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THE NEWSLETTER OF THE
OREGON COUNCIL OF
TEACHERS OF ENGLISH



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Conference Details
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News & Articles
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Council of Teachers of English, an organization that has existed for over 100 years to support teachers of English and the language arts in Oregon elementary and secondary schools, community colleges and universities.

Chalkboard is our way of keeping our many members and friends informed about OCTE activities, programs of the National Council of Teachers of English, conferences and learning opportunities for students, research tidbits, book recommendations, and more.

OCTE

P.O. Box 9126
Portland, OR 97207-9126

**FALL 2019
CONFERENCE
SCHEDULE**

8:15 - 8:45 am
Registration, Breakfast, Exhibits

8:45 - 9:30 am
Keynote Speaker

9:35 - 10:35 am
Session 1

10:40 - 11:40 am
Session 2

11:45 am - 12:30 pm
Lunch, Exhibits, Autographing

1:10 - 2:10 pm
Session 3

2:15 - 3:15 pm
Session 4

3:30 pm - Closing

(*note, all sessions have
3-4 concurrent presentations)

OCTE Members \$75

**Group Rate for
OCTE Members \$60**

Non-Members \$95

Students/Retirees \$30

**Wilsonville High
School Staff = Free**



Chalkboard is a recipient of the 2019 NCTE Affiliate Newsletter of Excellence Award.



Please join us for the OCTE Fall Conference at Wilsonville High School, Sat. Oct. 12, 2019, 8:45 am to 3:30 pm. Our keynote speaker is Oregon Poet Laureate, Kim Stafford.

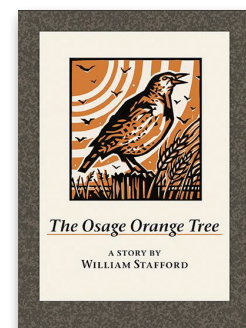
- Breakfast and Lunch
- One free Oregon Spirit Book Award title of your choice
- 2018 Oregon Spirit Book Awards and Authors
- PDUs
- Optional graduate credit through Lewis and Clark College
- Exhibitors
- Elementary and Secondary Strands

Kim Stafford is the founding director of the Northwest Writing Institute at Lewis & Clark College, where he has taught writing since 1979. He is the author of a dozen books of poetry and prose, including *The Muses Among Us: Eloquent Listening and Other Pleasures of the Writer's Craft* and *A Thousand Friends of Rain: New & Selected Poems*. His most recent books are *100 Tricks Every Boy Can Do: How My Brother Disappeared*, and *Wind on the Waves: Stories from the Oregon Coast*. In 2016 the 30th anniversary edition of his collections of essays, *Having Everything Right*, came out from Pharos Editions. He has taught writing in dozens of schools and community centers, and in Scotland, Italy, and Bhutan.

**The Apple Doesn't Fall Far From the Tree:
The Staffords and *The Osage Orange Tree***

by Lynette Gottlieb

As a teacher and parent, a fun by-product of those roles is observing the ways my own children and those that I teach may (or may not) take after their parents. I have a son who is following my musical path, and one who is on his own unique athletics route. At parent-teacher conferences, I love to see the ways in which parents' faces sometimes shockingly resemble those of their kids. There are parents who are by turns as disorganized or type-A as their progeny. I know an outgoing mom who is navigating her day-dreaming daughter's introversion and lack of class participation. There are blended families where siblings are just beginning to learn to live with one another, learning "how to be" in this new version of their family, and there are families with adopted children where some details of "nature" may be less answerable, or moot, but the emphasis of "nurture" becomes the heart of their home. Parenting is never very far from teaching. Anyone who has been staff on a field trip takes the idea of *in loco parentis* to heart!



OCTE is gearing up for an exciting fall conference at Wilsonville HS on Oct. 12, during which our keynote speaker, Oregon poet laureate Kim Stafford, will share his poetry and pedagogy. So far, I have not yet brought Kim Stafford's work into my classroom, and I have high hopes that the conference will inspire me to do so. Meantime, I can claim his father, William Stafford (1914-1993) as a resource. During the centenary year of his birth, my school librarian/3rd-grade teacher and I successfully applied for a grant offered by the Oregon State Library, for a class set of *The Osage Orange Tree*, illustrated by Dennis Cunningham and published by Trinity Press for the first time that year. It was a story that William Stafford entered into a contest in 1959 to celebrate the Oregon Centenary, sponsored by the state. He won both categories in the public division, for a poem called "Memorials of a Tour Around Mt. Hood," and for a short story, which was *The Osage Orange Tree*. Most years since receiving my grant for a class set, I have taught a short unit on William Stafford in my 8th grade English class, including biographical information, an overview of what "poet laureate" is, and a reader-response assignment on *The Osage Orange Tree*.

The story is a beautiful, atmospheric tale reminiscent of Steinbeck's *The Red Pony* or those of Eudora Welty. It is Depression-era, a time my students become acquainted with in literature through 6th-grade readings of the poetry collection *Out of the Dust* (1999), by Karen Hesse and the graphic novel, *The Storm in the Barn* (2011), by Michael Phelan. One of the aspects we dwell on a bit during our study is the idea of "place"; William Stafford, despite being associated to such a degree with Oregon, grew up in Kansas, where *The Osage Orange Tree* takes place. Thematically, this ties well with another author we read, Willa Cather, who is much associated with the Nebraska frontier, though she spent her early childhood in Virginia. (We read *My Ántonia*.)

8th graders meet *The Osage Orange Tree* with a range of reactions; some students find its subtlety frustrating, while others understand it and find it beautiful. They all see that "nothing much happens" and many are able to comprehend the feeling of loss that Naomi Shihab Nye eloquently addresses in her *Afterward*. This is a story of what might have been, of the loss of something that was never held to begin with, similar to Guy du Maupassant's "The Necklace" or O. Henry's "The Gift of the Magi."

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Please Post



Oregon has long valued the importance of poetry, naming a statewide poet laureate prior to the establishment of the national U.S. Poet Laureate. In 1923, the governor of Oregon named Edwin Markham as the first state poet laureate; Ben Hur Lampman and Ethel Romig Fuller followed. These were lifetime appointments with no pay and were mostly ceremonial positions in the state legislature. This remained the case until the appointment of the fourth Oregon Poet Laureate, William Stafford, from 1975 to 1989.

The state legislature made the position official in 1989 and funds from the Oregon Cultural Trust expanded it as a paid position to include outreach as an ambassador of poetry across the state. The governor was to honor a resident poet who has captured "the beauty and spirit of the state through the medium of verse." Legislature created appointments of two years, with possibility of an additional two-year renewal. Oregon's fifth laureate was Lawson Fusae Inada (2008-2010), followed by Paulann Peterson (2010-2014), Peter Sears (2014-2016), and Elisabeth Woody (2016-2018).

OCTE's fall keynote speaker, Kim Stafford, became Oregon's ninth Poet Laureate in 2018. He was born in Portland and has advanced degrees in English from the University of Oregon. The role of poet laureate has changed since his father, William Stafford, read poems to the state legislature. Now the position includes spreading the art of poetry, and encouraging literacy and learning in public life in the state. Or, as Kim Stafford states, "I'll have access to the classroom of Oregon to spread the gospel of poetry." As teachers, we can claim him as one of us.

OCTE has had many connections with Oregon Poets Laureate throughout our history. The *Oregon English Journal* produced a retrospective issue on William Stafford. Peter Sears was on the OCTE board. Lawson Fusae Inada, Paulann Peterson, and Kim Stafford have presented at the Oregon Writing Festival. Lawson Fusae Inada presented at the OCTE regional conference in 2006, while Paulann Peterson was the keynote speaker at the OCTE spring conference in 2017.



This summer I completed a pilgrimage of the East Coast homes and final resting places of several major American authors. Each stop on my journey provided intriguing back stories to add to classroom slide-shows, and the reverent feeling of touching the same floorboards as the greats. But 20 East 127th Street, NYC, did more than hold historical significance; it also offered present-day relevance.



The one-time home of Langston Hughes is an architectural wonder complete with crisp white walls, dark amber hardwood floors, and an ornately decorated fireplace and full-length mirror alongside sun-drenched floor-to-ceiling windows under a canopy of ornamental plaster. The well-preserved brownstone has been converted into a vibrant non-profit arts collective by Portland native and New York Times best-selling author Renee Watson, who happens also be a one-time contributor to the *Oregon English Journal*. My heart sang at the sight of Hughes' piano and typewriter, and my soul danced to know his cheerful home is once again buzzing with creativity. The events calendar of the i, too arts collective is filled with poetry salons, creative writing workshops, conversation series, community open hours, and other carved out times in which to create, converse, and perform.

I cherish my time trekking to the homes and resting places of fourteen authors in fourteen days, but next time I take a field trip, I hope to sink into one simple chair in the delightful Langston Hughes brownstone and immerse myself in reading, writing, and discussion with the distinguished guest faculty, published authors, and other creative souls who continue to climb the stairs of his stoop.

To learn more or to donate to the Langston Hughes House and the i,too arts collective, go to <http://www.itooarts.com/>

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On learning more about the osage orange tree as a plant, I learned two facts that resonate perfectly with the story (who knows whether William Stafford chose this particular tree in light of these facts): first, that the tree was a windbreak and natural fencing in the prairie states, one of the primary trees used in President Franklin Delano Roosevelt's "Great Plains Shelterbelt" a WPA projects launched in 1934; and second, that the tree might be literally "fruitful," but not for edible enjoyment. To quote *Mother Earth News*:

Most folks today, though, know it only for its distinctly ugly, almost otherworldly-looking fruit: an inedible, fleshy green orb the size of a grapefruit or large orange, with a warty, furrowed surface sparsely covered with long, coarse hairs. When you break the globe open, it exudes a bitter, milky, sticky sap that eventually turns black and that gives some people an irritating rash.

It sounds as ominous as the apple in the Garden of Eden.

Below is my question set for 8th graders, but I would suggest that this is easily adapted for higher grade level use. Teaching this story by William Stafford is a pleasure and contributes to the celebration of our Oregon authors and the pride we have as Oregon teachers when we get to bring the legacies of Ursula LeGuin, William Stafford, Kim Stafford, Beverly Cleary, or Ken Kesey to our classrooms.

Please respond in paragraph format to the following questions:

1. Anatomy of a page: Make multiple observations about word choice (verbs, nouns, level of vocabulary, adjectives), tone/mood, sentence structures and lengths, length of text, dialogue or lack thereof, literary devices, and so forth. How does the text on this page function? What makes it work? Be as precise and minute as possible with your observations.
2. Artistic interpretation: Who made the art and what is its medium? How do the images function on their own in terms of color, shape, and design? How do they make textual representations? What do they draw on from the text and how do they elaborate on the text?
3. Read the "Afterward" and consider the following:
 - a) In what way do the boy's and Evangeline's lives connect? In what way do they miss out on connection?
 - b) What do you think Nye means about "showing up" for writing?
 - c) What do you learn about Stafford's writing habits in general from the Afterward?

4. What do you think is the family situation for Evangeline? Spend about a paragraph writing a situational backstory for her family. Write it earnestly, in the tone and world of Stafford (not comically).
5. Suggest a message from this story. What might Stafford be trying to tell us? What is the greater life commentary here?

Bibliography:

Baker, Jeff. "William Stafford book review: a rare, lovely short story 'The Osage Orange Tree.'" *The Oregonian* 23 Jan. 2014. *Oregonlive*. Web. 15 July 2019.
 "Maclura pomifera." *Wikipedia: The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 6 June 2019. Web. 15 July 2019.
 Stafford, William. *The Osage Orange Tree*. San Antonio, Texas: Trinity University Press, 2014.
 Wayman, Dave. "The Osage Orange Tree: Useful and Historically Significant." *Mother Earth News* June/July 1985: *Mother Earth News*. Web. 15 July 2019.

Fall Conference Presenters

 Using Children's Literature to Introduce Social Justice Issues K-5 Paul Gregorio Portland Community College	Paul will present picture books, novels and video to introduce social justice issues in the elementary classroom. Topics include: conflict resolution, inclusion, inequalities, empowerment, and migration. Discussion of issues and student responses will be included.
 Zero to Sixty in Nine Months, or the Art of Slowing Down K-5 Cate Blakesly 1st Grade Teacher Seaside School District	Time is the scarcest resource controlling our lives as teachers. Most of us are looking for quick, engaging writing activities or time saving strategies when we go to conferences. But what if we took the long view instead? What if we freed ourselves from the pressure of weekly goals and assessments and considered gradual release as a slow build toward grade-level expectations?
 Feedback for Young Writers K-5 Laurie Dougherty Instructional Coach Seaside School District	This session specifically targets writing in the elementary classroom. This presentation will address creative ways to provide feedback for young writers. We'll look at how to involve students in giving and receiving feedback and how to manage individual conferences with a class of 30 active students. We'll also go deeper with ways to manage peer revision and editing groups that keep all students engaged and learning.
 Letters for Change 6-12 Lea Mathieu Reading specialist / Humanities teacher Bend School District	We all know that authentic writing assignments engage students; how can argument writing be more meaningful? Mathieu will review the steps in a "letters arguing for change" unit and share some of her students' work. The session targets the standard for writing arguments; the objective is to create assignments that are student-centered life skills. We will review and discuss the process used in my class and samples of student work before brainstorming more ideas.
 Write Early and Write Often: Activities for Student Writers 6-12+ Jean E Mittelstaedt Chemeketa Community College	I've used these activities with students from middle school teens to more "seasoned students" in community college. Some of them are original, while others rest are borrowed and adapted from conference presentations, journal articles, other teachers' practices, or discussions with colleagues. All are very easy to adapt for students of many different ages and experiences. They can be used for a quick warmup to get writing muscles and mind working or to focus students on a particular idea for discussion. They can be used to examine and evaluate a text or to explore ideas for further development. I use them to get students writing, as often as possible.
 Poetry Through List Making 6-12 Heather Douglas English Teacher Grades 11/12, AP, Honors, AVID & Music Appreciation Knappa HS	Famous author Ray Bradbury was known to use list making to "turn off" the internal editor and unlock creativity. Lists can open the door for students who dislike poetry or feel intimidated by it. I have been using list-making strategies with students during a poetry writing unit I teach every year to my juniors. I have been collecting resources, reflecting, revising and soliciting feedback from hundreds of students over the years. I truly feel that I have a great resource to share in the form of a packet with a plethora of ideas for other teachers.
 A Daily Writing Practice K-12+ Kim Stafford Writing teacher Lewis & Clark College	Students, teachers, citizens, vagabonds will all have more generous lives by establishing a daily writing practice to settle accounts with trouble, and to bring gifts to the world. We will try some ways to invite this practice into our days.
 Walk in Their Shoes: Children's and Young Adult Novels that Cultivate Empathy 6-12 Melissa Hart Author/Creative Writing Professor	Melissa will weigh in on the abundance of studies suggesting that readers of tween and teen fiction develop both an increased capacity to understand other people's points of view and a deeper empathy. She will discuss how and why we might move away from some of the classic novels which reinforce implicit bias and instead embrace the wealth of novels being published today by diverse authors.
 Using Forgiveness Poems to Promote Inclusion: A Hands-On Writing Workshop 9-12 Rebecca Smith Assistant Professor University of Portland	This presentation will utilize Linda Christensen's (2017) Forgiveness Poem strategy to engage the participants in a writing workshop. This lesson focuses on integrating healing, community building, and personal reflective poetry writing to promote student engagement with English Language Arts content with a culturally responsive and inclusive practice in secondary language arts classrooms. Participants will engage in the writing process in small groups led by University of Portland preservice ELA teacher candidates. Participants will provide reflective feedback on writing to both model and learn how to engage students in the same writing process.
 Creating Classroom Discussions: Socratic Seminars and Their Effectiveness as Assessment 9-12+ Dr. Robert Bijak English Teacher / Adjunct Professor, Glencoe High School/ Concordia University	This session will focus on implementing Socratic seminars in the ELA classroom. Participants should expect to learn how to initiate, conduct, and score a seminar.
 Crafting Multi-Media Response to Young Adult Literature 6-12+ Patricia (Trish) Emerson Retired teacher	Responding to the wealth of young adult literature using multi-media tools can be motivating and enlightening. Effective response can help forge a reading community, ignite peer conversation and collaboration, and deepen reading skills through creative writing. Join me to turn the page on reader's response.
 Utilizing a Mentor Text to Give Students a Narrative Voice 9-12 Mariko Walsh High School Language Arts Teacher, St. Paul High School	By exploring Sandra Cisneros' <i>The House on Mango Street</i> as a mentor text and excellent example of figurative language, students will practice crafting a narrative voice that will ultimately allow them to explore different aspects of their own self, families, culture, and future through writing.

Teacher-to-Teacher: 2nd-Grade Literacy and Writing Lessons Focused on the Solar System

by Charlene Ulrich

The following lesson plans/activities are from an end-of-the-year reading/writing unit I integrated with solar system themes at the end of the year in my 2nd-grade classroom. They pertain only to reading/writing standards and do not include the additional science lessons. The lesson plans stem from lesson plans used in ReadyGEN Unit 3, Grade 5 materials that I used when I taught 5th grade for the Greater Albany Public School District and since adapted for Ashbrook Independent School.

Books and Articles Used:

- Hawking, Stephen and Lucy. *George's Secret Key to the Universe*. New York: Simon and Schuster Books for Young Readers, 2009.
- Simon, Seymour. *Our Solar System*. New York: Collins, 2014.
- Various articles about solar system topics such as: asteroids, the moon, constellations, dwarf planets, the sun, etc., from superteacherworksheets.com.

Literacy Lesson Plans:

Read-Aloud/CAFE (Approximately 15-20 minutes per day)

During read-aloud I would read *George's Secret Key to the Universe* and incorporate lessons on different CAFE strategies as well as other literary elements that were prevalent in the Hawkings' writing. These included: summarizing, determining theme, cause and effect, comparing and contrasting characters, determining the meanings of words, exploring character motivation, and point of view. While reading the story I displayed pictures of the four main human characters and as a class we added descriptive words (physical descriptions and character traits). Every few days we would add to our story map, identifying key events for all the elements of a story (protagonist/antagonist, exposition, problem, rising action, climax, falling action and resolution) and add to its list of cause-and-effect relationships.

Literacy Stations (One hour per day)

During literacy stations, students rotated between four stations (15 minutes each). Of these four stations, one was focused on the book *George's Secret Key to the Universe* in which students answered questions about the book focusing on the "how" and the "why" rather than "who," "what," and "where." There were 4 copies of the book to use at this station.

Menu Station: When making the menu, the goal was a set of activities that represented different categories of depth of knowledge. In addition to the 15-minute daily station, I also gave students time on occasion to work on this menu during our allotted science time. When introducing the menu, I took several days to go over and complete each activity as a group so students knew the expectations. I also had examples from previous students to show the class.

Writing "All About" Books: This science unit overlapped with a writing unit on informative writing. Before starting the science unit, we completed a practice piece as a class. Students also completed an informative piece in pairs. Students then practiced by writing "All About" books about various topics. When our science unit started, students were required to write at least one "All About" book on a solar system topic of their choice.

Part of this writing unit was learning about the different features of a non-fiction text. At the beginning of this unit I taught lessons on the different sections, how to identify them, and their purpose for the reader/learner. As such, students had special paper to use for different sections of their book (which they picked) and included pages for: diagrams, four picture boxes with room for captions, lined paper for more formal write-ups, "how its made/steps of a process" pages, as well as pages for table of contents, glossaries and indexes.

Name: _____ Due: _____

Solar System Literacy Menu

Appetizers (order two)

- **Read an Article:** Read the article. Answer the questions.
- **Crossword:** Complete the solar system crossword puzzle
- **Planet Clues:** Complete the planet clues worksheet.

<p><i>Entre (Order one from this side)</i></p> <ul style="list-style-type: none"> • ABC Book: Create an ABC book for the solar system. Each letter must include a picture in color and a short description of the word and how it relates to the topic. • Venn Diagram: For two of the planets studied, create a Venn diagram. Each section must have 4 items in it. Include a picture of each planet with labels of any important markings/"landmarks"; include color. 	<p><i>Entre (Order one from this side)</i></p> <ul style="list-style-type: none"> • Character Interview: Pretend you interviewed one of the characters from the book; write up the interview as a newspaper article. • Scene Rewrite: Rewrite a scene from <i>George's Secret Key to the Universe</i> from a different character's point of view.
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Dessert (Order one)

- **Draw a Diagram:** Draw a diagram of our Solar System. Include all planets, our moon. You may also choose to include: moons of different planets, dwarf planets. Include color and labels please.
- **Book jacket:** Create a book jacket for *George's Secret Key to the Universe*. Include: A picture that is different from the original; a summary of the book; a paragraph saying if you would recommend this book to a friend and why.

Your Order

Appetizers:	Main Course:	Dessert:
1.	1.	1.
2.	2.	