Encouraging students to tell their own stories in their first languages as well as in English develops academic strategies and a sense of identity.

“Jose Marti, one of the greatest educators of this hemisphere, reminds us that while reading opens the mind and spirit to the possibilities of knowledge and allows us to walk the path of understanding, it is through writing that we discover our voice and by speaking our truth that we begin to shape a new reality. He writes: ‘To learn to read is to learn to walk. To learn to write is to learn to rise.’”

—Alma Flor Ada, 1995

Writing helps us embrace our worlds, and the events, circumstances, people, and landscapes that create them. We write to understand, to tell stories, and to express our creativity in our own voices. More and more educators are establishing workshops in their classrooms where children and adolescents can explore writing, not as an isolated set of skills, but as a way of gaining genuine understanding—“learning to rise,” in Jose Marti’s words. But for some of our students, writing in American classrooms can be a daunting task. They are struggling to learn English as they are working to improve their literacy skills.

Authors and educators such as Kim Hakuta (1986), Virginia Collier (1995), Stephen Krashen (1996), Jim Cummins (1989; 1996), and David and Yvonne Freeman (2001) are exploring ways to celebrate students’ first languages and cultures as they gain access to English as another language and to the content area knowledge needed for academic
success. To build on this important base, we also need stories direct from the classroom. These stories can inform educators of strategies that work to encourage writing development and the different processes that students employ on their road to bilingual literacy.

**CONTEXT OF THE RESEARCH**

In the autumn of 1996, ninth-grade teacher Virginia Shorey and I began just such a project in Vancouver, Washington. Our goal was to identify the factors that influence the learning of a group of students for whom English is not a first language. From the data collected from 1996 through 2000, we hoped to suggest specific ways that teachers can enrich the context for their English Language Learners (ELL), thus providing them with opportunities to develop both language and academic content knowledge. During the four years we worked together on this research, Virginia Shorey taught ELL and “regular” English classes, as well as integrated curriculum with both populations. Her class emphasized a process approach to writing in the philosophy articulated by Donald Graves (1983). This approach emphasizes writing for genuine audiences, student choice, and teacher support to assist students as they work through revising and editing drafts.

While continuing to teach preserves and inservice courses in language and literacy at Lewis & Clark College in Portland, Oregon, I was also a member of Virginia’s ESOL (English for Speakers of Other Languages) class one to two mornings per week. In her classroom, bursting with 30-plus bodies, I took field notes, conducted interviews, and collected samples of student work. Virginia also kept track of student learning and classroom strategies, and we talked together in weekly meetings as well as phone conversations about what we were documenting, the patterns we observed, and directions for our research. One year our data led us to focus on the role of pictures and metaphor in the writing and thinking processes of the students (Hubbard and Shorey, 1998); another year we focused on enlisting the support of the families in the students’ literacy growth (Shorey and Hubbard, 1999).

In this article, we share what we have learned about how to bring together two teaching disciplines that have sometimes followed separate tracks: the teaching of writing and the teaching of second (and third!) language and literacy acquisition. Particularly important is the key role that writing can play in nurturing English Language Learners, both personally and academically.

**THE IMPORTANCE OF CONTINUED SUPPORT FOR NATIVE LANGUAGE**

One of our key findings replicates what second language researchers have been telling educators for the past 30 years: reading and writing in the primary language must continue. Research on bilingual instruction shows that second language students develop both academic concepts and English language proficiency most effectively through the development of their first language (Hakuta 1986; Handscombe 1994; Collier, 1995; Cummins, 1996; Krashen, 1996; August & Hakuta, 1997; Krashen, Tse, & MacMillan, 1998; Crawford, 1999).

It is also important to remember that there is more to success in school than academic skills. In a review of research through the 1990s, Cummins (1996) concludes that “the clear message from these studies is that the more school affirms rather than ignores or devalues students’ personal and cultural identities, the more likely students are to succeed educationally” (p. 24). Unfortunately, students who don’t receive the chance to continue to grow in both their languages are often without fluency in either (Edelsky, 1991; Collier, 1995; Freeman & Freeman, 2001). For example, Vinh, one of the students I interviewed at the end of our first year of research, told us he wanted to write the powerful story of his trip here in a boat and of the near tragedy when their boat began to sink off the coast of the Philippines. He told us he had to wait until his English was better to write the story; otherwise, his audience would not understand it.

“What if you wrote it now, in Vietnamese?” I asked.

Vinh sighed. “To tell you the truth, I can only half speak Vietnamese, half speak English. It’s hard for me.” He is caught between worlds; his own knowledge—his world—is excluded from him because his Vietnamese hasn’t grown along with his acquisition of English. On the other hand, Cecilia, a native Spanish speaker
forced to give up their linguistic
best of both worlds, they trade one
stream. Rather than experiencing the
culture to become part of the main-
tant elements that will lead to happy
ners too often ignore the other impor-
become proficient in English, teach-
new life in their second home,
working to bridge the difficult gap
Students like Vinh and Cecilia are
bilingual education helps children
includes: “An unbiased reading of the
contentions. In a meta-analysis
Billings (1991) support Krashen’s
growth in the second language.
They are encouraged to build on

These kids may reject
their heritage language
and culture to become part of the mainstream.

models of what works and possible
strategies to help their students con-
tinue to develop and keep their
first-language literacy as they ac-
quire written English proficiency.
Classrooms like Virginia Shorey’s
show it is possible.

Virginia has always written with her
students in writing workshop, shar-
ing her process, conferring with stu-
dents about her own writing as well
as theirs, and demonstrating strate-
gies and writing techniques through
minilessons (Atwell, 1998). But she
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the Philippines using her first lan-
guage, Ilocano, and sharing that
process with her students. In the sec-
tion that follows, Virginia explains
her writing process in Ilocano.

**WRITING IN ILOCANO**

**BY VIRGINIA SHOREY**

Ni Nanang Ko

“Ni nanang ko ayayatennak
Inubbubbanak idi bassitak
Barukong na’t nagsadagak
Tu kayat nanga agbiagak
Naragsak ti aldaw ni Nanang ko
Nayanak iti bulan ti Mayo
Panaglalangti ti kaykayo
Ken sabsabong nga adu.”

This is a mother’s day song in Ilocano,
the dialect I first knew. It’s a song I
sang to my mother when she cele-
brated her 90th birthday last August. I
am not a singer, but my love for my
mother ignores it. In fact, singing it in
my language connects me to years and
years of my beautiful childhood. It
makes the past very much alive and
present, a discovery for me.

Have I ever written in Ilocano? No.
I have written in Tagalog and in En-
lish if I ever wrote at all. The only
memory I have in writing Ilocano was
when I wrote to my mother from Peru.

Last year, however, I decided that
one of the gifts I would like to give
my mother for her birthday is a book
of my childhood memories. But how
would my mother understand it
unless I wrote in Ilocano?

I felt some fear in using Ilocano
to think and write. The idea pulled
me, though. I remember thinking,
“Wouldn’t it be cool for my mother to
actually hear it the way it was?” I
found myself saying, “I’ll do it!”

When I sat down to write my first
story, “The Cowbone Soup,” it came
out in English. So I said to myself,
“This time I’ll just translate it. That
will be easier.” But it wasn’t. I
groped for words. It was very frus-
trating to translate it because there
were no words to say some words
like “perhaps” or “involves.”

My next stories were “The Day I
Saw the Helicopter” and “The Making
of a Queen.” “Okay,” I said. “I’ll do it
in Ilocano this time, then I’ll translate
it into English. I encountered the
same problems. I noticed that I was
doing the same thing my students do:
using both languages. Look at these
sentences for instance:

“Adda bassit idea kon ita ta
nakabasaak iti adu nga ngem ken

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But dust no longer—for now they sing and dance. They sing and dance in my heart and in my mother’s and for everyone in my family as we gathered for her birthday. So, I brought these stories to my classroom. Knowing what it had done for me, I invited my students to write in their native language, a concept I had never thought of in my 18 years of teaching ESOL. I asked their permission to read to them one of my stories in Ilocano, “The Making of a Queen.” They listened—and they liked it even if they did not understand it, asking me questions when I finished reading. That was the beginning of our writing together in our first languages.

Part of our writing workshop included the opportunity to draw, because the students wanted to do a quilt like the one that hangs in my room—one that Ruth and I did with students two years ago. When I wrote my story about the time I spent at my grandmother’s house, I wanted to draw the cliffs on both sides and the rugged winding path that led to it. Because drawing is not one of my strengths, I asked one of my students to do it. It was beautiful, but not quite how I envisioned it. I realized that only I can capture it.

I decided to look at some Ilocano literature that I had at home. When I saw the picture of a nipa hut, a woman gathering tobacco leaves, the hill, and the Marunggay tree, the picture jumped out at me. This is so much like the house I lived in—so I drew it for my quilt square. Around the house, I drew the string beans, tomatoes, bitter melon, and tobacco leaves. I drew the hill where my friends and I used to play and let our buffaloes graze. And next to the house, I placed the Marunggay tree, the tree that gave our family sustenance until we left the Philippines. The woman in the picture is my mother. It was so important for me to do the drawing myself—to own that part of the process.

After I drew the picture, the story rushed like a lava flow that couldn’t be stopped. It was coming out in Ilocano—words and images, pure and hot! I did not even have to think! The intensity was overpowering. The images sang and danced in my head. It had so much energy. It was an indescribable feeling. I wrote the story in the middle of the night for two hours, non-stop. No English word stood in the way. This was very different from the previous stories I had written. This was the story in its perfect form, just for my mother. I entitled it, “Nanang, Malagip Mo?” Translated, it means, “Mother, Do You Remember?” I opened it with a song, the one that began this essay, and closed it with another song, the first song she ever taught me.

What did I learn from all this? I learned not to underestimate the power of the first language. The first language is truly the language of the heart.

Like my students, I was frustrated, but not discouraged because writing my stories all of a sudden opened a different world for me. That moment, I realized how important my role was as a teacher and the importance of being present for my students, too, when they are ready to give up. I also realized how important it is for me to encourage them to keep going, to listen and to ask questions to clarify their thoughts. So, I kept writing, no matter how difficult. I centered myself to both my purpose and my audience for my writing. Besides, I was beginning to see the fruits of my labor. It felt like I was Indiana Jones, digging for treasure...I could see the vault that contains all the gold! It was that exciting! It became a priority for me to write, late at night or early morning hours when my family was sound asleep. I cried when I wrote the story about the Marunggay Tree and laughed when I wrote about the time when we made salt in the ocean and how I stole my mother’s candies that she had for sale. (She never found out how I stole my mother’s candies that night.) I remember the nostalgia I felt with my piece “Leddeg Ken Bisokol,” a story about my years of being in the different world for me. That moment, my stories all of a sudden opened a different world for me. That moment, I learned not to underestimate the power of the first language. The first language is truly the language of the heart. I also learned to put aside my “Use English Only” thinking—not that I did not honor the first language, but I just never thought of using it in writing. I learned that being able to express myself in the first language I knew helped me regain a lot of things I thought I had lost. My language became more beautiful than ever. Before, I was sometimes ashamed of Ilocano because so few people speak it. It felt inferior to me compared with the other languages of the world. However, using it to write and tell what is important to me validated my identity and gave me a great sense of pride.
NOT LOST IN TRANSLATION: 
LEARNING FROM THE STUDENTS

As a researcher in Virginia’s class, I was fortunate to be part of the process that she describes in this essay. I observed and interviewed the students as they drew, wrote, and thought in both their languages. They became our true informants, teaching us key lessons about writing for bilingual students.

Lessons from Vi

Vi, a young woman from Vietnam, was one such informant. At the end of first semester, Vi turned in her writing portfolio. In her introduction, she wrote:

This portfolio is my writing when I spent my time with Mrs. Shorey’s class. It’s been exciting to write about my story, my life and my childhood memories in both languages: English and in my native language.

I have never done a great portfolio in my life. First, it’s because of my poor language, and also because I don’t have any idea what I could do to make it interesting. But Mrs. Shorey had used all her precious time to help me so I could have it completely done.

Anyway, in this portfolio, I am going to write what I had learned from Mrs. Shorey, about poems, essay, short story, etc. I’ll describe the country that I had left even that I don’t write as good as my other friends but I feel good about myself that I could write it in English, a hard language to learn.

I believe this project will help me improve my English. I’ll try the best that I can to make it clear. Although, I would like to thank everyone who had helped me while doing this portfolio.

When I interviewed Vi about her portfolio, I asked her what helped her improve her writing, and she said, “Mrs. Shorey said I could write in Vietnamese, and that helped my writing because I could write with, like, more memory and more detail. Then I could translate in English. Then I learned more word in English—so it help my English and my writing.”

Vi’s insight is important: Writers write with detail. When writers think in their first languages, different memories—different details—are accessible to them. As Virginia explained about her writing her own childhood memories, “It had to come in Ilocano. You know, when I thought of the burnai—the kind of pot we cook in—I thought of the color, I thought of the texture, I thought of the corner in the kitchen where it was. I could not get that image in English.”

Because Vi and Virginia and the other writers in the workshop have the freedom to think with rich detail in their first languages, they have access to memories of their childhood experiences. If they learn to write with detail in their first languages, then writing with detail will transfer to their writing when they become proficient in their second language—because they don’t need to learn to write and read all over again. Research has shown that academic and linguistic skills in a minority language transfer relatively easily to the second language (Lanauze & Snow, 1989; Hornberger, 1990; Torres, 1991).

Vi believes her strongest piece of writing is one of her childhood memoirs called “Him.” The story is about a high school student who was a boarder at her house when she was twelve. He pays for his board by tutoring her, but all she really wants to do is make paper boats and play with them in the water.

Vi’s process is fascinating. As she did her drawing about the story for the classroom quilt we were working on, she thought in Vietnamese. As she recalled some of her memories, she wrote some freewrites in Vietnamese. But she chose to think and write in English as she wrote this story. And interestingly, even though it is a true story about her, she wrote it in the third person:

She looks up at him. It’s him! A country guy who is boarding-school at her house. He just came from Saigon. He will go back when his education is done.

“May I join you?”

He feels bad. He doesn’t know what to do. Quickly, he pulls her up to the shore because he worries that Vi will get cold. Feeling embarrassed, she takes her hand out, so does he. She

If they learn to write with detail in their first languages, then writing with detail will transfer to their writing when they become proficient in their second language—because they don’t need to learn to write and read all over again.
her portfolio preface, she writes:  

"Anh means an intimate relationship when a girl calls a boy "Anh."

"How dare him . . . " but she suddenly remembers his name is Anh Vu. His eyes look at her so lovingly. She mumbles, "Oh God! How come his parents gave him this kind of name?"

Because Vi knew her classroom audience wouldn’t understand her main character’s confusion, she used the asterisk to explain the double meaning of the term.

The dialogue is very important in Vi’s story, too. This caused some problems for her: “Some words in Vietnamese, I couldn’t translate into English,” she told me.

When I asked her for an example, she said, “We say, like, ‘hay-gay.’ I say, like, ‘Oh, I hate you,’ but not really hate—like you see a little girl, she’s really cute, you say, ‘Oh, you so cute, I hate you—I hate you so bad.’ I can’t really explain. In my story, I say ‘Heeh,’ instead.”

In her portfolio, Vi translated her story into Vietnamese so that she would have it in both languages. In the Vietnamese version, she included the Vietnamese expression “hay gay,” as it had been in her original dialogue, and deleted the now unnecessary explanation of “Anh.”

Lessons from Julie

Julie was one of Vi’s classmates, a young woman from Kyrgyzstan. In her portfolio preface, she writes:

Hi, my name is Julie Malyarenko. This is my portfolio. But my favorite story is “The Brightest Star.” Because this story means so much to me. It reminds me that time I was a little kid. I like to write stories about me when I was a little kid or about my life in Kyrgyzstan. I learned how to write better in Mrs. Shorey’s class. But I don’t like to read. I think I learned a lot this semester in Mrs. Shorey’s class. I want to thank Alex Zhormirv, because he typed to me, Mrs. Shorey because she helped me to think and write.

Like Vi, Julie had to make some difficult choices in her writing. For example, in the story she wrote about her grandfather’s gift, she searched and searched for the right word to capture the type of necklace he had given her. There is a Russian word that captures it, but neither “necklace” nor “locket” was quite right. After searching through different dictionaries, she finally chose the word “amulet,” though she wasn’t sure that was quite right either.

Julie’s story, “The Brightest Star,” tells of her grandfather giving her this amulet. She tells the story in vivid detail, as this excerpt shows:

“Close your eyes,” Grandpa whispered. I knew he was going to give me something, so I couldn’t wait.

“Here. I was born in this year.”

When I opened my eyes, I saw a dragon amulet. One side was silver and the other side was gold. The sunrise hit it and it started to sparkle. I smiled.

“It sparkles just like your smile. I want you to have it always with you. It will always remind you about me when I’m gone,” Grandpa said.

Then I asked, “But Grandpa, you’ll be with me always, isn’t it true?” A little tear went down my face.

He said, “I’ll be in your heart forever.”

I remember exactly his words.

He said, “I wish you a million stars, and the most brightest one is just for you. And I’ll be that star, OK?”

“OK,” I said. After two months or so, my Grandpa Ivan died. Now, whenever I look at the sky, and see the brightest star, I know that’s my grandpa and he is looking out for me.

Julie’s piece came alive after Virginia’s lesson on including dialogue.

...
Lessons from Anna

I have a special soft spot for Anna. She helps me with my beginning Spanish with patience and good humor. This is the preface to her portfolio:

In this portfolio, I have special events that happen in my life. I got to express my most important feelings to whom I never told to anybody. I am really happy and satisfy to see the results of many hard weeks of working. I apologize if there is any writings that you didn’t like. I hope you like it. I really tried my best. I also want to thank Mrs. Shorey for helping me in a very hard episode in my life. Thanks for being there with your shoulder ready to cry.

Anna’s drawing process was key in helping her get started, calling up the ideas and emotions she wanted to portray. She explained her drawing of two dramatic masks, one laughing and one crying, in these words to me:

A: Okay, um, this drawing to me makes me remember about when I was in my country, Mexico. You know, with all my family, speak your own language, didn’t have to be embarrassed to talk to somebody because you didn’t really know that language. I used to play around with all my family. We were all together.

R: Mm-hmm.

A: And, I was really happy—you know, go to school with my friends and everything. But when I came over here when I was six years old, at first I thought it was going to be very nice and everything. But then when I started going to school, the kids didn’t treat me well. They would, you know, laugh about me because I didn’t know English, tell me bad words. After then, I realized what they used to tell me.

R: So, did you write the piece that goes with this yet?

A: I’m planning to, but I don’t know how to start.

I reminded Anna that Mrs. Shorey was writing in Ilocano and that it was fine for her to write her memories in whatever language felt more comfortable to get her ideas out. I encouraged her to write what she had just told me—and to write in Spanish if she preferred. She could use her Spanish to help her get started, and then she could always translate it into English. This proved to be a breakthrough for her writing.

She went immediately to the computer and started composing. I checked back in on her 15 minutes later, and she was on a roll.

"It’s always the hard thing to start," she told me after reading me her draft in Spanish. "Now, I can go on."

For Anna, drawing helped connect her to her memories and her language (Rigg & Allen, 1989; Whitmore & Crowell, 1994). She also relied on talking through her memories to help her become aware of her prior knowledge. Schifini (1994) and Cummins (1996) confirm the importance of using many modalities with second language learners.

Besides this lesson in the importance of the freedom to draw, talk, and write as a way to get started, Anna gave us another important insight: When writers are emotionally involved in their writing, they take care in their word choice. And for bilingual writers, it may be important to have those words to choose from in their more proficient language (Lanauze & Snow, 1989; Torres, 1991; Krashen, 1996; August & Hakuta, 1997).

Look at this sentence in Anna’s English translation:

This morning I woke up with tears in my eyes, thinking of my people, remembering my land, and my future here in this country with so many promises in front of me. I ask myself a thousand times, why did I come to this country?

When she shared her draft in Spanish, she told me she revised this in Spanish. “I put my country país in twice,” she said, “so I wanted to change one of them so it sounded better. I thought, like tierra—that could be a word for my country.”

As Anna practices the craft of writing, and learns strategies such as varying words, these strategies become part of her writer’s toolbox; they can be applied when she translates from Spanish, as well as when she writes and thinks in English.

**CONCLUSIONS**

There are now many documented accounts of how bilingual academic progress improves—often dramatically—as the result of particular kinds of classroom intervention (Garcia, 1991; Hayes, Bahruth, & Kessler, 1991; McCarty, 1993; Cummins, 1996; Baker, 1996; Samway & McKeon, 1999).

Stories from the classroom make the daily practice of teachers accessible to both new and experienced teachers who may be struggling to bring their students’ strengths and processes to the forefront of the curriculum. We hope the voices in this article also help demystify the stereotypes about the difficulties of reaching out to children whose first language is not English.

Young people like Vinh, Cecilia, Vi, Julie, and Anna demonstrate clearly the importance of continuing to de-
Children’s Literature That Integrates Code Switching


Climo, Shirley. *The Little Red Ant and the Great Big Crumb.* Illus. F. Mora. (Clarion, 1995). This fable from Mexico features an ant that discovers “you can do it if you think you can.” Includes a glossary of Spanish words.

Diakite, Baba Wague. *The Hatseller and the Monkeys.* (Scholastic, 1999). This familiar story of a tree full of monkeys who steal the hats of a napping hatseller is set in West Africa and enriched with words and a song from the author’s native language of Mali. An author’s note explains the more difficult pronunciations.


Madrigal, Antonio. *Erandi’s Braids.* Illus. T. dePaola. (Putnam, 1999). In a poor Mexican village, Erandi sells her long, beautiful hair in order to buy a much needed fishing net for her mother. Includes a glossary of Spanish words.


Soto, Gary. *Chato’s Kitchen.* Illus. S. Guevara. (Putnam, 1995). Chato is a low-riding, cool cat who invites his new neighbors, a mouse family, over for dinner intending to eat them. The mice bring a surprise guest—a dog. Includes a glossary. See also *Chato and the Party Animals.*

Soto, Gary. *The Old Man & His Door.* Illus. J. Cepeda. (Putnam, 1996). An old man misunderstands his wife’s instructions to bring *el puerco* (the pig) to the party and instead brings *la puerta* (the door) with humorous results. Includes a glossary.

Takabayashi, Mari. *I Live in Tokyo.* (Houghton, 2001). Mimiko takes the reader on a tour of Japanese customs and celebrations throughout the year. Each double-page spread is devoted to a different month with an explanation of the special observations and details in small illustrations, each one labeled with phonetic Japanese and Japanese writing.

Torres, Leyla. *Subway Sparrow.* (Sunburst, 1993). When a bird becomes trapped in a subway car, four people speaking three different languages combine their efforts to save him. The reader uses context clues to determine the meaning of the words in Polish and Spanish.

—Marilyn Carpenter

Develop literacy in the first language as they learn English. As these students learn to write in their native language using dialogue, paying attention to word choice, using detail and other strategies that are part of a writer’s craft, they are adding skills that will serve them when they write in English.

The role of the teacher in introducing students to these craft lessons is also clear. While encouraging them to write in their native language, Virginia expected students to experiment with the strategies she taught in her mini-lessons. She provided key modeling through engaging in the same process she asked of her students. Sharing her own struggles with the particular dilemmas of bilingual writers gave her students permission to share what they were grappling with. Virginia could then create new learning opportunities to address their individual needs.
Teachers whose first language is English can also demonstrate their process of struggling to write in a second language. I found that writing in Spanish allowed me to better understand the students’ processes in relation to my own, and allowed me to demonstrate my attempts to compose in two languages. We found it helpful to bring in the stories of other writers’ processes—especially bilingual writers, like Julia Alvarez—to help students see what other writers go through and learn from them.

We have gleaned many valuable writing lessons from the young bilingual writers in Virginia’s classroom. I think the most important one is to honor their individual processes, allowing them access to writing, drawing, speaking, and thinking in both their languages in the ways that they learn best. The self-reflections in their portfolios were crucial in helping us understand their processes. An added benefit was the metacognitive growth for these students. Writing about their processes also helped inform students about their own learning and taught them the possibilities of using writing as an aid to learning (Fulwiler, 1988; Graves, 1994).

There are so many other stories and lessons to learn from these students who brought different backgrounds, writing voices, and processes to the classroom. There are students like Biry from Ghana, who speaks three African dialects that are oral, but do not have a written alphabet. English is her first written language. Or Tam, a gifted artist. When he told me about his home in Vietnam and showed me pictures of the family who are still there, his eyes filled with tears. These students, and others that we meet in our classrooms each year, are unique individuals. They teach us how to help them when we really listen to them, when we write with them and share our own delights and dilemmas—and when we encourage them to share their stories as real writers.

Their stories teach us that knowing who you are is at the heart of education, and writing helps us discover aspects of our lives and language that surprise, delight, and inform us. I would like to close with an excerpt from Anna’s self-evaluation at the end of the year:

If I was a teacher, the first thing I would teach them is to learn to trust yourself and that if you have clear your goals and really want to achieve it, your goals will come true if you really try with your heart.

References

Hubbard, R., & Shorey, V. (1998). “The place I will always remember”: Drawing on experience through the quilt project. Voices from the Middle, 9(2), 12–16.
SEARCH FOR NEW EDITOR OF VOICES FROM THE MIDDLE

NCTE is seeking a new editor of Voices from the Middle. In May 2005, the term of the present editor, Kylene Beers, will end. Interested persons should send a letter of application to be received no later than September 30, 2003. Letters should include the applicant’s vision for the journal, and be accompanied by the applicant’s vita and one sample of published writing. Do not send books, monographs, or other materials which cannot be easily copied for the Search Committee. Classroom teachers are both eligible and encouraged to apply. The applicant appointed by the NCTE Executive Committee in February 2004 will effect a transition, preparing for his or her first issue in September 2005. The appointment is for five years. Applications should be addressed to Margaret Chambers, Voices from the Middle Search Committee, NCTE, 1111 W. Kenyon Road, Urbana, IL 61801-1096. Questions regarding any aspect of the editorship should be directed to Margaret Chambers, Division Director for Publications: mchambers@ncte.org; (800) 369-6283, extension 3623.

SEARCH FOR NEW EDITOR OF ENGLISH EDUCATION

The Conference on English Education is seeking a new editor for English Education. In July 2005, the term of the present editors, Cathy Fleischer and Dana Fox, will end. Persons interested in applying for the editorship should send a letter of application to be received no later than September 30, 2003. Letters should be accompanied by the applicant’s vita, one sample of published writing, a one-page statement of the applicant’s vision for the future of the journal, and two letters of general support from appropriate administrators at the applicant’s institution. Please do not send books, monographs, or other materials which cannot be easily copied for the Search Committee. Applicants are urged to consult with administrators on the question of time, resources, and other institutional support that may be required for the editorship of this journal. NCTE staff is available to provide advice and assistance to potential applicants in approaching administrators. Information can be obtained by calling or writing Margaret Chambers, Division Director for Publications, at NCTE (800-369-6283, extension 3623). The applicant appointed by the CEE Executive Committee will effect a transition, preparing for his or her first issue to be published in October 2005. The appointment is for five years, nonrenewable. Applications should be sent to Margaret Chambers, English Education Search Committee, NCTE, 1111 W. Kenyon Road, Urbana, Illinois 61801-1096.