personal growth that led to their professional growth. And once retuning to their respective schools, they feared their personal learning was most likely not going to be taken into consideration during future professional development. Research needs to be conducted on what is in the school climate that is acting as barriers for allowing teachers to reach the level of professional development experienced by teachers in the invitational summer institute.

Recommendation Two: Another direction to be considered, and one closely linked to the last one is the potential for transformed teachers to leave the classroom. Within the study, all participants except one were still teaching in the classroom at the time of the long interview. The years of teaching experience of the participants ranged from one-half year to 28 years; biological ages ranged from 25 to 51. The higher number of years taught did not necessarily equate with the age of the participant as some were teaching as a second career or after taking time off to raise a family. The question worth investigating is whether teachers who have experienced transformation early in their careers remain in the classroom five or ten years from returning to their school districts after their participation in the invitational summer institute. And if they do not remain in the classroom, would the reasons for the departure be as a result of the schools not honoring the transformative factors needed for personal learning to implement professional learning. The researcher could conduct a follow-up study with the participants in this study. Other researchers could track the length of stay in the classroom with fellows after participation in summer invitational institutes and the factors for their leaving.

Recommendation Three: As stated in the implications to this study, research could be conducted prior to participation in the invitational summer institute. Each writing project site could, as part of their application process, interview candidates with a slightly altered version of the long interview questions from this study. Then the fall after the invitational summer institute, the questions from the long interview could be conducted. The researcher of this study would advice against conducting the follow-up interviews at the close of the institute for two reasons. First, some of the profound or emotional moments shared in this study occurred during the last few days. And second, participants need reflection time once the institute has ended. By replicating this study two to four months after the institute, the concern of possible "muddy" perceptions should be eliminated.

Recommendation Four: Research could be conducted with teachers participating in other genuine professional development. Specifically, this researcher plans to highlight transformative factors for candidates working toward National Board Certification. "National Board Standards and National Board Certification are helping to improve the quality of professional development and teacher education and dramatically change the culture of teaching and learning" (National Board for Professional Teaching Standard, 2007, p. 3). Though numerous, and sometimes conflicting, studies have been reported on this professional development, further investigation into the factors influencing the transformation for these teachers is needed. In the researcher's current position, as a director of a state-sponsored support system, there is access to cohorts of candidates each year prior to their beginning and during their National Board journey and after notification of whether certification is achieved. Knowledge that candidates who participate in the researcher's center achieve a 40% higher initial achievement rate than the national average

initial achievement rate invites a closer look at which transformative factors are part of the climate within this support center.

Closing Thoughts

Teachers who recognize their need to learn, search for avenues that provide the environment conducive to personally and professionally learn, and then actively participate in that learning will be transformed. In turn, transformed teachers are the vehicles needed to improve student learning.

> Teacher judgment is continually bypassed by legislatures, state departments of education, and local administrations who try to micromanage the transactions between teachers and students. . . Some [teachers] are able to transcend the most difficult circumstances and foster significant learning in their students. There are also teachers who are part of a building or system with a clear vision for learning. They give energy to each other and continually transform goals to match their vision for children (Graves, 2001, p. 3).

The National Writing Project is one professional development program that is making a difference. With its teachers-teaching-teachers model, K-16 educators are provided opportunities to explore their learning, then examine their learning, before designing and delivering effective instructional learning opportunities for their students. The National Writing Project invites factors for transformation as part of its professional development. Its invitational summer institute promotes its participants to identify and apply knowledge to self and students, reflect on their learning and practice, collaborate with others in the field, maintain active and on-going involvement, and feel supported in a safe environment. Participation in the National Writing Projects gives its fellows, who become teacher consultants at the end of the invitational summer

institute, an understanding of successful professional development and a voice to return to schools to help change the course for authentic learning.

> The beauty of a job like teaching is that there are so many opportunities to learn and change. Our job reinvents itself when we get a new class each fall, change grades, or develop a new curriculum. We model all day as we teach, but perhaps the most important thing we can model is how to learn. I believe that we teachers have to be the most insatiable learners out there (Collins, 2004, p. 4).

In an era of a multitude of professional development programs, there is still a cry from teachers for genuine professional development. If teachers want to make a difference they need to rise to the forefront and demand what they know is best—what is best for them and what is best for their students.

References

Agee, J. (2006). What kind of teacher will/be? Creating spaces for beginning teachers' imagined roles. *English Education*, *38*(3), 194-219.

Atwell, N. (1998). *In the middle: New understandings about writing, reading, and learning*. Portsmouth, NH: Boynton/Cook.

Bandura, A. (1977). *Social learning theory*. Englewood Cliffs, NJ: Prentice-Hall.

Bandura, A. (1982). Self-efficacy mechanism in human agency. *American Psychologist*, *37*(2), 122-147.

Bandura, A. (1986). *Social foundations of thought and action.* Englewood Cliffs, NJ: Prentice-Hall.

Bean, W. E. (2000). Community development and adult education: Locating practice in its roots. In L. M. English & M. A. Gillen (Eds.) *Addressing the Spiritual Dimensions of Adult Learning: What Educators Can Do.* New Directions for Adult and ContinuingEducation, No. 85. San Francisco: Jossey-Bass Publishers, 67-76.

Bender, S. (2000). *Year in the life: Journaling for self-discovery*. Cincinnati, OH: Walking Stick Press.

Binko, J. B., Neubert, G. A., & Madden, M. (1997). Writing and geography provide lessons for other disciplines. *Journal of Staff Development*, 18, 12-15.

Bohm, D., & Peat F. D. (1987). *Science, order and creativity*. New York: Bantam Books.

Boud, D. (2001). Using journal writing to enhance reflective practice. In L. M. English & M. A. Gillen (Eds.) *Promoting Journal Writing in Adult Education.* New Directions for Adult and Continuing Education, No. 90. San Francisco: Jossey-

Bass Publishers, 9-18.

Bratcher, S., & Stroble, E. (1993). After the summer institute: Longitudinal follow-up of fellows in the classroom. *The Quarterly*, *15*(4), 6-9, 16. Retrieved June 15, 2005 from *The National Writing Project* Website: http://www.nwp.org.

Bruffee, K. (1984). Collaborative learning and the "conversation of mankind." *College English*, *46*(7), 635-652.

Bruner, J. (1996). Frames for thinking: Ways of making meaning. In D. Olson & N. Torrance (Eds.) *Modes of Thought*. New York: Cambridge University Press.

Calkins, L. M. (1994). *The art of teaching writing* (2nd ed.). Portsmouth, NH: Heinemann.

Calkins, L. M. (2001). *The art of teaching reading.* New York: Addison-Wesley Educational Publishers Inc.

Campbell, J. (1996). A comparison of teacher efficacy for pre and in-service teachers in Scotland and America. *Education*, *117*(1), 2-11. Retrieved September 15, 2005 from Research Library database. (Document ID: 10425967).

Caswell, R., & Mahler, B. (2004). *Strategies for teaching writing.* Alexandria, VA: Association for Supervision and Curriculum Development.

Chapman, J. (1991). *Journaling for joy: Writing your way to personal growth and freedom*. Van Nuys, CA: Newcastle Publishing Company.

Chase, B., Germundsen, R., Brownstein, J. C., & Distad, L. S. (2001). Making the connection between increased student learning and reflective practice. *Educational Horizons*, *79*(3),143-7.

Check, J. (2002). Reflection and reform. *The Quarterly*, *24*(3), 26-31. Retrieved June 15 2005, from *The National Writing Project* Website: http://www.nwp.org.

Clark, J. E. (1997). Of writing, imagination, and dialogue: A transformative experience. In P. Cranton (Ed.) *Transformative Learning in Action: Insights from Practice.* New Directions for Adult and Continuing Education, No.74. San Francisco: Jossey-Bass, Inc., 13-22.

Clark, M. C. (2001). Off the beaten path: Some creative approaches to adult learning. In S. B. Merriam (Ed.) *The New Update on Adult Learning*. New Directions for Adult and Continuing Education, No.89. San Francisco: Jossey-Bass, Inc., 83-91.

Collins, K. (2004). *Growing readers: Units of study in the primary classroom.* Portland, ME: Stenhouse Publishers.

Cranton, P. (2002). Teaching for transformation. In J. M. Ross-Gordon (Ed.) *Contemporary Viewpoints on Teaching Adults Effectively.* New Directions for Adult and Continuing Education, No. 93. San Francisco: Wiley Periodicals, Inc., 63-72.

Cranton, P., & Carusetta, E. (2004). Perspectives on authenticity in teaching. *Adult Education Quarterly*, *55*(1), 5-22.

Cranton, P., & King, K. P. (2003). Transformative learning as a professional development goal. In K. P. King & P. A. Lawler (Eds.) *New Perspectives on Designing and Implementing Professional Development of Teachers of Adults.* New Directions for Adult and Continuing Education, No. 98. San Francisco: Wiley Periodicals, Inc., 31-38.

Creswell, J. W. (1998). *Qualitative inquiry and research design: Choosing among five traditions.* Thousand Oaks, CA: Sage Publications, Inc.

Creswell, J. W. (2002). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research.* Upper Saddle River, NJ: Pearson Education, Inc.

Daley, B. J. (2003). A case for learner-centered teaching and learning. In K. P. King & P. A. Lawler (Eds.) *New Perspectives on Designing and Implementing Professional Development of Teachers of Adults.* New Directions for Adult and Continuing Education, No. 98. San Francisco: Wiley Periodicals, Inc., 23-30.

Danielson, C. (1996). *Enhancing professional practice: A framework for teaching*. Alexandria, VA: Association for Supervision and Curriculum Development.

Darling-Hammond, L. (2003). Keeping good teachers: Why it matters what leaders can do. *Educational Leadership*, *60*(8), 6-13.

Darling-Hammond, L., & McLaughlin, M. W. (1995). Policies that support professional development in an era of reform. *Phi Delta Kappan*, *76*(8), 642-4. Retrieved October 14, 2005 from Research Library database. (Document ID: 1761429).

Deemer, S. A., & Minke, K. M. (1999). An investigation of the factor structure of the teacher efficacy scale. *The Journal of Educational Research*, *93*(1), 3-10.

Dirkx, J. M. (1997). Nurturing soul in adult learning. In P. Cranton (Ed.) *Transformative Learning in Action: Insights from Practice.* New Directions for Adult and Continuing Education, No. 74. San Francisco: Jossey-Bass, Inc., 79-88.

Dirkx, J. M. (2001a). Images, transformative learning and the work of soul. *Adult Learning*, 12(3), 15-16. Retrieved September 15, 2005 from Research Library database. (Document ID: 408587791).

Dirkx, J. M. (2001b). The power of feelings: Emotion, imagination, and the construction of meaning in adult learning. In S. B. Merriam (Ed.) *The New Update on Adult Learning Theory.* New Directions for Adult and Continuing Education, No. 89. San Francisco: Jossey-Bass, Inc., 63-72.

Dreyfus, H., & Dreyfus, S. (1985). *Mind over machine: The power of human intuition and expertise in the era of the computer*. New York: Free Press.

DuFour, R., DuFour R., Eaker, R., & Karhanek, G. (2004). *Whatever it takes: How professional learning communities respond when kids don't learn*. Bloomington, IN: National Educational Service.

Elbow, P. (1994). Writing for learning—not just for demonstrating learning. Retrieved March 28, 2004 from *The National Teaching & Learning Forum* Website: http://www.ntlf.com/html/lib/bib/writing.htm.

Elbow, P. (1998). *Writing with power: Techniques for mastering the writing process,* (2nd ed.). NY: Oxford University Press, Inc.

Emig, J. (1971). *The composing processes of twelfth graders*. (National Council of Teachers of English Research Report, No. 13). Urbana, IL: National Council of Teachers of English.

Emig, J. (1977). Writing as a mode of learning. *College Composition and Communication*, 28, 122-128.

Enderlin-Lampe, S. (1997). Shared decision making in schools: Effect on teacher efficacy. *Education*, *118*(1), 150-156. Retrieved September 15, 2005, from Research Library database. (Document ID: 21747478).

English, L. M., & Gillen, M. A. (2000). *Addressing the spiritual dimensions of adult learning: What educators can do*. San Fracisco: Jossey-Bass Publishers.

English, L. M., & Gillen, M. A. (2001). *Promoting journal writing in adult education*. San Francisco: Jossey-Bass Publishers.

Esterling, B. A., L'Abate, L., Murray, E. J., & Pennebaker, J. W. (1999). Emperical

foundations for writing in prevention and psychotherapy: Mental and physical health outcomes. *Clinical Psychology Review*, *19*(1), 79-96.

Fenwick, T. J. (2001). Responding to journals in a learning process. In L. M. English & M. A. Gillen (Eds.) *Promoting Journal Writing in Adult Education.* New Directions for Adult and Continuing Education, No. 90. San Francisco: Jossey-Bass Publishers, 37-48.

Fleischer, C. (2004). Professional development for teacher-writers. *Educational Leadership*, *62*(2), 24-28.

Freire, P. (1970). Pedagogy of the oppressed. New York: Continuum Publishing Company.

Fullan, M. (2001). The new meaning of educational change (3rd ed.). New York: Teachers College Press.

Gage, T. F. (2002). Expressivism and social constructivism. Retrieved March 28, 2004 from Humboldt University Website: www.humboldt.edu.

Garmston, R. J. (2001). I know I can. *Journal of Staff Development*, *22*(1), 72-73.

Gay, L. R., Mills, G. E., & Airasian, P. (2006). *Educational research: Competencies for analysis and applications* (8th ed.). Upper Saddle River, NJ: Pearson Education, Inc.

Gere, A. R., Fairbanks, C., Howes, A., Roop, L., & Schaafsma, D. (1992). *Language and reflection: An integrated approach to teaching English*. Englewood Cliffs, NJ: Macmillan.

Gibson, S. & Dembo, S. H. (1984). Teacher efficacy: A construct validation. *Journal of Educational Psychology*, 76, 569-582.

Goddard, R. D., Hoy, W. K., & Hoy, A. W. (2004). Collective efficacy beliefs:

Theoretical developments, empirical evidence, and future directions. *Educational Researcher*, *33*(3), 3-13.

Goldberg, M. F. (1998). An interview with Richard Sterling: The national writing project—it's about the intellectual integrity of teachers. *Phi Delta Kappan*, *79*(5), 394-396. Retrieved June 16, 2005 from Research Library database. (Document ID: 25339596).

Goodson, F. T. (2004). A pinch of tobacco and a drop of urine: Using young adult literature to examine local culture, using local culture to enrich schools: An ALAN grant research project. *The ALAN Review*, *32*(1), 50-55.

Grabove, V. (1997). The many facets of transformative learning theory and practice. In P. Cranton (Ed.) *Transformative Learning in Action*. New Directions for Adult and Continuing Education, No. 74. San Francisco: Jossey-Bass, Publishers, 89-96.

Graves, D. H. (1983). *Writing: Teachers and children at work.* Exeter, NH: Heinemann Educational Books.

Graves, D. H. (2001). *The energy to teach.* Portsmouth, NH: Heinemann.

Graves, D. H. (2002). *Testing is not teaching: What should count in education*. Portsmouth, NH: Heinemann.

Gray, J. (2000). Teachers at the center: A memoir of the early years of the national writing project. *The Quarterly*, *22*(4), 17-23. Retrieved June 15, 2005 from *The National Writing Project* Website: http://www.nwp.org.

Greenbaum, T. L. (2000). *Moderating focus groups: A practical guide for group facilitation*. Thousand Oaks, CA: Sage Publications.

Habermas, J. (1984). *The theory of communicative action* (vol. 1). Boston: Beacon Press.

Hancock, M. R. (2004). *A celebration of literature and response* (2nd ed.). Upper Saddle River, NJ: Pearson Education, Inc.

Hansman, C. A. (2001). Context-based adult learning. In S. B. Merriam (Ed.) *The New Update on Adult Learning Theory.* New Directions for Adult and Continuing Education, No.89. San Francisco: Jossey-Bass, Inc., 43-51.

Heimlich, J. E., & Norland, E. (2002). Teaching style: Where are we now? In J. M. Ross-Gordon (Ed.) *Contemporary Viewpoints on Teaching Adults Effectively.* New Directions for Adult and Continuing Education, No. 93. San Francisco: Wiley Periodicals, Inc., 17-26.

Heller, M. F. (1995). *Reading-writing connections: From theory to practice* (2nd ed.). White Plains, NY: Longman Publishers USA.

Henson, R. K. (2001, January). *Teacher self-efficacy: Substantive implications and measurement dilemmas.* Keynote Address given at the Educational Research Exchange, Texas A&M University. Retrieved October 15, 2005 from ERIC Document Reproduction Service. (No. ED452208).

Hiemstra, R. (2001). Uses and benefits of journal writing. In L. M. English & M. A. Gillen (Eds.) *Promoting Journal Writing in Adult Education.* New Directions for Adult and Continuing Education, No. 90. San Francisco: Jossey-Bass Publishers, 19-26.

Hillman, J. (1975). *Re-visioning psychology*. New York: HarperCollins.

Huxley, A. (1970). *The perennial philosophy*. New York: Harper Colophon Books.

Jarvis, P. (1987). *Adult learning in the social context*. London, UK: Croom Helm

Jarvis, P. (1992). *Paradoxes of learning: On becoming an individual in society*. San Francisco: Jossey-Bass.

Jarvis, P. (2001). Journal writing in higher education. In L. M. English & M. A. Gillen (Eds.) *Promoting Journal Writing in Adult Education.* New Directions for Adult and Continuing Education, No. 90. San Francisco: Jossey-Bass Publishers, 79-86.

Kelehear, Z., & Davison, G. (2005). Teacher teams step up to leadership. *Journal of Staff Development*, *26*(3), 54-59.

Kent, T. (1992). Externalism and the production of discourse. *JAC: A Journal of Composition Theory*, 12.1. Retrieved March 28, 2004 from Association of Teachers of Advanced Composition.

King, K. P. (2004). Both sides now: Examining transformative learning and professional development of educators. *Innovative Higher Education*, *29*(2), 155-174.

Klecker, B. J., & Loadman, W. E. (1998). Defining and measuring the dimensions of teacher empowerment in restructuring public schools. *Education*, *118*(3), 358-370. Retrieved September 15, 2005 from Research Library database. (Document ID: 28580732).

Knowles, M. S. (1968). Andragogy, not pedagogy. *Adult Leadership*, *16*(10), 350-352, 386.

Knowles, M. S. (1980). *The modern practice of adult education: From pedagogy to andragogy* (2nd ed.). New York: Cambridge.

Knowles, M. S. (1990). *The adult learner: A neglected species* (4th ed.). Houston: Gulf Publishing.

Krathwohl, D. R. (1998). *Methods of educational & social science research: An integrated approach*. (2nd ed.). New York: Addisson-Wesley Educational Publishers, Inc.

Langer, J. (2001). *The mirrored window: Focus groups from a moderator's point of view*.

Ithaca, NY: Paramount Market Publishing, Inc.

Langer, J. A., & Applebee, A. N. (1987). *How writing shapes thinking: A study of teaching and learning*. (National Council of Teachers of English Research Report, No. 22). Urbana, IL: National Council of Teachers of English.

Larson, D. (2004). Supporting change through local action. In M. Wise & M. Glowacki-Dudka (Eds.) *Embracing and Enhancing the Margins of Adult Education.* New Directions for Adult and Continuing Education, No. 104. San Francisco: Wiley Periodicals, Inc., 39-43.

Lawler, P. A. (2003). Teachers as adult learners: A new perspective. In K. P. King & P.A. Lawler (Eds.) *New Perspectives on Designing and Implementing Professional Development of Teachers of Adults*. New Directions for Adult and Continuing Education, No. 98. San Francisco: Wiley Periodicals, Inc., 15-22.

Lieberman, A., & Miller, L. (1999). *Teachers—transforming their world and their work*. NY: Teachers College Press.

Lieberman, A., & Wood, D. R. (2003). *Inside the national writing project: Connecting network learning and classroom teaching.* NY: Teachers College Press.

Marsick, V. J., & Watkins, K. E. (2001). Informal and incidental learning. In S. B. Merriam (Ed.) *The New Update on Adult Learning*. New Directions for Adult and Continuing Education, No.89. San Francisco: Jossey-Bass, Inc., 25-34.

McCorkle, N. S. (2004). A voice for writing. *The Delta Kappan Gamma Bulletin*, *70*(3), 5-8.

McCracken, G. (1988). *The long interview.* (Sage University Paper Series on Qualitative Research Methods, Vol. 13). Newbury Park, CA: Sage.

McCracken, N. M., & McCracken, H. T. (2001). Teaching in the time of testing: What have you lost? *English Journal, 91*(1), 30-35.

McGough, D. J. (2003). Leaders as learners: An inquiry into the formation and transformation of principals' professional perspectives. *Educational Evaluation and Policy Analysis*, *25*(4), 449-471.

McLaughlin, M. W., & Marsh, D. D. (1978). Staff development and school change. *Teachers College Record*, *80*(1), 69-94.

Merriam, S. B. (2001). Andragogy and self-directed learning: Pillars of adult learning theory. In S. B. Merriam (Ed.) *The New Update on Adult Learning Theory.* New Directions for Adult and Continuing Education, No. 89. San Francisco: Jossey-Bass, Inc., 3-13.

Merriam, S. B., & Caffarella, R. S. (1999). *Learning in adulthood.* San Francisco: Jossey-Bass.

Mezirow, J. (1991). *Transformative dimensions of adult learning.* San Francisco: Jossey-Bass.

Mezirow, J. (1995). Transformative theory of adult learning. In M. Welton (ed.) *In Defense of the Lifeworld*. Albany, NY: SUNY Press.

Mezirow, J. (1996). Contemporary paradigms of learning. *Adult Education Quarterly*, 46(3), 158-173.

Mezirow, J. (1997). Transformative learning: Theory to practice. In P. Cranton (Ed.) *Transformative Learning in Action*. New Directions for Adult and Continuing Education, No. 74. San Francisco: Jossey-Bass, Inc., 5-12.

Mezirow, J. (2000). Learning to think like an adult: Core concepts of transformation

theory. In Mezirow & Associates (Eds.), *Learning as Transformation*. San Francisco: Jossey-Bass Inc.

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook* (2nd ed.). Thousand Oaks, CA: Sage.

Moffett, J. (1968). *Teaching the universe of discourse*. Boston: Houghton Mifflin Company.

Moffett, J. (1983). Reading and writing as meditation. *Language Arts*, *60*(3), 315-322, 332.

Moffett, J., & Wagner, B. J. (1992). *Student-centered language arts, k-12.* (4th ed.). Portsmouth, NH: Boyton/Cook Publishers.

Morgan, D. L. (1997). *Focus groups as qualitative research*. (Qualitative Research Methods Series, Vol. 16, 2nd ed.). Thousand Oaks, CA: Sage Publications.

Muijs, D., & Reynolds, D. (2002). Teachers' beliefs and behaviors: What really matters? *Journal of Classroom Interaction*, *37*(2), 3-15.

Murray, D. M. (1985). *A writer teaches writing* (2nd ed.). Boston: Houghton Mifflin Company.

Nagin, C. (2003). *Because writing matters: Improving student writing in our schools.* San Francisco: Jossey-Bass.

National Board for Professional Teaching Standards. (2007). *A research guide on national board certification of teachers*. Arlington, VA: National Board for Professional Teaching Standards.

National Writing Project. (2006). *National writing project*. Retrieved January 21, 2006 from *The National Writing Project* Website: http://www.nwp.org.

Oliver, D., & Gershmann, K. W. (1997). *Joining together* (6th ed.). Upper Saddle River, NJ: Prentice Hall.

Orr, J. A. (2000). Learning from native adult education. In L. M. English & M. A. Gillen (Eds.), *Addressing the Spiritual Dimensions of Adult Learning: What Educators Can Do.* New Directions for Adult and Continuing Education, No. 85. San Francisco: Jossey-Bass Publishers, 59-66.

Patton, M. Q. (1980). *Qualitative evaluation methods*. Beverly Hills, CA: Sage Publications.

Peterson, E. A., & Jones, A. M. (2001). Women, journal writing, and the reflective process. In L. M. English & M. A. Gillen (Eds.) *Promoting Journal Writing in Adult Education.* New Directions for Adult and Continuing Education, No. 90. San Francisco: Jossey-Bass Publishers, 59-68.

Pigge, F. L., & Marso, R. N. (1993, Feb.). *Outstanding teachers' sense of teacher efficacy at four stages of career development.* Paper presented at the Annual Meeting of the Association of Teacher Educators, Los Angeles, CA. Retrieved October 15, 2005 from ERIC Document Reproduction Service. (No. ED356206).

Pilling-Cormick, J. (1997). Transformative and self-directed learning in practice. In P. Cranton (Ed.) *Transformative Learning in Action*. New Directions for Adult and Continuing Education, No. 74. San Francisco: Jossey-Bass, Inc., 69-78.

Piper, D. (2004). Transformative practice and the problem of self-thematization. *The Journal of Educational Thought*, *38*(3), 275-290. Retrieved October 14, 2005 from Research Library database. (Document ID: 815114891).

Pratt, D. (1998). *Five perspectives on teaching in adult and higher education.* Malabar,

FL: Krieger.

Pratt, D. D. (2002). Good teaching: One size fits all? In J. M. Ross-Gordon (Ed.) *Contemporary Viewpoints on Teaching Adults Effectively.* New Directions for Adult and Continuing Education, No. 93. San Francisco: Wiley Periodicals, Inc., 5-16.

Pritchard, R. J., & Marshall, J. C. (2002). Do nwp teachers make a difference?: Findings from research on district-led staff development. *The Quarterly*, *24*(3), 32-8. Retrieved June 15, 2005 from *The National Writing Project* Website: http://www.nwp.org.

Progoff, I. (1975). *At a journal workshop*. New York: Dialogue House Library.

Puchta, C., & Potter, J. (2004). *Focus group practice.* Thousand Oaks, CA: Sage Publications Inc.

Schwarz, G. (2000). Renewing teaching through media literacy. *Kappa Delta Pi Record*, *37*(1), 8-12.

Shavelson, R. J., Hubner, L. J., & Stanton, G. C. (1976). Self-concept: Validation of construct interpretations. *Review of Educational Research*, 46, 407-441.

Smith, L. B. (2002). *Unsent letters: Writing as a way to resolve and renew.* Cincinnati, OH: Walking Stick Press.

Smith, M. A. (2000). A marriage that worked: The department of defense dependents schools and the national writing project. *Phi Delta Kappan*, *81*(8), 622-6. Retrieved June 16, 2005 from Research Library database. (Document ID: 52230396).

Sokol, A. V., & Cranton, P. (1998). Transforming, not training. *Adult Learning*, *9*(3), 14-16. Retrieved August 13, 2005, from Research Library database. (Document ID: 29809084).

Sparks, D. (2005). *Leading for results: Transforming teaching, learning, and*

relationships in schools. Thousand Oaks, CA: Corwin Press.

Spradley, J. P. (1979). *The ethnographic interview.* New York: Reinhardt & Winston.

Steffy, B. E., & Wolfe, M. P. (2001). A life-cycle model for career teachers. *Kappa Delta Pi Record*, 16-19.

St. John, M., Hirabayashi, J., & Stokes, L. (2006). *The case for the national writing project: An evaluator's perspective*. Inverness, CA: Inverness Research Associates.

Tan, A. (2007). I write to transform myself. *Council Chronical*, *17*(1), 23-24.

Tisdell, E. J. (2001). *Spirituality in adult and higher education.* Columbus, OH: Clearinghouse on Adult Career and Vocational Education. Retrieved June 16, 2005 from ERIC Document Reproduction Service. (No. ED459370).

Tisdell, E. J. (2003). *Exploring spirituality and culture in adult and higher education.* San Francisco: Jossey Bass.

Tisdell, E. J., & Tolliver, D. E. (2001). The role of spirituality in culturally relevant and transformative adult education. *Adult Learning, 12*(3), 13-14. Retrieved August 13, 2005 from Research Library database. (Document ID: 408587741).

Tolliver, D. E., & Tisdell, E. J. (2002, May). *Bridging across disciplines: Understanding the connections between cultural identity, spirituality, and sociopolitical development in teaching for transformation*. Paper presented at the Annual Meeting of the Adult Education Research Conference, Raleigh, NC. Retrieved August 13, 2005 from ERIC Document Reproduction Service. (No. ED471835).

Turan, S., & Sny, C. L. (1996, Sept.). *An exploration of transformational leadership and its role in strategic planning: A conceptual Framework.* Paper presented at the

Annual Meeting of the International Society for Educational Planning, New Orleans, LA. Retrieved October 14, 2005 from ERIC Document Reproduction Service. (No. ED407426).

United States Department of Education. (2002). *The no child left behind act of 2001, public law 107-110.* Washington, D.C.: Department of Education.

Vella, J. (2000). A spirited epistemology: Honoring the adult learner as subject. In L. M. English & M. A. Gillen (Eds.), *Addressing the Spiritual Dimensions of Adult Learning: What Educators Can Do.* New Directions for Adult and Continuing Education, No. 85. San Francisco: Jossey-Bass Publishers, 7-16.

Vella, J. (2002). Quantum learning: Teaching as dialogue. In J. M. Ross-Gordon (Ed.) *Contemporary Viewpoints on Teaching Adults Effectively.* New Directions for Adult and Continuing Education, No. 93. San Francisco: Wiley Periodicals, Inc., 73-84.

Vogel, L. J. (2000). Reckoning with the spiritual lives of adult educators. In L. M. English & M. A. Gillen (Eds.), *Addressing the Spiritual Dimensions of Adult Learning: What Educators Can Do.* New Directions for Adult and Continuing Education, No. 85. San Francisco: Jossey-Bass Publishers, 17-27.

Weasmer, J., & Woods, A. M. (1998). I think I can: The role of personal teaching efficacy in bringing about change. *The Clearing House*, *71*(4), 245-247. Retrieved September 15, 2005, from Research Library database. (Document ID: 27359233).

Werner, O., & Schoepfle, G. M. (1987). *Systematic fieldwork: Foundations of ethnography and interviewing.* Beverly Hills, CA: Sage.

Whipp, L. (1979). Inservice must be teacher centered. *The Quarterly*, *2*(1), 1, 15. Retrieved June 15, 2005 from *The National Writing Project* Website:

http://www.nwp.org.

Wilcox, S. (1997). Becoming a faculty developer. In P. Cranton (Ed.) *Transformative Learning in Action*. New Directions for Adult and Continuing Education, No. 74. San Francisco: Jossey-Bass, Inc., 23-32.

Wilkinson, S. (1998). Focus groups in health research: Exploring the meanings of health and illness. *Journal of Health Psychology*, *3*(3), 323-42.

Yost, R. (2002). "I think I can": Mentoring as a means of enhancing teaching efficacy. *The Clearing House*, *75*(4), 195-197. Retrieved September 15, 2005 from Research Library database. (Document ID: 119553558).

Zohar, D. (1991). *The quantum self.* Glasgow, UK: Harper Collins.

Zohar, D. (1997). *Rewiring the corporate brain*. San Francisco: Berrett-Koehler.

Zuckerman, J. T. (2001). Veteran teacher transformations in a collaborative mentoring relationship. *American Secondary Education*, *29*(4), 18-29.

Appendix A - IRB Approval

University Research
Compliance Office
203 Fairchild Hall
Lower Anderson
Manhattan, KS 66506-703
785-532-3224
Fax: 785-532-3278
http://www.ksu.edu/research/compliance

TO: F. Todd Goodson
Secondary Education
349 Bluemont Hall

Proposal Number: 3917

FROM: Rick Scheidt, Chair
Committee on Research Involving Human Subjects

DATE: May 8, 2006

RE: Proposal entitled, "Spiritual aspects of radical teacher transformation achieved through participation in the national writing project's invitational summer institute"

The Institutional Review Board (IRB) for Kansas State University has reviewed the proposal identified above and has determined that it is exempt from further review.

This exemption applies only to the proposal currently on file with the IRB. Any change affecting human subjects must be approved by the IRB prior to implementation and may disqualify the proposal from exemption.

Exemption from review does not release the investigator from statutory responsibility for obtaining the informed consent of subjects or their authorized representatives, as appropriate, either orally or in writing, prior to involving the subjects in research. The general requirements for informed consent and for its documentation are set forth in the Federal Policy for the Protection of Human Subjects, 45 CFR 46.116-117, copies of which are available in the University Research Compliance Office and online at http://ohrp.osophs.dhhs.gov/humansubjects/guidance/45cfr46.htm#46.116. In cases of remote oral data collection, as in telephone interviews, oral consent is sufficient and the researcher is required to provide the respondent with a copy of the consent statement only if the respondent requests one. The researcher must however, ask the respondent whether he or she wishes to have a copy. The initiative in requesting a copy must not be left to the respondent. Regardless of whether the informed consent is written or oral, the investigator must keep a written record of the informed consent statement, not merely of the fact that it was presented, and must save this documentation for 3 years after completing the research.

The identification of a human subject in any publication constitutes an invasion of privacy and requires a separate informed consent.

Injuries or any unanticipated problems involving risk to subjects or to others must be reported immediately to the Chair of the Committee on Research Involving Human Subjects, the University Research Compliance Office, and if the subjects are KSU students, to the Director of the Student Health Center.

Appendix B - Basic Assumptions behind the National Writing Project Model

1. Writing is pivotal to learning, academic achievement, and job success.
2. Writing instruction begins in kindergarten and continues through university.
3. Universities and schools in collaboration can provide powerful programs for teachers.
4. Effective teachers of writing regularly write themselves.
5. Exemplary teachers make the best teachers of other teachers.
6. Teachers are the key to reform in education.
7. Professional development begins when teachers enter teaching and continues throughout their careers.
8. Writing is fundamental to learning in all subjects.

Appendix C - Public Law 107-110—Jan 8, 2002

"Title II—PREPARING, TRAINING, AND RECRUITING HIGH QUALITY TEACHERS AND PRINCIPALS

"PART A—TEACHER AND PRINCIPAL TRAINING AND RECRUITING FUND

"Subpart 2—National Writing Project

"SEC. 2331. PURPOSES.

"The purposes of this subpart are —

"(1) to support and promote the expansion of the National Writing Project network of sites so that teachers in every region of the United States will have access to a National Writing Project program;

"(2) to ensure the consistent high quality of the sites through ongoing review, evaluation, and technical assistance;

"(3) to support and promote the establishment of programs to disseminate effective practices and research findings about the teaching of writing; and

"(4) to coordinate activities assisted under this subpart with activities assisted under this Act.

"SEC. 2332. NATIONAL WRITING PROJECT.

"(a) AUTHORIZATION- The Secretary is authorized to award a grant to the National Writing Project, a nonprofit educational organization that has as its primary purpose the improvement of the quality of student writing and learning (hereafter in this section referred to as the grantee') to improve the teaching of writing and the use of writing as a part of the learning process in our Nation's classrooms.

"(b) REQUIREMENTS OF GRANT- The grant shall provide that —

"(1) the grantee will enter into contracts with institutions of higher education or other nonprofit educational providers (hereafter in this section referred to as contractors') under which the contractors will agree to establish, operate, and provide the non-Federal share of the cost of teacher training programs in effective approaches and processes for the teaching of writing;

"(2) funds made available by the Secretary to the grantee pursuant to any contract entered into under this section will be used to pay the Federal share of the cost of establishing and operating teacher training programs as provided in paragraph (1); and

"(3) the grantee will meet such other conditions and standards as the Secretary determines to be necessary to assure compliance with the provisions of this section and will provide such technical assistance as may be necessary to carry out the provisions of this section.

"(c) TEACHER TRAINING PROGRAMS- The teacher training programs authorized in subsection (a) shall —

"(1) be conducted during the school year and during the summer months;

"(2) train teachers who teach grades kindergarten through college;

"(3) select teachers to become members of a National Writing Project teacher network whose members will conduct writing workshops for other teachers in the area served by each National Writing Project site; and

"(4) encourage teachers from all disciplines to participate in such teacher training programs.

"(d) FEDERAL SHARE-

"(1) IN GENERAL- Except as provided in paragraph (2) or (3) and for purposes of subsection (a), the term Federal share' means, with respect to the costs of teacher training programs authorized in subsection (a), 50 percent of such costs to the contractor.

"(2) WAIVER- The Secretary may waive the provisions of paragraph (1) on a case-by-case basis if the National Advisory Board described in subsection (e) determines, on the basis of financial need, that such waiver is necessary.

"(3) MAXIMUM- The Federal share of the costs of teacher training programs conducted pursuant to subsection (a) may not exceed $100,000 for any one contractor, or $200,000 for a statewide program administered by any one contractor in at least five sites throughout the State.

"(e) NATIONAL ADVISORY BOARD-

"(1) ESTABLISHMENT- The National Writing Project shall establish and operate a National Advisory Board.

"(2) COMPOSITION- The National Advisory Board established pursuant to paragraph (1) shall consist of —

"(A) national educational leaders;

"(B) leaders in the field of writing; and

"(C) such other individuals as the National Writing Project determines necessary.

"(3) DUTIES- The National Advisory Board established pursuant to paragraph (1) shall —

"(A) advise the National Writing Project on national issues related to student writing and the teaching of writing;

"(B) review the activities and programs of the National Writing Project; and

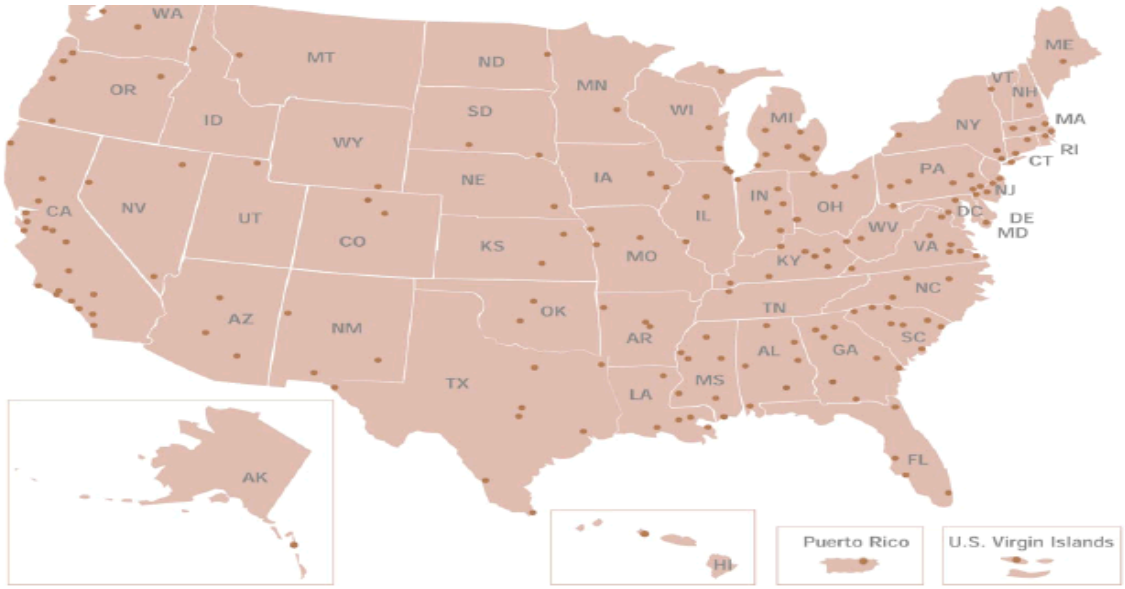
"(C) support the continued development of the National Writing Project.

"(f) EVALUATION-

"(1) IN GENERAL- The Secretary shall conduct an independent evaluation by grant or contract of the teacher training programs administered pursuant to this subpart. Such evaluation shall specify the amount of funds expended by the National Writing Project and each contractor receiving assistance under this section for administrative costs. The results of such evaluation shall be made available to the appropriate committees of Congress.

"(2) FUNDING LIMITATION- The Secretary shall reserve not more than $150,000 from the total amount appropriated pursuant to the authority of subsection (h) for fiscal year 2002 and each of the 5 succeeding fiscal years to conduct the evaluation described in paragraph (1).

Appendix D - National Writing Project Sites



Appendix E - Fast Facts about the National Writing Project

Number of writing project sites	197
Number of states with writing project sites (plus D.C., Puerto Rico, and U.S. Virgin Islands)	50
Number of educators served by sites*	137,018
Number of hours educators spent in programs conducted by writing project sites	1.8 million
Number of all participants served by sites**	184,940
Number of hours all participants spent in programs conducted by writing project sites	2.4 million
Total number of programs conducted by sites	7, 527
Number of teacher consultants conducting programs at sites	11,873
Number of dollars raised by National Writing Project sites	21.9 million

2005-2006 data source from Inverness Research Associates, Inverness, CA

*Educators include teachers, administrators, and pre-service teachers.

**All participants include educators plus students and parents.

Appendix F - Initial Letter to Site Directors

To XXX:

Good day. I am Roger Caswell, the Co-director of Flint Hills Writing Project in Manhattan, KS. As part of my dissertation work, I am requesting your assistance.

First, your task is minimal in time, but crucial for the direction of my qualitative research, titled *Spiritual Aspects of Radical Teacher Transformation Achieved through Participation in the National Writing Project's Invitational Summer Institute*. I am requesting a name and contact (preferably an e-mail) for one of your teacher consultants who initially participated in your writing project's invitational summer institute during one of the past four summers (2002-2005). This individual should be one you perceive to have had radical transformation as a result of being a Fellow. I define *radical* as profound change in personal and pedagogical values; I purposefully do not further define radical as I plan to analyze the collective selections provided by the site directors. Your selection should not be perceived as a recommendation but a portrait of a radically transformed teacher.

I will contact the selected individual to explain the purpose of my study and to schedule a time at her or his convenience for a taped telephone interview at my expense. From the analysis of all interviews, ten participants will be asked to join one of two 60-minute electronic discussions in a closed room on NWPi's Tapped-In. One group will represent participants from writing projects identified as rural and the other group will represent urban sites. Both discussions will be separately scheduled for a mutually agreed time in the fall of 2006.

Feel free to contact this individual before, during, or after her or his involvement in this study. If you have any questions, you may contact me (caswellr@cox.net or 785-341-9599) or Todd Goodson (tgoodson@ksu.edu). Dr. Goodson is my advisor for my doctoral studies and the Director of Flint Hills Writing Project.

As I am only contacting 30 sites, 15 identified with rural needs and 15 identified with urban needs, your assistance in this matter is immensely appreciated. Please respond to this e-mail by completing the eight identifying questions below. Based on your current website with the NWP, I have answered some questions; please correct any misinformation.

1. **Name and Location of Writing Project Site:** XXXX , XXXX, XX
2. **Name of Site Director**: XXX XXX
3. **Year this Particular Site Began**: XXXX
4. **Membership in National Network**: XXX
5. **Name of Radically Transformed Teacher**:
6. **Year the Radically Transformed Teachers was a Fellow (2002-2005)**:
7. **Contact Information for this Teacher**:
8. **Rationale for Selecting this Teacher**:

Please respond by Tuesday, June 6. Thank you for your assistance.

Respectfully,

Appendix G - Initial Letter to Participant

To XXX-

Good day. I am Roger Caswell, the Co-director of Flint Hills Writing Project in Manhattan, KS. You have been selected, by XXX XXX, as an individual who reflects an educator who has experienced radical transformation from participating in the invitational summer institute as a Fellow. With that in mind, I invite you to offer input to further highlight the understanding of transformative learning.

Your cooperation in this part of my dissertation work, titled *Spiritual Aspects of Radical Teacher Transformation Achieved through Participation in the National Writing Project's Invitational Summer Institute*, will be greatly appreciated. Since I have only invited 30 teacher consultants, I would ask that you reply to this e-mail with your intent to participate or not to participate in this qualitative study. If you are willing to participate, could you additionally respond to a few biographical questions at the bottom of this e-mail?

If you accept and upon receipt of your responses to the biographical data below, I will telephone to schedule a time at your convenience—between June 10 and July 31—for a taped telephone interview at my expense. I expect the interview to take less than 45 minutes; however, your responses will determine if the length is shorter or longer in duration. After the initial telephone conversation, I will email the eight questions of the scheduled interview so you could gather your thoughts, if desired, prior to the taped-interview. Additionally, I will postage mail two copies of an informed consent form; please sign and date one and return it in the provided postage-paid envelope. From the analysis of all interviews, ten participants will be asked to join one of two one-hour electronic discussions in a closed room on NWPi's Tapped-In. One group will represent participants from writing projects identified as rural and the other group will represent urban sites. Both discussions will be separately scheduled for a mutually agreed time in the fall of 2006.

If you have any questions, you may contact me (caswellr@cox.net or 785-341-9599) or Todd Goodson (tgoodson@ksu.edu). Dr. Goodson is my advisor for my doctoral studies and the Director of Flint Hills Writing Project.

Again, if you accept to participate, please respond to this e-mail by completing the 14 biographical questions below. Based on the information provided by your site director, I have answered some questions; please correct any misinformation.

1. **Name:** XXXX XXXX
2. **E-Mail Address:** xxx@xxx.xxx
3. **Snail Mail Address (to send consent form):**
4. **Telephone (to schedule the interview and conduct):**
5. **Year participating at the Invitational Summer Institute (SI):** XXX
6. **Gender:** XXX
7. **Age at time of participating at the SI:**
8. **Total years taught BEFORE participating at the SI:**
9. **Years taught at the position the spring BEFORE participating at the SI:**
10. **Subject(s) taught the spring BEFORE participating at the SI:**
11. **Grade level(s) taught the spring BEFORE directly participating at the SI:**
12. **Did you return to the same position the fall AFTER participating at the SI:**
13. **Highest degree of education:**
14. **Number of previous Fellows(from any year) at the school building you returned the fall AFTER participating at the SI:**

Respectfully,

Appendix H - Informed Consent Form

KANSAS STATE UNIVERSITY INFORMED CONSENT FORM

PROJECT TITLE: Spiritual Aspects of Radical Teacher Transformation Achieved through Participation in the National Writing Project's Invitational Summer Institute

APPROVAL DATE OF PROJECT: **EXPIRATION DATE OF PROJECT:**

PRINCIPAL INVESTIGATOR: Dr. F. Todd Goodson **CO-INVESTIGATOR:** Roger Caswell

CONTACT NAME AND PHONE NUMBER / EMAIL FOR ANY PROBLEMS/QUESTIONS:

- Dr. F. Todd Goodson 785-532-5898 / tgoodson@ksu.edu

IRB CHAIR CONTACT / PHONE INFORMATION:

- Rick Scheidt, Chair, Committee on Research Involving Human Subjects, 1 Fairchild Hall, Kansas State University, Manhattan, KS 66506, (785) 532-3224.
- Jerry Jaax, Associate Vice Provost for Research Compliance and University Veterinarian, 1 Fairchild Hall, Kansas State University, Manhattan, KS 66506, (785) 532-3224

PURPOSE OF THE RESEARCH: This is a qualitative, dissertation research to identify factors influencing radical teacher transformation through participation in the National Writing Project's Invitational Summer Institute.

PROCEDURES OR METHODS TO BE USED: Each of the 30 potential participants has been selected by the site director of her/his writing project site. If the potential participant elects to participate, he/she will schedule a one-time telephone interview, at her/his convenience, with and at the expense of the co-investigator. The interview will be audio-taped. From the analysis of all interviews, 10 participants will be asked to join one of two-one hour electronic discussions in a closed room at NWPi's Tapped-In.

LENGTH OF STUDY: Collection of data form the interview will take place in June 2006. The on-line discussion groups will be scheduled for September 2006. Analysis and reporting of findings will be completed by April 2007.

RISKS OR DISCOMFORTS ANTICIPATED: There are no known risks.

EXTENT OF CONFIDENTIALITY: Before transcription from the audio-tape, participant's name will be replaced with a pseudonym. The audio-tapes and transcriptions will be secured in a locked file cabinet. After successful defense of the dissertation, all audio-tapes will be destroyed.

TERMS OF PARTICIPATION:

I understand this project is research, and that my participation is completely voluntary. I also understand that if I decide to participate in this study, I may withdraw my consent at any time, and stop participating at any time without explanation, penalty, or loss of benefits, or academic standing to which I may otherwise be entitled.

I verify that my signature below indicates that I have read and understand this consent form, and willingly agree to participate in this study under the terms described, and that my signature acknowledges that I have received a signed and dated copy of this consent form.

PARTICIPANT'S NAME _____

PARTICIPANT'S SIGNATURE _____ **DATE** _____

Appendix I - Scheduling and Biographical Sheet of Participant

NAME:

NUMBER: **PSEUDONYM:** **NETWORK:**

E-MAIL: **TELEPHONE:**

MAILING ADDRESS:

DATE CONSENT SENT: **DATE SIGNED CONSENT RETURNED:**

DATE OF LONG INTERVIEW (CENTRAL TIME):

WP:

LOCATION: **SITE BEGAN:**

SITE DIRECTOR: **E-MAIL:**

RATIONALE FOR SELECTION:

GENDER: **AGE (AT TIME OF SI):** **YEAR OF SI:**

YEARS TAUGHT (TOTAL) BEFORE PARTICIPATING AS A FELLOW:

YEARS TAUGHT AT CURRENT POSITION BEFORE PARTICIPATING AS A FELLOW:

SUBJECT(S) TAUGHT AT CURRENT POSITION BEFORE PARTICIPATING AS A FELLOW:

GRADE LEVEL(S) TAUGHT AT CURRENT POSITION BEFORE PARTICIPATING AS A FELLOW:

RETURN TO SAME POSITION AFTER PARTICIPATING AS A FELLOW:

HIGHEST DEGREE OF EDUCATION:

NUMBER OF PREVIOUS FELLOWS AT INSTITUTION OF CURRENT POSITION:

Appendix J - Letter of Confirmation of Scheduled Long Interview and Questions

To XXX-

Below are the questions for the audio-taped interview we have scheduled for XXXXXXXX. These questions are provided for your convenience; it is at your desire if you do, or do not, place prior thought into your responses. Again, I project the interview to take less than one hour; however, as this is qualitative research, the time will be controlled by your responses. I have mailed, through the post office, the consent forms. Please sign and date one and return in the postage paid envelope. If you have any questions or concerns before our interview do not hesitate to contact me (caswellr@cox.net or 785-341-9599). Looking forward to our collaboration.

1. Explain the process of preparing and delivering your teacher demonstration.
2. What role did your writing during the institute play?
3. How were you affected by your participation in the writing response group?
4. What role did the provided reading material in the institute play?
5. How were you affected by your participation in the reading group?
6. Identify the single most profound moment during the institute and your reaction to this realization.
7. Explain a moment during the institute that you found to be an emotional one.
8. Would you be willing to participate in a 60-minute on-line chat with four other teacher consultants this fall?

Appendix K - Long Interview Form

Biographical Information

Assigned Participant Number:

Name of Writing Project Site:

City and State of Writing Project Site:

Year of Being a Fellow at the Invitational Summer Institute:

Grade Level Taught Year before Being a Fellow:

Subject Taught Year before Being a Fellow:

Grand-Tour Questions

1. Explain the process of preparing and delivering your teacher demonstration.
2. What role did your writing during the institute play?
3. How were you affected by your participation in the writing response group?
4. What role did the provided reading material in the institute play?
5. How were you affected by your participation in the reading group?
6. Identify the single most profound moment during the institute and your reaction to this realization.
7. Explain a moment during the institute that you found to be an emotional one.
8. Would you be willing to participate in a 60-minute on-line chat with four other teacher consultants this fall?

Planned Prompts

1A. What was the topic of your teacher demonstration?

1B. Why did you select this particular topic?

2A. While in the institute, which writing genre (creative, pedagogical, academic) did you prefer writing?

2B. What experience did you have writing this genre prior to participating in the institute?

2C. From which genre did you think you learned the most? Explain.

3A. Overall, was your participation in a writing response group a positive one or a negative one? Explain.

4A. While in the institute, which reading genre (creative, pedagogical, academic) did you prefer reading?

4B. What experience did you have reading this genre prior to participating in the institute?

4C. From which genre did you think you learned the most? Explain.

5A. Overall, was your participation in a reading response group a positive one or a negative one? Explain.

6A. Explain the catalyst for this profound moment. Did this moment begin with you? Or did your involvement begin as a by-stander?

7A. Explain the catalyst for this emotional moment. Did this moment begin with you? Or did your involvement begin as a by-stander?

Appendix L - Note-Taking Form during the Audio-Taped Long Interview

TC Pseudonym

WP rural urban

1. Explain the process of preparing and delivering your teacher demonstration.

A. What was the topic of your teacher demonstration?

B. Why did you select this particular topic?

2. What role did your writing during the institute play?

A. While in the institute, which writing genre (creative, pedagogical, academic) did you prefer writing?

B. What experience did you have writing this genre prior to participating in the institute?

C. From which genre did you think you learned the most? Explain.

3. How were you affected by your participation in the writing response group?

A. Overall, was your participation in a writing response group a positive one or a negative one? Explain.

4. What role did the provided reading material in the institute play?

A. While in the institute, which reading genre (creative, pedagogical, academic) did you prefer reading?

B. What experience did you have reading this genre prior to participating in the institute?

C. From which genre did you think you learned the most? Explain.

5. How were you affected by your participation in the reading group?

A. Overall, was your participation in a reading response group a positive one or a negative one? Explain.

6. Identify the single most profound moment during the institute and your reaction to this realization.

A. Explain the catalyst for this profound moment. Did this moment begin with you? Or did your involvement begin as a by-stander?

7. Explain a moment during the institute that you found to be an emotional one.

A. Explain the catalyst for this emotional moment. Did this moment begin with you? Or did your involvement begin as a by-stander?

8. Would you be willing to participate in a 60-minute on-line chat with four other teacher consultants this fall?

Appendix M - Sample Transcription Format

Participant:	2R - Jenny
Date and Time:	Monday, June 12, 6:00 PM (CT) (7PM for participant)
Location:	Bluestem Bistro patio
Length:	26 minutes
Researcher's Comments:	• second interview • no technical problems • participant quite enthusiastic • yes to on-line chat (excluding October 6 weekend)

R Uh, the first question I have is: explain the process of preparing and delivering your teacher demonstration.

P Um. In our particular writing project, we had more, uh, participants than normal. So she had a couple of people do, um, partner demonstrations.

R Okay.

P And, I actually partnered up with my co-teacher that I …just another teacher from building that went through the writing project with me at the same time. And so we did a demonstration 'cause we had actually taught eighth grade English the year before as a team, and, uh, so we partnered up to do a demonstration on memoir, and how it introduced, uh, memoir, and using a writer's network to do memoir. And, um, I...I, my teaching style is, I guess, a lot more like Nancy Atwell, whereas my co-teacher is a lot more Linda Rice. [laughter from R and P] So, so, we lean a little, uh…I mean she is a little more comfortable doing things Linda Rice way. I'm a little more comfortable Atwell way, so we decided to look at…So our principal was real big into differentiating instruction and wanted us to do things multiple different ways anyhow--and had sent us to a conference on differentiating instruction--so I decided, "Well, Why don't we just do it from a few standpoints, like that you would do this part on day one, and this part on day two, as two different ways to approach memoir."

*identity w/ writing model

*research

Q1

R Okay.

P So, I kind of prepared one half of the demonstration, and she prepared the other half of the demonstration, just with a little different, um, spin on it. I went from helping the kids make a writing territories list and the writer's network, and I modeled that for the participants by making my own rating territories list in front of them, and, um, by giving them writing time to make a writing territories list. And then my co-teacher, she had them make a timeline, uh, which is kind of from the Linda Rice book, *Seeking Oversee* She had them make a list of important moments from their life, and then had them star one and write a little bit about it. And then we gave them writing time to go off and pick either something from their writing territories list or something from their timeline to write about.

*aware of students

*participants actively involved

R Uh.

P And that's kind of how we went about it. We met one day after, um, private writing time was over and discussed how we were going to do that. So, that's

*discussion w/ teacher

pretty much how it went.

R Very good. And so I'm assuming that one reason why you selected that was because you said your administrator wanted you to do work in differentiated instruction?

P Right.

R Okay. Okay. Question number two: What role did your writing during the institute play?

P Um, I think it had some different roles. I was…one thing that I wanted to do during the writing project was, um, I wanted to tackle a short story because that, I felt like writing something like a short story was something that I usually, that I struggle with and it's not something that I had written with my kids before, and they were talking about how you are supposed to be writing with your students. And, so I hadn't done that before. And, I was like, well if I'm going to teach short story this year and ask them to write a short story, I need to write one too. So I really wanted to tackle writing a short story. And I was having a lot of trouble coming up with ideas for it, and what to do. So I kind of based it on one of my students from a previous year, and how I found out she was homeless…and it was really a horrible, traumatic story actually. But I wanted to put it…I guess it was kind of therapeutic for me to write about that incident in third person. Because about every time I had tried to write out that happening with this little girl, um, previously, like about writing about it in a journal or writing about it, just got me too emotional; but if I wrote about it as a third person, you know, objective, out of, you know, if I wasn't writing about it from first person point of view; I was writing it from third person. It seemed a little bit easier. So, um, that part of my own writing was very therapeutic and it was giving me a way to show my students that I was doing the same assignments they were doing, that I knew what it was like to write a short story. Um, the other step that I wrote…I love to write poetry. I wrote tons of poetry during the writing project, and that was just fun for me. I like to write poems. I like to write silly poems, love poems, you know, just all kinds of poems. I've always been just a poetry kind of girl. So, that was good for me, and sometimes a distraction from the other thing I wanted to do during the project. I was, um, working on writing an article, for one of my professional organization's newsletters, and I wanted to get this article done during the writing project time as one of my pieces as well.

*Teacher of writing

*for student awareness

Q2

*therapeutic

R Okay.

P And that article just wasn't fun for me to write at all [laughter], so I kept, you know…. I'd be working on my laptop, writing the article and all of the sudden I would be distracted by the squirrels sitting over there, and then I'd write a poem about it [laughter] or whatever, so my article was a bit ____during the writing project, whereas my short story was therapeutic, and the other stuff, especially my stuff in the writers' network and the poetry, was just freeing and, um, just fun stuff for me. So, I think it played a lot of different roles, depending on what I was writing.

learned most

creative

R Okay. Very good. So, between the creative, the pedagogical, and the academic, which one do you think you learned the most from?

*reflection

P Um. The thing I learned the most from was definitely the short story. Not only was it therapeutic, but it also taught me how to write short stories. I

Appendix N - Letter Requesting Participation in the Focus Group

To XXX:

I am Roger Caswell from the Flint Hills Writing Project in Manhattan, KS. Please remember our interview last year for my dissertation *Spiritual Aspects of Radical Teacher Transformation through Participation in the National Writing Project's Invitational Summer Institute*. At the end of our interview, you stated you would be interested in participating in a one-hour electronic discussion.

Upon further thought, I believe it would be too difficult for extremely busy people across the country to synchronize time and agree to one specific hour. As I found the interviews enlightening, I do want to continue with a discussion. However, I have created another format.

I have created a BlackBoard Course. I would ask you to access three times between Saturday, January 27 and Sunday, February 4. First, to respond to my one prompt and then twice to respond to comments made by others from my prompt. Your responses do not need to be thought-out in advance; I am just looking for dialogue. As a participant, the length of your responses is your decision. For your convenience my prompt is **When you try to convince future candidates to be a Fellow at the Invitational Summer Institute, what reason(s) do you offer?**

This change shall respect your valuable time as it can be accessed 24/7 and should take less than one hour for all three responses.

I have supplied the following information to the BlackBoard Course provider:

Last name: XXX

First name: XXX

e-mail address: xxx@xxx.xxx

If any of this information is incorrect or you have decided not to continue in my dissertation research, please let me know.

Directions to access the BlackBoard Course will come next week.

Thank you for your valuable time.

Appendix O - Letter of Confirmation of Participation in the Focus Group

To XXX:

Again, thank you for your continued interested in my dissertation *Spiritual Aspects of Radical Teacher Transformation through Participation in the National Writing Project's Invitational Summer Institute*. In response to my email last week, you have been registered into my BlackBoard discussion.

Please remember I would appreciate your access three times from Saturday, January 27 to Sunday, February 4. First, to respond to my one prompt and then twice to respond to comments made by others from my prompt. Your responses do not need to be thought-out in advance; I am just looking for dialogue. As a participant, the length of your responses is your decision. This procedure can be accessed 24/7 and should take less than one hour for all three responses during the nine days, thus respecting your valuable time. For your convenience my prompt is **When you try to convince a future candidate to be a Fellow at the Invitational Summer Institute, what reason(s) do you offer?**

Directions to access the on-line discussion:

The first time:

1. Go to XXX@XXX.XXX
2. Select userlogin. (It will be on the left side of the screen.)
3. Your username and password is the same: xxxxxxx.
4. Under My Courses, select CASWELL20071: Teacher Transformation. (It will be your only choice.)
5. Select Teacher Transformation Prompt. (It should be your only choice.)
6. Select Thread for a new screen to appear.
7. Fill in the fields for Subject and Message.
8. When finished select Submit on the bottom right. (You may need to scroll down.)
9. Logout.

The second and third time:

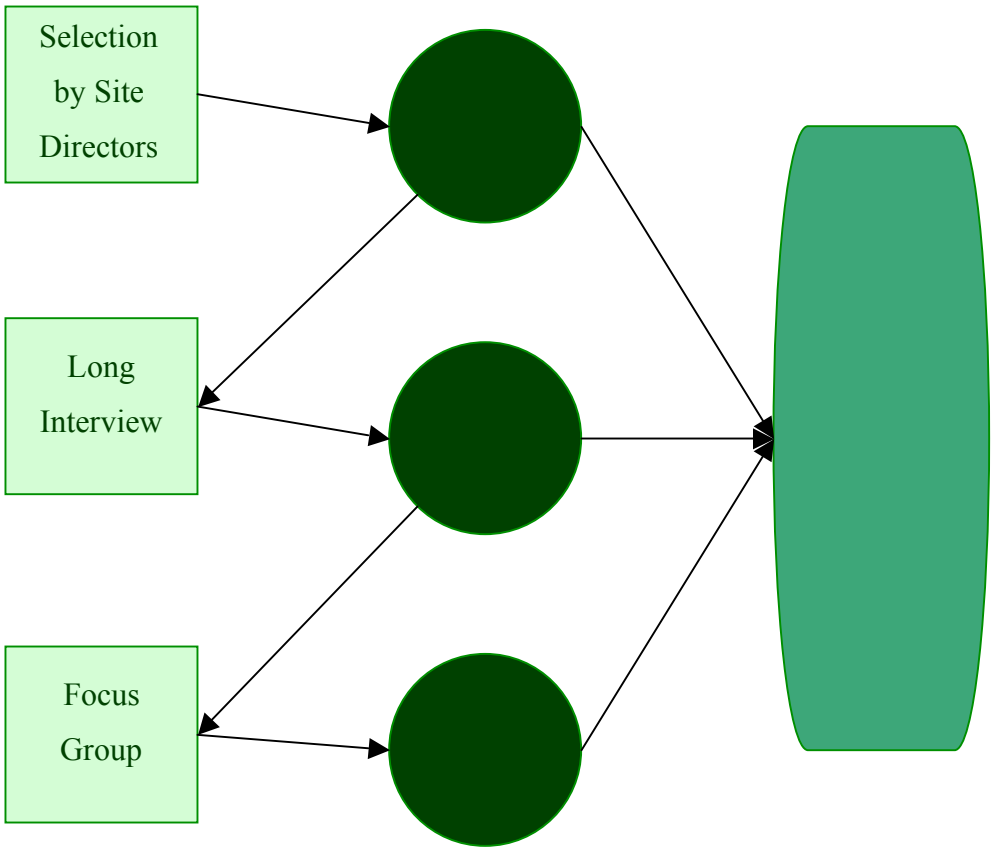
1. Follow steps 1-5 above.

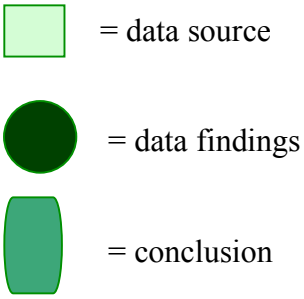
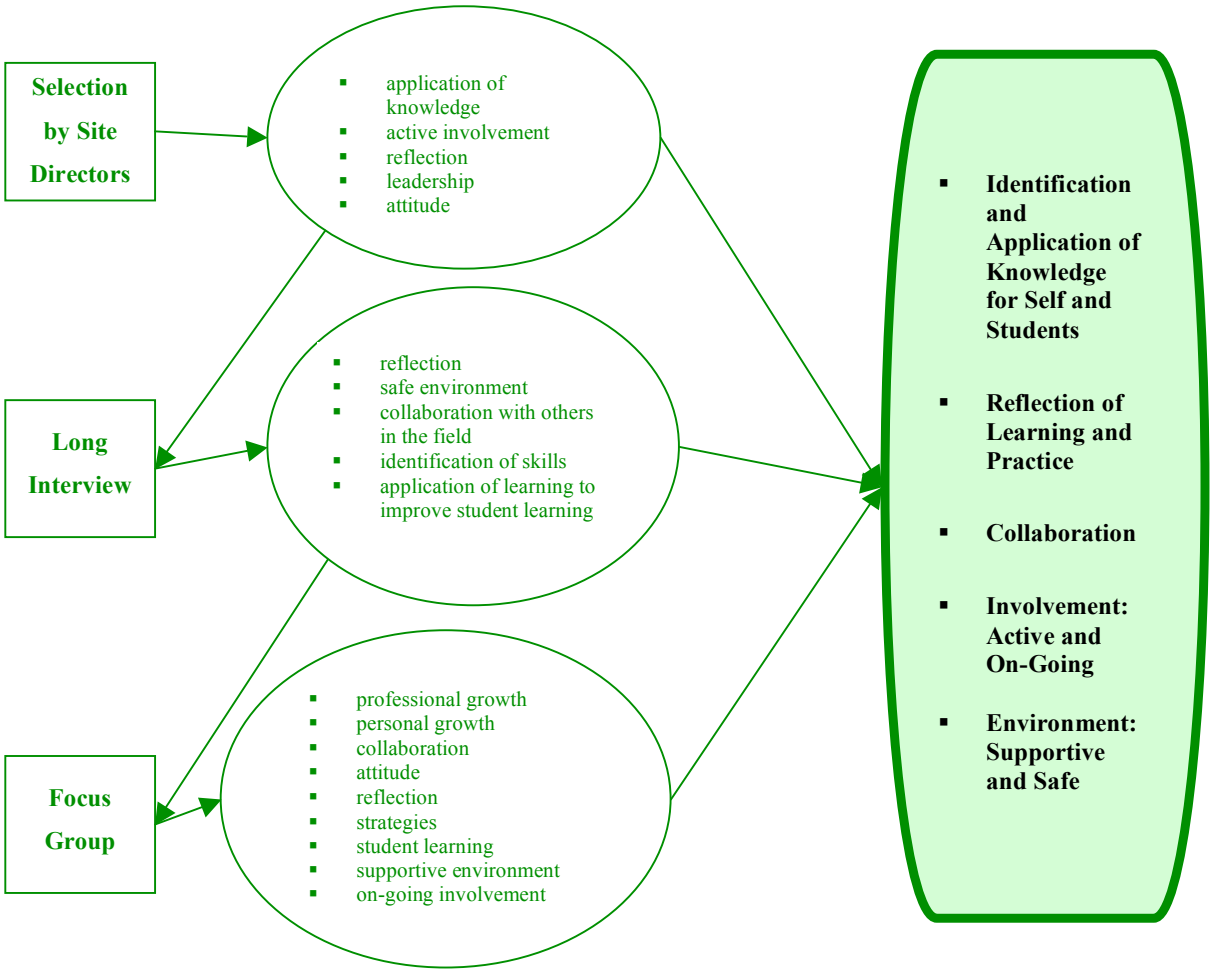
2. Select a thread other than your own.
3. Select reply.
4. Follow steps 7-9 above.

If you have any questions or concerns during this process, please contact me at rcaswell@emporia.edu or 785-341-9354.

Thank you for your valuable time.

Appendix P - Design of Transformative Flow Chart of Fellows of the NWP's Invitational Summer Institute





Appendix Q - Transformative Flow Chart of Fellows of the NWP's Invitational Summer Institute