



# WLA Newsletter

. . .writing as a liberating activity. . .

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The third issue  
Special focus: Fostering  
May, 1974 CREATIVITY

Co-editors:  
Richard C. Gebhardt  
Barbara Genelle Smith

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## To Foster Creativity

Readers of the earlier issues know that the WLA Newsletter has two editorial focuses: freeing student imagination and creativity, and expanding student outlook and opinion. Creativity and ways to foster it in writing classes are the concerns of this Special Issue. Among its contents are a plan for a simple classroom fiction unit and some examples of student writing elicited by the plan; the second part of a "creative" literature examination using liberating writing activities; a bibliographic article suggesting that the creative teacher can blend self-discipline and responsibility with originality and spontaneity; and an essay in which a teaching assistant and job-seeker explains her personal approaches to freeing creativity in the classroom.

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## Identity, Atmosphere, and Creativity

Margaret J. Adams  
Case Western Reserve University

My professional role as a teacher is not separate from my identity as a person. I think that this realization was one of my happiest discoveries when I first started teaching. Reading and writing are immensely important to me as ways of satisfying my curiosity and my urge to shape my thoughts into words. I go into the classroom as a person who is convinced of the power of words; I know how crucial language is to me in discovering and shaping the world.

I found that I was most successful as a teacher when I revealed what touched me personally, what had meaning for me, concretely, in terms of my own experience. I don't mean that my classes became confessional, but in the classroom I was myself, Peg Adams, who admittedly didn't know beans about a lot of things, but knew quite a bit about others. It shouldn't have come as a surprise to me that I was a better teacher when I was more informal and personal; it seems obvious to me now that the best style of teaching for any person is fundamentally an outgrowth of her personality, of her consistent way of relating to people.

I am an approachable person, and my teaching style reflects this; whatever enthusiasm and commitment I have for the learning process is available to my students because I show it. I allow my feelings to surface naturally in my contact with students, in the classroom, and in one-to-one teaching situations. I have

tried to break down every barrier I can between teacher and student, without sacrificing the greater authority that my training and practice in writing naturally give me.

People in my classes call me by my first name, if they feel comfortable doing so. This alone tends to break down barriers. So does sitting around a table, or arranging chairs in a circle. I change my place in the group at every class meeting, just to break the class habit of looking in concert to the same place for approval or disapproval; I refuse to be the sole dispenser of approval in the classroom to encourage students to learn from each other, as well as from me. I am not a lecturer in my classes; I am a questioner. I usually tell students that I am happiest when I do the least talking, because when they do the talking they are involved and excited about what we are discussing. I see myself as a shaper of discussions, rather than as a leader; I try to work with the material that the class itself evolves, pointing out connections, showing further ramifications of what's been said, pulling it all together to demonstrate to the class how much they know.

I count on mutual respect to create trust and cooperation in my classroom. My students are as free to question and criticize me as I am them. I encourage them to say what's on their minds, and I take the consequence of being put on the spot, being asked to explain myself. Many times their arguments have made me re-evaluate my teaching, and I let them know when I've decided I've made a mistake, just as I tell them when I think they are wrong. This give and take goes on in the classroom, and in individual conferences where we discuss writing in detail.

I think it is this atmosphere that stimulates student creativity. Students are most creative when they feel free to tailor writing assignments to their own interests and feelings. If I assign specific topics, I am generally open to the changes that students suggest in order to make their responses individual and personally meaningful; because I encourage such suggestions, it becomes the student's responsibility to make them. I also try to stimulate creativity by using assignments that ask the students to examine and write about everyday objects precisely and concretely, in order to re-discover, through careful observation, what they are already familiar with. We use student writing as the basis for class discussions, and many students are surprised, I think, at their ability to perceive and communicate. (This was in a class made up of students who had all failed freshman English at least once, and the last thing they thought they were was creative.) This approach seems to be the most specific stimulus to creativity that I have used, and I want to try it again, because I sense that the most creative thing that I have done in my teaching is to examine continually the needs of my students in relation to my own method of meeting them, and to change my methods in response to the needs I perceive.

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**TEACHING PLAN #2: A Fiction Sequence, Or How to Teach Students to Write a Story Without Really Trying**

**CONTRIBUTOR:** Richard C. Gebhardt, Findlay College, Findlay, OH 45840

**ORIENTATION:** The subtitle of this outline is *deceptive*--read "deceptive" as "a bare-faced lie"--but it suggests the attitude I tried to project to my students as I led them through a sequence of in-class activities and writing assignments. In working up this sequence, my attempt was to devise a series of activities which would involve students in plot-sequence, conflict, characterization, and dramatic scene--an instructional series, moreover, that would involve some fresh and enjoyable classroom activities, and that would suggest fictional writing as an alternative means of dealing with the biographical subjects that the required freshman class in Self-Awareness Through Writing had been writing essays about.

**UNIT SCHEDULE:****Day One: Pantomime--A Key to Character and Conflict**

The class, divided into several pantomime teams, worked for ten minutes to prepare a wordless play of an assigned fairy tale:

"The Three Little Pigs"--seven students

"Little Red Riding Hood"--five students

"Goldilocks and the Three Bears"--seven students

"Humpty Dumpty"--seven students.

Then each team presented its play, and the audience guessed (correctly, in each case) what the teams' assignments had been.

I led the class in a discussion of conflict as it had appeared in the plays. We considered (very generally, of course) such things as the values of different characters; the appropriateness of the characters' actions to their values; tensions and decisions faced by the characters; and actions taken by characters to face/avoid the tensions and decisions. While we had only scratched the surface of the subject, by the end of this one class hour the class had arrived at some understanding of the idea of characters-in-conflict.

**Day Two: Original Pantomimes**

The pantomime teams from day one worked together to write a fairy tale appropriate for 1973. They were to choose a basic subject matter to help determine the plot. And then they were to decide on the identities of the main characters, the values of the main characters, and the conflicts probable when the characters would come together within the subject-matter area selected.

Out of the raw materials generated by these discussions, the students wrote stories or scripts for wordless two-minute plays involving a politician bank-rolled by a drug pusher, a microcosm of society in a stalled elevator, and the love affair between a male technician at Cape Kennedy and the Earth's first woman (and women's lib) astronaut. Students developed these subjects individually, as an out-of-class assignment; but the individual students were bound by the common decisions their teams had made about characters, conflicts, and general subject matter. (A brief example of these writing projects appears elsewhere in the newsletter.)

**Day Three: The Pantomime Critics Awards**

The class, working part of the time in small groups, read stories and scripts, performed wordless plays, and discussed the original pantomimes from the point of view of characters-in-conflict. Ultimately, the class chose the pantomimes that were the best in each of three categories:

Best Delineated Conflict (consistency of characterization to values, plausibility, etc.)

Best Use of Specific Details

Clearest Presentation of Acting Directions

Through the discussions leading up to these awards, the class reviewed conflict but also went on to consider setting, physical characterization, exposition, the physical composition of a scene, and differences between fiction and drama.

**Class Four: Some Spadework for Fiction**

During the hour, students worked through a pre-writing exercise for fiction. This exercise asked students to:

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Collect details about a real person  
 Think in detail about a made-up situation in which the person would be very happy or very uncomfortable.  
 Decide who would be the most likely "teller" of a story about this person in this situation  
 Write a patch of dialog between the main character and another character in the made-up situation.

Class Five: A Short, Short Story

In this hour, students began writing short (very) stories based on the details and approaches developed during class four. The story was not due for several days; the class was an open affair in which students could try ideas out on each other and on me as they started writing. (A brief example of these stories appears elsewhere in the newsletter.)

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DOTS and LINES and TEACHERS

Ann Major  
 Bureau of School Service  
 University of Kentucky

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There's a delightful movie, based on a book by Norman Juster (1963), entitled The Dot and the Line. Essentially, the movie portrays the trials and tribulations of a very straight (in every sense of the word) line as he attempts to overcome his rigidity, to become more open and free, in order to win the love of a dot. In this story, which can be considered a parable of the creative process and the creative person, the line does learn to bend to form complex and versatile shapes.

The line's rival, an unruly, uninhibited squiggle, in spite of his Bohemian appeal, loses out in his competition with the line after the line has learned to merge his innate freedom and spontaneity with his learned self-discipline and responsibility. The squiggle, who would no doubt score in the upper quartile on a creativity test of divergent thinking, goes on being a wild and unkempt bit of anarchy. The line, meanwhile, has broken the rigidity of his being--in his structure--through exciting and profound ellipses that have not only uniqueness but also relevance and meaning.

Few would quarrel with the most obvious message in the film: that neither the self-control of the line nor the originality and spontaneity of the squiggle are sufficient to meet one's challenges and problems. And yet for a decade or longer these two qualities have been regarded in almost all classrooms as opposing positions in curriculum. In both philosophy and method we have often adopted an "either-or" position. Either we teach factual content and the realities which are the core of a body of knowledge, or we encourage students to use their imagination, dream in the fringes of knowledge, make guesses about how things might be. We either teach autocratically in traditional classrooms or democratically in pupil-determined programs in experimental schools. We either report progress or deficiencies by grades and test scores, or we have conferences and a system such as Pass-Fail. We either teach convergently by posing conceptual situations which have one selected or acceptable answer measured by single-answer tests, or we teach divergently for pupil-generated alternative answers measured by subjective tests of the pupils' own ideas. Enough? There are many more examples of "either-or" boxes we have been forced into or find ourselves caught within. An honest self-evaluation by a teacher often reveals a philosophical dedication to one of these more extreme positions with only occasional (and perhaps uncomfortable) attempts to incorporate methods from the other.

Isn't it possible to combine some of the better and more workable ideas from each extreme? The following authors seem to feel that it is and have provided recent opinions about how this can best be accomplished.

- Brunelle, Eugene A. "Apollo and Dionysius." The Journal of Creative Behavior, 5 (1971).
- Daigon, Arthur, and Ronald LaConte. Challenge and Change in the Teaching of English. Boston: Allyn and Bacon, 1973.
- Guth, Hans P. "Composition as a Creative Process." English for a New Generation. New York: McGraw-Hill, 1973.
- Maschala, Byron, and Jack Zevin. "Exploring Ideas in English Class." Creative Encounters in the Classroom. New York: Wiley and Sons, 1968.
- Silberman, Melvin, Jerome Allender, and Jay Yanoff. The Psychology of Open Teaching and Learning. Boston: Little, Brown, 1972.
- Williams, Frank E. "Stabilizing the Swings--A Synergistic Approach Toward More Creativity in Education." The Journal of Creative Behavior, 7 (1973).



### Activities for Creative Thinking and Expression

Ken Kantor  
Office of Student Teaching  
Bowling Green State University

- "Blackout" Exercise: Have students imagine that they are locked in their places of residence during a power failure--no lights, TV, radio, appliances, etc.--and list ten things they could do. Suggestions need not "make sense." Ask them to exchange lists and read aloud. Discuss origins of creativity--what happens when we are deprived of external stimuli and left to our own resources?

- Ask three students to draw a horse (or other animal or object) on the blackboard. Have students discuss qualities of each drawing and compare them. Note: students sometimes prefer "realistic" depictions to more "imaginative" ones. Any implications for evaluating written expression?

- Give each student a shape or figure to describe in writing. (An excellent series of shapes appeared in a supplement to Education Age, 1968.) Have them exchange descriptions and attempt to draw the figure being written about. Note differences between "literal" and "metaphoric" styles. Discuss the writer's sense of audience.

[CONTINUED on page 7.]



## Student Writing

## "The Cone"

Deanna Beck  
Findlay College

Deb and her closest companion, Kathy, had just reached the track for their daily jog. Deb was blonde, of medium height, and thin. Kathy was somewhat shorter, brown-haired, and heavier. Both had bright happy personalities.

As they stepped onto the all-weather track they talked of the mile-long jog that they had ahead of them. They both looked at the jog as a challenge and not as a dutifully performed task. Both started out at a moderate pace. The jog was as much mental as physical. The first lap was completed and a second begun when a strange noise sounded around them. They looked on all sides and saw absolutely nothing. Looking up they saw a most unusual sight. There hovering above them was a large flying saucer. It was letting down a metal ladder. A voice came from it urging them to climb aboard.

Kathy quickly grabbed Deb's arm and turned to run away. Deb stood stock still, awed and intrigued by the sight of such a machine. She refused to go. She wanted to stay and climb the ladder and live this adventure. Kathy, not one to be left out, joined Deb climbing the shiny ladder.

Once inside the ship they stepped on a moving band. They glided along this moving floor until they came to a large room with a huge glistening dome ceiling. The walls gave off light, and the ceiling reflected and intensified the light. In the center of the circular room was a large cone which glared red. The same voice they heard outside the ship came out of the Cone. It glowed more as it spoke. It startled both girls with its first words, "Hello ladies, won't you have a seat?" Immediately two metallic chairs appeared.

Deb boldly spoke to the intimidating Cone, "Who are you and what are you doing here?"

The Cone answered, "Who I am is not important. I'm here to study the image of the female in your particular society."

Kathy asked, "What made you choose us?"

"You were the first two females I came upon," the Cone replied.

The questions flew back and forth between the Cone and the girls for several minutes. After a time there was a complete silence, but the girls were not afraid of the Cone. It just sat there and never moved. They could leave any time they chose.

The Cone, as if reading their thoughts, asked them if they would like to look out of the porthole. Both girls were surprised to see the great dome of the Capitol directly under them. Tremors of fear went down their spines, but these soon subsided. The Cone had made no attempt to harm them.

For several more minutes the girls watched the countryside and the ocean pass beneath them. The Cone broke in on their thoughts stating that it was time to begin the interview and test.

Each girl was placed under a dunce-cap type machine. The cap had wires running from all directions from it. The Cone assured them that they would not be hurt and then proceeded to turn green. First the point of the Cone turned green and then the green color flowed downward until the entire form was

a light sea-green. A high-pitched note rang in the girls' ears. It lasted for almost ten full minutes. At the end of the time the Cone turned back to its original red color. The caps were lifted and the girls stood up. Both were dazed, but otherwise they were unharmed.

"You have just had the imprint of your brain-waves put into the computer," the Cone stated.

Deb came out with her usual comment of, "That's nice."

Kathy just said, "Can we go now?"

The Cone replied, "Yes, you may leave, but first I'll have to wipe this episode out of your minds."

Deb was upset by this last statement. She wanted to remember what had happened. It was not fair to have lived through something and then have it taken away.

Much to Deb's dismay and Kathy's liking, the Cone turned blue, and the girls found themselves back at the all-weather track where it had all begun. Neither remembered a thing about the past three hours.

Kathy went on with life as usual, but Deb was bothered the rest of her life with a reoccurring dream about a colorful cone and the dome of the Capitol.

[CONTINUED from page 5.]

Ken Kantor, Activities for Creative Thinking and Expression

- On separate sheets of paper, write the first lines of various poems. Post them around the room and have students circulate, adding one line to each poem. Read them and discuss poetic effects achieved.
- Write a long word (supercalifragilisticexpialidocious) on the board and ask students to use the letters to devise as many words as they can. Have them arrange the words in sentences or poems. Discuss original combinations.
- Have students cut out phrases from classified ads and recombine them into new ads. Emphasize the quality of "effect surprise."
- Conduct a "tall tale" contest--vote for the best "liar." Examine the relationships between creativity and going beyond the boundaries of accepted "reality."
- Have students "brainstorm" ideas for a story. Start with characters--names and traits--and details of setting. Then have them "tell" the story, each student adding something to the sequence of events. Outline the story's structure on the board, and discuss aspects of literature revealed.
- Ask one student to recite his name repeatedly, establishing a rhythm. Have each student join in one by one, in "round" fashion, using the same rhythm of a counter-rhythm for his/her name. Or have students recite various newspaper headlines in groups, and "conduct" them. Or ask students to bring in improvised musical instruments--spoons, tissue paper and comb, paper-plate tambourines--and lead them in playing these. Discuss rhythmic effects in music, poetry, and everyday language.
- Give each student a piece of clay and ask him to "create" something, blindfolded or with eyes closed. Have them exchange their creations and try to guess what they are. Discuss the relationship between making these and the writing process.

## Student Writing

## "Four Between Floors"

Nancy Devor  
Findlay College

Four people stood in the old hotel elevator as it ascended in the building. First floor, second floor, third, fourth, up up then stop, at the tenth floor. No, the door did not open. The elevator was not at the tenth floor. The four people were stuck between the ninth and tenth floor.

Bill Bored looked discouraged and rolled his eyes with disgust. Mr. Bored was a businessman, about 50 years old, an egotistical, uncaring type of man. He looked impatiently at his watch.

Mary Wana thought the whole situation was hilarious. She stood with her hand over her mouth, giggling. Her wire-rimmed glasses kept sliding off her nose. She wore sandals, bell-bottom jeans, and a beige, embroidered loose-hanging blouse. Her black, shiny long hair draped down around her shoulders. She carried a huge macrame purse.

Frank Furter did not know what was actually happening. He leaned against the railing with a blank expression on his face. Frank, a plumber by profession, wore an extremely tight blue uniform. Around his waist, he wore a belt fastened in the last hole. In his hand he held a grey lunch box.

The fourth person, Ted D. Baer, was scared. He nervously fingered the torn "no smoking" sign and snatched a handkerchief out of his pocket, patted his forehead, and glanced around to see if anyone was watching him. His "salt and pepper" suit and bow tie completed his "teddy bear" qualities.

Mary, Frank, Bill, and Ted eyed each other, shrugging their shoulders. Bill Bored then stepped over to the button panel and pushed the one marked "ALARM".

For a short while, which seemed like forever, everyone ignored each other and waited for the elevator to start again.

Mary Wana reached into her purse and pulled out a strange-looking pipe. The pipe was a marihuana smoking device complete with roach clip. At this point, Mr. Bored gave Mary the dirtiest look you've ever seen. Mary returned a smirky, smart-alecky expression. Ted D. Baer looked more frightened than ever. Frank finally figured out what was happening. Nevertheless, the blank stare remained on his face. Bill Bored grew more and more impatient and began to search above his head for an escape hatch.

Mary lit her pipe and the sweet smoke filled the elevator.

Ted D. Baer played with his worry beads, while Frank twiddled his thumbs. Bill's impatience soon turned into anger.

Suddenly, the elevator jerked and the four people sighed with relief as it began to move again. At the tenth floor the door burst open and two fat, mean-looking policemen grabbed Mary, Ted, Frank, and even Bill to take them to Police headquarters for questioning.

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WLA NEWSLETTER: A Reason for Optimism!  
See Wallace Douglas, "On the Crisis in Composition,"  
ADE Bulletin, No. 40, March 1974.  
We are mentioned on page 4.

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THE POEM A WORD MAKES:  
Poetry As One Way Toward Liberating Writing

Barbara G. Smith  
College of Education  
University of Kentucky

CONTINUED from the first issue:

"Through classroom exercises involving sensory explorations, free association, denotation and connotation, alliteration, rhyming, imagery- and metaphor-making, I try to help students discover that composing with words is fun. We start with poetry, because in a poem the words one-at-a-time in an intriguing economy do take on a life, a liveliness, a reality all their own. They squirm, dance, shine; they pout, protest, smoulder. . . .and making poems from words brings about the realization in teacher and in student alike that writing is a process of choosing, of trying to control the vagrancy or the ambiguity of words, allowing the magic of words to work for, rather than against, the writer. . . .How the exercises from freshman writing can be transformed into an examination. . . .is just one example of the application of poetic techniques toward liberation writing." For PARTS ONE and TWO and excerpts from the first issue of WLA see "Notes from Kalamazoo: Sequel to Workshop 26, Writing as a Liberating Activity," College English, Vol. 35, No. 7 (April 1974), 869-874.

PART THREE. Word Choices.

Source: Your sensitivity to the nuances of words, rhymes.

Purpose: To discover the impact of connotations of words. To discriminate the effective, affective word from the ineffectual, inappropriate word.

Study the CAPITALIZED/lowercase pairs of words in the following poem. Decide in each pair which word fits the poem best. Explain briefly why you choose, how you choose each word.

You PLACE/seat yourself beside me  
with your gentle cultured wiles--  
A tissue paper person with superficial SMILES/grins.

You speak of Mr. Eliot and you talk of Mr. Yeats  
And you beg me now to TASTE/sample your spiced forbidden  
meats.

Now you PLAY/strum a golden instrument  
with tones like sweet rewards,  
But you never stop to question  
what may HIDE/lie behind the chords.

You talk of last night's lover and of warm orgasmic lands  
But I believe that last night's lover was quite  
WITHOUT/ devoid of hands.

You've RENOUNCED/ forsaken your last religion  
 and you're taken now by Zen--  
 You seem quite sure of where you're going,  
 but you don't know where you've been.

You ask if I have wisdom. I tell you I'm not wise,  
 I'm just a man within a mind that SEES/stares with  
 shattered eyes.

Right now you look quite SHY/innocent.  
 Your hair is soft and fine.  
 But your kiss is hot and VIOLENT/passionate.  
 The first kiss wasn't mine.

So leave me echo person.  
 You're taking too much time.  
 The life you live is yours,  
 The life I live is mine.

(Note to the reader: All of the examples in PARTS THREE through SEVEN are selected from student writing. They could be replaced by poetry studied in the class. As examples, the student writing is presented anonymously.)

#### PART FOUR. (a pause)

Source: You

Purpose: To explore your inner space just at this moment

Start humming to yourself until a melody forms.  
 What are you humming?  
 If you know the title of your tune, jot it down.  
 If you remember some of the lyrics, write them out.  
 If you recognize the mood of the song, describe it.  
 That's all.

#### PART FIVE. Evaluation.

Source: Your experience with and knowledge of poetry.

Purpose: To delineate the distinguishing characteristics of poetry as compared to prose.

This exercise deals with five paragraphs of writing. Three are actually poems. The paragraphs appear exactly as they were written, except that the lines of poetry have been transcribed as sentences. Which of the paragraphs were originally written as poems? Identify the passages (three of them, remember!) by number and first line; then give your reasons for singling them out. Arrange one of the paragraphs you have recognized as poetry into a poem.

Then on the basis of this exercise and the poems you have been reading for ten weeks, make a list of the distinguishing characteristics of poetry -- the ways in which poetry differs from prose. Select one of these characteristics and expand your explanation of it into at least a paragraph.

1) I've learned a lot of little things from people big and small. I suppose I've asked a lot of questions but found nothing in reply. I've walked along lone city streets and seen a hollow smile. I've seen a hundred hungry faces crying out for love.

2) Early morning. The sun is low with a dull overcast over the ocean. The water is like a stained glass window, smooth as glass with brittle shards of sunlight bursting through the swollen bellies of clouds, causing colored reflections from the ocean to the eye. As I approach the beach I see the waves. I stand, I wait and I watch with freedom tucked beneath my arm.

3) Here comes summer and its guitar. A strum of shine, a chord of hum, and the days drone by. Not the flute of spring, nor the autumn horn, and far from winter's philharmonic, the summer is a blue guitar memorizing the buzz and the blur of sun and shade in the head.

4) The gloom of night becomes morning bright, as rays bounce off the stately church. Soon people rise and come into sight; the true meaning of life is their search. I open my eyes and watch the people, who stagger to church in hopes to find social prominence under a shining steeple; and maybe someday, peace of mind.

5) Knowing you and knowing me, shall we say these words are doves waiting quietly, patiently in the eaves ready to fly the skies, to wing through the darkness to gather distance and enfold us? Into our silence I spill these words, these doves. They have no song, just flight, beautiful flight.

PART SIX. Explication.

Explicate the following poem, OCTOBER REVERIE.

Unbelievable blue the sky is immeasurably wide the  
blue is incredibly deep the wide is astonishingly  
amazing the deep is the sky is the blue is the  
wide is unbelievable.

With one apple one sky blue one horizon and  
no shoes walk.

We sat on the bench until the wet soaked thru so  
and thru the sunshine came the elm's  
residue of raindrops shrugged off by a breeze. We  
saw a wet gold light.

We kept as we went the ways we had come  
then the bench  
and the way that we went we have yet to go for  
we keep what has been and will be and then.

PART SEVEN. Conclusions.

Source: Yourself, and possibly this course, Modern Poetry 403.

Purpose: It should be obvious! Write a short essay based on your personal experiences on the subject, HOW TO UNDERSTAND A POEM. Imagine that your ideas are directed to someone who is just beginning to develop a somewhat timid interest in poetry. Of course, examples would clarify your advice, especially if you include a poem that you understand and an explanation of how you accomplished your understanding.

responses to WLA: This is the last issue of the WLA Newsletter until next fall. We have been very pleased with your -- our colleagues and friends of writing as a liberating activity -- responses and contributions to our efforts. We hope for your continued support next year, sharing comments, teaching plans, course reports, and reading lists, to the mutual benefit of us all. Best wishes for a CREATIVE summertime!

"Thank you very much for sending the second issue of the WLA Newsletter. I hope you will keep my name on your mailing list. . . .Would you please send me your first issue of WLA? I will pass it around among our graduate teaching assistants. Everyone I have shown WLA II to has liked it."

- William E. (Jack) Carpenter  
Editor, Freshman English Shop Talk  
Director of Freshman English  
Kansas State University

"I have just seen your second issue of the WLA Newsletter. Thank you for its position statements; its reading lists; its exercises for the classroom.

"I will pass it on to several in our division in the hopes that your risking will encourage their responses.

"WLA has brought some light through the gloom of a bleak March rain. Thanks." - John A. Doty  
CCCC Executive Committee; Seattle  
Community College

"I enjoyed your first issue of the WLA Newsletter. It's a good idea to try to reach out to each other to explore a subject of so much interest--and often despair--to so many of us."

- Marie Jean Lederman  
Baruch College, CUNY

"Thanks for the WLA Newsletter. I enjoyed reading it. Now it is circulating among our TA's here. Perhaps you'll get some writing from some of them."

- Barrett Mandel  
Douglass College, Rutgers

"Congratulations! I think your WLA Newsletter is great and I hope it will grow and flourish as a vital communication for those of us who see what we see and know what we know about the beauty and wonder of the writing process, and the horror of how English has been 'subjected' in the English classroom. I so enjoyed your position statement in the March issue. Needless to say, I heartily agree. I also very much like your reading lists. I can see from the names and titles I recognize what a very selective list it is and so I look forward to reading those authors and titles I am not yet familiar with."

- Jean Pumphrey, College of San Mateo

"I just read the first issue of your WLA nesletter. To coin a phrase, I think it's a spiffy idea. . . ."

- John F. (Jack) Noonan  
Virginia Commonwealth Univ.

**WLA NEWSLETTER**

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**FIRST CLASS**